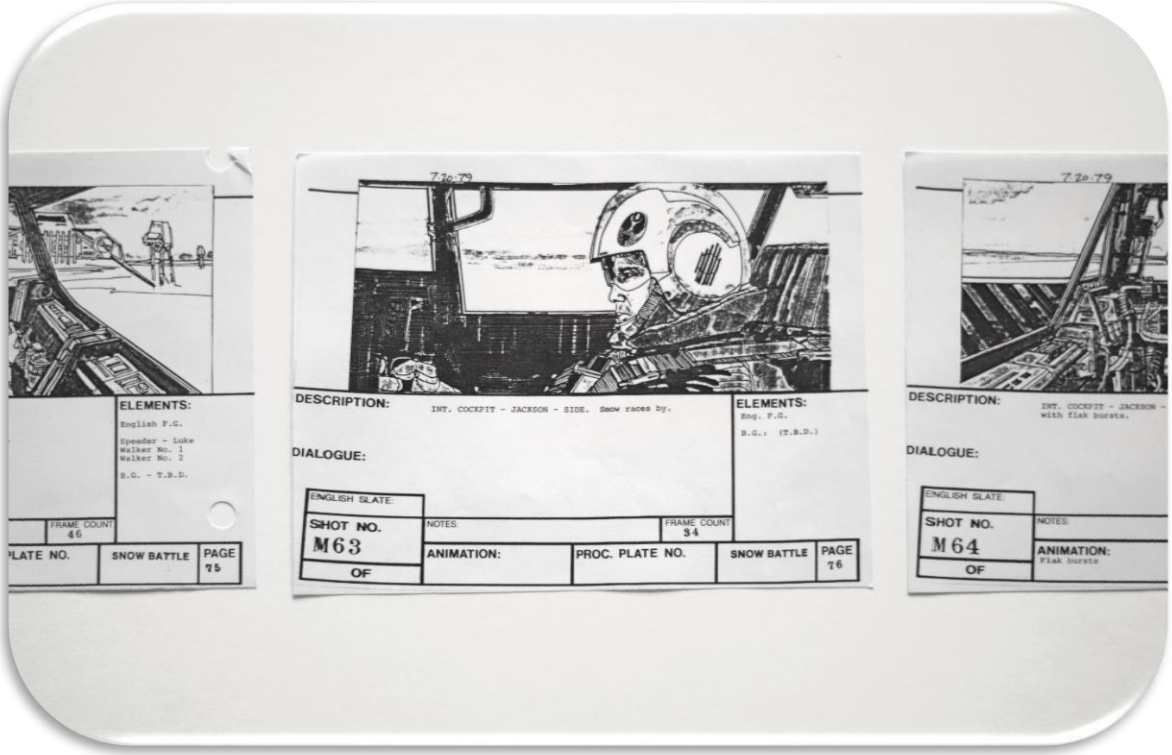
# Preproduction




# Portfolio

# Contents


- Contents.....Pg 2
- Logline, Scene outline & Treatment.....Pg 3 – 4
- Storyboard.....Pg 5 - 9
- Script.....Pg 9 - 12
- Mood Boards.....Pg 12 - 20
- SWOT Analysis.....Pg 20
- Location Scouting Forms & Release Forms.....Pg 21 - 23
- Risk Assessments, Recce Checklist.....Pg 23 - 33
- Gantt Chart.....Pg 33
- Crew List ….....Pg 34
- Equipment List.....Pg 34 - 40

## Logline

A guilty Lumberjack is forced to set out on a journey to get back the love of his life, after being kidnapped by a gang of unlawful money lenders, will he remain vigilant to find her or lose faith?

## Scene/Step Outline

### *Scene one*

Scene opens with a wide shot of a forest with a cottage in view. Changing to an internal shot of a relieved yet excited looking couple.

### *Scene two*

Scene opens to the beginning of a flash back montage of Faiths memories. Faith and John spending time together in the cottage. Some time has passed. Faith is reminiscing of happy memories and how much she is in love with John.

### *Scene three*

Scene begins black, a scream is heard. John is seen running towards the cottage panicked, shouting for faith. John runs around inside cottage, spots a note on the door, crumples note in hand in anger.

## Treatment

A bright light shines along the forest floor, as the sun rises to start a new day, mist can be seen hugging to the trees as it rises. A small wooden cottage can be seen through the light mist, with dim lit lights coming from within. Distant chatter can be heard coming from inside the cottage. A young couple, John and Faith, are inside, delighted with the cottage that John and his brothers have worked so hard to build. They are excited to finally start a new life there and are engaged to be married very soon, growing up as childhood sweethearts their dream has finally come to be reality.

