

# What Gets a Distinction in PrePro

A clear title page – brand your work appropriately ('professional standards')

## 1 TITLE PAGE

Preproduction Pack for:

(name of production)

Unless the selection of prepro documents is prescribed, you should be choosing to include documents that are USEFUL to your type of production. Consult the CONTENT SHEET and CRITERIA, but above all, THINK CRITICALLY about what docs are actually most reflective and useful to your production.

**Don't simply include a whole bunch of documents that you know how to complete. It's not a 'checkbox' activity.**

The suggested selection below is based on Unit 22 / Unit 1 combo: prepro for a short film

## 2 TABLE of CONTENTS

Provides an overview of the entire pack at a glance

## Procedure & Documentation:

### Treatment

Treatment presents a clear description of what the final product will look like – a 'proposal' of what you intend to make.

Differences between treatment and final product must be accounted for.

### Pitch

'Sell' your idea – both its content/genre and appeal to audiences, as well as your ability to manage the production efficiently and at low cost.

Justify the production as a viable and beneficial / profitable enterprise.

### Production Timeline

An overview of key dates in your production.

Detail can be light, but presentation must be clear at a glance.  
Direct links between timeline and schedules are key here.

### Production Schedule

Provides a much more detailed account of the full production, from conceptualization through to finalizing the product and review / evaluation.

Detail is everything.  
Links to other docs (timeline, contingency plans, shot lists etc) is crucial.

### Shooting Schedule

Like the production schedule, but only accounts for the actual shooting of shots / scenes.

Detail is key. What specific shots? Who is required? Not just dates but times as well. Must correlate to production schedule.

### Identification Tables

Lists the personnel, finances, resources, facilities needed against what's available.

Critical detail is crucial for DISTINCTION. Is there a gap (or potential gap) between NEEDS and AVAILABILITY. What's your contingency for this?

## IS YOUR SCHEDULE A SHAMBLES?

**What stops a DISTINCTION? A common 'cheat' in scheduling is putting 'Editing' or 'Filming' etc as a label for a day. The problem – not enough critical detail.**

Specify the exact footage that is scheduled for editing on a particular day? (use your labelling system to 'link' to your shot log footage).

Filming on a particular day? Identify the specific shot or scene.

Contingency days for filming and editing are a must. In media production, NOTHING goes to plan. Prepare for delays with scheduled contingency.

### Script

Dialogue driven or visual script accounts for the full production

Adherence to full scripting conventions, draft script markups and clear development in the final script are key.

Oh, and it should be believable and interesting. Dull scripts score no marks.

### Storyboard

Shot by shot account of your production.

Attached information to the visual is critical here: angles, camera movement, sound and description of shot.

### STORYBOARD BLUES?

*The biggest issue with storyboards is the tendency to illustrate a shot (one 'square') as a scene. There is a huge difference between 'shot' and 'scene'. One action (eg walking into a room) could be illustrated through SCORES of different shots. It would rarely be represented in a single storyboard square.*

Reverse engineer a storyboard: look at a short clip and identify exactly HOW MANY SHOTS it is made up of. The relevant storyboard would, then, have an accurate reflection of each and every shot counted.

### Location Scouts

A critical evaluation of filming locations

Key phrase: critical comparison. Every location should be evaluated from a range of possible options.

LINK the evaluation to SOUND docs, HEALTH & SAFETY docs, BUDGET docs, etc.

Images, maps and comparative evaluations are key.

### LAX IN YOUR LOCATION SCOUTING?

*Lazy scouts just describe a location, maybe throwing in a pro and con list. This is dull and easily identified as.....hotch potch. .*

Clear comparison of multiple locations for a single shot or scene shows IN DEPTH thought.

Add a RECCE for real DISTINCTIVE swagger in your work.

Panoramic photos (taken on your recce), a SOUND REPORT (close your eyes on the recce...what do you hear: good sounds, interruptive sounds?)

Link your SCOUT or RECCE docs to RISK / HEALTH & SAFETY & TREATMENT etc to really rock this document's significance in your pack.

### Dub Chart

A map of the sounds, showing each audio track as a layer beneath the visual shots.

You've already made a storyboard, so why not cut an paste each shot horizontally and add your audio tracks beneath it. EASY!

DISTINCTION is as easy as having complex and thoughtful audio tracks, and show rising or falling track volumes for detail.

### Contingency Planner

A plan for what COULD go wrong, what WOULD be affected by it and what SHOULD you do if it does go wrong.

Don't be standard. Contingency plans that are specifically TAILORED to your INDIVIDUAL production are more interesting, more useful and more DISTINCTION level attainers.

### Shot List / Shot Log

A list of what you WILL film and a log of what you DID film.

Detail, detail, detail.

Label shots needed. LINK to storyboard / script. When you shoot the shots, shoot A NUMBER OF TAKES. No shot is shot in one take. Add critical detail to the SHOT LOG so it can help you select footage in the EDITING STAGE.

### Other Stuff

Health & Safety

Risk Assessment

Clearances (signed by cast/crew)

Copyright Clearances

Financial Planners

Again, don't be standard, don't just include things for no reason – ASK YOURSELF IS THIS DOCUMENT USEFUL AND RELEVANT TO MY PRODUCTION?