

Preproduction Checklist

Script to Screen - Lesson 2

<https://people.ucsc.edu/~ilusztig/172/handouts/preproduction.pdf>

In Today's Lesson

Make a production schedule

Crew up

Exercise

Visualise your projects “look”

Find secured locations

Make a Production Schedule:

1. Block out dates for all your shoots; Aim to leave at least 3 weeks for careful editing.

Make a Production Schedule:

1a. **If you are editing at the last minute, you will be stuck** using your first cut rather than having time to try a few different versions, and you won't have time for polishing, fine-tuning, and postpicture lock work such as color correction and sound mixing (these can make a huge difference).

Make a Production Schedule:

2. Log, take notes, and assemble selects / rough scenes while you are still in production.

Make a Production Schedule:

3. Check with other members of your camera group to make sure you are not planning overlapping shoot dates. We will schedule this together as a group.

Make a Production Schedule:

4. Be realistic about scheduling – a typical rule of thumb is that it takes approximately one 8-hour shooting day to cover 2-4 minutes of script time.

Crew Up

1. Plan in advance to make sure you have all the crew members you need for your shoots. Make sure to ask members of your group and other members of the class ahead of time to make sure you aren't scrambling for crew members at the last minute.

Crew Up

2. Remember, the more you are able to delegate specific jobs to specific people, the more you'll be able to focus on directing and getting the performances you want out of your actors.

At a minimum, you should consider having at least a gaffer and a sound recordist / boom operator on your crew.

Crew Up

2. Additionally, you might consider having a DP (so you are not shooting and directing at the same time), a camera assistant (especially if you're doing dolly moves or complicated focus pulls), a production / costume designer, etc.

Exercise 1 - Lesson 2 - 30 minutes

Each student will prepare some of the preproduction paperwork needed for their short film.

This exercise will start getting you organised and ready for shooting your short film.

Visualise your project's "Look"

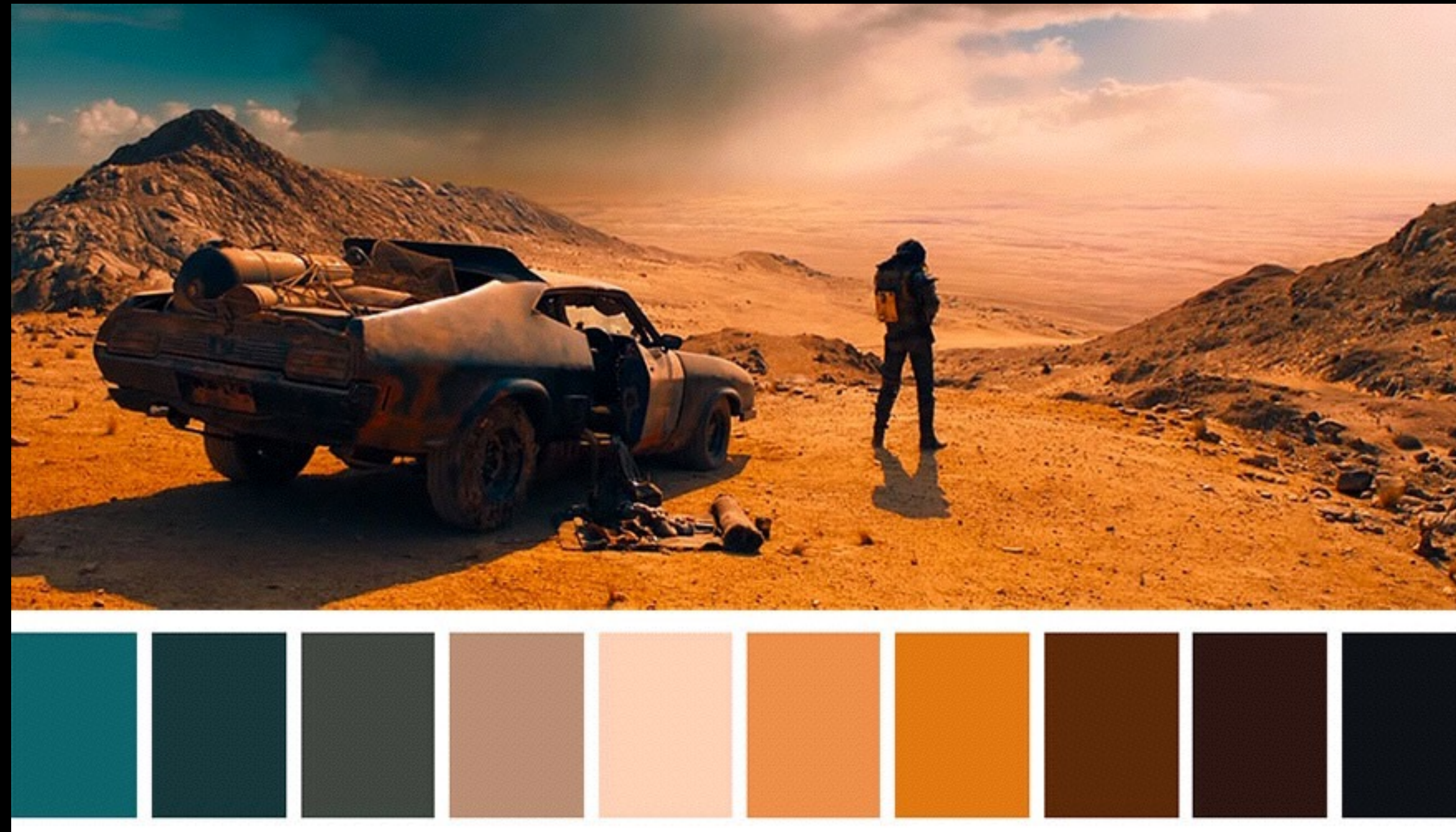
1. As you move from the written script to thinking about your piece onscreen, think broadly about what kind of colour palette, mood and tone you want your piece to have.