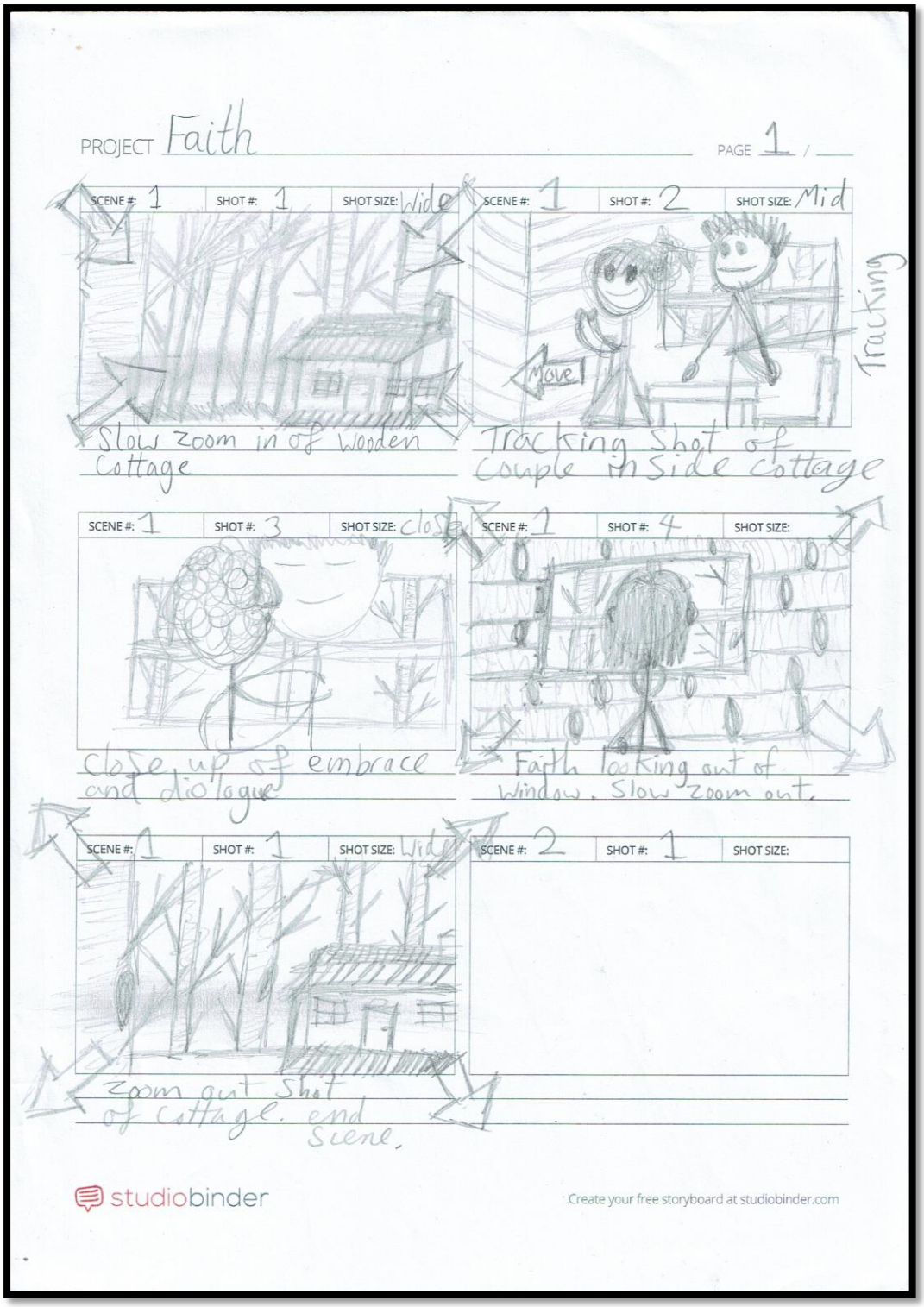
A few months have passed, and Faith is reminiscing about all the memories they have already made together. Flash backs of her happiest memories are flying through her head in a montage one after another, she recalls back to one memory in particular, when she noticed John acting a little odd one day. Faith noticed John reading some mail and looked rather concerned, she didn’t want to bring it up, in case it stressed John further, so she disregarded it.

The next morning, Faith is saying goodbye to John as he leaves for work, Faith watches John walking to work as he follows a small path leading away from the cottage, she slowly closes the door, smiling as she does so. Some hours later and John is returning from work with axe in hand, as he approaches the cottage, he notices something isn't right, he goes from a walk to a sprint towards the door.

"FAITH!"

he shouts repeatedly. As he quickly approaches the cottage, the once cosy home is dark, cold and lifeless. He frantically looks around for any sign of life, darting from one room to another. He stops for a moment, panting heavily, as his eyes dart around the room, he spots a note on the front door with a large knife protruding from it, the note reads, ' John, You have failed to repay the debt you owe us. We have been forced to take action. Pay up or you'll never see her again. C'. John at first looks confused and incredibly shook by what he has just read, his facial expression changes, to bring forth a look of bravery and determination on his face. With force, John crumples the piece of paper in his hand out of anger and drops it to the ground, he swiftly grabs his axe from the living room floor and makes his way to the front door, swinging the door open and slamming it behind him.

- **Storyboard**


PROJECT Faith
PAGE 1 /
SCENE #: 1 SHOT #: 1 SHOT SIZE: Wide
Slow zoom in of wooden Cottage
SCENE #: 1 SHOT #: 2 SHOT SIZE: Mid
Move
Tracking
Tracking Shot of Couple inside cottage
SCENE #: 1 SHOT #: 3 SHOT SIZE: Close
Close up of embrace and diologue
SCENE #: 1 SHOT #: 4 SHOT SIZE:
Faith looking out of window. Slow zoom out.
SCENE #: 1 SHOT #: 1 SHOT SIZE: Wide
Zoom out Shot of cottage. end scene.
SCENE #: 2 SHOT #: 1 SHOT SIZE:
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PROJECT Faith PAGE 2 /

SCENE #: 2 SHOT #: 1 SHOT SIZE: Wide

Wider shot of faith + John, both in shot.s

SCENE #: 2 SHOT #: 2 SHOT SIZE: Close

Closer shot of Faith in the doorway smiling, glaring.

SCENE #: 3 SHOT #: 1 SHOT SIZE: Wide

Stationary shot outside with faith in view doing washing.

SCENE #: 3 SHOT #: 2 SHOT SIZE: Close

John standing in the doorway looking at urgent letter

SCENE #: 3 SHOT #: 3 SHOT SIZE: over Shoulder

Shot of urgent letter in Johns hand.

SCENE #: 3 SHOT #: 4 SHOT SIZE: Mid-close

John putting letter in back pocket

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PROJECT Faith PAGE 3

SCENE #: 3 SHOT #: 5 SHOT SIZE: Wide

Shot of Faith and John Still Shot. John approaches Faith.

SCENE #: 3 SHOT #: 5 SHOT SIZE: Mid

John Splashes faith with Water.

