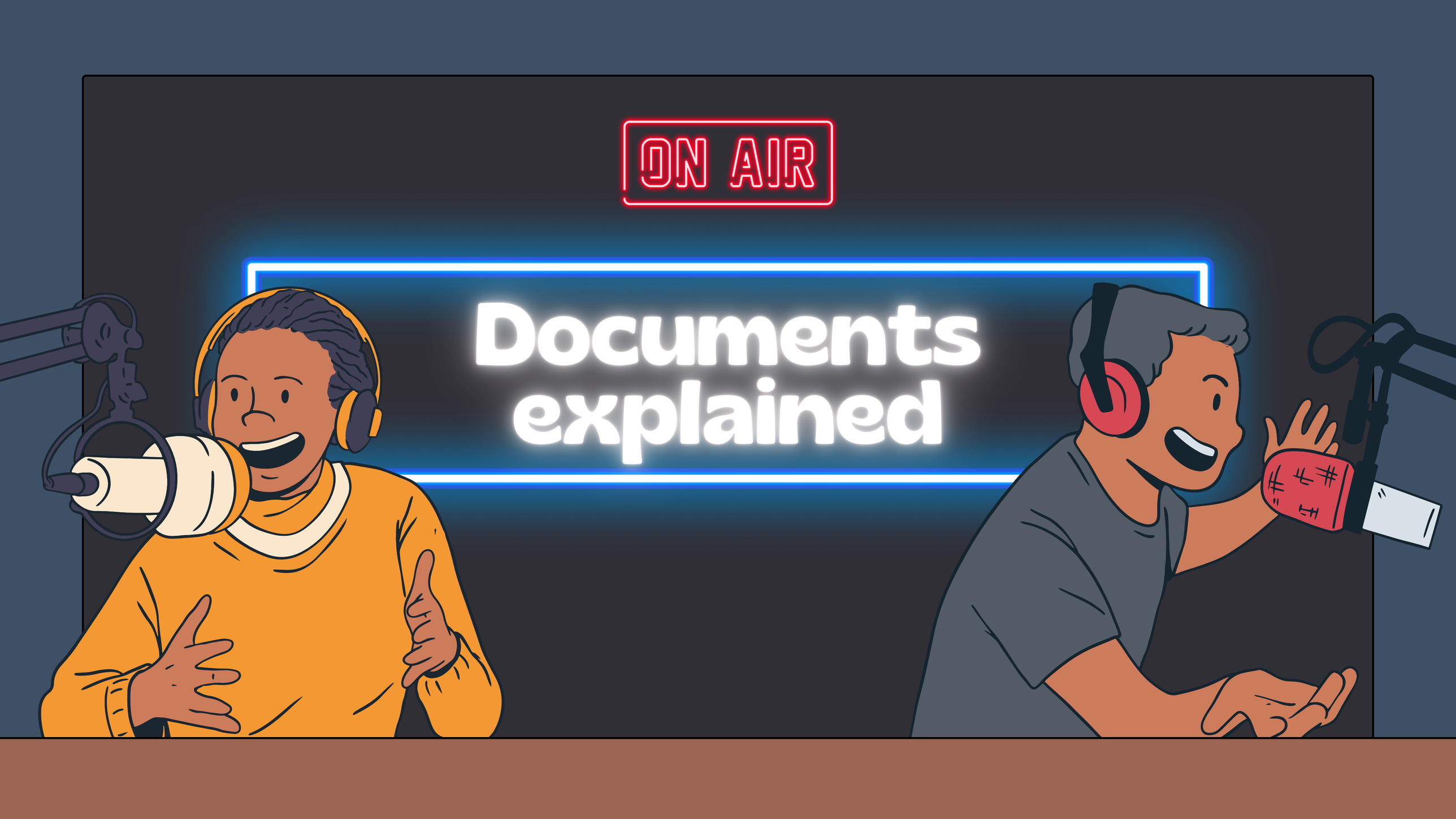
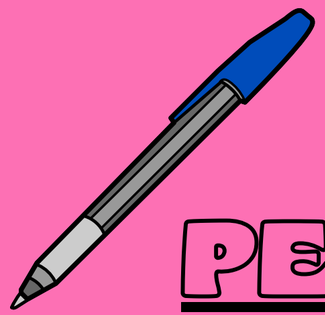

