

# Basic Video Production

Tom MavroMichaelis

Pre-Production

Production

Interviewer

Camera

Lighting

Sound

Post

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# Production Overview

- **THE THINKING PROCESS:** Idea- Purpose & audience dictate content & Style
- **PAPERWORK:** Treatment, Storyboard, Shooting Script, Shotlist, Production Schedule
- **RECCE LOCATION(S)**

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# The Thinking Process

- AUDIENCE, PURPOSE, CONTENT STYLE.
- Audience – WHO?
- Purpose – WHY?
- Content – WHAT?
- Style – HOW?

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# Pre Production

- **Pre-production thinking & the paperwork that you produce:**
  - Help you to organise your thoughts
  - Get focussed before the shoot.
  - Think clearly under the pressure of the shoot.

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# Paperwork

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- **IDEA**
- **OUTLINE** Main headings of what you want to cover (the content), structure (what goes where) plus likely duration of each section of the programme.
- **TREATMENT** How you will cover what you want to show (what you will actually see on screen =content & style)

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# Paperwork

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- **TREATMENT:** invaluable tool at any step of the way in the filmmaking process.
- Succinct and descriptive way to get across elements of film to others.
- Usually 1-2 pages: contain only essential information about project (Sometimes up to 4 pages: include a longer narrative story summary, and more character information).
- Writing well-organised, grammatically correct and exciting and tantalizing to read.
- Hook reader, get them interested in project: essentially marketing tool
- Help sharpen own ideas & concept of film.

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- **TREATMENT:** should contain the following elements:
- **Synopsis** – short (1 paragraph) description of the broad themes of your project, and its place and time
- Short description of what happens in the film.
- **Log Line** is contained therein: one line description of action in i.e:  
*"Twenty male inmates in a Kentucky prison rehearse and perform Shakespeare's *The Tempest* over the course of one year."*
- **Main Characters:** Who they are & why are they interesting? What do they go through and how do they transform? What do we learn from them?

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- **TREATMENT:**

- **Story Structure:** brief mention of how story will play out structurally, include any interesting or unique elements of storytelling that you plan to implement.

- **Style** – How will this film look? What's your style? Be specific, use descriptive adjectives and references. (Do this throughout the treatment)

- **Format and other production information:** What format will shoot on? Film, video? Are there any interesting aspects about the location, timeframe, etc?

- **Production Schedule and Timeline**

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# Script

- Interview Questions
- Voice Over
- Piece to camera

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- **SHOOTING SCRIPT** Created from research – what you think you are likely to get from interviewees + written indication of the visuals (cutaways/ illustrative shots)

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[illegible]

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# Paperwork

- **STORYBOARD** First stage of visualising how the final edit might look –forces you to think about each shoot in order in which it will appear.

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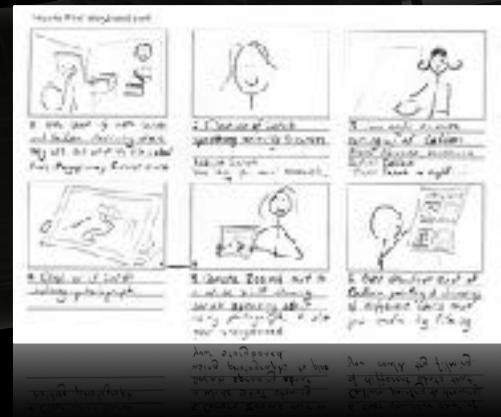
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# Pre-Production

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- **RECCE:** should include a mass of questions along the lines of:
  - Where is the best location for the shoot?
  - Where should I be positioning my camera when on the shoot to get all the shots I need?
  - What are the lighting conditions – will I need extra lights?
  - Will it be noisy at the time of day I want to shoot?
  - Are there a good time of day to shoot when the venue is not so crowded?
  - Are there sufficient power sockets for the equipment?

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# Paperwork

- **PRODUCTION SCHEDULE**

- Details the times things are supposed to happen.

- **PRODUCTION CHECKLIST**

- A tick list of all the practicalities that must be done to make it happen on the day

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# Paperwork

## PRODUCTION CHECKLIST

- Transport sorted?
- Route planned?
- Telephone numbers for everyone involved including interviewee(s)
- Got money, phone?
- Got all equipment: See equipment check list
- Batteries charged up?
- Got enough videotape for the day? (Always over estimate)
- Worked out where you will eat & when?
- Paperwork (Script, storyboard, shot list, camera plan)?

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# Paperwork

## • EQUIPMENT CHECK LIST

- Camera
- Batteries (Charged)
- Power cable
- SD Cards / Tapes
- Headphones
- Tripod
- (Short tripod)
- Small colour video monitor
- Mics (At least one)
- For action shots (radio mic)
- Lights
- Reflector
- Gaffer Tape

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# Interview skills

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- **Skill of the Interviewer**

- Avoid closed questions (With yes/ no answers) Use open & supplementary questions
  - Ask interviewee to repeat question in answer where you do not want to hear the voice of the interviewer
- Make interviewee feel at ease, explain what you are doing & why
- If the interviewee is struggling with an answer, suggest leaving it, move onto the next question & come back to it later.

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# Interview skills

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- If someone is struggling with a question:
- Don't be afraid to come back to a question later
- Always be encouraging
- Don't be afraid to ask a question twice
- Pause after first answer if you think the interviewee might have more to say
- Get the interviewee to repeat the question in the answer for key questions

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# Interview skills

- Ask open ended questions
- Designed to get a full meaningful answer
- Do not ask closed questions
- No question that can be answered with a yes or no
- Use “How”, “Why”, “What”, “Tell me about”,

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# Examples

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- Closed Question:
  - “Do You Like your job?”
- Open question 1:
  - “Tell me about your job?”

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# Interview skills

- **LEADING QUESTIONS:**

- Question that subtly prompts an answer in a particular way
- Generally avoid leading questions
- Sometimes used to get type of response required in an edit
- eg: "Tell me about the best and worst aspects of your job?"

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# Task 1

- Formulate 5 interview questions on a subject.
- Ensure that all questions are open questions.
- Make two of the questions leading questions

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# Technical Quality

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- **Importance of technical quality:**
- **Good sound**- use separate mic on interviews where possible +1min wild track
- **Good lighting** – natural or lamps / reflectors
- **White balance camera** - (Avoids blue or red hue to shots) – Should be done at every change of location / lighting. Especially if mix of artificial & natural lighting.
- **Mount camcorder on tripod** - (In almost all situations)

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# Production

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- **Good Shots:** In Focus, always zoom in on Subject to focus & then pull back out. Everything then in focus. Do for every new shot
- **Well framed** Avoid too much zooming & panning (Depending on nature of programme)
- **Balanced composition** relevant / neutral background
- **Shoot optimum amount** by referring to detailed shot list taken from storyboard
- **PA (production assistant)** to log shots to make identifying material for edit much easier

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# Camera - Focus

- Soft: Out of focus
- Sharp: In focus
- Depth of Field: The range of distances from the lens at which an acceptably sharp focus can be obtained
- Pull focus: Adjust the focus to a different point during a shot

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# Camera - Focus

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- **How to Use the Manual Focus**

- Locate the focus control. Professional cameras -manual focus ring near front of lens housing. Consumer-level cameras - small dial
- Zoom in as tight as possible on the subject
- Adjust focus ring until the picture sharp. Turn ring *clockwise* for *closer* focus, anti-clockwise for more distant focus.
- Zoom out to required framing — picture should stay nice and sharp.
- Sharpest focus occurs at about the middle iris position.
- More light coming through the lens, the easier it is to focus

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# Camera - DOF

- Depth of Field
- Defocus:
  - Throwing focus on the whole picture can be done by turning focus ring until focus completely lost.
  - Can be used as an opening/closing shot or as a transition between shots.
  - Can also be used for various effects, such as a point of view shot from someone who is drunk or groggy.