SCENE #: 3 SHOT #: 1 SHOT SIZE: Far

Faith + John are seen Chasing eachother playfully.

SCENE #: 4 SHOT #: 1 SHOT SIZE: Close Mid

Shot of window, zoom in to see John + faith dancing

SCENE #: 4 SHOT #: 2 SHOT SIZE: Mid

John and Faith dance together blissfully.

SCENE #: 4 SHOT #: 3 SHOT SIZE: Close up

Faith looks lovingly into Johns eyes. over shoulder shot.

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PROJECT faith PAGE 4 / ____

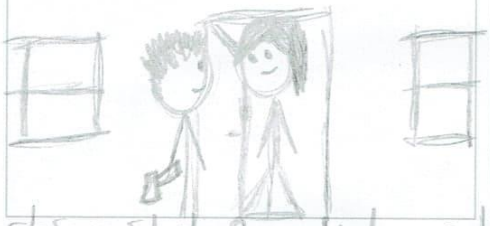
SCENE #: 4 | SHOT #: 2 | SHOT SIZE: close

close up of John + faith looking lovingly into eachothers eyes. Heads touch.

SCENE #: 5 | SHOT #: 1 | SHOT SIZE: wide

John + faith are seen outside John is going to work. Faith is kissing John goodbye

SCENE #: 5 | SHOT #: 2 | SHOT SIZE: Mid

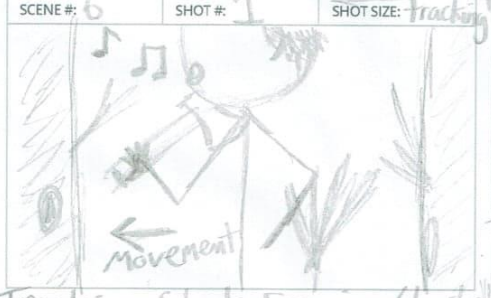


closer shot for diologue. faith saying goodbye. John kisses faith.

SCENE #: 5 | SHOT #: 3 | SHOT SIZE: Mid

Faith watches John from doorway. Internal to external view Faith shuts the door.

SCENE #: 6 | SHOT #: 1 | SHOT SIZE: tracking




Tracking Shot. Evening/dark John walking home.

Track

SCENE #: 6 | SHOT #: 2 | SHOT SIZE: close

John sees cottage broken into. Panicks, running fast.

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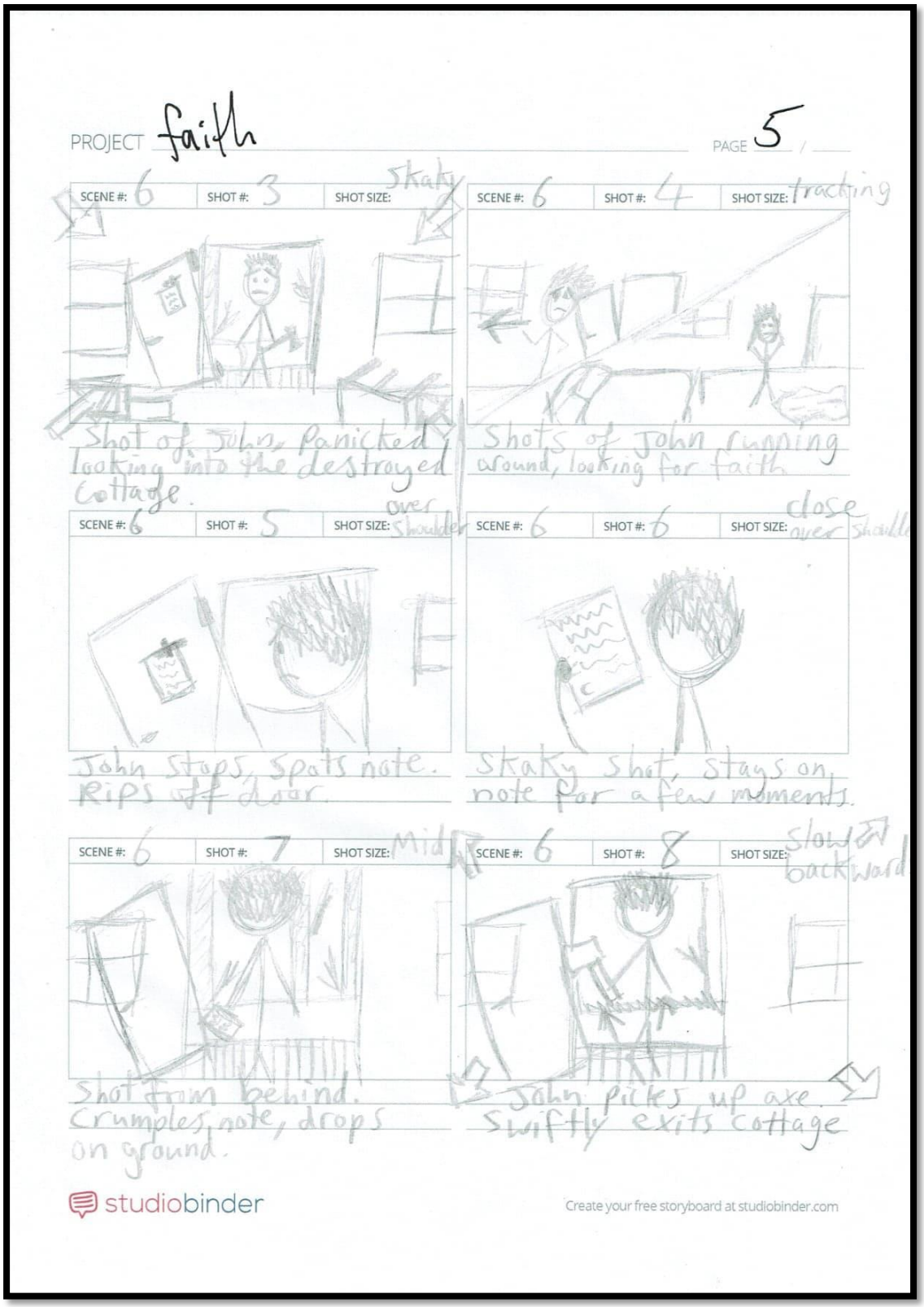
PROJECT faith
PAGE 5
SCENE #: 6 SHOT #: 3 SHOT SIZE: Shaky
Shot of John, Panicked looking into the destroyed Cottage.
SCENE #: 6 SHOT #: 4 SHOT SIZE: tracking
Shots of John running around, looking for faith
SCENE #: 6 SHOT #: 5 SHOT SIZE: over shoulder
John stops, spots note. Rips off door.
SCENE #: 6 SHOT #: 6 SHOT SIZE: close over shoulder
Shaky shot, stays on note for a few moments.
SCENE #: 6 SHOT #: 7 SHOT SIZE: Mid
Shot from behind. Crumples note, drops on ground.
SCENE #: 6 SHOT #: 8 SHOT SIZE: Slow backward
John picks up axe, swiftly exits cottage
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- **<u>Script</u>**