ON AIR
Documents explained

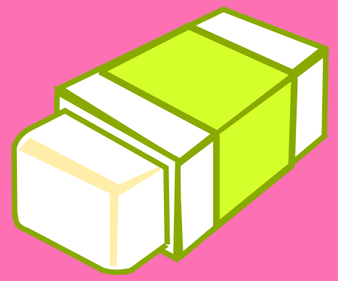
MY ADVICE

- There are 2 sections A & B
- Section A are general questions about iMedia theory
- Section B is based on a brief.
- I **personally** would start with section B as this is worth more marks.
- I **STRONGLY RECOMMEND YOU BRING THE FOLLOWING:**

- Highlight the brief – parts of the brief will be key, for example, **possible target audience, company name, your role, the theme of the company, i.e sports, or cinema**
- Plan your essay answer – do not rush into it
- Ask for extra paper – I think you will need it
- You will be given an 'AVERAGE' **storyboard, mood board, mind map and/ or visualisation diagram**



PENS



RUBBER



HIGHLIGHTERS



PENCIL



RULER



3 STAGES OF FILM PRODUCTION

PLANING



Pre-production

- Script writing
- Creating mood board, mind maps, storyboards, wireframe & visualisation diagrams
- Casting
- Risk Assessment
- Location Recce
- Budgeting

CREATE



Production

- Filming
- Creating Website
- Directing staff
- Graphic creation
- Making an animation
- Photoshoot
- Writing an article
- Creating the house style

RELEASE



Post-production

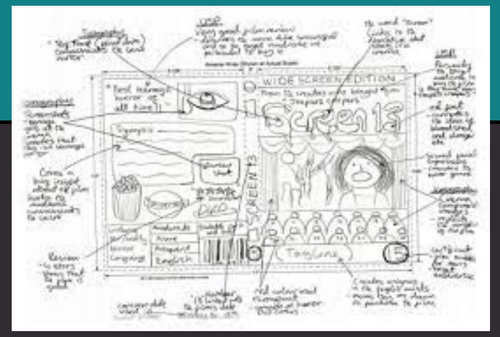
- Editing videos
- Exporting video
- Voice overs for adverts
- Uploading website
- Exporting as correct file type

Production catagories

Visualisation diagram

Usually used for logos, detailed web pages, poster design





What to include:

- Colour
- Font style/ size/ colour
- Media (image/ video/ audio)
- Interactive media features
- Navigation/ hyperlinks

Where you get your marks:

- Fitness for purpose and
- Justification of inclusion

Mind Map

Planning a range of ideas to see what the product will include – ALL products



What to include:

- Nodes (Main line from the centre)
- Connectors (smaller lines from a main category)
- Colour/ images

Where you get your marks:

- Detail
- Making sure you have several nodes and lots of sub nodes

Planning documents

Visualisation diagram



Does it include?