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# Camera - DOF

- Depth of Field
- Pull Focus:
  - Creative camera technique in which you change focus during a shot.
  - Usually this means adjusting the focus from one subject to another



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# Camera - DOF

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- Depth of Field
- "Depth of field (DOF)" refers to range of distances from camera at which acceptably sharp focus can be obtained.
- Knowing how to manipulate DOF opens up a massive range of creative possibilities.
- Factors which influence depth of field:
  - Lighting conditions
  - Iris
  - Shutter
  - Gain
  - Lens angle (zoom)
  - Camera filter

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# Camera - DOF

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- Depth of Field
- The more DOF you have - easier it is to maintain focus
- Are times when you may wish to reduce the DOF.
  - This is often because you want the subject to be sharply focused but the background to be soft
- To reduce DOF, you can:
  - Add a Neutral Density (ND) filter.
  - Increase shutter speed. This will work best when there's not much movement in the shot.
  - Reduce lighting and open the iris.

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# Camera - Shutter

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- Term comes from still photography
- Mechanical "door" between camera lens and film.
- Photo taken, the door opens for an instant & film exposed to incoming light.
- Speed shutter opens & closes can be varied — faster speed - shorter period of time shutter is open - less light falls on film
- Measured in fractions of a second.
- Speed of 1/60 means shutter open for one sixtieth of a second.
- Shutter "opens" and "closes" once for each frame of video

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# Camera - Iris

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- Adjustable opening (aperture)
- Controls amount of light coming through lens
- As you open iris, more light comes in & picture appears brighter.
- Measured in F stop. Lower F stop number eg F4 means more open Iris
- Higher F stop number eg F20 - More closed iris = Less light into camera
- Professional cameras - iris ring on lens housing, - turn *clockwise* to *close* & anticlockwise to open. Consumer-level cameras usually use either a dial or a set of buttons.
- Before using manual iris - need to know what correct exposure looks like in viewfinder
- Set camera on auto-iris, frame shot with nice, even lighting. Notice how bright picture is, then set iris to manual.
- Professional cameras have an additional feature called zebra stripes which can help to judge exposure

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# Gain

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- The gain setting on a digital camera sets the sensitivity to light of the cameras sensor
- It is the digital equivalent of the ISO setting of film
- All video cameras measure the amount of gain in numerical steps or decibels.
- You must be cautious and not overuse this feature.
- An extremely high level of gain will result in a brighter picture with a low quality appearance that contains artifacts while giving an overall grainy look to the video image.
- When you find the right balance, the gain setting may prove to be useful in a location that does not provide enough light

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# Camera - Filters

- **Common types of filter:**

- **Neutral Density (ND)** A colour-neutral filter which absorbs light evenly throughout visible spectrum. Used to reduce amount of light coming through lens in strong lighting situations.
- **Ultra Violet (UV)** Video cameras are sensitive to both visible light and ultra violet (UV) light. UV is invisible to humans but it can create a blue tinge and/or washed-out effect on video,
- **Polarizing-** removes polarized light, reducing the washed-out effect sometimes created by reflected light Gives more saturated, vibrant colours.
- **Diffusion** Effectively blurs the image for a slightly soft look. A mild diffusion filter can be used to soften faces (remove wrinkles etc), a stronger filter can be used to create a dream-sequence effect.

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# Camera - Filters

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- **Sepia** Creates a sepia-tone effect, commonly used to depict historical images or flashbacks.
- **Fog** Creates a fog effect.
- **Colour Conversion / Correction** Adjusts the colour temperature of the light.
- **Star Effect** Makes single points of light stretch out in various star patterns. This effect is created by numerous fine etches in the filter, and can be used to give a dramatic, sophisticated or glamorous look to the image.

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# Camera - Filters

- **Video Camera Filters**

- *Camera filters* - transparent or translucent optical elements - attached to the front of the lens or included as part of the lens housing.
- Alter the properties of light before it reaches the CCD

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# White Balance Camera

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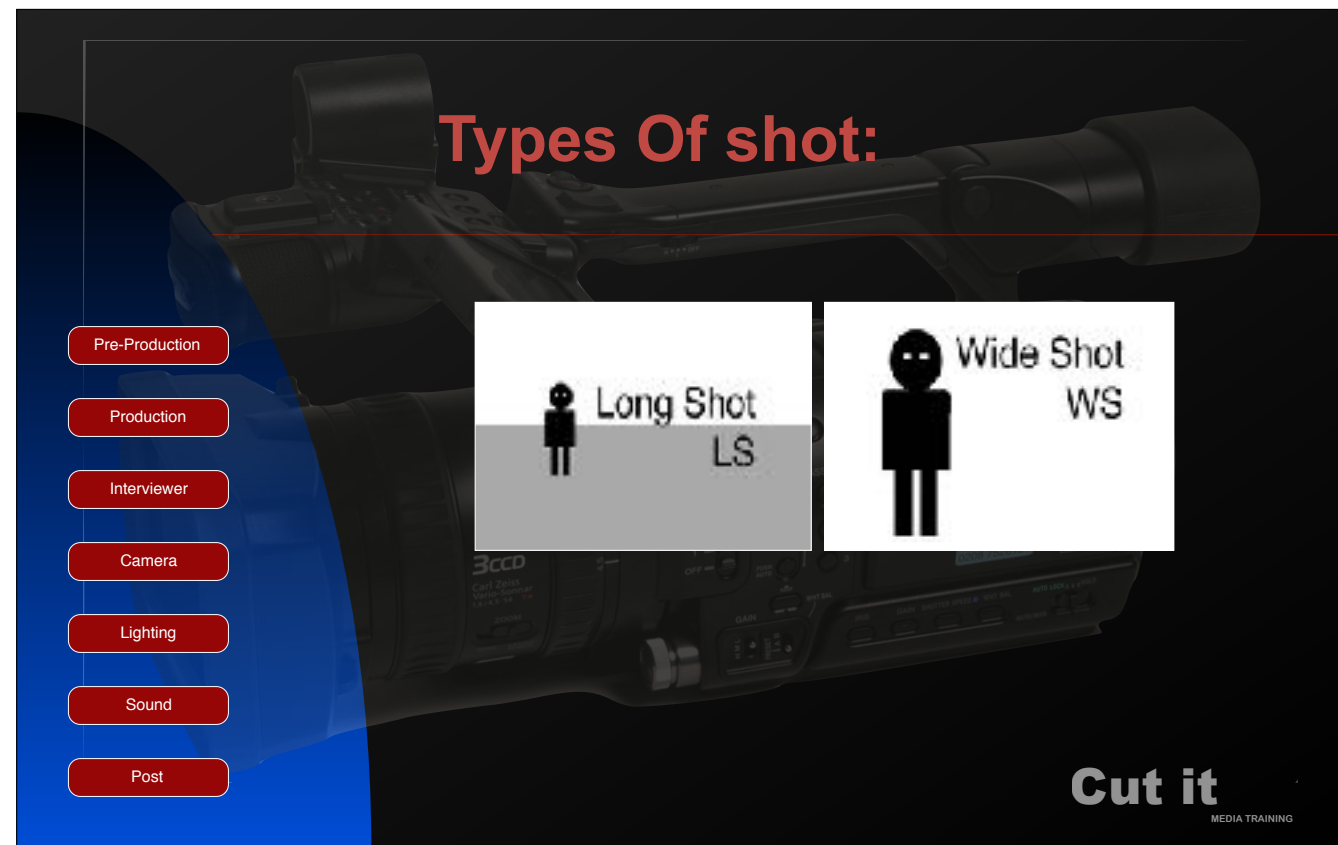
Sound

