



ADVANCED CONTENT CREATION

FAYETTEVILLE PUBLIC TV



WELCOME TO CLASS!

Today you will learn about:

- Script Writing
- Storyboards & Shotlists
- Production Design
- Pre-Production
- Production
- Post-Production

Please, let your instructor know if you would like to focus on just one or two topics in this class



SCRIPT WRITING

The first step: learn how to write and read your script



SCRIPT WRITING: ELEMENTS

SCENE HEADING

They mark any change in location or time in your screenplay.

Every scene begins with one.

"INT." "EXT." ("INT./EXT." is often used for scenes in vehicles)

DAY,NIGHT

ACTION

Action is the catchall element of screenwriting. It's where you tell the reader what happens on the screen.

CHARACTER

Character elements are in UPPERCASE and are followed immediately by Dialogue.

If you mention the name of a Character in your Action for the first time, you should write it in caps.

PARENTHETICAL

Parenthetical elements are wrapped in parentheses, and follow a Character or Dialogue element. They are used to note something about the way the character is delivering the lines or how the dialogue will be seen on screen.

DIALOGUE

Dialogue comes right after Character.

TRANSITION

Transitions are used to indicate special information about how one scene transitions to another.

Transitions are in UPPERCASE and end in "TO:". If you want a Transition that doesn't end in "TO:", begin the line with a greater-than symbol.

INT. TRAILER HOME - DAY ————— Scene Heading

This is the home of THE BOY BAND, AKA DAN and JACK. They too are drinking beer, and counting the take from their last smash-and-grab. Money, drugs, and ridiculous props are strewn about the table. ————— Action

JACK ————— Character
(in Vietnamese, subtitled) ————— Parenthetical
Did you know Brick and Steel are retired? ————— Dialogue

DAN
Then let's retire them.
Permanently.

Jack begins to argue vociferously in Vietnamese (?), But mercifully we...

CUT TO: ————— Transition

EXT. BRICK'S POOL - DAY





SCRIPT WRITING: TIPS

The Importance of the First Act

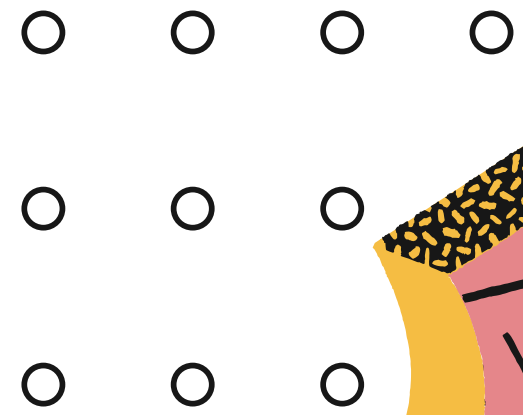
The first few pages must establish who your main characters are, the setting, the time period, the theme, mood and the genre.

It is when we meet the protagonist and the antagonist, and where we learn what your protagonists want to do, be or have; and what or who stands in their way.

The Development of Characters

Show us "a day in the life" of your characters: What they like and what they don't, their personality traits, their jobs, their home, who they hang out with, etc.

You can make your character richer by mixing personality traits that can seem contrary to their main role in your story or the society they live in.



SCRIPT WRITING: WHAT TO AVOID

STARTING TOO LATE

Novels can and often do begin at a leisurely pace, with scene descriptions, character backgrounds, etc. A screenplay has to get moving sooner to keep the audience engaged.

UNNECESSARY DESCRIPTION

Screenplay description is minimalist, just enough to tell the reader where we are and a general tone of the place. Leave the rest up to the director and/or art director.

STATING THE OBVIOUS

One tendency of beginner screenwriters is to have characters tell us what we just witnessed on the screen. If it's obvious, don't say it.

LENGTH

Feature Film scripts are usually 90 - 120 pages, though close to 100 is usually preferred. The reason is that one page of a screenplay is considered to translate into one minute of screen time. Industry execs will generally not read a script that is of improper length.

TOO MUCH DIALOGUE

One common mistake is to write page after page of dialogue. Movies are primarily a visual medium. There should be a good balance of dialogue and action, favoring Action.

SCRIPT WRITING: SOFTWARES

STUDIOBINDER.COM

Write, share, and collaborate to create professionally formatted screenplays. You can make an account and write scripts for **FREE.**

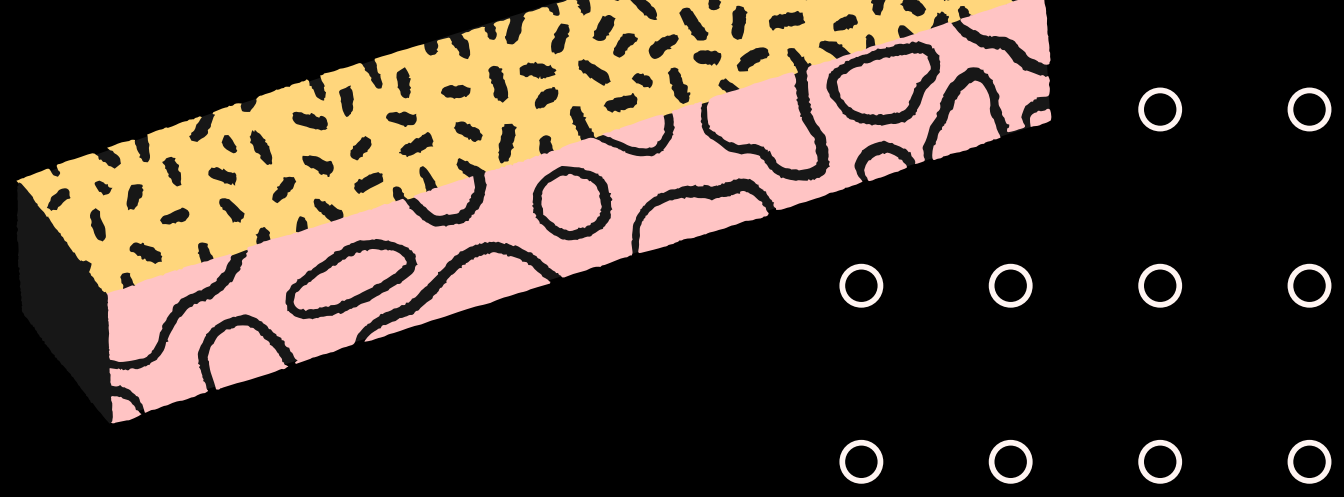
CELTX.COM

Write, plan, manage: The all-in-one solution for film, video, and game production. Multiple subscription plans available.