- Colour ✓
- Font style/ size/ colour
- Media (image/ video/ audio) ✓

- Fitness for purpose and
- Justification of inclusion ✓

Planning documents

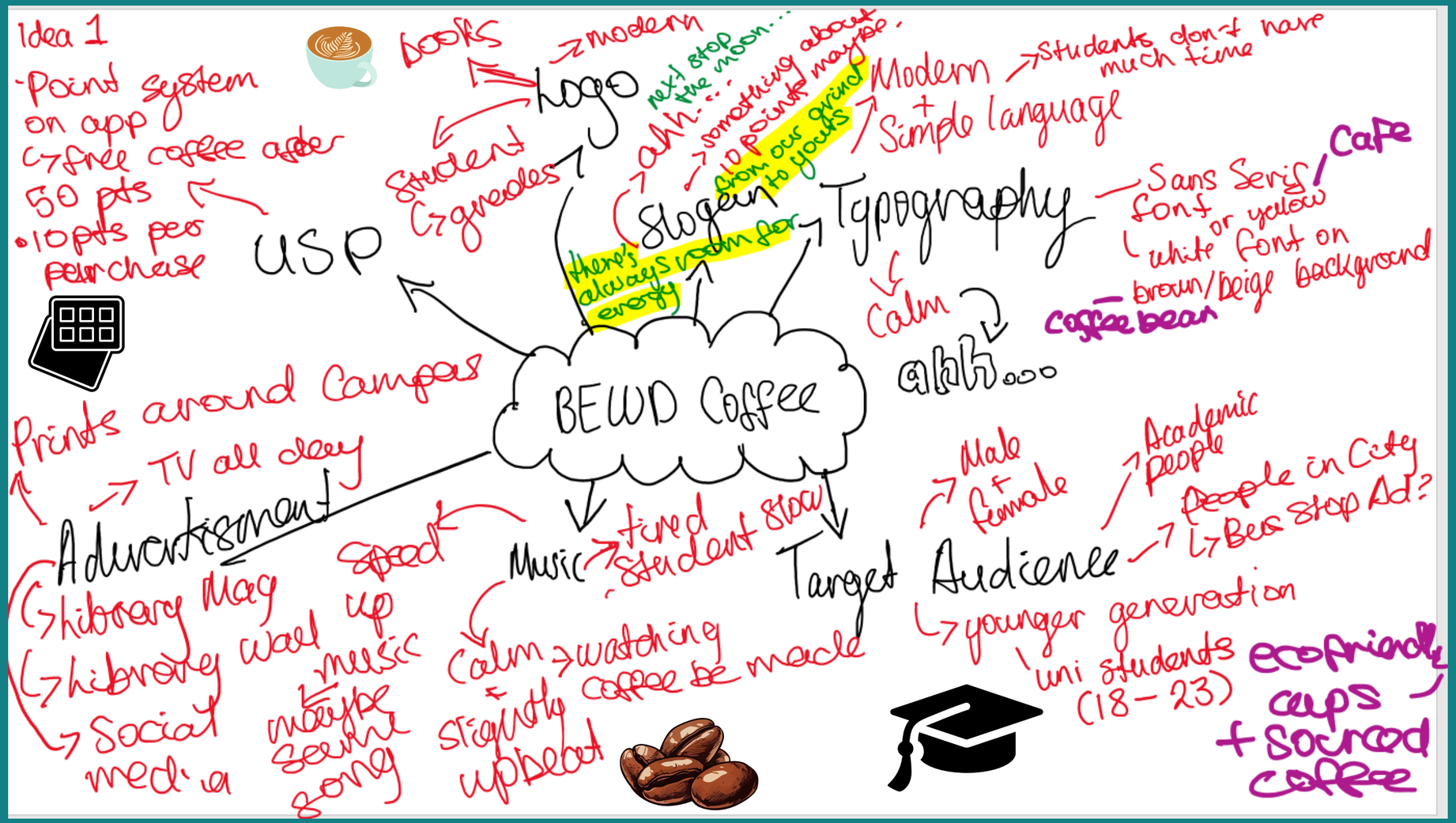
Mind Map

Does it include?