Post

- Different Lighting Conditions - different output of colour spectrum
- Florescent & Tungsten lights - Blue Hue
- Halogen - Red Hue
- Give a white reference to camera
- Hold up white card, zoom in on card & fill lens
- Hold down white balance button
- Can usually save to presets

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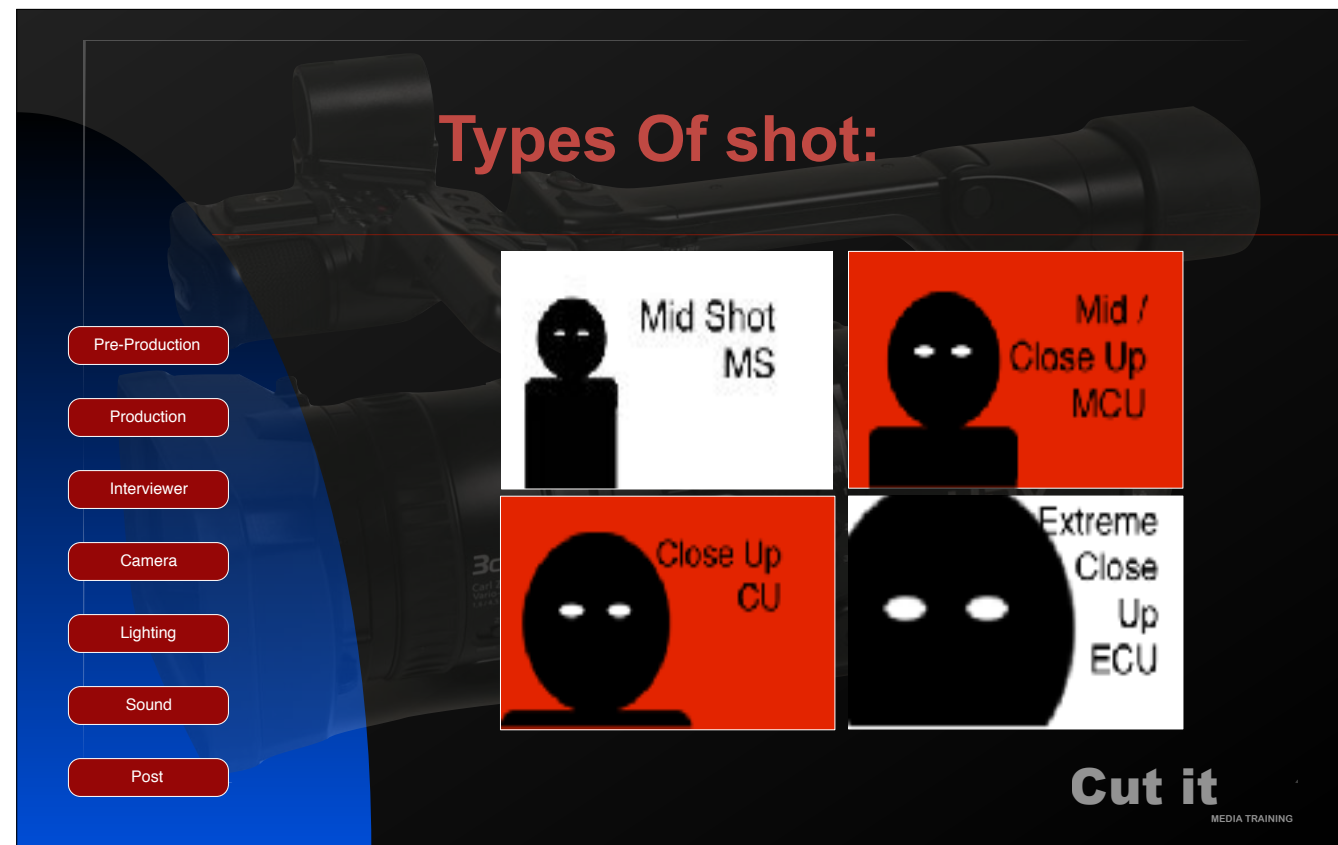


**EWS (Extreme Wide Shot)** In the EWS, the view is so far from the subject that they are not visible. Point of this shot is to show the subject's surroundings. Often used as an establishing shot — the first shot of a new scene, designed to show the audience where the action is taking place

**VWS (Very Wide Shot) or Long Shot LS:** The VWS is much closer to the subject. Person just visible here, but the emphasis is still on placing them in their environment. This also works as an establishing shot.

**WS (Wide Shot)** In the WS, the subject takes up the full frame. In this case, Feet are almost at the bottom of frame, and head almost at the top. The small amount of room above and below the subject can be thought of as safety room — you don't want to be cutting the top of the head off. It would also look uncomfortable if her feet and head were exactly at the top and bottom of frame.

**MS (Mid Shot)** The MS shows some part of the subject in more detail, whilst still showing enough for the audience to feel as if they were looking at the whole subject.