EXT, MORNING - FOREST

A small wooden cottage with a stone chimney can be seen amongst the shrubs and tall trees. A slightly misty yet brightly lit forest surrounds the lone cottage. Voices can be heard coming from within the home.

JOHN (20s) and FAITH (20s) are seen walking around the inside of the cottage with smiles on their faces.

FAITH
(Soft French Accent)
I cannot believe it is finally complete. The home we've been dreaming of for so long. It was very kind of your brothers to help build it for us.

JOHN
(American Accent)
They owe me any how's. Now we can finally start that life we've been wantin' ever since we were kids.

John embraces Faith and lets out a sigh of relief, the cottage is finally complete. He kisses her softly on her forehead. John looks into Faiths eyes.

JOHN
I love you Faith, with all my heart. Aint nothin' gonna break us apart, I'll make sure of that.

FAITH
You were always the romantic type... je t'aime John.

Faith turns with a leap in her step and swiftly walks towards the window with a sense of pride and bliss. She hugs her hands toward her heart and smiles.

The cottage is seen once again amongst the surrounding forest, with distant birds singing in the background.

INT. COTTAGE. DAY

John is outside chopping wood for the fire with Faith watching from the doorway of the cottage, she smiles to herself knowing John is not aware that she is watching him.

Faith is seen washing clothes outside the cottage. John steps outside to approach her with an important looking letter in

his hand, he looks down at the letter with a concerned look on his face, he shakes his head and smiles slightly, John shoves the letter into his back pocket and approaches Faith. John notices that Faith is looking a little down and decides to act in a playful manner to lighten her mood, but to no prevail. He then rolls his sleeves up, Faith looks on confused. John proceeds to put his hand in the tub and flicks water onto Faith, Faith stops washing and chases John with wet hands, flicking water back at John.

Faith and John can be seen dancing with one another inside the cottage. They are then seen sharing a loving moment together, with their foreheads touching, looking lovingly into each others eyes.

EXT. COTTAGE/FOREST. MORNING

Faith stands in the doorway and kisses John goodbye as he sets off to work.

FAITH
Now I would like you home before night fall. You know I do not like being home alone when its dark.

JOHN
I know Faith, I know. I'll be back in time for that delicious stew of yours.

John gives Faith a wink and sets off towards the path into the forest. Faith slowly closes the door whilst watching him, with a soft smile on her face.

EXT. FOREST. EVENING

John has finished work and is walking back home, whistling a tune with his axe swinging in his hand. Whilst approaching the home, he notices something isn't right and further approaches to confirm his beliefs. His walk turns into a sprint and sheer panic sets in.

JOHN
Faith? Faith?! Are you here?! Oh god no!

John pushes through the front door with force and starts to check every room in the cottage with absolute urgency, looking in every corner, calling Faiths name over and over.

John stops in front of the front door to the cottage, breathing heavily, he darts his eyes around the room, until

3.

his eyes stop on a sharp knife protruding from the back of the door. He tears the note from the knife and reads the note, 'John, You have failed to repay the debt you owe us. We have been forced to take action. Pay up or you'll never see her again. C'.

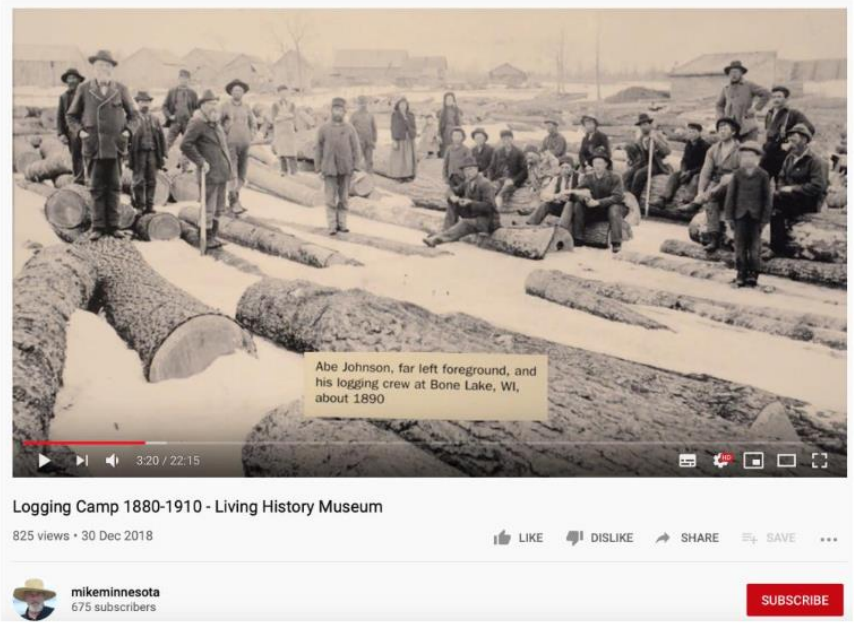
John slowly lowers the note to his side. He then lowers his head and wipes his eye with his other hand. He firmly grasps the note, crumpling it up before dropping it on the ground. He swiftly grabs his axe from the living room floor and leaves his cottage with haste, slamming the door behind him.