- Nodes (Main line from the centre) ✓
- Connectors (smaller lines from a main category)
- Colour/ images ✓

Where you get your marks:

- ✓ Detail
- Making sure you have several nodes and lots of connectors ✓



Planning documents

Storyboard



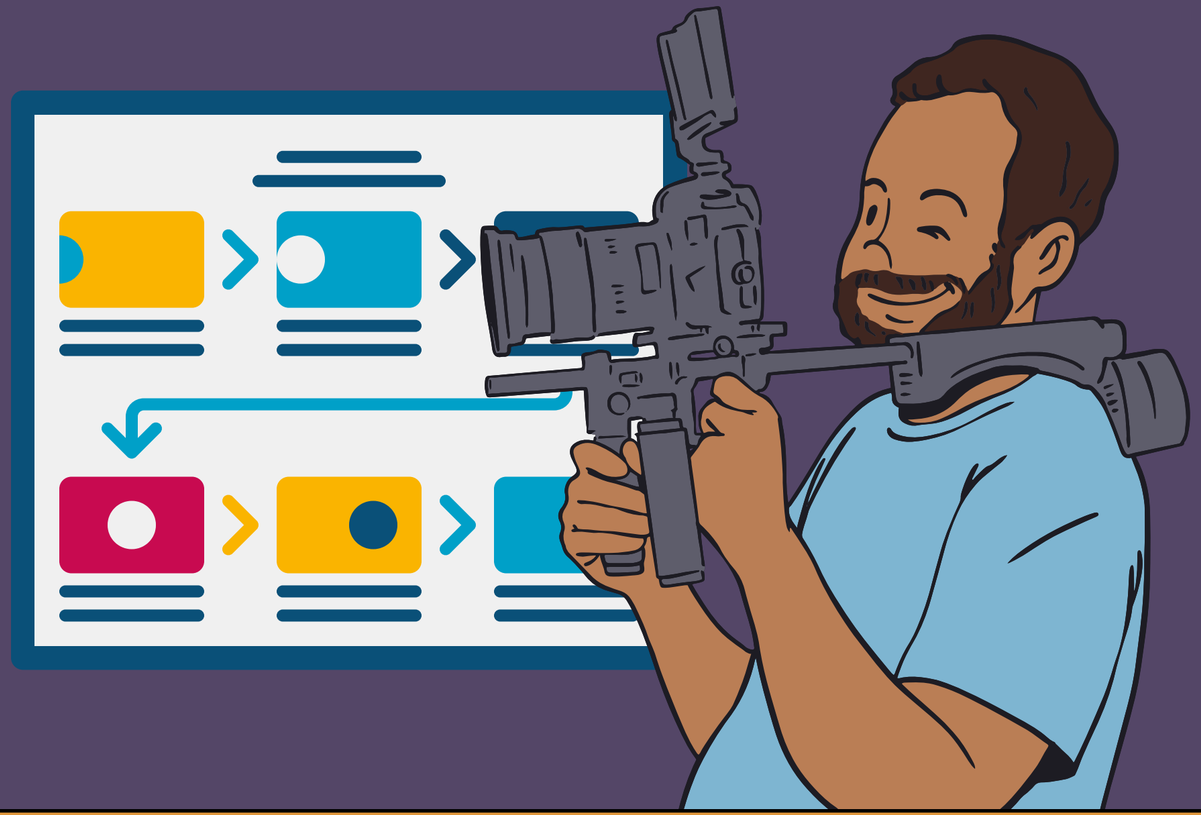
Used in TV, movie or animation planning

What to include:

- Scene numbers
- Scene timings
- Camera angle/ movement
- Context of each scene
- Audio (music/ SFX/ voice over)
- Transitions
- Location
- Lighting

Where you get your marks:

- Include all of above

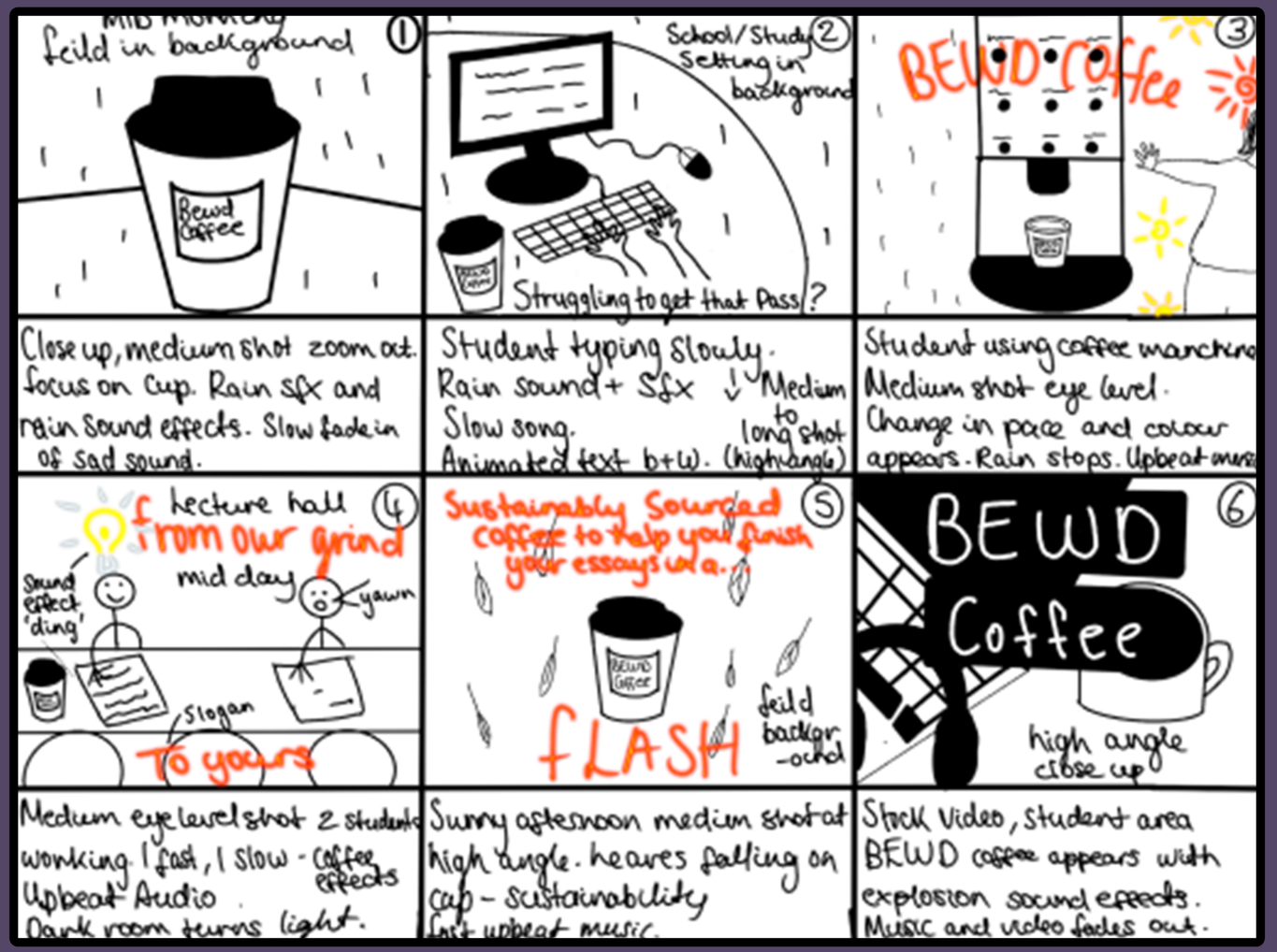


Planning documents

Storyboard

Does it include?

- Scene numbers ✓
- Scene timings ✓
- Camera angle/ movement ✓
- Context of each scene ✓
- Audio (music/ SFX/ voice over) ✓
- Transitions
- Location ✓
- Lighting



Planning documents

Script

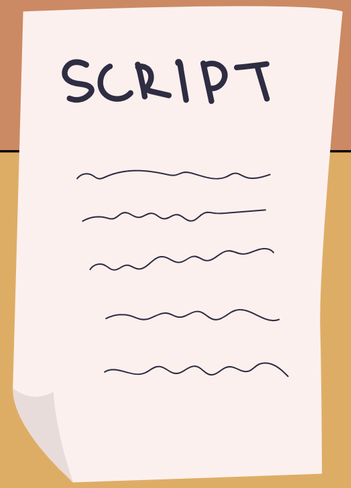
For not only actors, but also directors, stage designers