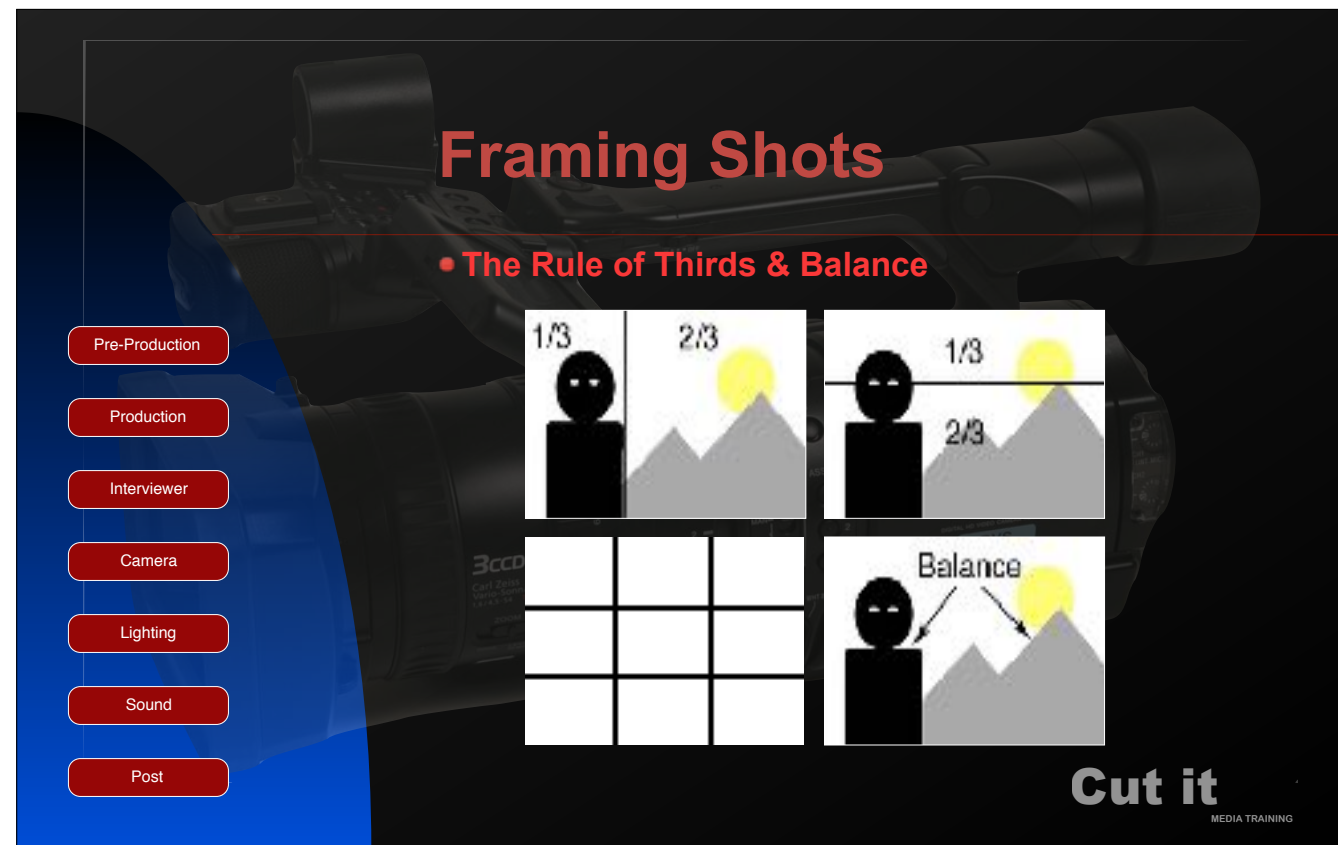


## Camera Shots

Camera shots are usually framed as an MCU or Close Up. It's important to think about the guest's looking direction, and get an equal number of left-facing and right-facing subjects. These can then be alternated in post-production.

The medium closeup is half way between a mid shot and a close up. This shot shows the face more clearly, without getting uncomfortably close.

In the closeup shot, a certain feature or part of the subject takes up most of the frame. A close up of a person usually means a close up of their face (unless specified otherwise). Close-ups are obviously useful for showing detail and can also be used as a Cut-in. A close-up of a person emphasizes their emotional state. Whereas a mid-shot or wide-shot is more appropriate for delivering facts and general information, a close-up exaggerates facial expressions which convey emotion. The viewer is drawn into the subject's personal space and shares their feelings.

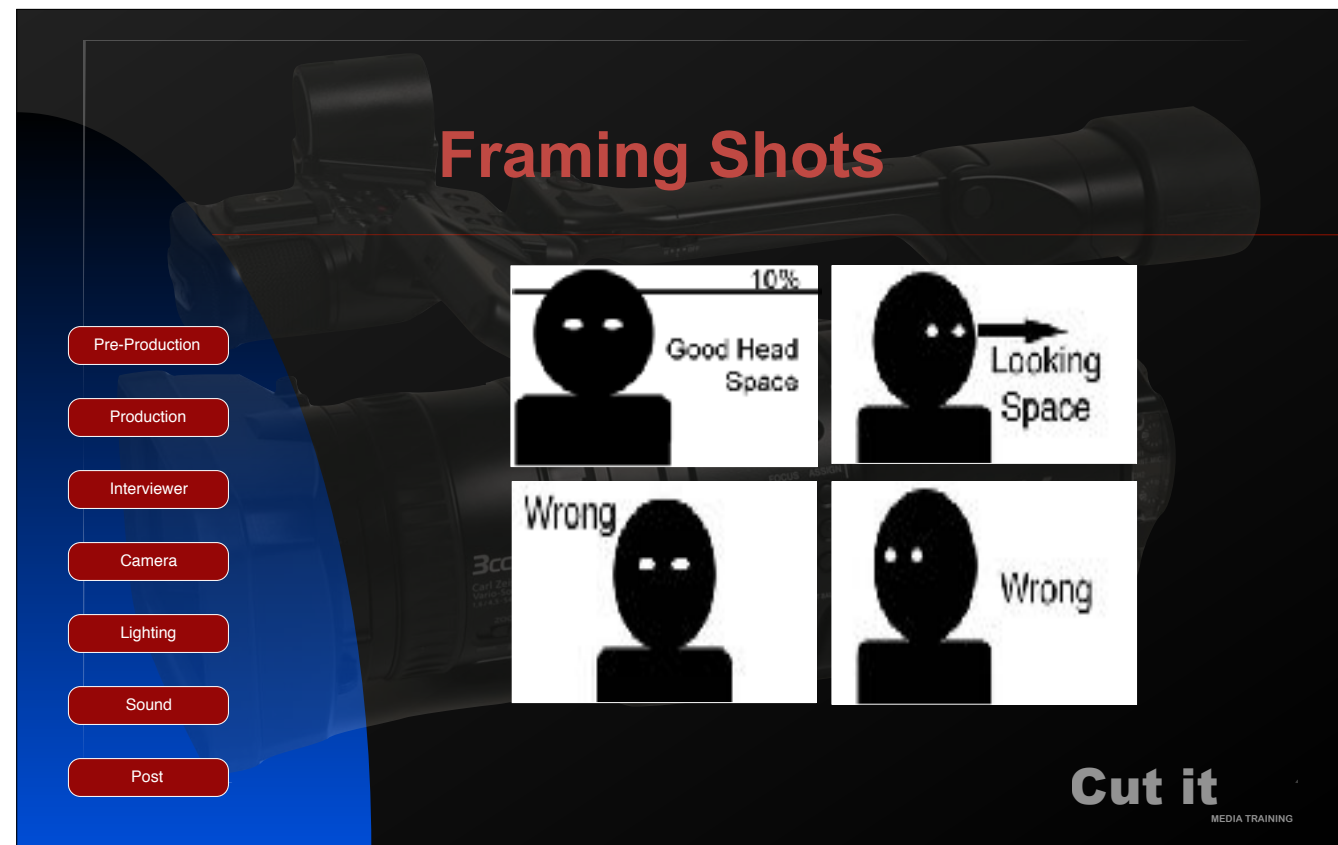


The rule of thirds is a concept in video and film production in which the frame is divided into into nine imaginary sections, as illustrated. This creates reference points which act as guides for framing the image.

Points (or lines) of interest should occur at 1/3 or 2/3 of the way up (or across) the frame, rather than in the centre. Like many rules of framing, this is not always necessary (or desirable) but it is one of those rules you should understand well before you break it.

In most "people shots", the main line of interest is the line going through the eyes. In this shot, the eyes are placed approximately 1/3 of the way down the frame.