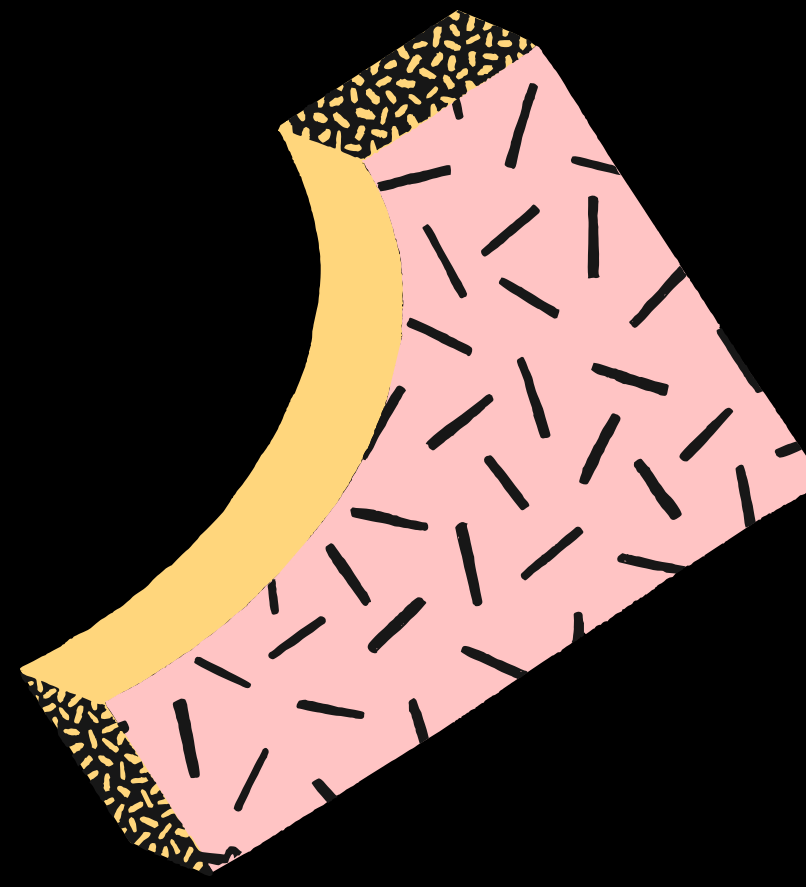
FINALDRAFT.COM

Used by 95% of the entertainment industry. Write and plan your movie. Free 30-day trial, by subscription after that.





STORYBOARDS & SHOTLISTS



Next step: Breaking down the script and planning your shots



STORYBOARDS & SHOTLISTS: WHAT ARE THEY?

The best way to communicate your vision with your cinematographer



STORYBOARD

A storyboard is a graphic representation of how your video will unfold, shot by shot. It's made up of a number of squares with illustrations or pictures representing each shot, with notes about what's going on in the scene and what's being said in the script during that shot.



SHOTLIST

A shot list is a full log of all the shots you want to include in your film; essentially it is a checklist filled with minute details that will give your film a sense of direction and efficiency. It also serves as a guide for the film crew so everybody can be on the same page about what is being filmed.



STORYBOARDS & SHOTLISTS: CREATING YOUR STORYBOARD

ELEMENTS

- 1 Shot images:** Individual panels featuring drawings (or pictures) to show what's happening throughout a video
- 2 Scene and Shot numbers:** The numbers indicating when a shot appears according to a video's shot list or script
- 3 Action:** Description of the primary activity happening in a shot
- 4 Dialogue (or narration):** Any speech that is heard throughout the shot
- 5 FX:** Technical details that explain how the shot is created in production and post-production (e.g. aspect ratio, camera angles, camera movement, shot type, sound effects, special effects)

