

The Predator Programme

– Shooting and Editing for multiskilling programme-makers

NB: This course has been mapped to Skillset's occupational standards, a full copy of which can be found on the Skillset website. Reference letters and numbers enable specific units to be quickly located.

<http://www.skillset.org> © DV Talent 2011

Course Overview and Outcomes

- Checking your kit and pre-shoot prep and connecting additional kit.
- Camera and menu set up for HD and online shoots.
- Handling the focus, depth of field and macro.
- Creating Multiplatform Content for different platforms: web-based videos compression and encoding issues, the difficulties of handheld, pan and image overload, the importance of tripods, target audiences and usage of content.
- Sound – manual and automatic record settings: selecting and positioning the right mic, phantom power, line inputs and using radio mics.
- Shot sizes and framing for 16:9/4:3/14:9. The Rule of Thirds and framing for online.
- Manual and Auto Exposure: using ND filters, manual gain, iris and shutter speeds.
- Manual and Auto White Balancing.
- Interlaced and progressive scan filming.
- Using tripods and hand-held techniques.
- Filming uncontrollable/ observational action – what you need to know.
- Lighting for Cross Platform Projects: Best use of available light, three point lighting, contrast issues.
- Capturing Content – dealing with tapeless workflows, handling formats.
- DV Talent Health and Safety Session – handouts on compliance and editorial for broadcast and online. Includes issues around filming, ethics of secret filming, chronology and potential problems self-shooters encounter.
- Working with the Editing Software Interface – learning how to use the software and media management
- Learn how to create rough assemblies of your work
- An introduction to the practical and editorial considerations (including compliance) when editing for the web and across platforms
- Basic sound mixing and basic special effects
- How to create a project – i.e. creative and technical choices for importing and exporting the media in usable formats
- Learn how to upload content to an online environment
- An overview of the different web file formats and technical methods for exporting to the web – the best codecs and compression rates for distribution to mobile, handheld devices, video sharing sites and social media sites
-

The Predator Programme

– Shooting and Editing for multiskilling programme-makers

- Practical considerations to help your content get seen online.
- Awareness of the “people skills” and project management skills needed to create a “final rough cut” which meets the objectives of each project/programme treatment

DAY ONE – Shooting

09-15 – 09.30 X1 X2 X3 X4 C4	COURSE REGISTRATION and INTRODUCTIONS
09.30 – 10.30 C3 C8 C10 C11 C15 D3	KIT CHECK THE DAY BEFORE THE SHOOT & GETTING SET UP ON THE DAY <i>Overview of the Canon XF305 – strengths and weaknesses technically and practically (design issues.) Key things that often go missing in kits (e.g. tripod plates not put back on tripod and left on another camera, windgags, mic clips etc etc.)</i> <i>Extras to look for: CCA mounts etc</i> <i>Batteries on the XF305 & Intro to Tapeless on the Canon. Plugging in basic mic. Cameras will be preset to auto and directors will be shown how to setup everything except focus in auto.</i>
10.30-11.45 C19	INTRO TO MANUAL FOCUS EXERCISE 1: Getting used to the cameras – Focus on focus. REVIEW OF EXERCISE 1
11.45-12.00	COFFEE BREAK
12.00-13.00 X1 X2 X3 C1 C14 C27 C28 P30 D6 D7	EXERCISE 2: ‘RECESSION? WHAT RECESSION?’ - <i>Exercise to get delegates using manual focus and shooting seven shots to form a sequence</i> REVIEW OF EXERCISE 2
13.00-13.45	LUNCH BREAK
13.45-14.30 X1 X2 S4 S5 S10 S11 S12 S13 S14 S15 S16 S20 S21 S22 S23 S27 S28	INTRO TO SOUND <i>Microphones available – directional and omnidirectional mics – and issues for location/ interview shoots. & How to record sound both manually and in automatic – using gun and clip mics. Camera set-up plus issues with recording, and importance of sync.</i>
14.30-15.30 C25 C27 C28 D6 P7 P9 P34	EXERCISE 3: ‘THE INTERVIEW’ This exercise combines technical skills as well as editorial skills. How to shoot an interview and group interviews technically and aesthetically well (including setting up the shot.) The exercise is designed to get the director to understand contributor’s difficulties in front of cameras and how to help them overcome these.
15.30-16.00	REVIEW OF EXERCISE 3 PLAYBACK RUSHES IN SMALL GROUPS AND ANALYSE WHAT DID AND DIDN’T WORK.
16.00-16.15	COFFEE BREAK

The Predator Programme

– Shooting and Editing for multiskilling programme-makers

16.15-17.00 C27 C28 D6 D7	SHOT SIZES, PICTURE COMPOSITION & SHOOTING SEQUENCES <i>Basic building blocks of shooting, edit points, framing and creating more sophisticated sequences. The differences with 16:9 & 4:3. Rule of thirds, range of size of shots, depth of field etc.</i>
17.00-18.00 C25 C28 D6 D7 P9 P34	EXERCISE 4: FILMING A SEQUENCE: CONTROLLABLE ACTIONS In pairs Action examples – writing a letter and posting it; making a cup of tea; buying something from a local shop.