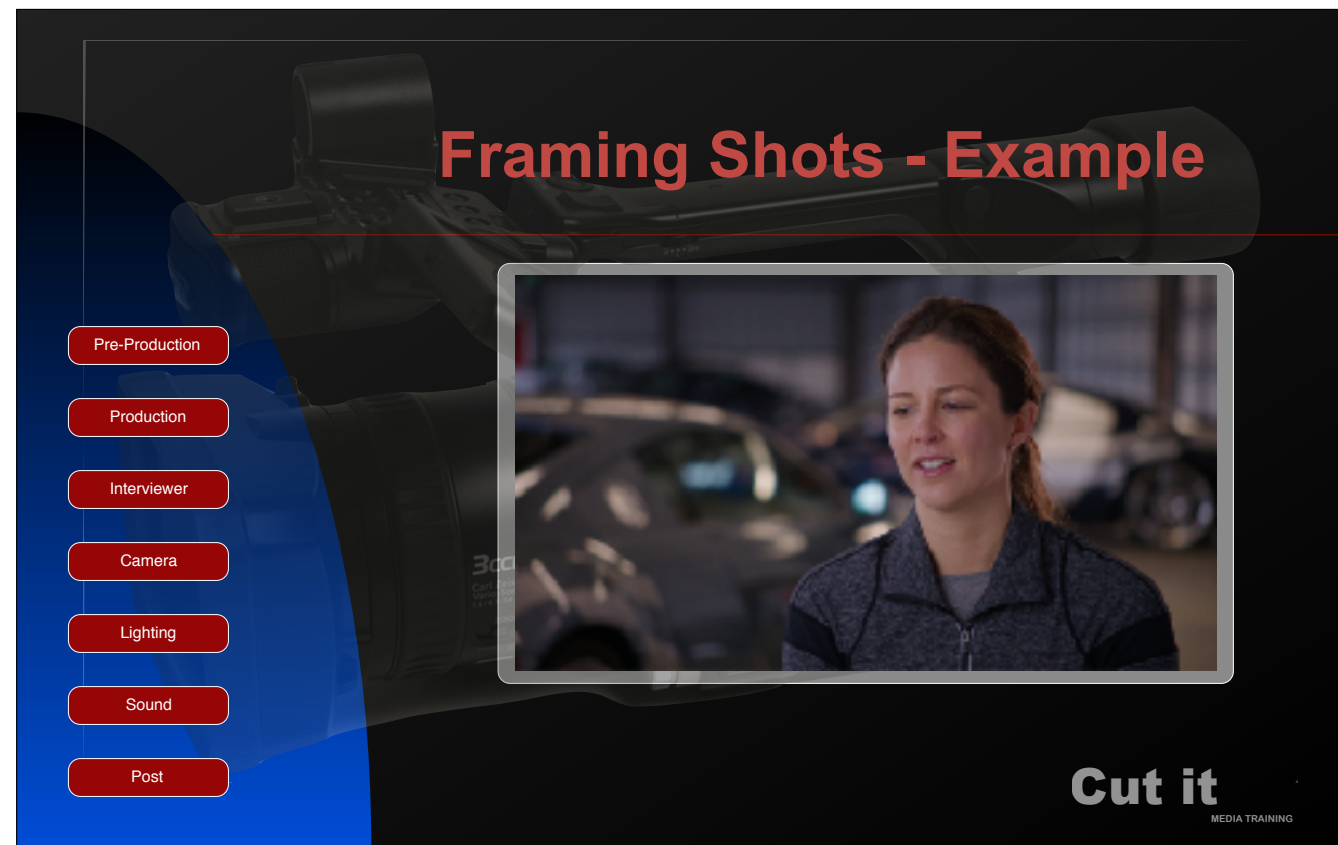


Looking space:

When using the rule of thirds: always get the subject of the shot to look past the camera into the empty 2 thirds of the shot. This is called Looking space  
Head Room

Head room, with MCU's & Close Up shots avoid too much headroom at the top of the shot. More than 10% headroom space is a bad.

For Mid Shots & Wide Shots About 10% is good.



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# Camera Moves

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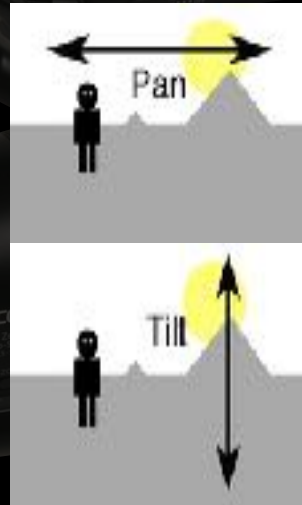
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- **Pans** Rotate camera up to 360 degrees - Always frame & hold a static shot at start & end of pan
- **Tilts** Up & Down

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# Camera Moves

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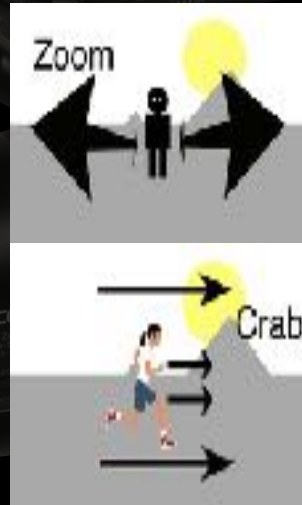
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- **Zooms** Increase / decrease magnification (Generally looks better to zoom out rather than in on something) – Quick zooms can add energy to shot
- Also Tracking Shot
- Dolly Shot
- Sweep
- Additional Static Shots
  - Dutch
  - Dynamic angles

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# Arrangement

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- Choose what will be the background of the shot:
- Decide whether the interview would make more sense if conducted:
  - Sitting down
  - Standing up
  - Or during activity

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# Interview Shooting order

- 1) Shoot Interviewee answering questions
- 2) Shoot cut aways of Interviewee Eg hands CUs & noddies
- 3) Shoot cut aways of both interviewer & interviewee talking
- 4) Shoot Interviewer asking questions
- 5) Shoot interviewer noddies

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# Crossing The Line

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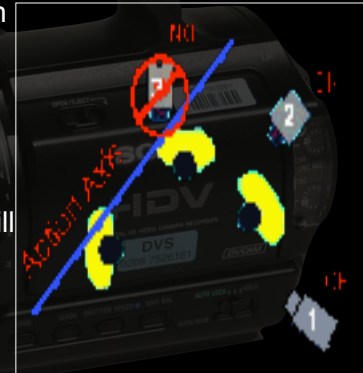
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- Imaginary line when shooting video that represents direction an audience sees the shot from.
- Any time a new camera angle exceeds 180 degrees you will have crossed the line—the *action axis*—and the action will be reversed.
- This is hard to fix during editing.



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# Production

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## Appropriate Illustrative Material

- Make cutaways appropriate
- Always get establishing shot to set scene
- Get as many cutaways as possible
- PA should note key items mentioned by interviewee & prompt director/ camera operator to get relevant cut-aways at end of shoot
- Get general cut-aways after interviews e.g. close up of interviewees hands, noddy shot of interviewer
- Think sequences of shots wherever possible e.g where there is a process =
- Always get close up shot of any action shot in wide shot

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# CONVENTIONS OF SHOOTING VIDEO:

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- **Establishing shot** Always get an establishing shoot
- **Noddies & Cut-aways** Always shoot noddies & cut-aways
- **CU's of Actions** Always get close up shots of any action(s) shot in wide shot
- **Continuity** Costume, dress, make up & hair should be consistent throughout shoot

Any close-up shots should match similar wide shots. E.g if someone picks up an orange with their right hand in wide shot then they need to repeat this action with the same hand for the close up shot

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# Lighting - Setting up for an interview

## Choosing the setting:

- Think about lighting the setting:
- Where is the strongest source of lighting coming from?
- What types of lighting are there? Is It just sunlight / daylight, just artificial light, or a mixture of both?
- white balance the camera.