METHODS

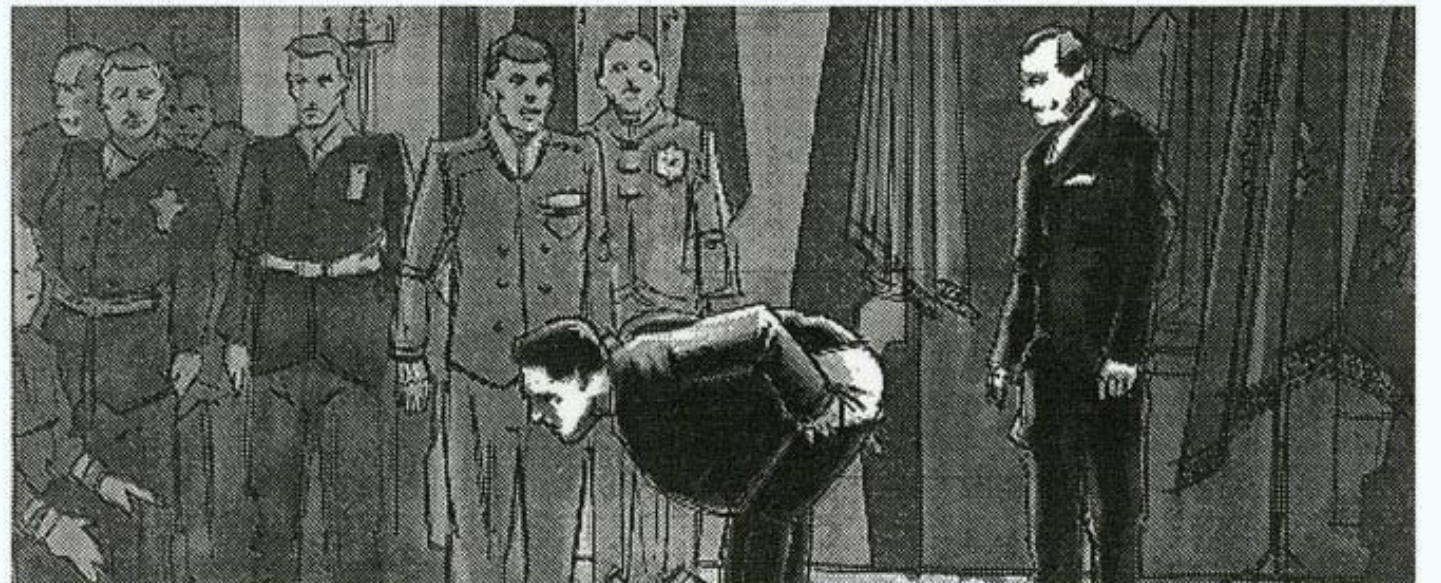
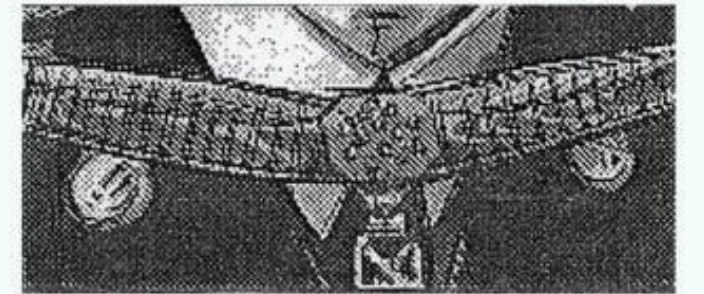
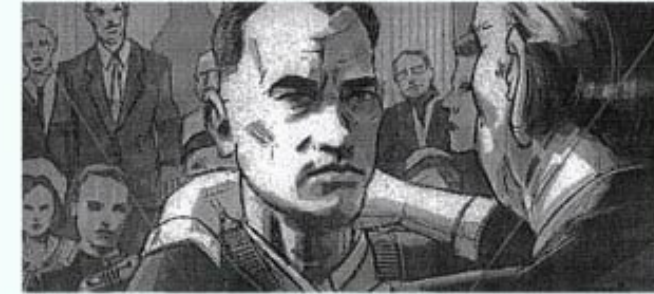
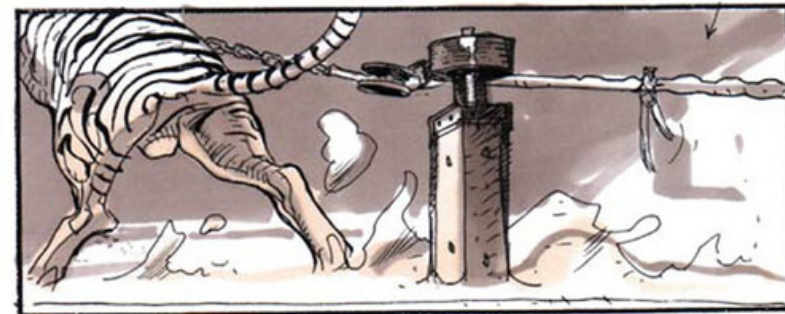
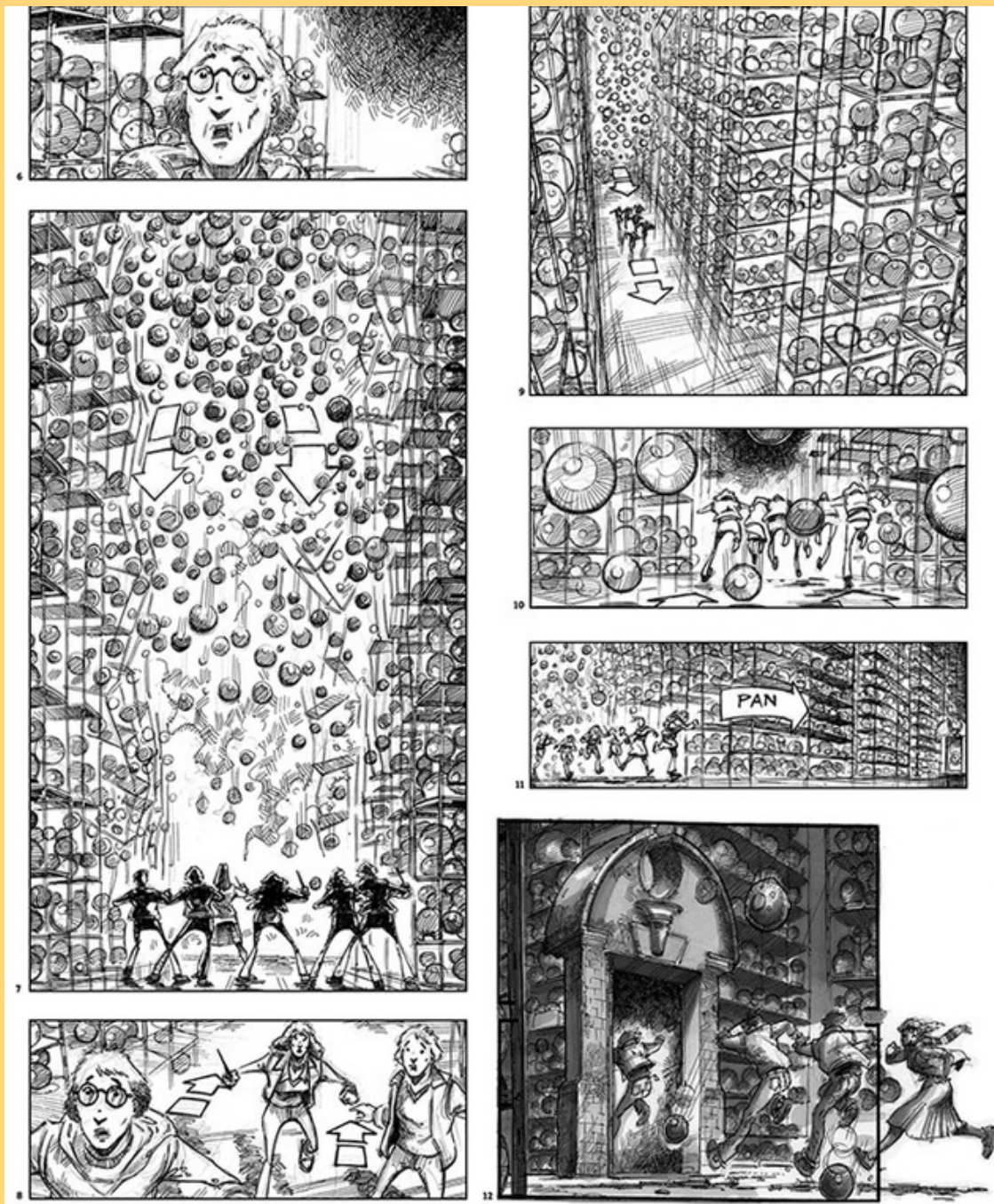
The classic storyboarding process is drawing by hand, but you can also use a storyboarding software:

-STORYBOARDER: Free download. Easy-to-use drawing tools. Storyboarder makes it easy to visualize a story as fast you can draw stick figures.

-STORYBOARDTHAT: Free trial version and different subscription plans. Equipped with a large image library and a drag-and-drop interface.