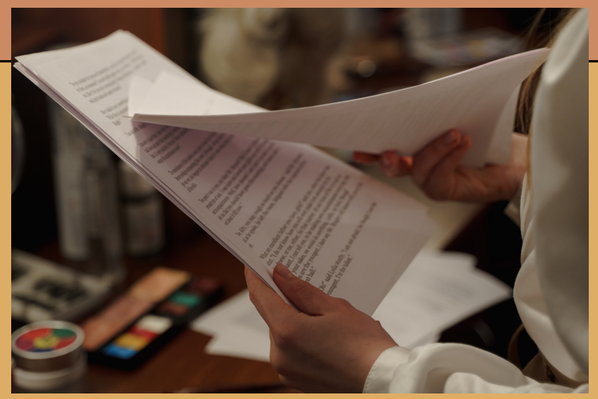
What to include:

- Slug lines – Interior/ Exterior, location, time of day (day/noon/ night)
- Brief overview of scene
- Who is speaking (central name in capital letters)
- Facial expressions
- Stage movements

Where you get your marks:

- By having the above
- Setting the script out correctly







Planning documents

Script

For not only actors, but also directors, stage designers

Does it include?

- Slug lines – Interior/ Exterior, location, time of day (day/noon/ night) ✓
- Brief overview of scene ✓
- Who is speaking (central name in capital letters) ✓
- Facial expressions ✓
- Stage movements

INT DAY: DON'S LIVING ROOM (1955)

Inside the Corleone house. Big boxes have been packed; furniture prepared for shipping.

CONNIE
Michael!

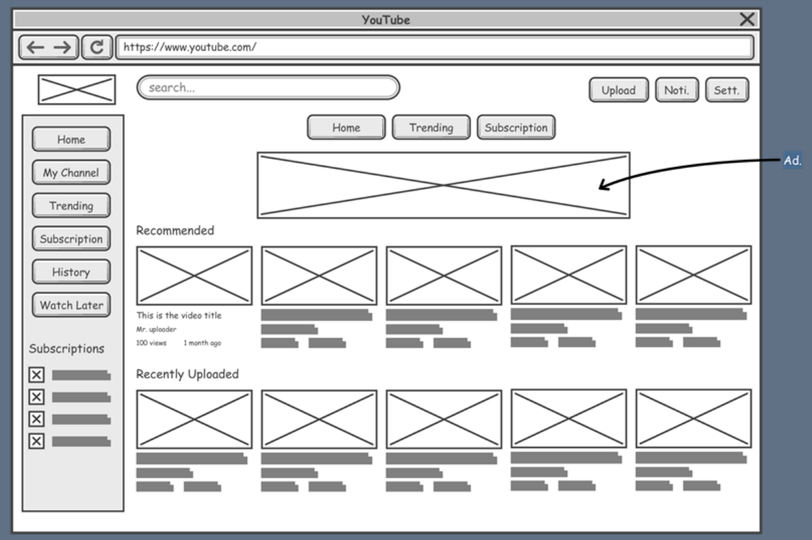
She hurries into the living room, where she comes upon MICHAEL and KAY.

KAY
(comforting)
Connie...

But CONNIE avoids her, and moves directly to MICHAEL. NERI is watchful.

CONNIE
You lousy bastard; you killed my husband...