- **Mood Boards**

# MOOD BOARD #1

**INFO – Colour Palette**

These colours will be used within the film as the colour theme. Being set in the 1890s, clothing worn by the majority were very dull and lifeless, only royalty and the wealthy were able to afford vibrant and flashy coloured clothing. As my characters are of the working class / poorer class, I feel these colours are appropriate.




INFO

This video I found on YouTube is a great example of the era I am looking to base my film in. This is a photo taken of a photo at a museum located not far from where I have based my film. I have set my film in 1895 which is around the same time as this photo was taken. I wanted to put this photo in my mood board as I think it is important to get a sense of what work was like for my character (John).

I believe having a real photo from the era I am looking to base my film in, sets the mood even more so and delve deeper into the life of a lumberjack.

INFO

Ladies from the 1890s wore simple dresses with looser corsets for easier movement. Clothing changed during this era to become more comfortable. Womens clothing before this time, was more fitting and more formal. This picture gives us two types of clothing in the same era, showing us

**Ref**: https://www.uvm.edu/landscape/dating/clothing_and_hair/1890s_clothing_women.php

# Mood Board #2

Download from
Dreamstime.com
ID 7140080

© Can Stock Photo - csp17439519

- **SWOT Analysis**

| | |
|---|---|
| **STRENGTHS**<br>• Sociable<br>• Good Communication<br>• Experience with sound equipment<br>• Previous experience working in a film set<br>• Confident learner<br>• Gets along with everyone | **WEAKNESSES**<br>• Unable to hold equipment for prolong periods of time due to joint pains and aches.<br>• Can't stay out in cold weather due to health conditions<br>• Can be lacking motivation<br>• Can get stressed easily |
| **OPPORTUNITIES**<br>• Learn from others around me.<br>• Learn new skills and techniques on set.<br>• Meet new people, make new friends.<br>• Learn of new film locations<br>• Make good connections with companies or private owners | **THREATS**<br>• Unforeseen events<br>• Dangerous weather conditions<br>• Actors/Crew being ill and unable to attend film days.<br>• Unable to find replacements for crew or acting members of film crew.<br>• Being unable to film in chosen film location<br>• Taking ill myself. |

- **Location Scouting Form & Release Form**

# LOCATION SCOUTING SHEET

Production title: Faith
Sheet no.: 1
Location Scout: Scott Morgan
Date: 1/2/2020

LOCATION DETAILS

Script location: North America
Scenes: 1-4
Actual location: Little trees Cottage, Marros Pembrokeshire.
☐ Interior ☑ Exterior
Address: Marros, Carmarthen. SA33 4PW
Location contact name: Jane Poole
Position:
Email: Janepoolecottages@gmail.com
Phone no.: 01244356695

AVAILABILITY

Days of week: Tuesday, wednesday, thursday
Times of the day: 9am – 6pm
Special arrangements: Removing modern furniture, booking three days so property is guaranteed to be empty,

MISCELLANEOUS

Parking: On site parking
Distance / time from home: 25 minutes drive
Power capabilities: Electricity on site (with permission to use)
Sound scape: Wild life
Other notes: Quiet location, wifi on location,

Cons of location: Nearest large hospital is 33mins away by car. (Glangwili Hospital, Carmarthen)

For example:
- Security / alarm systems
- Neighboring properties / activites / annual events
- The nearest hospital / restaurant / petrol station
- Props / costumes available?
- Accomodation / catering?
- Upcoming developments

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## Location RELEASE Form

PRODUCTION TITLE: Faith

PRODUCTION DATE: 20/02/2020

Permission is hereby granted to *Nia Rodgers* to use the property located at *Little Trees Cottage, Marros, Pendine, Carmarthen. SA33 4PN*

consisting of three consecutive days from 20/02/2020 - 23/02/2020 with nine crew members on site

for the purpose of photographing and recording scenes for the above program produced by *Nia Rodgers.*

Permission includes the right to bring personnel and equipment onto the property and to remove them after completion of the work. The permission herein granted shall include the right, but not the obligation, to photograph the actual name connected with the premises and to use such name in the program(s).

The undersigned hereby gives to *Nia Rodgers*, its assigns, agents, licensees, affiliates, clients, principals, and representatives the absolute right and permission to copyright, use, exhibit, display, print, reproduce, televise, broadcast and distribute, for any lawful purpose, in whole or in part, through any means without limitation, any scenes containing the above described premises, all without inspection or further consent or approval by the undersigned of the finished product or of the use to which it may be applied.

*Nia Rodgers* hereby agrees to hold the undersigned harmless of and free from any and all liability and loss which *Nia Rodgers*, and/or its agents, may suffer for any reason, except that directly caused by the negligent acts or deliberate misconduct of the owner of the premises or its agents.

The undersigned hereby warrants and represents that the undersigned has full right and authority to solely enter into this agreement concerning the above described premises, and that the undersigned hereby indemnifies and holds *Nia Rodgers*, and/or its agents, harmless from and against any and all loss, liability, costs, damages or claims of any nature arising from, growing out of, or concerning the use of the above described premises except those directly caused by the negligent acts or deliberate misconduct of *Nia Rodgers*, or its/his/her agents.