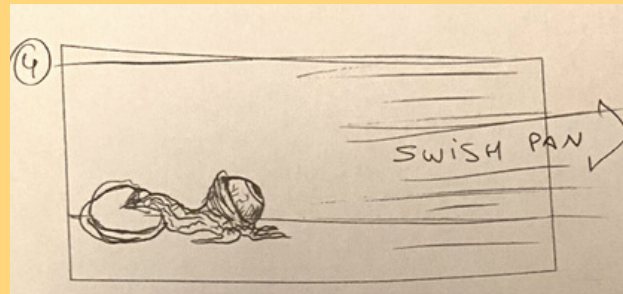
-STUDIOBINDER: Free light version and different subscription plans. Offers plenty of customization options, allows you to upload images, add notes, and color-code each shot.

The image shows a storyboard template with a grid of six panels. The top row has labels: PRODUCTION:, ASPECT RATIO:, DATE:, and PAGE: above a horizontal line. The first panel has a large red '2' in the top left and a large red '1' in the center. The second row of panels has large red numbers '3', '4', and '5' in the top left of the first, second, and third panels respectively. Each panel has 'Scene:' and 'Shot:' labels above the drawing area and 'Audio:' labels above the notes area.



STORYBOARDS: CHRIS BONURA, INDUSTRIAL LIGHT AND MAGIC

**DETAILED AND
COMPLEX DRAWINGS**



EASY AND SIMPLE DRAWINGS

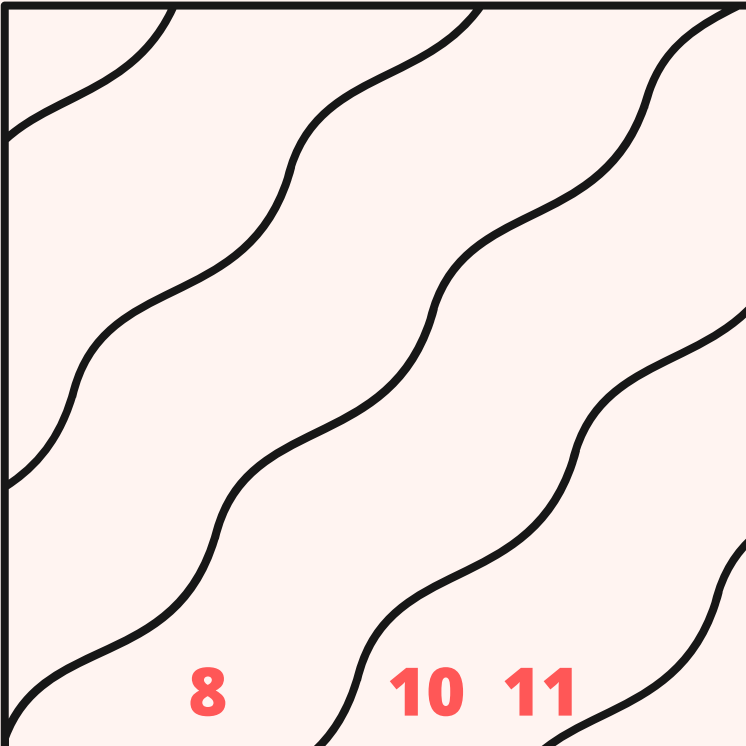
STORYBOARDS & SHOTLISTS: CREATING YOUR SHOTLIST

ELEMENTS

- 1** The scene number: Script or Storyboard Reference
- 2** Shot number or letter
- 3** Location: INT/EXT
- 4** Shot size/framing: WS, LS, MS, MCU, CU, ECU
- 5** Camera Angle: Eye-level, OTS (over the shoulder), High angle, Low angle
- 6** Camera Movement: Static, Pan, Tilt, Tracking, etc
- 7** Actors/Characters involved
- 8** Shot description: Action and dialogue happening in the shot

NOT NECESSARY, BUT HELPFUL:

- 9** Audio: VO (voice-over), Lav mic, Shotgun mic, etc
- 10** Props needed: detailed props
- 11** Extra notes: VFX, Editing notes, Transitions, etc

