

# LMW2 Production Checklist

## PRE-PRODUCTION: PART I

### GROUP CONTACT INFORMATION

Name: \_\_\_\_\_ David Rosales \_\_\_\_\_ Phone: \_\_\_\_\_  
Email: \_\_\_\_\_  
Notes: \_\_\_\_\_

Name: \_\_\_\_\_ Cesar Vigil \_\_\_\_\_ Phone: \_\_\_\_\_  
Email: \_\_\_\_\_ cesar\_ajcastro@yahoo.com \_\_\_\_\_  
Notes: \_\_\_\_\_

Name: \_\_\_\_\_ Jordan Cutts \_\_\_\_\_ Phone: \_\_\_\_\_  
Email: \_\_\_\_\_  
Notes: \_\_\_\_\_

Name: \_\_\_\_\_ Alex Spencer \_\_\_\_\_ Phone: \_\_\_\_\_  
Email: \_\_\_\_\_  
Notes: \_\_\_\_\_

### TOPIC DEVELOPMENT (GROUP DISCUSSION):

What is the CORE CONCEPT of this film? (What's this film about?)

*The struggle of a comic book writer, Enrique Morales, to fund the production of his original "Specter-X."*

What are the THEMES of the film?

*Struggle. Passion. Arts. Ambition.*

The film will inevitably be different from the topic. Explain how.

*The film will revolve around Enrique's struggle and determination. Although comics is the topic, Enrique's quest to fund, produce, and publish his comic is the substance of the documentary.*

Make sure each group member has a basic understanding of the topic. Each group member: what's the most interesting thing to you about this subject?

Group member #1:

*The way the artist takes what the writer wants and makes it come alive.*

Group member #2:

*I find the struggle regarding funding and evidently publishing his comic a strong pull.*

Group member #3:

*Facing the tough reality of bringing media ideas to the public and creating a living from it.*

Group member #4:

*To me the most interesting thing about this subject is the writer's story of trying to come up with funds to hire an artist to illustrate his original comic story.*

What SUB-GENRES will your film fit under?

*Comics, Informative, Reality*

What APPROACH(ES) will you use to make this film?

*Cinema Verite, poetic shots, expository, motion graphics and voice-overs.*

Note each group member's knowledge level, and what they know/are focusing on:

<u>Group Member</u>	<u>Knows</u>	<u>About Topic</u>
---------------------	--------------	--------------------

*David Rosales* \_\_\_\_\_ x a lot  some  a little \_\_\_ *Comic books, and writer Enrique Morales, will focus on scheduling, and access.*

*Cesar Vigil* \_\_\_\_\_  a lot x some  a little \_\_\_ *Comic books, will focus on Camera shots*

*Alex Spencer* \_\_\_\_\_  a lot  some x a little \_\_\_ *Comic books, will focus on visual, and sound design*

*Jordan Cutts* \_\_\_\_\_ x a lot  some  a little \_\_\_ *animating motion graphics* \_\_\_\_\_

Potential leads and sources for media gathering (fill in this section as you discuss as a group):

WHAT COULD YOU SHOOT: story footage  
*Comic Stores. Comic books. Comic Fans. Enrique Morales interview, and writing. Potentially, Comic artist and time lapse drawing on production of "Specter- X" Shots of San Francisco.*

WHO COULD YOU SHOOT: interviews: *Enrique Morales, Comic store costumers and employees.*

WHERE COULD YOU SHOOT: locations *San Francisco, 19<sup>th</sup> ave. comic book store. Berkley comic book store, Enrique's house.*

WHEN COULD YOU SHOOT: events:  
*Between 1/29 and 2/14*

WHAT ELSE COULD YOU USE: archives: *Still images of comics. Still images of Enrique's writing (pages). Potentially, art by Jason*

What questions about the topic do group members have?

*What are the comic book production obstacles?*

*Has Enrique written a complete story on Specter-X?*

*What is Enrique's vision for Specter-X?*

What needs to be researched? Who/how will this be researched?