DAY TWO – Shooting

09.15-10.00	REVIEW OF EXERCISE 4
<i>10.00- 11.00</i> C20 C21 C22	MANUAL WHITE BALANCE & MANUAL EXPOSURE Shutter speed & Filming in low light conditions. Discussion of how much gain is acceptable and possible use of slower shutter speeds.
11.00-11.15	COFFEE BREAK
11.15 – 12.45 D7 P9 P34 X2 C25	EXERCISE 5: FILMING A SEQUENCE: UNCONTROLLABLE ACTIONS <i>Jenga – In lecture for this exercise should consider use and shooting of opening/ closing shots.</i> REVIEW OF EXERCISE 4
12.45-13.30	LUNCH
13.30-14.45 X2 X3 X4 C22 L1 L2 L3 L4 L5 L10 L13 L15 L19	INTRO TO LIGHTING <i>Working with available lighting. Taking off light shades, using angle poise lights. Putting on all available overhead lighting etc. Intro to health and safety with lighting & principles of three point lighting.</i>
14.45- 15.45	INTRO TO DIGITISING CONTENT <i>From tape and tapeless – making the transition, dealing with the Canon workflow. Backing up on location – best practice and safeguards.</i> <i>Plus practical exercises where participants back up and wipe cards</i>
15.45-16.00	COFFEE
16.30-17.15 X2 X3 X4 F1	DV TALENT HEALTH & SAFETY SESSION <i>H&S legal responsibilities, tiredness, kit safety</i> <u>Handouts on compliance and editorial guidelines – group discussions on compliance issue for broadcast and online, including filming, editing, chronology, secret filming and when to refer up. The group will look at real life& hypothetical case studies and examine potential problems raised</u>
17.15 – 18.00	HOMEWORK REVIEW Q & A

The Predator Programme

– Shooting and Editing for multiskilling programme-makers

DAY THREE – Shooting

09.30 – 10.30	UNCONTROLLED ACTION – pt 2 – filming fluid action <i>More advanced techniques for filming actuality</i>
10.30 – 11.30	EXERCISE 7 – fluid action plus review
11.30-11.45	COFFEE BREAK
11.45 - 12.45 x1 x2 d7 d9, S14,S15,S27	SOUND – pt 2 - BOOMING TECHNIQUES & TIPS Movement and handling information – the difficulties of being umbilically connected.
12.45 – 13.45	LUNCH
13.45 -15.00 S26,S27	EXERCISE 8: ‘THE GROUP INTERVIEW’ with REVIEW How to film a council meeting, difficult group set ups
15.00-15.15	COFFEE BREAK
15.15- 17.00 S16,S17	RADIO MICROPHONES <i>Using radio mics - Pros and Cons. Licensing and Broadcast Frequencies. Setting levels and monitoring. Changing Frequencies; filming in noisy environments/ dealing with ambient noise</i> Plus EXERCISES and REVIEW
17.00 – 17.30	SOUND AND ACTUALITY COMBINED UNCONTROLLED ACTIONS pt 3 – WALKING INTERVIEWS PLUS review <i>Bringing together key issues including sound and fluid action</i>
17.30 – 18.30	FINAL REVIEW and Q&A

The Predator Programme

– Shooting and Editing for multiskilling programme-makers

DAY FOUR – Editing

<p>09:30 – 11:30</p> <p>E1 E5 E8 X2 X3</p>	<p>INTRO TO FCP (AVID/ ADOBE)</p> <p>Practical issues for making the correct equipment selection for participants’ projects including working across different platforms including:</p> <ul style="list-style-type: none"> - Camera options and impact on FCP workflow: tape (Z1/ Z7), tapeless/ mpeg2 (EX1s), mp4 (Flip cameras) - Importing and managing your source footage in FCP – including formats such as tape/ AVIs/ mp4/.movs. Making your footage ‘FCP friendly’ <p>How to use FCP software, following a workflow, working with bins, working with timelines, creating a folder hierarchy, copying/moving a project. Deleting unused media, Creating a clean project.</p> <p>Brief health & safety awareness and look at the risk assessment for the course.</p> <p>Exercise 1 – apply above principles using student’s own rushes</p> <p>Create a new project using the “treatment” for a 3 min documentary story that they have been given. Check their 20 mins of rushes have been correctly digitized in and learn the basics of how to digitize rushes.</p>
<p>11:30-11:45</p>	<p>COFFEE</p>
<p>11:45-13:30</p> <p>E7 E9 E10</p>	<p>MARKING AND EDITING</p> <p>Playing Clips in the Viewer, Creating and Marking Clips and subclips, Preparing to Edit, Making Overwrite Edits, Backing Up Sequences, Inserting Clips. Working with Markers, capturing video, Connecting Sources for Capture, Capturing Options</p> <p>EXERCISE 2 – apply these skills to students “project”.</p>
<p>13:30-14:15</p>	<p>LUNCH</p>
<p>14:15-14:45</p>	<p>REVIEW OF EXERCISE 2</p>
<p>14:45-16:30</p> <p>E10 E12 E17</p>	<p>EDITING IN THE TIMELINE</p> <p>Manipulating Clips in the Timeline, Editing in the Timeline, Marking in the Timeline, Replacing Edits, Deleting Clips and Gaps, Single-Sided Trimming and Two-Sided Trimming</p> <p>Exercise 3 - applying this theory to students “project” and a look at how to edit around “mistakes” - i.e. shots that “don’t cut” or are unsuitable for an online/ mobile environment.</p> <p>In vision issues for editing for online and multi-platform</p> <p>Mobile vs. broadcast including shorter durations of sequences, ‘busy’ or crowded shots versus close-ups, dealing with movement, ensuring the correct transitions are chosen, re-framing for the internet,</p>