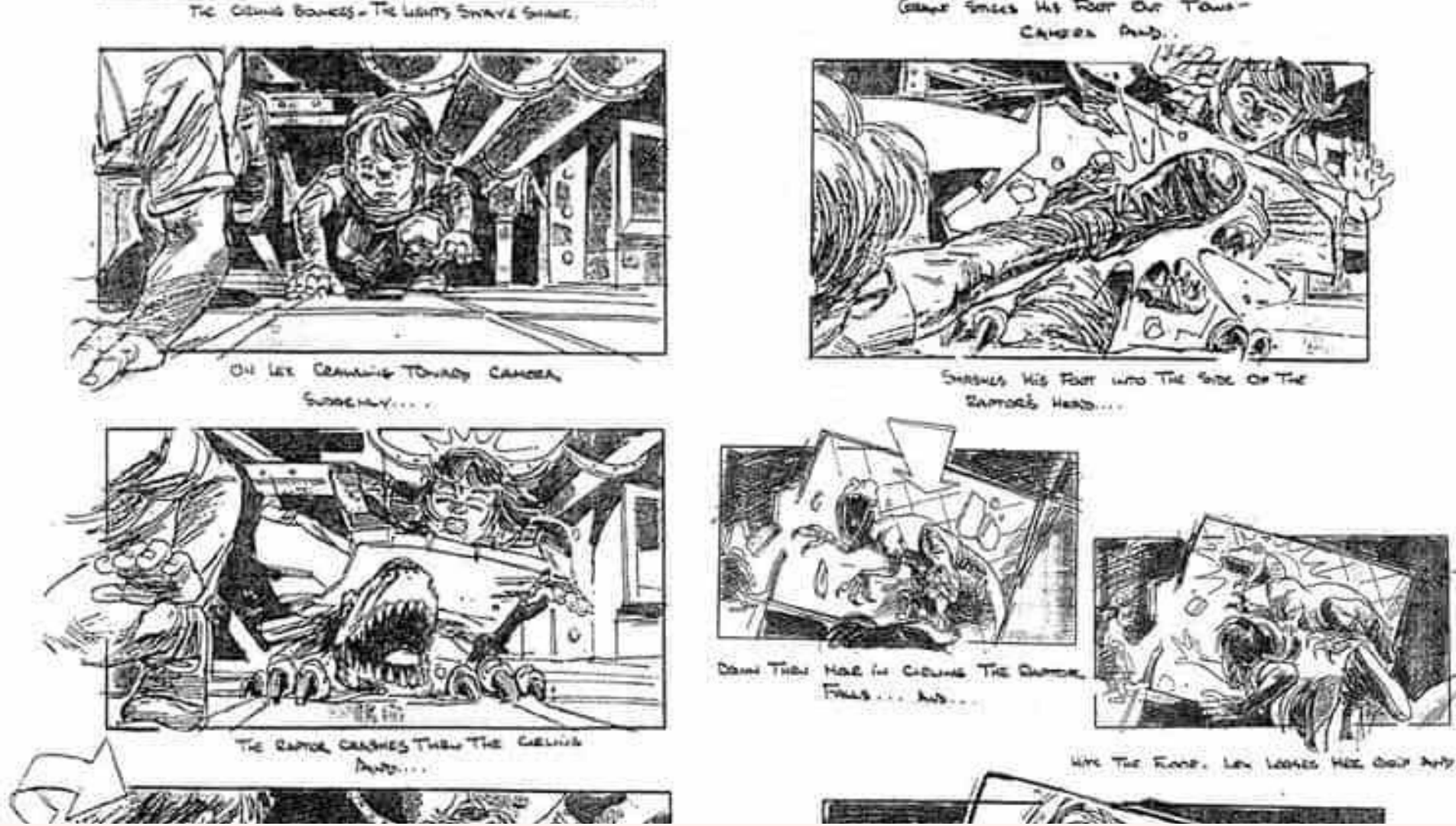


Script /SB Ref.	Shot #	Interior Exterior	Shot	Camera Angle	Camera Move	Audio	Subject	Description of Shot
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6	2	Exterior	WS	Eye Level	Static	VO	Paul	Paul at the lake, fishing alone. He pulls out a photo of him and his son; he smiles.
9	3	Exterior	WS	Eye Level	Static	VO	Paul, son, grandson	Paul, his son, and grandson at the lake, fishing
2	4	Exterior	VWS	High Angle	Static	VO	Paul and son	Paul and son playing baseball in a backyard
3	5	Interior	MCU	Eye Level	Static	VO	Paul and son	Paul teaching his son how to drive
4	6	Interior	WS	Eye Level	Pan	VO	Paul, wife, and son	Paul and his wife at their son's high school graduation
5	7	Exterior	WS	Eye Level, Birds-Eye view	Static	VO	Paul, his wife, and son	Paul's son packs up a car, clearly leaving for college. He hugs Paul and his wife, and they both watch him as he drives away.
7	8	Interior	MS	Eye Level	Pan	VO	Paul at his son's wedding	Paul hugs his son before he walks out to the alter; they smile
8	9	Interior	MS	OTS	Static	VO	Paul's son and his wife	Paul's son is at the hospital with his wife; she's in labor, gives birth to a boy



STORYBOARDS VS. SHOTLISTS

Do I need both?



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Both storyboards and shotlists are very useful for the director, cinematographer, and the rest of the crew. However, it is not necessary to have both to be able to run a smooth and organized shoot.

PRODUCTION DESIGN



PRODUCTION DESIGN: WHAT IS IT?



Production Design is the process of creating and developing the "look" of a film or video environment. The production designer works closely with the director and cinematographer in order to create the visuals of the film.

The main ELEMENTS the production designer takes care of are:

- Set Design: filling up the scene space where the action happens.
- Props: Making or choosing the props that the characters need.
- Wardrobe: Choosing the clothes that the characters wear.

PRODUCTION DESIGN: WHY IS IT IMPORTANT?

MOOD

Production Design sets the mood and feel of a scene. This can be done by the use of different colors and their meanings, as well as the props/decorations used for the set design and wardrobe.



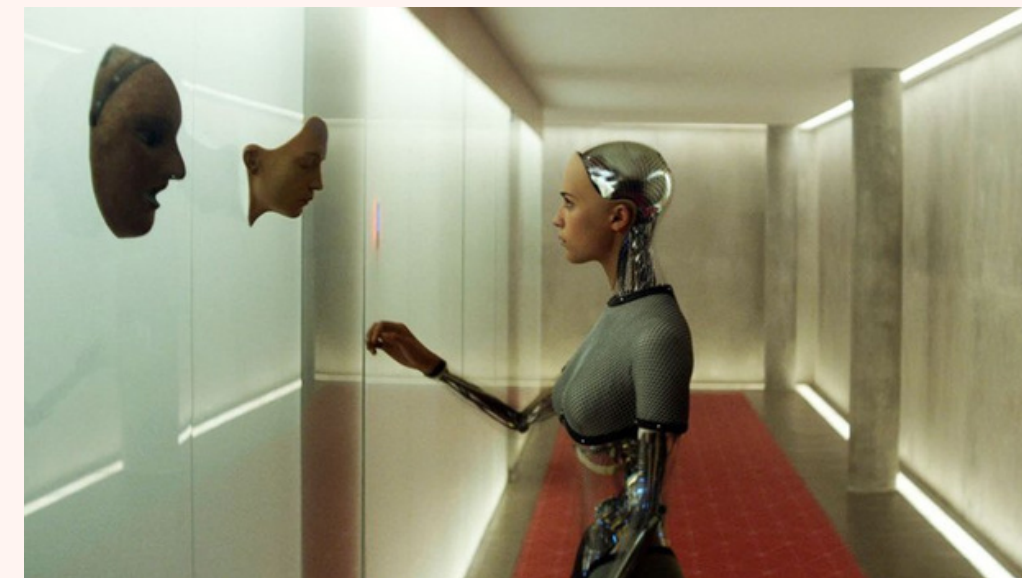
CHARACTER

Production Design can show the state of mind of a character by using props, wardrobe, and set design that reflects the personality of the characters, as well as what is going in their minds. This is very helpful to show the changes and evolution of a character throughout the story.



THEMES

Production Design can be used to highlight the story themes, and to communicate a deeper meaning behind the image with the use of props, wardrobe, and set design. Sometimes images are more powerful than dialogue.



PRODUCTION DESIGN: THE COLOR THEORY

- Colors play a huge role in Production Design.
- Different colors are associated with different moods and feelings, so the use of colors in a scene is very important in order to achieve the desired response from the audience.
- Colors can help reflect the state of mind of a character, the themes of a story, and the mood of a scene.



PRE-PRODUCTION



PRE-PRODUCTION: WHAT IS IT?

Pre-production is the planning process and execution of every task that must take place before production begins. It usually begins once the script is finished and involves the director, cinematographer, producers, first assistant director, production designer, production coordinators, and location scouts.