*Comic production process, as in average comic book production costs.*

*Current comic book market situation vs better days.*

*How can Enrique succeed in an established market?*

## GROUP SKILLS:

What skills do group members have?

Group Member	Video Camera	Still Camera	Audio Field Recording	lighting	Video Editing	Sound Editing	Motion Graphics	Music	Producer
David	yes	yes	no	no	yes	no	some	no	yes
Cesar	yes	yes	somewhat	yes	yes	some	none	some	yes
Alex	some	some	yes	some	yes	yes	no	yes	yes
Jordan	yes	yes	no	yes	yes	some	yes	no	yes

What would team members like to do?

Group Member	Video Camera	Still Camera	Audio Field Recording	lighting	Video Editing	Sound Editing	Motion Graphics	Music	Producer
David	yes	yes	no	no	yes	yes	maybe	yes	yes
Cesar	yes	yes	yes	yes	yes	no	yes	no	yes
Alex	no	no	yes	yes	yes	yes	no	yes	yes
Jordan	yes	yes	yes	yes	yes	no	yes	no	yes

## **ROLES & RESPONSIBILITIES**

Nominate a producer: this person manages the project planning and schedule.  
Everyone must pick a primary role and secondary role.

Producer: *David Rosales*  
(project planning and master schedule)

Cinematographer: *Cesar Vigil*  
(video and still production, media management)

Sound: *Alex Spencer*  
(field recording, leveling, mixing)

Music/Score: *Shared*  
(composition, production)

Editor: *David*  
(assembly, roughcut, final cut)

Motion Graphics: *Shared*  
(title sequences, information graphics)

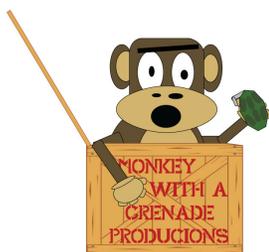
Animation: *Jordan*

## **TEAM NAME AND LOGO:**

Team Name:  
*Monkey With A Grenade Productions*

Logo design notes:  
*Goofy monkey holding a hand grenade in one hand, sitting in a box.*

Logo design complete



## INTERVIEWS

Subjects:

Who has something to say about your topic? *List as many as you can - not every subject works out! You need to schedule TODAY - shooting takes place in the next two weeks.*

Subject Name	interview about	realistic / fantasy?	contact / lead information phone, email, address	availability / dates	confirmed?
Enrique	Specter x, writing, producing, funding.	Realistic	All in David's possession	?	yes
Comic costumers	Comics, specter x	Realistic	Spontaneous	?	?
Jason (potentially)	Comic Art, Specter X.	Realistic	Dependent on Enrique	?	?

### Preliminary Interview Questions

What do you want to know about? How will you get people to talk about the things you want them to talk about? Remember, people don't always think about things in a very clear way and rarely talk in "film ready" sound bytes. Write provocative questions!

#### ***About Enrique:***

*How did you become a comic book fan?*

*How did you get your start writing stories?*

*When did you decide to begin writing for comic books?*

*How did you and your artist meet?*

**About Specter-X:**

*Who is Specter-X?*

*How did you come up with him?*

*What makes him unique?*

*Who is/are his nemesis?*

*Who are you writing Specter-X for?*

*What are your plans if Specter-X becomes successful?*

*What are your plans if it does not?*

**For Comic Book Store Owners/Customers**

*How have comic books affected your life?*

*What would you advise be for someone who's trying to start his own comic book?*

*Do you support local indie comics?*

## **EQUIPMENT PLANNING**

*An equipment reservation for an LMW camera kit must be made with the Equipment Room (ER) by Session 2. An LMW camera kit includes: ()*

Equipment Needed for Production:

- |   |   |  |
|---|---|--|
| <input type="checkbox"/> video camera(s)_____ | <input type="checkbox"/> still camera(s)_____   | <input type="checkbox"/> tripod(s)_____        |
| <input type="checkbox"/> lighting kit         | <input type="checkbox"/> audio recorder(s)_____ | <input type="checkbox"/> interview mic(s)_____ |
| <input type="checkbox"/> shotgun mic          | <input type="checkbox"/> lavalier mic kit       | <input type="checkbox"/> boom                  |

The Equipment Room info sheet lists available equipment.