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# Backlight

- Where subject set against a much brighter background
- Auto-iris - camera adjusts exposure for strong backlight - leaves the subject as silhouette.
- Some cameras have "backlight" feature which helps problem - won't work as well as manual iris control.
- Only manual option is to open iris until subject is exposed correctly. Will mean the background is too bright, but better than the subject being too dark

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# Basic Lighting Set-up

- Shooting outdoors
- Using sunlight is key
- If sun is low be careful not to make interviewee squint
- Do not back light shot by placing sun behind interviewee
- If sunlight creates strong shadows reflector can balance lighting

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# Basic Lighting Set-up

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- Shooting Indoors
- Try to avoid mixed lighting
- i.e. Natural light from window & artificial lighting
- Either turn off the artificial lights
- or Block out window
- Overhead lights can create ugly shadows
- Reflector can balance this

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# Basic Lighting Set-up

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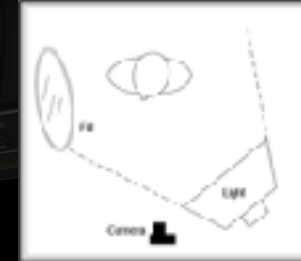
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- Use a Key Light to illuminate the subject of the scene
- Use a fill to soften harsh shadows on subject
- Avoid strong back lighting
- Hard light (Hard solid edges to shadows)
- Soft light (Soft diffuse edges to shadows)



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# Basic Lighting Set-up

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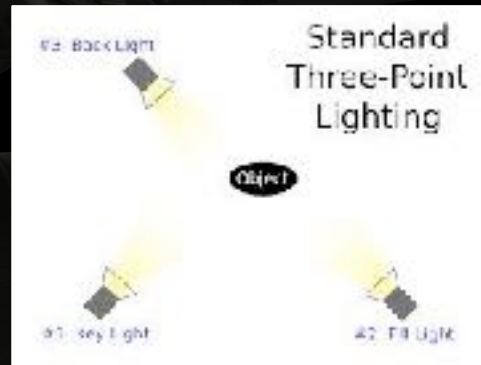
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# Basic Lighting Set-up

- **Other Lighting tips:**
- Maximise light in room & soften it by reflecting light from a wall or ceiling
- Create soft lighting using a gell or diffusion box

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# Basic Lighting Set-up

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- If you have no additional lighting
- Use available light
- Reflector extremely useful
- Easy to carry
- Can create lighting effects
- Can compensate for bad lighting



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# Sound

- Sound is especially important
- Audience will be concentrating on what interviewee is saying
- There needs to be crystal clear sound

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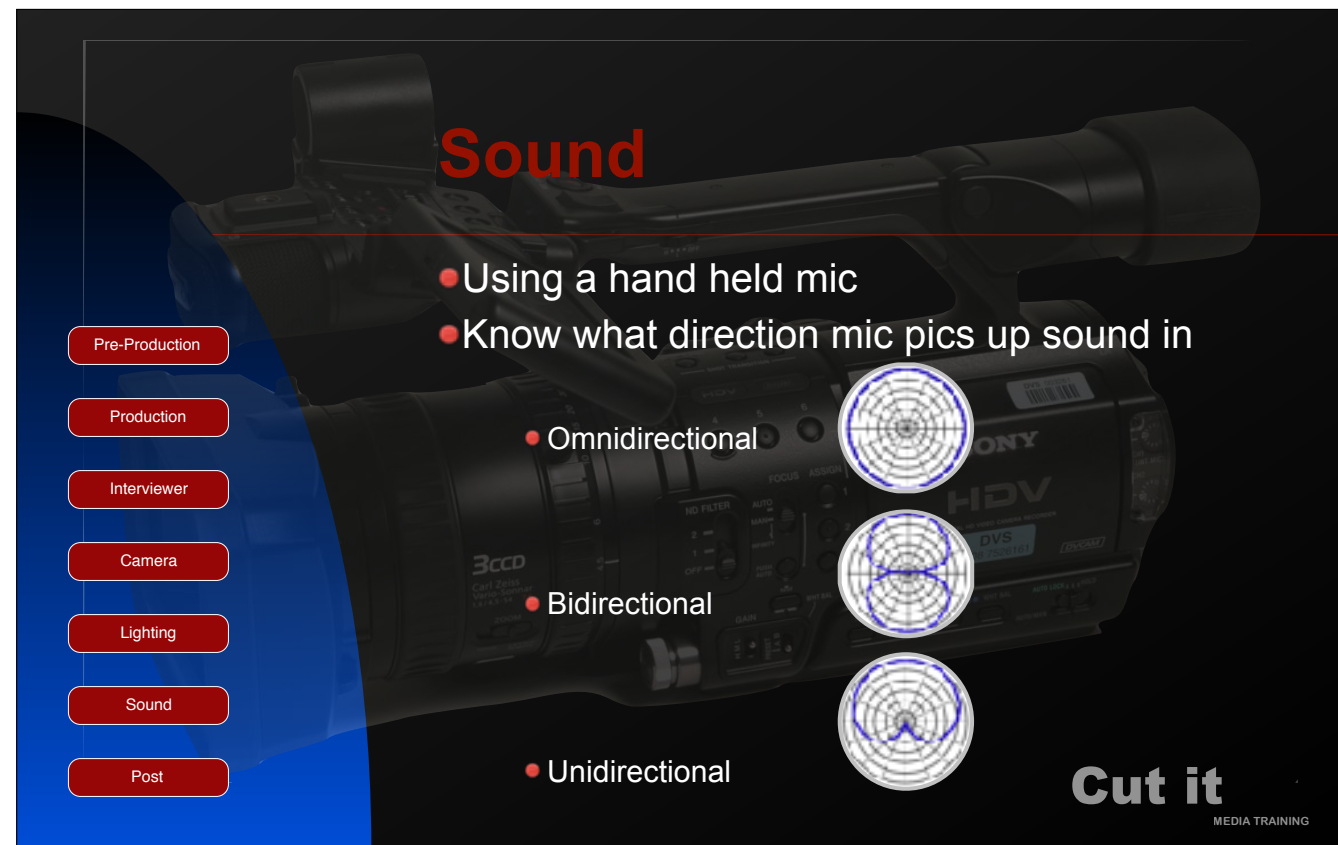


## Microphones

The first decision is which type of microphone best suits your situation.

### Hand-Held Mics

Hand-held mics are versatile and relatively easy to use. They are well-suited to mobile interviews, and to situations where the interviewer needs to direct the talking (people can only speak when the interviewer points the mic at them)



## Directional Properties

Every microphone has a property known as directionality. This describes the microphone's sensitivity to sound from various directions. Some microphones pick up sound equally from all directions, others pick up sound only from one direction or a particular combination of directions. The types of directionality are divided into three main categories:

### Omnidirectional

Picks up sound evenly from all directions (omni means "all" or "every").

### Unidirectional

Picks up sound predominantly from one direction. This includes cardioid and hypercardioid microphones (see below)

### Bidirectional

Picks up sound from two opposite directions.