By (Property Owner/Manager): Jane Poole

Signature of Authorised Property Representative: JANE L POOLE

Date: 01/01/2020
Filmmaker/Film Location Manager: Nia Rodgers Signature Date: 01/02/2020

- **Risk Assessment & Recce Checklist**

| | | |
|---|---|---|
| | **Risk Assessment Form** | |

| | | | |
|---|---|---|---|
| **Production Name:** | Faith | **Organisation** | Nia Rose Productions |
| **Production Address:** | 34 Maple Crescent, Johnstown, Carmarthen. SA33 3PS | **Producer / Editor** Tel: 01234567892 Mobile:07711122 111 | Nia Rodgers |
| **Start date** | 20/02/2020 | **End date** | 23/02/2020 |
| **Distribution** *Who gets a copy of the assessment.* | All crew members, Owner of film location | | |
| | | | |
| **Outline of risk assessment** *Summary of what is proposed in terms of sequences and set ups.* | A safety brief will be given to all crew members and the owner or company who owns the film location will be notified of our safety training to all crew members within the production. | | |
| **Team members / experts / contractors / contributors etc.** *List those involved* | • Director<br>• Producer<br>• 1st AD<br>• Camera Operator<br>• Director of Photography (DOP)<br>• First assistant Camera<br>• Boom operator<br>• Location scout<br>• Driver<br>• Gaffer<br>• Sound Editor | | |

| | | | |
|---|---|---|---|
| | • Postproduction Editor<br>• Runner | | |
| **Locations**<br>*Outline locations involved – indicate any which are hostile environments* | Film Location –<br>**Address**: Little Trees Cottage, Marros, Pendine, Carmarthenshire. SA33 4PW | | |
| | | | |
| **Assessor** Name Signature | Daniel Jones | **Date completed** | 10/02/2020 |
| **Authoriser** Name (if not Assessor) Signature | N R RODGERS | **Date authorised** | 18/02/2020 |

| **Hazard list** – *select your hazards from the list below and use these to complete Part B* | | | | | |
|---|---|---|---|---|---|
| **Situational hazards** | **Tick** | **Physical / chemical hazards** | **Tick** | **Health hazards** | **Tick** |
| Assault by person | | Contact with cold liquid / vapour | ✓ | Disease causative agent | |
| Attack by animal | ✓ | Contact with cold surface | | Infection | |
| Breathing compressed gas | | Contact with hot liquid / vapour | | Allergic reaction | ✓ |
| Cold environment | ✓ | Contact with hot surface | | Lack of food / water | |

| | | | | | |
|---|---|---|---|---|---|
| Crush by load | | Electric shock | | Lack of oxygen | |
| Drowning | | Explosive blast | | Physical fatigue | |
| Entanglement in moving machinery | | Explosive release of stored pressure | | Repetitive action | |
| High atmospheric pressure | | Fire | ✓ | Static body posture | |
| Hot environment | | Hazardous substance | | Stress / anxiety | |
| Manual handling | ✓ | Ionizing radiation | | Venom poisoning | |
| Object falling, moving or flying | ✓ | Laser light | | | |
| Obstruction / exposed feature | | Lightning strike | | **Environmental hazards** | |
| Sharp object / material | | Noise | | Litter | |
| Shot by firearm | | Non-ionizing radiation | | Nuisance noise / vibration | |
| Slippery surface | ✓ | Stroboscopic light | | Physical damage | |
| Trap in moving machinery | | Vibration | | Waste substance released into air | |
| Trip hazard | ✓ | | | Waste substance released into soil / water | |
| Vehicle impact / collision | | **Managerial / organisational hazards** | | | |
| Falls from height | | Management factors (lack of communica | | | |

| | | | | | |
|---|---|---|---|---|---|
| | | tion, co-operation, co-ordination and competence) | | | |

| **Risk matrix –** *use this to determine risk for each hazard i.e. 'how bad and how likely'* | **Likelihood of Harm** | | | | |
|---|---|---|---|---|---|
| **Severity of Harm** | **Remote** *e.g. <1 in 1000 chance* | **Very unlikely** *e.g. 1 in 200 chance* | **Unlikely** *e.g. 1 in 50 chance* | **Possible** *e.g. 1 in 10 chance* | **Likely** *e.g. >1 in 3 chance* |
| **Negligible** e.g. *small bruise* | **Trivial** | **Trivial** | **Trivial** | **Low** | **Low** |
| **Slight** *e.g. small cut, deep bruise* | **Trivial** | **Trivial** | **Low** | **Low** | **Medium** |
| **Moderate** *e.g. deep cut, torn muscle* | **Trivial** | **Low** | **Medium** | **Medium** | **High** |
| **Severe** *e.g. fracture, loss of consciousness* | **Low** | **Medium** | **High** | **High** | **Extremely high** |
| **Very Severe** *e.g. death, permanent disability* | **Low** | **Medium** | **High** | **Extremely high** | **Extremely high** |

| | | |
|---|---|---|
| | **Risk Assessment Form – Part B** | |

| | | | | |
|---|---|---|---|---|
| **Activity[1]** – Each individual activity you are proposing: | **Location** – where this activity will take place: | **Dates / times**: | | |
| | | | | |
| **Hazards[2]** List what could cause harm from this activity *e.g. falls from height, trip hazard, fire, etc.* | **Who exposed** List who might be harmed from this activity *e.g. staff, contractors, contributors, public, etc.* | **Risk[3]** For each hazard, decide level of risk as if you were to do the activity without your controls | **Control measures** For each hazard, list the measures you will be taking to minimise the risk identified *e.g. appointing competent persons, training received, planning and rehearsals, use of personal protective equipment, provision of first aid, etc.* | **Risk[3]** For each hazard, decide level of risk once all your controls are in place |
| Attack by animal | All persons at film location | LOW | Be aware of all animals which | TRIVIAL |