Planning documents



Wire frame

2D drawing which focuses on the usage of space

What to include:

- Layout
- Text – represented with lines
- Media – represented as a box with an X in it
- Any interactive features

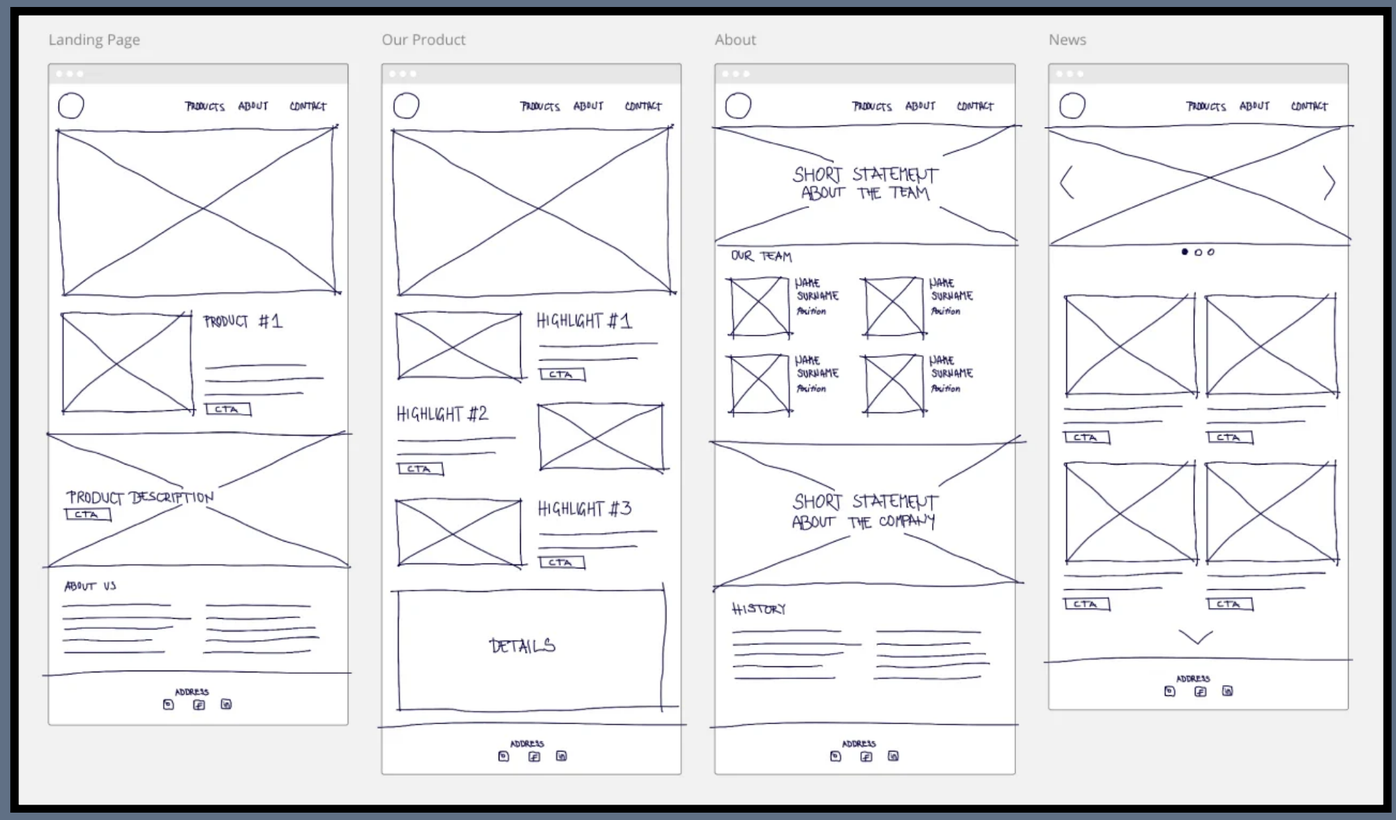


Planning documents

Wire frame

Does it include?