The main Pre-Production steps are:

1-Scripting

2-Legal and Budgets

3-Creative Planning

4-Logistics



PRE-PRODUCTION: SCRIPTING

1 - LOCK YOUR SCRIPT

Before you can start planning your film production, it is important to have a final version of your script. However, you can always do small changes to the script later on.

2 - SCRIPT BREAKDOWN

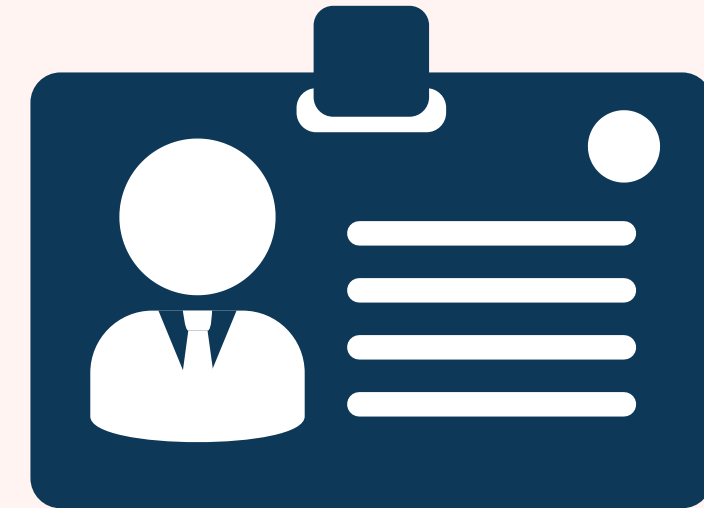
You need to go through your entire script and pick out everything - locations, characters, costumes, sound effects, props, visual effects, extras - that's seen or heard in the film.



PRE-PRODUCTION: LEGAL AND BUDGETS

3 - PRODUCTION IDENTITY

Some people produce their film with an existing production company. Other people create a new production identity for their project, which could be as simple as choosing a name for your "Production Company" that you can keep using on your future projects. You will need a Production Identity to put on your contracts, permits, and bank accounts.



4 - MAKE A FILM BUDGET

Before you can make any decisions about film production, you need to determine how much money you'll have to work with. Sometimes you can propose a number and try to do fundraising to achieve that number, or you could just stick to the budget that you already have. Whatever the case may be, you'll need to know your film budget before you can bring your script to life.



PRE-PRODUCTION: LEGAL AND BUDGETS

5 - ASSEMBLE A CREW

-First, you need to lock in the DIRECTOR, PRODUCER, and if you have a big crew, you will need an ASSISTANT DIRECTOR (AD).

-Then you'll need to secure your department heads: CINEMATOGRAPHER/DIRECTOR OF PHOTOGRAPHY (DP), PRODUCTION DESIGNER (PD), and EDITOR.

-Depending on the size and budget of your production, your list will include some of the following:

- PRODUCTION ASSISTANT (PA): Helps the producer with any production tasks.
- ASSISTANT CAMERA (AC): Helps the DP with camera equipment and setting up for shots.
- PROPS MASTER: Keeps track of all the props needed in each shoot day and in each shot.
- WARDROBE: Keeps track of all the different costumes needed for each scene/shot.
- GAFFER: Decides where lights should be situated to achieve the lighting look the Director and DP want.
- KEY GRIP: Physically places the lights where the gaffer needs them to be.
- MAKEUP ARTIST: Does makeup on actors that need it.
- SOUND MIXER: Records audio adjusting audio levels and making sure the audio sounds good.
- BOOM OPERATOR: Holds the boom getting as close to the subject as possible without being in the frame.
- SCRIPT SUPERVISOR: Keeps track of continuity and makes sure that the script is being followed.
- CASTING DIRECTOR: Makes casting calls, holds auditions and keeps track of all potential actors.

PRE-PRODUCTION: LEGAL AND BUDGETS

6 - PREPARE PRE-PRODUCTION PAPERWORK

Depending on the size of your production, resources, and budget, you will need to take care of FILM PERMITS (only if necessary), FILM INSURANCE (for bigger commercial productions), FILM CONTRACTS & AGREEMENTS.

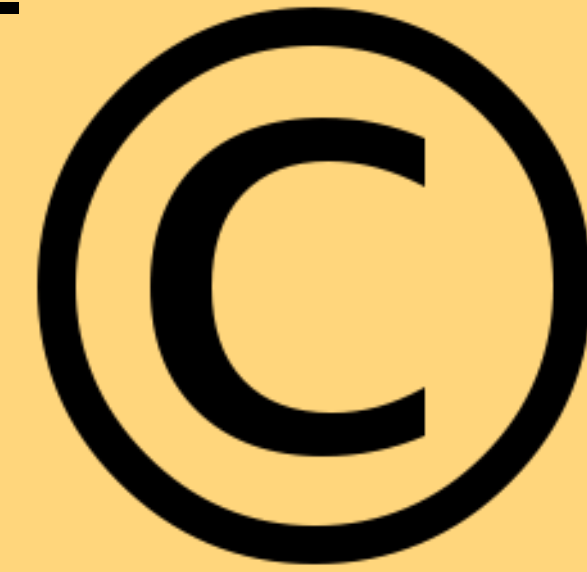
This is called "Clearing the Red Tape".

7 - PRODUCTION DESIGN

The production designer needs to work on designing the set, props, and wardrobe for the film. There should be good communication between the director and the PD in order to bring the director's vision to life. The Director can create a LOOKBOOK, to share with the PD and DP, in order to show them their vision for the film look. When choosing the set design, props, and wardrobe, you have to make sure that you are not violating any COPYRIGHT by using logos, graphics, or any other copyrighted elements.



PRE-PRODUCTION: LEGAL AND BUDGETS



FPTV Artists Helping Artists: How To Protect Your Work

Watch later Share

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NWA Creative Arts Network

PROTECT YOUR WORK:
Copyrights, Trademarks & Licensing

Artists Helping Artists:
How To Protect Your Work







A video player thumbnail for the video 'Artists Helping Artists: How To Protect Your Work' by FPTV. The thumbnail features several copyright and trademark symbols: a red 'COPYRIGHT ©' stamp, a black 'R' in a circle, a purple 'ALL RIGHTS RESERVED' stamp, and a black 'TM' in a circle. Below these are smaller symbols for '©', 'TM', and 'SM'. The text 'PROTECT YOUR WORK: Copyrights, Trademarks & Licensing' is prominently displayed. The NWA Creative Arts Network logo is also visible. A play button is centered over the thumbnail.