| | | | | |
|---|---|---|---|---|
| | | | all persons may encounter.<br><br>Brief all persons on film day, not to make contact, harm or aggravate any animals.<br><br>Leave any wild or domestic animals to themselves, unless persons feel in danger then call others nearby for assistance. | |
| Cold environment | All persons at film location | MEDIUM | Take blankets and warm clothing to ensure all persons are kept warm during cold mornings, days or evenings.<br><br>Take extra pairs of hats, gloves, socks, scarves, if there is a risk of cold weather conditions | LOW |
| Manual handling | Persons handling heavy equipment, crew members | MEDIUM | Persons handling equipment must know basic manual handling techniques to prevent | LOW |

| | | | | |
|---|---|---|---|---|
| | | | damage to self or equipment.<br><br>Persons must not handle equipment heavier than they can handle. Or if need be call others for assistance with handling. | |
| Object falling, moving or flying | All persons on film location | MEDIUM | Windy conditions in forested areas could result in loose branches falling. | LOW |
| Slippery surface | All persons on film location | MEDIUM | Wet conditions can create outdoor wood floors to become slippery.<br><br>Appropriate footwear should be worn on site. E.g. Boots, shoes with a good tread. | LOW |
| Trip Hazard | All persons at film location | HIGH | A lot of equipment will be on site, wires, bags, lights, sound equipment. All can be easily tripped on.<br><br>Persons must always be aware of their surroundings and | LOW |

| | | | | |
|---|---|---|---|---|
| | | | aware of cable locations, as to not trip over them. | |
| Fire | All persons on set | LOW | Persons must be aware of the possibility of a fire breaking out on location.<br><br>Being located in the forest and filming inside a wooden cottage. Equipment can get hot and if left unattended can begin a fire. | Trivial |
| Allergic Reaction | Crew members whom may unknowingly suffer with an allergy | MEDIUM | Although filming in the forest will only be a short period of time, persons must be aware of plants and bugs that may be in the area at time of filming. | LOW |

- **Recce Checklist**

Recce Checklist

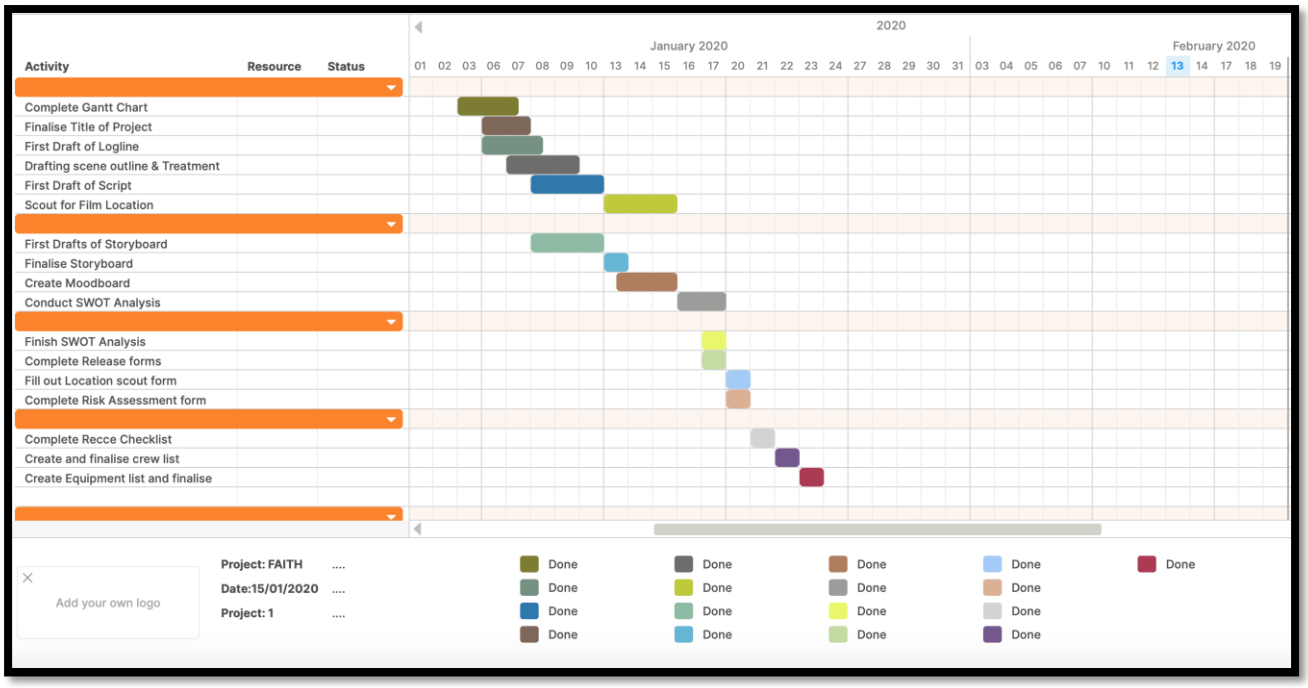
Name of Location: Little Trees cottage, Marros, Pendine, Carmarthen SA33 4PN