Visualise your project's “Look”

2. Collect images that inspire you visually and include them as part of your research.

Mad Max: Fury Road (2015) Dir. George Miller



<http://www.boredpanda.com>

Spirited Away (2001) Dir. Hayao Miyazaki



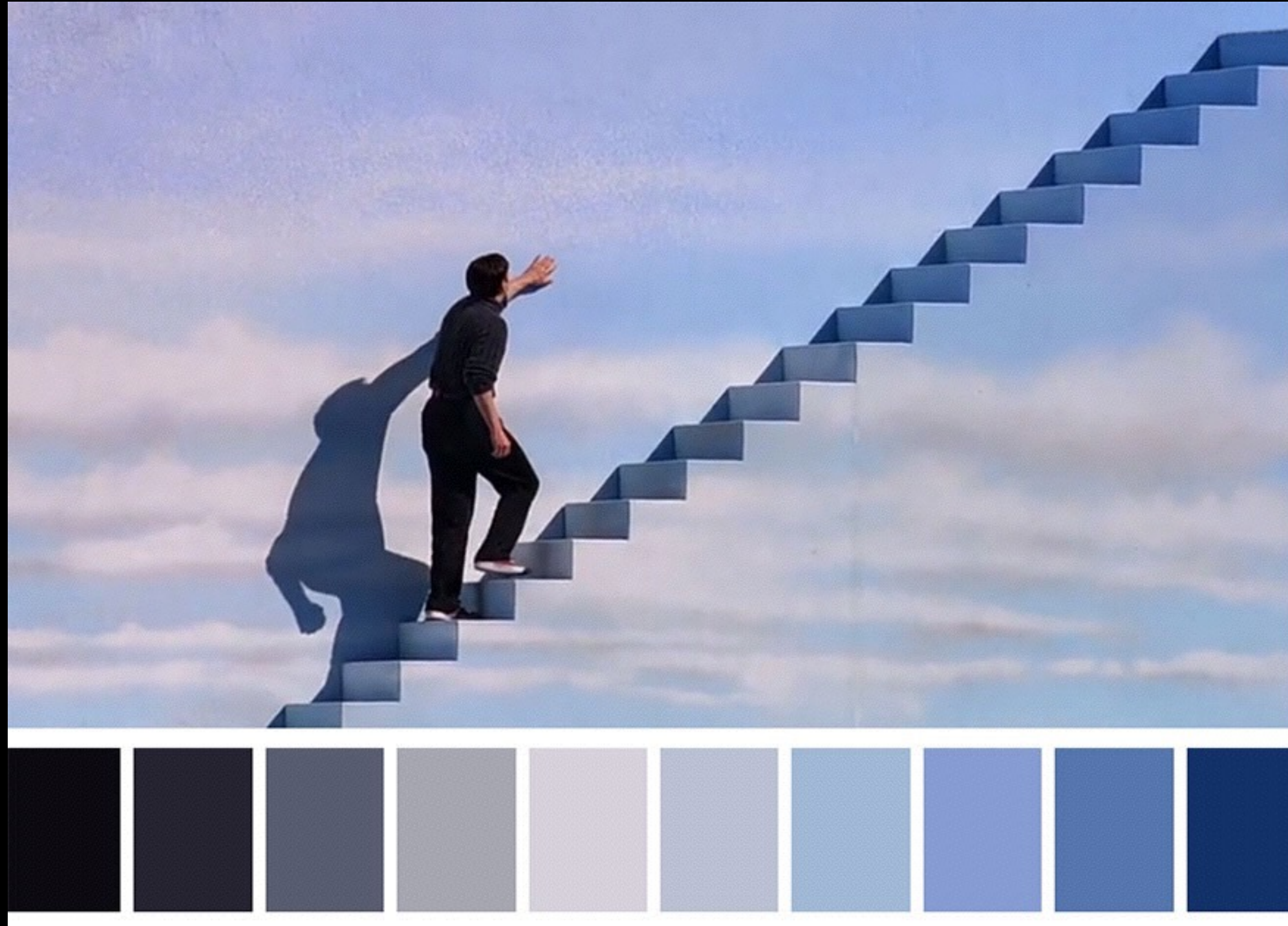
Harry Potter And The Deathly Hallows: Part 2 (2011) Dir. David Yates



Alice Through The Looking Glass (2016) Dir. James Bobin



The Truman Show (1998) Dir. Peter Weir



The Truman Show (1998) Dir. Peter Weir



Amélie (2001) Dir. Jean-pierre Jeunet



Find and Secure Locations

1. Make a list of all the locations that appear in your script, and list a few options for each one.

Find and Secure Locations

2. Always bring a still camera with you for location scouting. Visit at several times of day if possible.

Find and Secure Locations

3. Take notes about the available light in the location. Think in terms of planning your lighting creatively around what's already there.

Find and Secure Locations

4. Think about the size of the location and what kind of options will be available for placing lights and camera positions. Will you be able to move far back enough to get wide shots if needed?

Find and Secure Locations

5. Make sure to ask a lot of questions – you should find out about availability, any limitations or scheduling issues, circuits and outlets.

Find and Secure Locations

6. Try to get a sense of any noises or hums in the space that may cause sound issues (fridges should be turned off – always make sure to turn them back on before you leave! -- vents and fluorescent lights can make noise, etc.).

Find and Secure Locations

7. If possible, you might want to move furniture away from walls to avoid casting harsh back shadows.

Make sure you will be able to make the changes you need to the location, both in terms of set dressing / props and in terms of logistics (eliminating noise, moving furniture and lights, etc).

Find and Secure Locations

8. Include location photos in your portfolio work to be handed in.

Exercise 2 - Lesson 2

Each student will prepare a palette for their short film by collecting some shots from films.

This exercise will start getting you to explore and analyse the look of your short film.