# Sound

- Always direct mic towards person talking
- Hold mic at constant distance from mouth
- Hold 15 - 20 cm from mouth
- Any further voice will be too weak
- Any closer audio can “pop”
- Never let the interviewee hold the mic

Pre-Production

Production

Interviewer

Camera

Lighting

Sound

Post

**Cut it**

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# Sound

- Rifle / Shotgun Mic
  - Placed on boom arm
  - Shotgun Mic completely directional
  - Boom operator & camera operator must work together to keep mic out of shot



Pre-Production

Production

Interviewer

Camera

Lighting

Sound

Post

**Cut it**  
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## Boom Mics

Microphones placed on a boom arm are also very versatile and are used in both studio and mobile settings. The main advantage is that the IV participants don't need to be rigged for audio or worry about mics, and the sound operator is in full control. The microphone is usually a shotgun (very directional) mic which can easily be pointed to any speaker (or other sound if required).

The boom operator and camera operator need to work together to make sure the mic stays out of camera shot. You can make a simple boom from just about anything which is the right shape. A microphone stand with its legs removed is a good option, or even a broomstick or fishing pole.

A good boom will have some sort of isolating mechanism for the microphone to prevent vibrations being transferred to the mic. This may involve elastic suspensions, foam padding, etc



# Sound

- Radio Clip Mic
  - Mic with Transmitter attached to subject
  - Receiver plugged into camera
  - Best used to record dialogue where subject of shot needs to be placed some distance from camera
  - Picks up quite localised area
  - Wind can be a problem
  - Idea indoors for interviews

**Cut it**  
MEDIA TRAINING

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#### Built-in Camera Mic

If you're desperate you can use the mic which is built into the camera. However this is unlikely to produce good interview sound.

#### Lapel Mics

Lapel (lavalier) mics create high quality, consistent sound. Each person has their own mic, the mics are (theoretically) always in the correct position and unwanted noise is rejected well. The disadvantage is that they are slower and more difficult to set up, especially if there are a number of guests coming in and out of the IV setting. Also, if the mic position does happen to go awry, you have to interrupt the interview to fix it.

#### Radio Mics

Any type of microphone can be plugged into a small battery-powered radio transmitter and sent to a receiver at the recording end. This frees the interviewer and guest from the restraints of audio cables. It also means the participants can be a long way from the camera (which would obviously be on a long zoom).



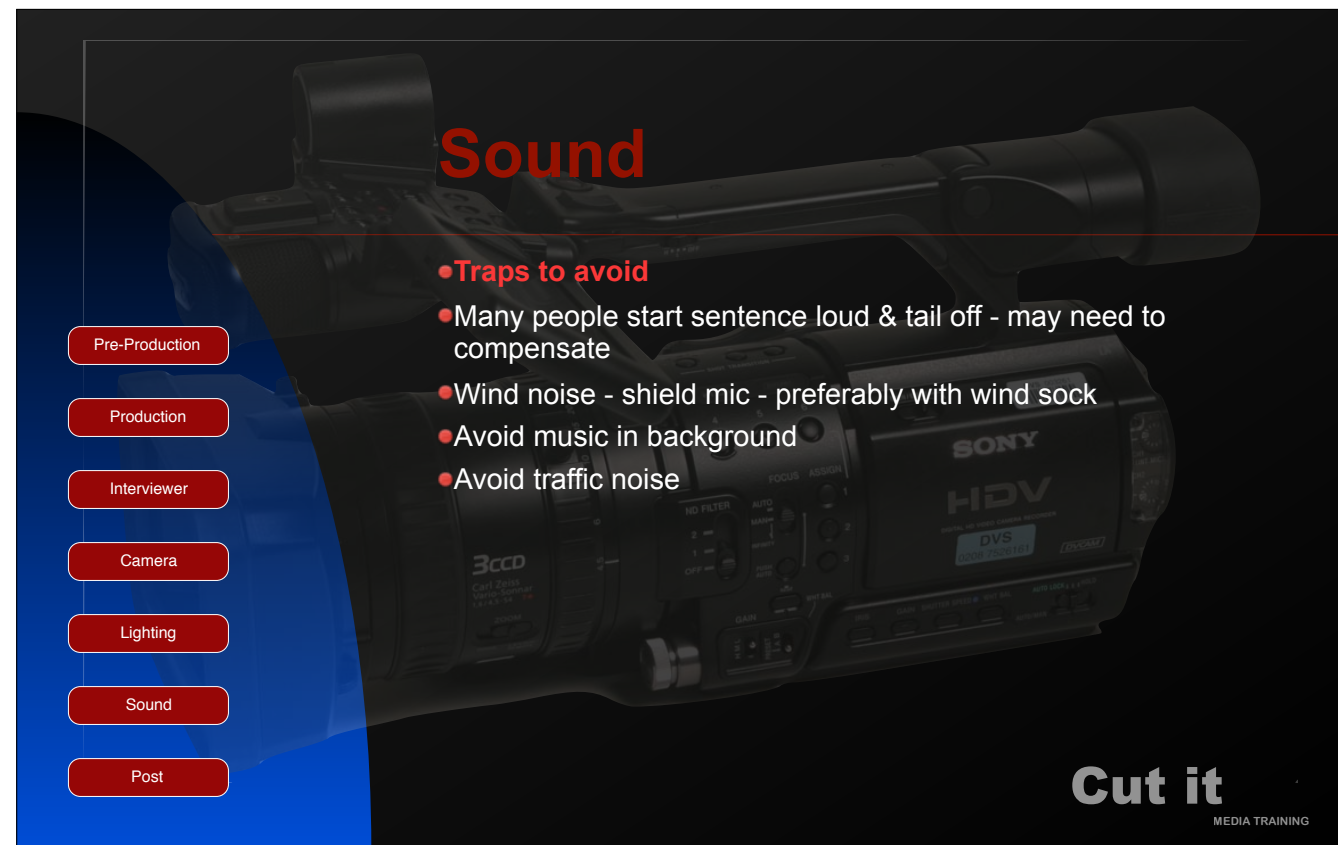


### Mixing and Recording

In mobile interviews, the ideal situation is to have a dedicated sound operator ("soundie"). The soundie will plug the mics into the camera and monitor the audio via a headset. The output of the mixer will either be fed to a portable recording device or (more commonly) fed to the camera and recorded on the same tape as the vision.