| Things To Take: | | |
|---|---|---|
| | | |
| Camera | ☑ | -Canon EOS 4000D |
| Mobile phone | ☑ | -My own + other crew members |
| Notebook and pen | ☑ | - Favourable shots, sound etc. |
| Risk Assessment | ☑ | - Give to allocated persons |
| Maps/directions | ☑ | - Physical map + electronic |
| ID Card | ☑ | - Drivers license / passport. |
| Brief | ☑ | - Beginning of filming day |
| Checklist | ☑ | - Must have! |
| | | |
| **Talking to People:** | | |
| | | |
| Confirm ownership | ☑ | - Exchange paper work, make copies! |
| Exchange details | ☑ | - Before film day. |
| Explain intentions | ☑ | - Before film day. |
| Discuss fees/contract | ☑ | - Speak to owner, make arrangements |
| Editorial policy | ☑ | |
| Are passes required? | Yes ☑ No ☐ | - Pass to gain access to cottage |
| Availability and timings | ☑ | - discuss with owner |
| Local Events | ☐ None | |
| Dress code | Yes ☐ No ☑ | - Casual or costumes for actors |
| Copyright issues | Yes ☐ No ☑ | - get paper work from owners |
| Children's details | Yes ☐ No ☑ | - None involved |
| | | |
| **Transport/access:** | | |
| Landmarks for directions | ☑ | - Not many around location |
| Neighbour disturbance | Yes ☐ No ☑ | - far from other properties |
| Risk of Trespass | Yes ☐ No ☑ | - look for signs before film day. |
| Internal access | ☑ | - Key to property / rental property |
| Vehicle access | ☑ | - track to property, big drive |
| Toilets | ☑ | - on site. |
| Traffic control needed? | Yes ☐ No ☑ | - far from road. |
| Shelter | ☑ | - trees, cottage, woodland |
| Safety for hazardous environments | ☑ | - Brief everyone of safety. (risk assessment) |
| Tidal waters | Yes ☐ No ☑ | - Doesnt effect production |
| Boats/safety | Yes ☐ No ☑ | - Inland. doesnt apply |
| | | |
| **Camera/Lighting:** | | |
| Position of the sun | ☑ | - Continuity, times of day in film |
| Window direction | ☑ | - be wary of strong winds |
| Power supply | ☑ | - Ask permission for use of electricity (May use more electricity than usual) |

• Make owners aware

| | | |
|---|---|---|
| Size of location | ☑ | - quiet, large parking |
| Strobing | Yes☐ No☑ | - None |
| TV/Computer screens | Yes☐ No☑ | - camera screens |
| Is floor level? | Yes☐ No☑ | - No upper levels, Some steps |
| Secure place for kit | Yes☑ No☐ | - lockable cottage |
| Cables | ☑ | - boom mic, lights |
| Smoke alarms/sprinklers | Yes☑ No☐ | - fitted to location |
| | | |
| Sound: | | |
| Listen | ☑ | |
| Traffic/road works | Yes☐ No☑ | - None, far enough away |
| Aircraft | Yes☐ No☑ | - possibility |
| Electrical hazards | Yes☑ No☐ | - cables, electric equipment |
| Schools | Yes☐ No☑ | - none |
| Weather | Yes☑ No☐ | - check forecast |
| Background music/PA system | Yes☐ No☑ | - None |
| Air conditional/fridges | Yes☐ No☑ | - Will be removed / turned off |
| Wooden floors | Yes☑ No☐ | - yes, creeky possibility |
| | | |
| Things for director: | | |
| Take photos | ☑ | - Continuity, different filmdays |
| GVs/top shots | ☑ | |
| Cutaways | ☑ | |
| Backgrounds | ☑ | - forest, woods |
| Events | ☑ | |
| Additional contributors | ☑ | |
| | | |
| Transport/access: | | |
| Eating | ☑ | - Restaurants, snacks from shops |
| Hotels | Yes☑ No☐ | - Crew to stay and keep equipment secure in hotel |
| | | |
| **Take more notes if you need them and add to this checklist.** | | |

- **Gantt Chart**


2020
January 2020
February 2020
Activity
Resource
Status
01 02 03 06 07 08 09 10 13 14 15 16 17 20 21 22 23 24 27 28 29 30 31 03 04 05 06 07 10 11 12 13 14 17 18 19
Complete Gantt Chart
Finalise Title of Project
First Draft of Logline
Drafting scene outline & Treatment
First Draft of Script
Scout for Film Location
First Drafts of Storyboard
Finalise Storyboard
Create Moodboard
Conduct SWOT Analysis
Finish SWOT Analysis
Complete Release forms
Fill out Location scout form
Complete Risk Assessment form
Complete Recce Checklist
Create and finalise crew list
Create Equipment list and finalise
Add your own logo
Project: FAITH ....
Date:15/01/2020 ....
Project: 1 ....
Done

- **Crew List**

# Crew List

| Job Title | Name |
|---|---|
| Producer | Nia Rodgers |
| Director | Lucy Edwards |
| 1st AD (First Assistant Director) | Scott Morgan |
| Director of Photography (DOP) | John Lewis |
| Camera Operator | Eleanor Goddard |
| First Assistant Camera | Ieuan Whittaker |
| Boom Operator | Liam Jake |
| Location Scout | Phil Williams |
| Driver | Ryan Rodgers |
| Gaffer (lights) | Owen Mcdonald |
| Sound Editor | Jasmine Le Rose |
| Postproduction Editor | Mark Jones |
| Runner | Phil Murlo |

- **Equipment List**

# Equipment List

| Equipment | |
|---|---|
| Camera | CANON EOS 4000D DSLR Camera |

| | |
|---|---|
| Camera Lens | EF-S 18-55 mm f/3.5-5.6 III Lens |
| Gimble/Mount | Neewer Film Movie Making Camera Video Cage Kit |
| Camera Tripod | Camera Tripod, K&F Concept 62" Compact Light Aluminium Tripod |

| | |
|---|---|
| **Boom Mic** | **Neewer Portable 3 Sections Stretchable Handheld Microphone Boom Pole**<br> |
| **Audio Cable** | **NO BULL Music Gear' Premium XLR Cable**<br> |
| **Recorder** | **Tascam DR-60DMKII**<br> |

| | |
|---|---|
| Headphones | Sony MDRZX110B.AE Lightweight Foldable On-Ear Headphones |
| Lighting | Neewer Bi-colour LED 480 Video Light and Stand Kit |
| Equipment Bag | Neewer Photo Studio Equipment Trolley Carry Bag |

| | |
|---|---|
| Camera Bag | DURAGADGET 14-inch Padded Camera Rucksack Backpack Bag |