## **PRODUCTION SCHEDULE**

*Commit to a production schedule by the end of Session 2.  
Rough Cut is due for the MIDTERM (Session 8).*

## **EVERYTHING TAKES LONGER THAN YOU THINK**

Look at when your projects are due and make sure you are giving yourself enough time to work.

OPTIONAL:

- Create a Google calendar for your group. (easier with a Google account)

Include:

- due dates\_\_\_\_\_
- shoot dates\_\_\_\_\_
- recording sessions\_\_\_\_\_
- editing sessions\_\_\_\_\_
- group class schedules\_\_\_\_\_
- other\_\_\_\_\_

## PRE-PRODUCTION: PART II

### PREPARATION AND RESEARCH

- Confirm equipment reservations.
- Confirm travel arrangements.

(no reservations for video cameras needed, two group members own DSLRs.)

(We travel together in one vehicle)

### LOCATION SCOUTING

Identify good locations for your shoot(s).

Location	Purpose: (interview, scenery, event)	Distance from Campus	Sound Conditions	Lighting Conditions	Access Times
San Francisco	Interview, scenery	20- 30mins	City sounds. Café sounds	Natural lighting	anytime
Berkeley	B-roll, interview of costumers, or store managers.	10 mins	Crowd, and commentary	Indoor lighting	anytime

Contingency Plan.

What could affect your shoot? Weather? Noise? Lighting? What will you do if an interview cancels, event cancels, etc.? EXPECT THE WORST.

*We are currently struggling with setting up an interview with Enrique due to his busy schedule. Jason, the artist, is flaky at the moment. Those are our main concerns.*

## **TRANSPORTATION**

How do you plan to get to your locations?

*CARS! We've got cars, thankfully.*

## **RESEARCH**

Research your topic deeply before you start. The more you know about your topic, the more you have to discuss with interview subjects. Take notes.

Reading (Books, Magazine, Website)

- Post Reading notes to blog

Viewing (Movies, Videos, News)

- Post Viewing notes to blog

Listening (Radio, Podcasts, Conversations)

- Post Listening notes to blog

## **INTERVIEW: Topic(s) Place(s) Person(s)**

Your interview is a conversation with your subject. Your role is to listen and share with your audience.

- Review preliminary questions.
- Update questions/talking points based on research findings
- Practice asking questions in group before interviewing subjects.

Topics for discussion:

## PRODUCTION

Each day of production needs its own checklist.

### Equipment Checkout:

Do you have everything you reserved?

- camera (s)
- tripod
- batteries
- cables
- mic(s)
- white card
- lights
- other\_\_\_\_\_

- Batteries charged for the shoot?
- Lighting kit lamps working?

### Consumables:

- Storage Media
- consent forms
- pens/pencils
- batteries (disposable)
- snacks/meals
- beverages/water bottles

### Equipment Setup:

Camera:	Audio:	Lighting
<ul style="list-style-type: none"><li><input type="checkbox"/> LMW settings on</li><li><input type="checkbox"/> White Balance</li><li><input type="checkbox"/> Iris</li><li><input type="checkbox"/> Gain</li><li><input type="checkbox"/> shutter</li><li><input type="checkbox"/> zebra</li><li><input type="checkbox"/> neutral density filter</li><li><input type="checkbox"/> timecode</li><li><input type="checkbox"/> focus/zoom</li></ul>	<ul style="list-style-type: none"><li><input type="checkbox"/> mics connected</li><li><input type="checkbox"/> mics turned on (if needed)</li><li><input type="checkbox"/> mic settings checked</li><li><input type="checkbox"/> camera inputs set</li><li><input type="checkbox"/> gain levels set</li><li><input type="checkbox"/> channels set</li><li><input type="checkbox"/> headphone volume set</li><li><input type="checkbox"/> mic proximity tested</li></ul>	<ul style="list-style-type: none"><li><input type="checkbox"/> backlight check</li><li><input type="checkbox"/> lights focused</li><li><input type="checkbox"/> shadow check</li></ul>