The Predator Programme

– Shooting and Editing for multiskilling programme-makers

	<p>keying green screen footage, creative online techniques with graphics and story boards, adding logo/bugs and end boards to maintain ownership if content is syndicated / shared. Optimum durations for online</p> <p>Trouble shooting for online video Compressed online video looks better (wobbly footage reduces the quality of the encode– try smoothcam filter in FCP)</p> <p>Audio issues for editing for online and multi-platform Adapting sound mixes to PC viewing, rules of thumb EG keep levels lower and less intrusive, does it work without sound, adding basic voiceovers.</p>
16:30-16:45	COFFEE
17:00-17:30 X6	Students continue to create rough cuts of their work
17:30-18:00 E13 X1	Review the day and view students’ rough assemblies – Evaluate “first cut” and agree changes to them. Discussion of people skills needed when editing – relationship between director, commissioner, brand agencies, client etc.

DAY FIVE – Editing

09:30-10:00 E17	Students continue to fine cut the “rough assembly” of their rushes
10:00-10:45 E18	WORKING WITH AUDIO Hearing and Seeing Audio, Adjusting Audio Levels, Working with Audio Clips, Working with Sync, Recording Commentary
10:45-11:30 E8	<p>EXPORTING FILES FOR ONLINE AND MULTIPLATFORM Creative choices for exporting for online/ mobile environments: a general overview of compression options choosing correct codecs and bit rates and making the right decisions on sound.</p> <p>Definition of compression.</p> <p>Different types of web video – streaming and downloadable.</p> <p>Overview of web file formats e.g. .mov, Mpeg4, Mpeg2, .flvs.</p> <p>Best compression programs – FCP Compressor vs. alternative software e.g. Sorreson Squeeze and free software MPEG Streamclip.</p> <p>Compression workflow – exporting your masterclips, compression settings, file size vs. image quality.</p>

The Predator Programme

– Shooting and Editing for multiskilling programme-makers

	<p>Compressing for online platforms e.g. Mpeg 4 for social networks i.e. YouTube Compressing for DVD Compressing for desktop/pc playback Compressing for iPods/phones/mp3s/ podcasts Compressing for windows media player</p>
11:30-11:45	COFFEE
11:45-13:00 E8	<p>CUSTOMISING A PROJECT Customising Browser Columns Customising the Interface Choosing Settings and Preferences</p>
13:00-13:45	LUNCH
13:45-15:30 E20 E21	<p>ADDING TEXT AND GRAPHICS</p> <p>Online considerations Optimum online text sizes. Editorially what works and doesn't work across multiple platforms e.g. standard YouTube player or iPhone.</p> <p>Working with Text Generators Working with Graphics Adding Motion Effects to Text Creating an Animated Title Working with LiveType Creating Effects from Scratch Working with Background Video</p>
15:30-15:45	COFFEE
15:45-17:00 E15 E16 E19	<p>FINISHING AND OUTPUTTING – Conform pictures & Sound: Finish Audio and Video Export Finished Sequences Upload clips to the web/ watch them back off the web Discussion on success of compression choices Output to Tape Recapture an Offline Project</p> <p>Practical considerations to help your content get seen online.</p> <p>Video SEO Name files correctly before you output from FCP. Think about what people are searching for and name your content accordingly – label with searchable titles. Naming and tagging (meta data) correctly will get you higher in the Google listings.</p>

The Predator Programme

– Shooting and Editing for multiskilling programme-makers

	<p>An introduction of places to seed your content. Blogsphere, Vimeo, YouTube, Facebook, Twitvid etc</p> <p>Timesaving tricks for distributing your video E.g. Tube Mogul with tracking analytics. FTP servers / You Sent It.</p>
17:00-18:00 E14 F1 F5	<p>COURSE REVIEW Finish “rough assembly” and review the course and watch each other’s rough assemblies. Evaluation of projects against the original brief/treatment.</p> <p>Discussion about how to market and contract oneself as an AP/PD who can create rough cut assemblies of their rushes.</p> <p>How to use the web for work opportunities and useful contacts</p>

ENDS