### Hand-held Microphones

The term "hand-mic" generally means any microphone held in the hand and used to pick up human speech. Hand-mics are used in a huge variety of settings, from musical performances to television interviews. When you say "microphone", most people picture a hand-mic



# Sound

- **Traps to avoid**
- Many people start sentence loud & tail off - may need to compensate
- Wind noise - shield mic - preferably with wind sock
- Avoid music in background
- Avoid traffic noise

Pre-Production

Production

Interviewer

Camera

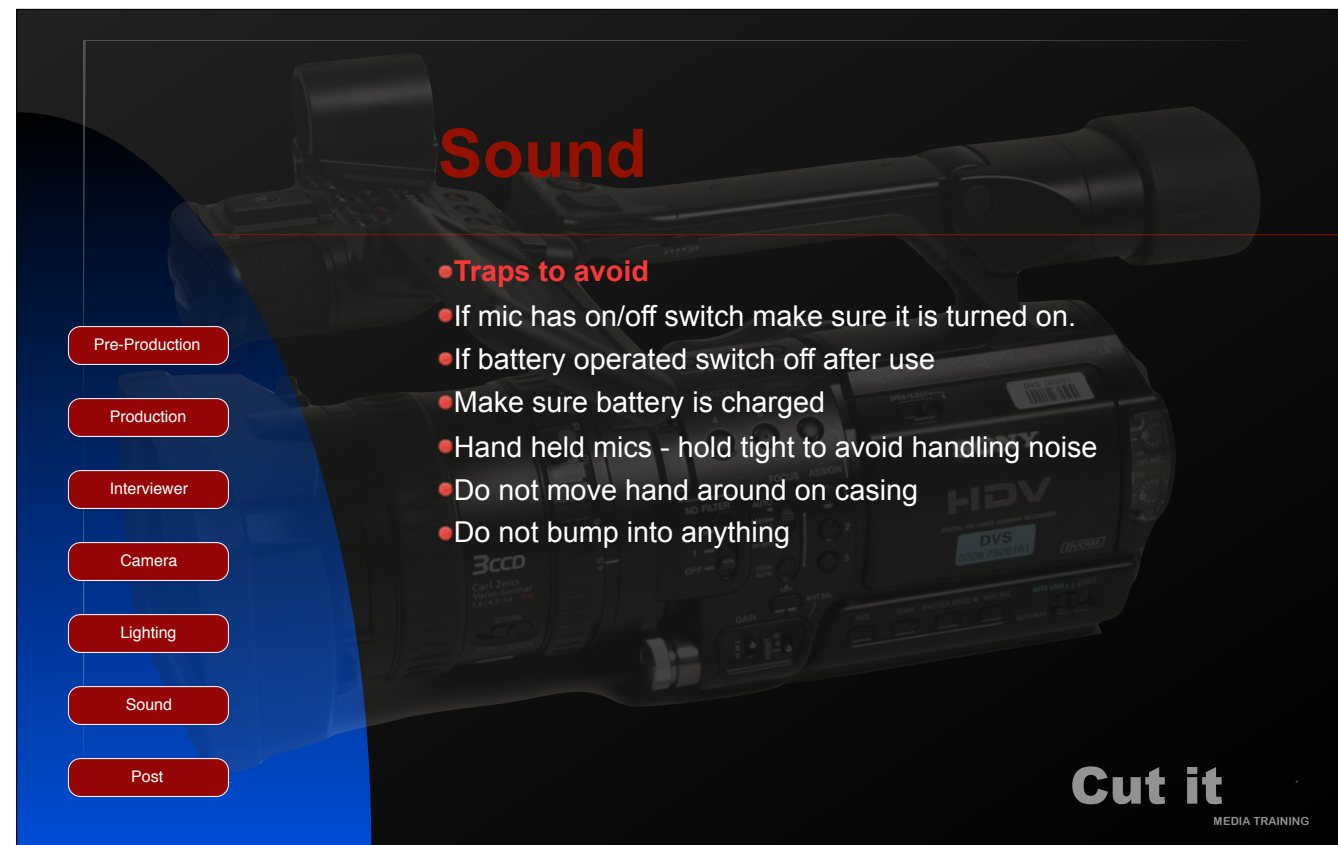
Lighting

Sound

Post

**Cut it**  
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Many people begin their sentences loudly then tail off. You may need to compensate  
Beware microphone handling noise, especially with cheap mics and inexperienced presenters.  
If wind is a problem, use a sock or (preferably) shield the mic.  
Background music means death in the edit suite. Turn any background music off.



# Sound

- **Traps to avoid**
- If mic has on/off switch make sure it is turned on.
- If battery operated switch off after use
- Make sure battery is charged
- Hand held mics - hold tight to avoid handling noise
- Do not move hand around on casing
- Do not bump into anything

Pre-Production

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Interviewer

Camera

Lighting

Sound

Post

**Cut it**  
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Make sure you do a sound check yourself, well before the interview.

Position yourself and the microphone, and speak exactly as you intent to during the interview.

If the mic has an on/off switch, keep an eye on it. If the mic is battery-powered, make sure you turn it off when you've finished & battery is charged

Hold the microphone firmly. Remember that the mic will pick up any handling noise so be careful not to move your hand around on the mic casing, or bump the mic into anything.

# Sound

- Monitor Sound via Headphones “Cans”
- Make sure sound is clear & there is not too much background noise
- If camera has audio levels meters Monitor levels via camera
- Aim for Peak of -12db
- About 3/4s of meter

Pre-Production

Production

Interviewer

Camera

Lighting

Sound

Post



Cut it

MEDIA TRAINING

# Setting up the shoot

Pre-Production

Production

Interviewer

Camera

Lighting

Sound

Post

- **Ensure tripod placed where best shot can be got**
- **Mount camera on tripod**
  - Get the camera on the interviewees eye line- elevate or depress the camera on the tripod
  - Check the spirit level on the tripod to ensure you've got a level shot – get the bubble in the middle of the circle by altering the leg length if necessary.
- **Remove lens cap & switch camera on**
  - (Should automatically be in AUTO mode)

**Cut it**  
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# Setting up the shoot

Pre-Production

Production

Interviewer

Camera

Lighting

Sound

Post

- **White balance camera**
- **Turn on Back light button if necessary**
- **Tell your interviewee that you are ready to shoot**
  - position them so that there is plenty of light on their faces (& no dark shadows)
- **Focus camera (Zoom in to focus)**

**Cut it**

MEDIA TRAINING

# Setting up the shoot

Pre-Production

Production

Interviewer

Camera

Lighting

Sound

Post

- **Attach the lapel (Tie clip) microphone**
- **Check audio levels**
  - Monitor the sound through the headphones – check that the voice sound “clean” and listen out for annoying background noise
  - ask the question again if e.g. a lorry rumbles past or a door bangs and spoils the interviewee’s answer

**Cut it**

MEDIA TRAINING

# Setting up the shoot

Pre-Production

Production

Interviewer

Camera

Lighting

Sound

Post

- **Position your interviewer**
  - as close to the camera as possible & ask your interviewee to look at you and not the camera lens. Make sure camera height is on interviewers eye line
- **Final framing up**
  - check for “looking space” i.e. that the interviewee is slightly to one side of the frame & looking into the space left on the other side of the frame
- **Press the RECORD button**

**Cut it**

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# Examples

Pre-Production

Production

Interviewer

Camera

Lighting

Sound

Post



**Cut it**

MEDIA TRAINING

# Post Production

- If Production is planned & logged
- editing should be more a case of piecing together a well thought out jigsaw
- not a rescue operation

Pre-Production

Production

Interviewer

Camera

Lighting

Sound

Post

**Cut it**

MEDIA TRAINING

# Post Production

- **Logging the shots**

- Before editing is invaluable, either on paper or once the video material is on the edit machine
- Biggest hold up & block on creativity is in not being able to find the shot you want.

Pre-Production

Production

Interviewer

Camera

Lighting

Sound

Post

**Cut it**

MEDIA TRAINING

# Post Production

Pre-Production

Production

Interviewer

Camera

Lighting

Sound

Post

- **Simply cut the story together**
  - to begin with – no fancy effects.
  - You are aiming to convey a story first & foremost
  - Set the scene
  - Interviewees & voice over explains the arguments plus summary.
  - Add illustrative shots once the words of the story are in place
  - Finally add any effects.
  - Check sound levels are consistent

**Cut it**

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