### Location Setup:

- equipment placement
- electrical outlets
- lighting sources
- background setup - (move clutter, decide what works in camera frame)
- crew positions

Location Teardown:

- equipment packed
- forms signed
- clean up any trash or mess
- return moved items to where they belong
- check space before leaving for items not packed

Equipment Check-in:

Don't forget to get your footage off the P2 Cards before you return them to the ER. You can return the camera and check out a card reader to do the transfer later.

## POST PRODUCTION

Logging Material: Log and Capture/Log and Transfer

- Set the Final Cut Scratch Disk to project directory (defaults to Media Drive)
- Save the Final Cut working file
- capture media to project directory scratch (capture batch preferred)
- make notes
- organize clips into bins
- save work

Motion Graphics

Group Discussion: Using Motion Graphics in the Project

How can motion graphics work with your project?

What style of graphics fit your topic best?

- Collect Images
- Collect Facts and Information
- Produce motion graphics in After Effects
- Export for use in Final Cut

c Design your lower 3rds. Make sure your design is consistent with your overall theme. Be mindful of what titles you use for your subjects- these words affect how your audience will respond to them.



## **WORKSHOP FEEDBACK**

- Ask for specific feedback about your work (editing, story, tone)
- Take notes of feedback from peers
- Do your peers understand your story?
- Discuss as group
- Decide what feedback requires attention - things that should change in your project.
- Make adjustments to post-production schedule
- Schedule editing suites for continued rough and fine edit work needed ASAP
- Ask for feedback after the workshop. Talk to classmates, friends and instructors

## **MUSIC/SCORE COMPOSITION**

- Create music that works thematically with project
- Make short, ambient soundscapes that move your project along
- Share progress on blog

## **FINE EDIT**

- Refine project editing
- Add b-roll
- Add lower thirds
- Add other graphics and sequences
- review entire project for completeness

## **PICTURE LOCK**

Picture lock is the end of visual editing on the project. The project is visually “locked” and no more changes will be made to the edit sequence from here.

- Review edit

Do you need to make changes? Make them now.

- All changes done.

Group members must agree that the project is at Picture Lock

## **POST-PRODUCTION AUDIO**

Audio editing is usually done after Picture Lock (though with today's tools, it's possible to go back and forth).

- Remove any duplicate or unused audio from project
- Dialog to mono audio, centered in pan
- Separate dialog onto separate tracks
- Make a track for ambience and background sounds
- Apply limiter or compressor to dialog aux if needed
- Adjust background sounds and ambience
- Add music or score to the project
- Adjust the level of the music to dialog
- Listen to the complete project and readjust any levels if needed

## **VIDEO POST PROCESSING**

- Create a nested clip for final processing.

### Color Correction

- Adjust individual sequences or clips by applying color correction directly as needed.
- Adjust overall look of video by nesting the fine edit sequence into a containing sequence.

### Titles

- Add beginning and ending titles to the master sequence

### Export project in high quality (ProRes 422)

- Test the finished file
- Verify the file settings are correct
- Upload finished work to the class dropbox for the project.
- Create aH.264 version for Youtube, Vimeo, etc.
- Upload compressed version to Vimeo or YouTube
- Embed video on project blog.

## **FINAL REVIEW**

- Does the project succeed in communicating its message?
- What kind of feedback has it received?

## **FINAL REVIEW**

Make changes and submit ProRes 422 version for PUBLIC SCREENING.

## **FINAL DISTRIBUTION**

Places to show work

- Online \_\_\_\_\_
- Festivals \_\_\_\_\_
- Distributors \_\_\_\_\_

Wrap! Party!

Don't forget to save your receipts and turn them into Jerry Smith (forms available from your instructor) for a \$50 reimbursement.