

# LMW2 Production Checklist

## PRE-PRODUCTION: PART I

### GROUP CONTACT INFORMATION

Name: Nate Nelson Phone: 530-990-1146

Email: \_\_\_\_\_

Notes: \_\_\_\_\_

Name: Ryan Morgan Phone: 925-451-0255

Email: \_\_\_\_\_

Notes: \_\_\_\_\_

Name: Diana Kahler Phone: 773-329-3931

Email: \_\_\_\_\_

Notes: \_\_\_\_\_

Name: Steven Ragsdale Phone: 510-449-8318

Email: \_\_\_\_\_

Notes: \_\_\_\_\_

### TOPIC DEVELOPMENT (GROUP DISCUSSION):

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

The core concept of this film revolves around how samurai culture is portrayed in the media and its juxtaposition compared to reality.

What are the THEMES of the film?

Modernization of ancient traditions.

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

While the topic is Toyama Ryu Battodo, the movie will cover the culture that goes into training with a blade, and how the media portrays ancient traditions.

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:

I enjoy the sword culture and contributing to the lineage.

Group member #2:

I'm a big Kurosawa fan and I play a lot of video games featuring katana wielding warriors, so I'm curious to see how much of it meets up with reality.

Group member #3:

I like this topic because I want to specialize in Gad in Weaponry. Learning about this topic will further my knowledge and I will be able to utilize for future career references.

Group member #4:

The culture and the training that goes into blade work is pretty fascinating, and I look forward to learning more.

What SUB-GENRES will your film fit under?

Samurai movie, Action Film, Educational,

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

Poetic approaches while showing the sword arts, Expository when explaining the art, possible participatory footage.

Assess each group member's knowledge of your topic. Go through the blog and write down any questions you have, possible leads for film topics and any other ideas to research. Make sure everyone has a basic understanding of the topic. Consider dividing up the group and taking on different aspects of the topic to delve deeper.

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> |
|---------------------|---|--------------------|
| <u>Nate</u>         | <input type="checkbox"/> a lot <input checked="" type="checkbox"/> <del>some</del> <input type="checkbox"/> <del>a little</del> | _____              |
| <u>Ryan</u>         | <input type="checkbox"/> <del>a lot</del> <input type="checkbox"/> some <input type="checkbox"/> <del>a little</del>            | _____              |
| <u>Diana</u>        | <input type="checkbox"/> <del>a lot</del> <input type="checkbox"/> <del>some</del> <input type="checkbox"/> a little            | _____              |
| <u>Steven</u>       | <input type="checkbox"/> <del>a lot</del> <input type="checkbox"/> <del>some</del> <input type="checkbox"/> a little            | _____              |

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

WHAT COULD YOU SHOOT: story footage

People or students performing katas. Two people performing drills.

WHO COULD YOU SHOOT: interviews:

- Fei Chang
- Francis DaCosta
- Tim Smith
- Michael Esmailzadeh

WHERE COULD YOU SHOOT: locations

Suigetsukan Dojo  
Lake Merritt  
Little John Park

WHEN COULD YOU SHOOT: events:  
Monday, March 30th

WHAT ELSE COULD YOU USE: archives  
Footage gathered for the trailer  
Pictures from LMW1  
Pictures of Nakamura Taizaburo and Obata Toshishiro

What questions about the topic do group members have?

What does the title of the blog mean?  
Can I have a sword? Pretty please?  
Swords, how the hell do they work?

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

We need to interview Mike E. to answer any lingering questions the group has, in addition to reading Nakamura's book "Spirit of the Sword".

### 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 |
|--------------|--------------|--------------|-----------------------|----------|---------------|---------------|-----------------|-------|----------|
| 1            | x            | x            | x                     | x        | x             | x             |                 | x     | X        |
| 2            |              | x            |                       | x        | x             | x             | x               |       |          |
| 3            | x            | x            | x                     | x        | x             | x             |                 | X     |          |
| 4            | x            | x            | x                     | x        | x             | X             |                 | X     |          |

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 |
|--------------|--------------|--------------|-----------------------|----------|---------------|---------------|-----------------|-------|----------|
| 1            | X            | x            | x                     | X        | x             | x             |                 |       | x        |
| 2            |              | X            | X                     | X        |               |               | X               |       |          |
| 3            | X            | X            | X                     | X        |               | x             |                 | x     |          |
| 4            | x            | X            | X                     | x        | x             | X             |                 |       |          |

## **ROLES & RESPONSIBILITIES**

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

Producer: \_\_\_Nate\_\_\_\_\_   
(project planning and master schedule)

Cinematographer: \_\_Steven\_\_\_\_\_   
(video and still production, media management)

Sound: \_\_\_Steven\_\_\_\_\_   
(field recording, leveling, mixing)

Music/Score: \_Diana\_\_\_\_\_   
(composition, production)

Editor: \_\_\_Nate\_\_\_\_\_   
(assembly, roughcut, final cut)

Motion Graphics: \_\_Ryan\_\_\_\_\_   
(title sequences, information graphics)

Animation: \_\_\_Ryan\_\_\_\_\_

Other: \_\_\_\_\_

## **TEAM NAME AND LOGO:**

Team Name:

Thousand Fold Productions

Logo design notes:

Sword and Anvil, Japanese Characters

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<br>phone, email, address | availability / dates | confirmed? |
|--------------|-----------------|----------------------|---|----------------------|------------|
| Mike E       | Toyama          | Realistic            |   |                      |            |
| Fei C        | Toyama          | Realistic            |   |                      |            |
| Francis D    | Toyama          | Realistic            |   |                      |            |
|              |                 |                      |   |                      |            |
|              |                 |                      |   |                      |            |
|              |                 |                      |   |                      |            |

### 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!

- 1) Tell your story of first coming into the dojo.
- 2) What is your normal day you have before and after training?
- 3) What keeps you coming back to train in sword?
- 4) Tell the story of your first time cutting.
- 5) How do you see yourself in the Toyama Ryu lineage?
- 6) What do you get out of the art? Exercise, focus, self-esteem, etc.
- 7) What do you struggle with and how do you attempt to move through these struggles?
- 8) What purpose do you think the art has in modern times?
- 9) Why should the art continue and how should it continue forward?

10) What was your worst/best time training?

~~Post Interview Questions to blog~~

## **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.

### LOCATION SCOUTING

Identify good locations for your shoot(s).

| Location | Purpose:<br>(interview,<br>scenery,<br>event) | Distance<br>from<br>Campus | Sound<br>Conditions | Lighting<br>Conditions | Access<br>Times |
|----------|---|----------------------------|---------------------|------------------------|-----------------|
|          |   |                            |                     |                        |                 |
|          |   |                            |                     |                        |                 |
|          |   |                            |                     |                        |                 |
|          |   |                            |                     |                        |                 |
|          |   |                            |                     |                        |                 |
|          |   |                            |                     |                        |                 |

Contingency Plan.

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

## **TRANSPORTATION**

How do you plan to get to your locations?

## **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.