**COPYRIGHT
WORKSHOP
FPTV**

PRE-PRODUCTION: CREATIVE PLANNING

8 - STORYBOARDS AND SHOTLISTS

The Director and DP should work on this together.

PRODUCTION:	ASPECT RATIO:	DATE:	PAGE:
Scene: Shot:	Scene: Shot:	Scene: Shot:	
			
Audio:	Audio:	Audio:	
Scene: Shot:	Scene: Shot:	Scene: Shot:	
			
Audio:	Audio:	Audio:	

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9 - SCOUTING AND SECURING LOCATIONS

Choosing the right locations for your project is key for a successful production. It is important to go to different locations and see if they work for the film. Once you chose the locations you want to use, you need to make sure that you can shoot there and get the permits needed for location release.



PRE-PRODUCTION: CREATIVE PLANNING

10 - AUDITIONS AND CASTING ACTORS

Creating a CASTING CALL is the first step to find actors. Once you hold your AUDITIONS, you are ready to hire your cast.

OPEN CASTING CALL FOR

Be Here Now

- Two 18 to 24 Aged Men Leads
- One 18 to 24 Aged Woman Lead
- Two 18 to 24 Aged Woman
- Two Middle Aged Women
- Two Middle Aged Men
- Plenty of Extras!!!

Shooting Dates:
February 6th to 12th
2020

*Non-Paid.
Student Film.
Food, costumes,
props and makeup
will be Provided.

**November 19th
at 7-10 PM**

**Room 108 Stanley Russ
Hall, UCA
Conway, AR**

Email Paula Blanco (beherenowfilm20@gmail.com) if:

.To confirm assistance.

.If you can't make it to the audition and would like to schedule an individual audition.

.If you can't come to Conway, AR, before November 22nd and would like to do a video audition.



CASTING CALL

EXTRAS NEEDED

Sunday 9th, 9-6pm

BE HERE NOW

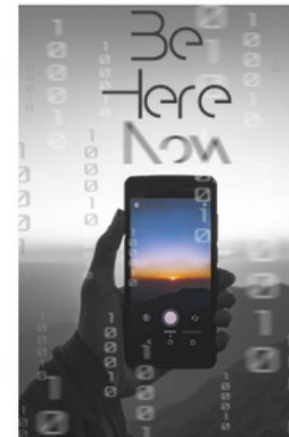
Do you want to be in a student film? Come join us in the shooting of *Be Here Now* on Sunday, Feb 9th! You just have to hang out at the restaurant Three Fold Noodles for a few hours while we film, and you get a free meal!!!

When: Sunday Feb 9th, 9-6pm

Where: Three Fold Noodles (611 S Main St, Little Rock, AR 72201

Requirements:

- Three different outfits (it can be different shirt, jacket, or pull over)
- All outfits must be cool colors: blue, white or grey.
- Business casual dress code.
- Bring your phone and earplugs (please let us know if you don't own earplugs).
- Try to get there at 9 and stay the whole day, it'll be fun!! If you can't, let us know.
- Email beherenowfilm20@gmail.com or text 7866206574 the following information to confirm your assistance:
 - Full name
 - Phone number
 - Preferred email address
 - Availability from 9am to 6pm on Sunday 9th.



Along the Grain
Directed by Dustin Yoder

Short Film Casting Call

Looking for a Father and Daughter

The Father

- Between the age of 35 - 45
- Lumber jack ascetic

- After his place of work closes due to Covid, he tries to make ends meet by working as a furniture maker. He's a workaholic with complex feelings he'd rather suppress than work through. Loves his kid, but displays dismissive-avoidant behaviors toward her.

The Daughter

- Between the age of 7 - 10
- Adventurous
- Optimistic
- A warm spirit

- Full of pure wonder, she is almost the opposite of her father. She wants to be closer to him, but is aware of his broken soul.

We can also do a Mother & Son pair if we feel they would better portray parts!

\$100 per day, All-day shoots, snacks & lunch provided

Feb. 20th & 21st, 2021 in Little Rock, AR



a DAY and night film

Contact: atgfilm2021@gmail.com

Send us a video audition and/or example of your work.

EMAIL US FOR MORE INFO!

PRE-PRODUCTION: LOGISTICS

11 - CREATE SHOOTING SCHEDULE

Once the shotlist is completed and locations are secured, you can make a detailed schedule for each shoot day. Being organized and planning ahead is key for a smooth and successful production.

12 - ORGANIZE PRODUCTION BOOK

You should put all your pre-production documents together so there is easy access to everything before, during, and after the shoot. You could group them together in a presentation, a Microsoft document, Google Docs/Sheets, etc. However, it is recommended to print them out and have a physical copy during the shoot. A lot of people use a binder to put all the paperwork together, creating a "book".

13 - FINALISE HIRING CAST AND CREW

At this point in the pre-production process, you should finalize hiring your cast and crew and make sure that everyone will be able to be on set on the shooting dates. You can create a Crew Roster and Cast Roster to keep the lists organized in your Production Book.



PRE-PRODUCTION: LOGISTICS

14 - RENT EQUIPMENT

Assess the equipment you have and the equipment that you will need. Make equipment reservations if you are planning on renting/checking out equipment from somewhere. At FPTV, you can do this on the portal!

15 - START REHEARSALS

It is time to rehearse with your actors! Rehearse as much as you can!



16 - TECH SCOUT/PRE-PRODUCTION MEETING

You and your main crew will travel to the locations and walk through the plan. Think about the weather, the sounds in the location, power supply, parking, etc. You can also use this as a Pre-Production meeting to go over needs and concerns before the shoot.

17 - SEND OUT CALL SHEETS

There should be a call sheet per day (sent the day before), with all the shoot details. This is crucial to give the crew and cast all the info they need to get to the set and to know what the workflow will look like that day.



**FREE PRE-PRODUCTION
TEMPLATES ON
STUDIOBINDER**



PRODUCTION



PRODUCTION: WHAT IS IT?

The production stage is when shooting begins. It includes all tasks related to capturing raw footage and audio, as well as taking care of everything needed to run a smooth and successful shoot.



The art, camera, lighting, and audio departments will work together following the Director's instructions to capture footage that reflects the Director's vision.

PRODUCTION: TASKS

Other than filming and all the technical aspects that come with it, you will need to take care of the following:

1-Maintaining Schedule:

The Producer and AD will make sure that the shooting schedule is being followed and will help keep track of everything going on during the shoot.

2-Providing food services:

You will need to buy crafty and provide one full meal if your shoot day is 6 hours or longer. Keep the crew and cast happy.

3-Fallback plan:

You have to have a Plan B in case everything goes south. EX: What will we do if it rains? What happens if we can't get this shot? If we can't do this, then we will do this.



POST-PRODUCTION



POST-PRODUCTION: WHAT IS IT?

Post-Production is the last stage in film production, and it refers to all of the tasks that take place after the filming is wrapped.

The main stages of Post-Production are:

1-Editing

2-Reshoots

3-Promotion



POST-PRODUCTION: EDITING STEPS

1 - EDIT

After filming, the editing process begins. The editor and director should keep in communication.

The Editor should be sending "cuts" to the director for review. The first cut is called **ASSEMBLY CUT**, which is the first cut when all the footage and rough audio is put together. The different versions after that are usually called **ROUGH CUTS**.

2 - SOUND EDIT

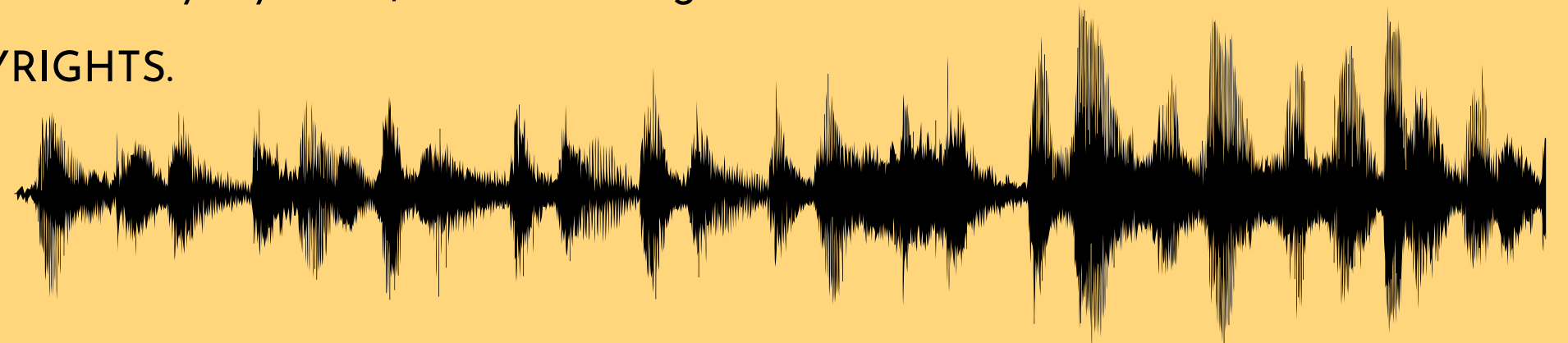
To get a **PICTURE LOCKED CUT** (all cuts and scene changes in the film have been done and approved), it is important to edit sound first.

You do this by assembling audio tracks, removing unwanted background noise, and adding sound effects.

FOLEY ARTISTS (sound artists) create or enhance on-camera sounds, like footsteps echoing off tile floors.

3 - MUSIC/SCORE

The next step is to create the original music or score for the film, use free royalty music, or license songs for the soundtrack of the film. **MAKE SURE TO NOT VIOLATE COPYRIGHTS.**



POST-PRODUCTION: EDITING STEPS

4 - VISUAL EFFECTS

The editor, or the special effects team, design the computer-generated visuals effects for a film.

5 - SOUND MIXING

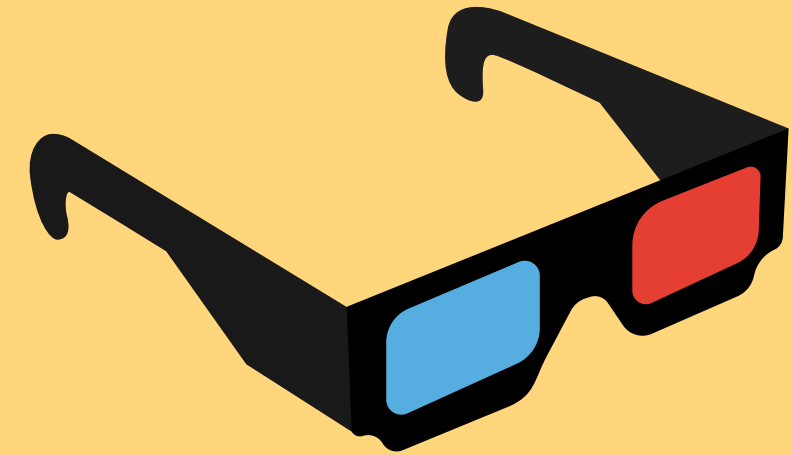
When all audio tracks are finished, you have to do sound mixing to adjust audio levels for music, effects, and dialogue.

6 - COLOR CORRECTION

Color correction is the last step in editing before adding titles and graphics. A colorist goes through every shot to digitally adjust and refine the hues and light to create continuity and achieve a mood or look.

7 - TITLES AND GRAPHICS

Title, credits, and graphics are created and added.



POST-PRODUCTION: RESHOOTS

(IF NEEDED)

SCHEDULING AND FILMING RESHOOTS

If there are issues with any of the scenes that cannot be resolved by editing, the scene will most likely have to be reshot.

The editor examines every clip of the video and compiles a list of the scenes that must be reshot.

The crew prepares the scenes, the actors are called back, and the reshoots are done.

ADR - AUTOMATED DIALOGUE REPLACEMENT

ADR is the process of re-recording dialogue by the original actor (or a replacement actor) after the filming process to improve audio quality or make changes to the originally scripted dialog.



POST-PRODUCTION: PROMOTION

MAKE A TRAILER

A new editor (or you can use the same editor) takes over to cut the trailer, which is a two-and-a-half-minute preview meant to persuade audiences to watch the movie when it hits the big, or small, screen. You can also make a "Making of" video showing how the film was made.

PROMOTE YOUR PROJECT

You should create a poster, and maybe some other promotional materials and movie merch, to distribute and promote your film.

- Social Media: Facebook page, TikTok, Instagram, etc.
- EPK (Electronic Press Kit): BTS, Posters, Trailers, "Making of" videos, Crew and Cast Descriptions, etc.
- Anything Creative!!: Interactive promotion will make your video stand out and get the audience engaged right away.



**THANK YOU FOR JOINING
TODAY'S CLASS.
LET'S MAKE A MOVIE!**

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