- Layout ✓
- Text – represented with lines ✓
- Media – represented as a box with an X in it ✓
- Any interactive features ✓



Planning documents

Mood board

Gives the designers and idea of the overall look and feel of a product

What to include:

- Images to do with the product ✓
- Colours ✓
- Font styles ✓
- Materials which could be used on set ✓

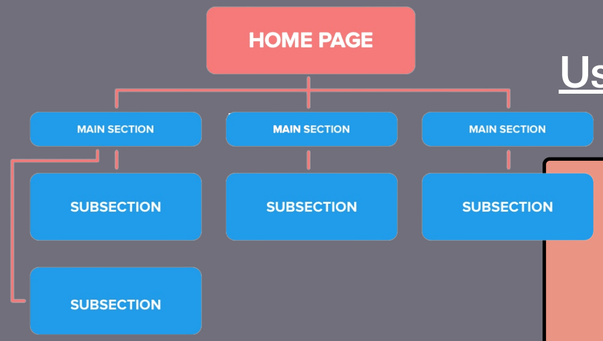
Where you get your marks:

- By having the above



Planning documents

Site structure



Used by we designers to look at the routes you can take between pages

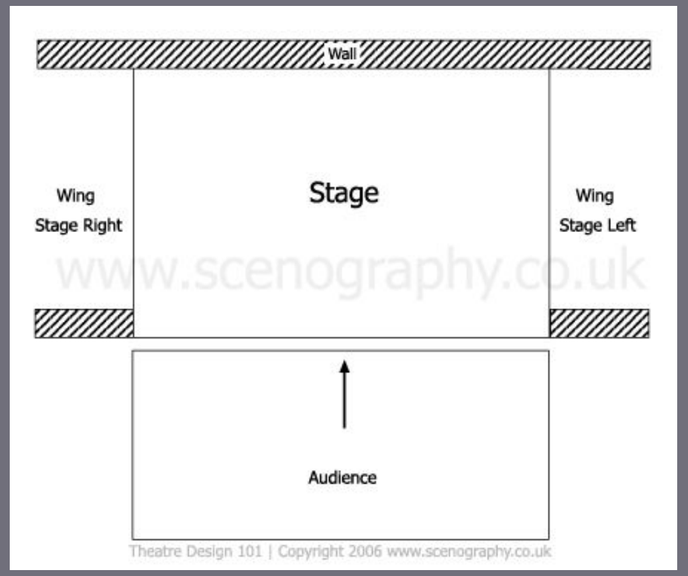
What to include:

- All pages
- lines which represent the route you can take



Set Design

Used by designers to show what a 'location' looks like. Help directors, camera crew, actors/ actresses



What to include:

- Furniture
- Props
- Location of each prop/ furniture
- Appearance

Planning documents

Risk assessment

A document which looks at all possible risks to staff invovled in creating the product



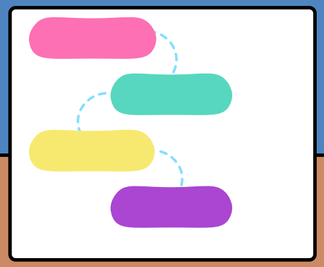
Potential hazards	People at risk and how?	Actions already in place	Further action required	Action by	Action target date	Done
Falling from height (hop ups)	Both minor and major injuries can occur if a worker falls from a hop up	• Hop ups inspected prior to use, fit for purpose, with a maximum working height of 500mm • Ensure hop up legs are securely locked in place prior to use • Ensure the ground base for the hop ups is firm and level • Avoid over reaching when working and storing tools or materials on hop up • Painted hop ups are not to be used	Manager to conduct tool box talk on working at heights prior to work commencing			

What to include:

- Potential hazard
- Who is at risk
- What is the risk
- How to prevent the risk
- Date (optional
- Steps prevention completed

Flow Chart

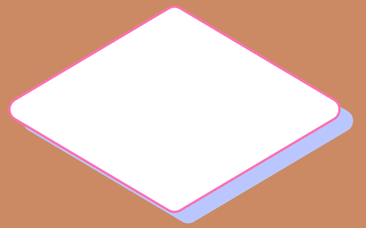
Planning a range of ideas to see what the product will include – ALL products



What to include:

Start and end

Decision – a yes or no

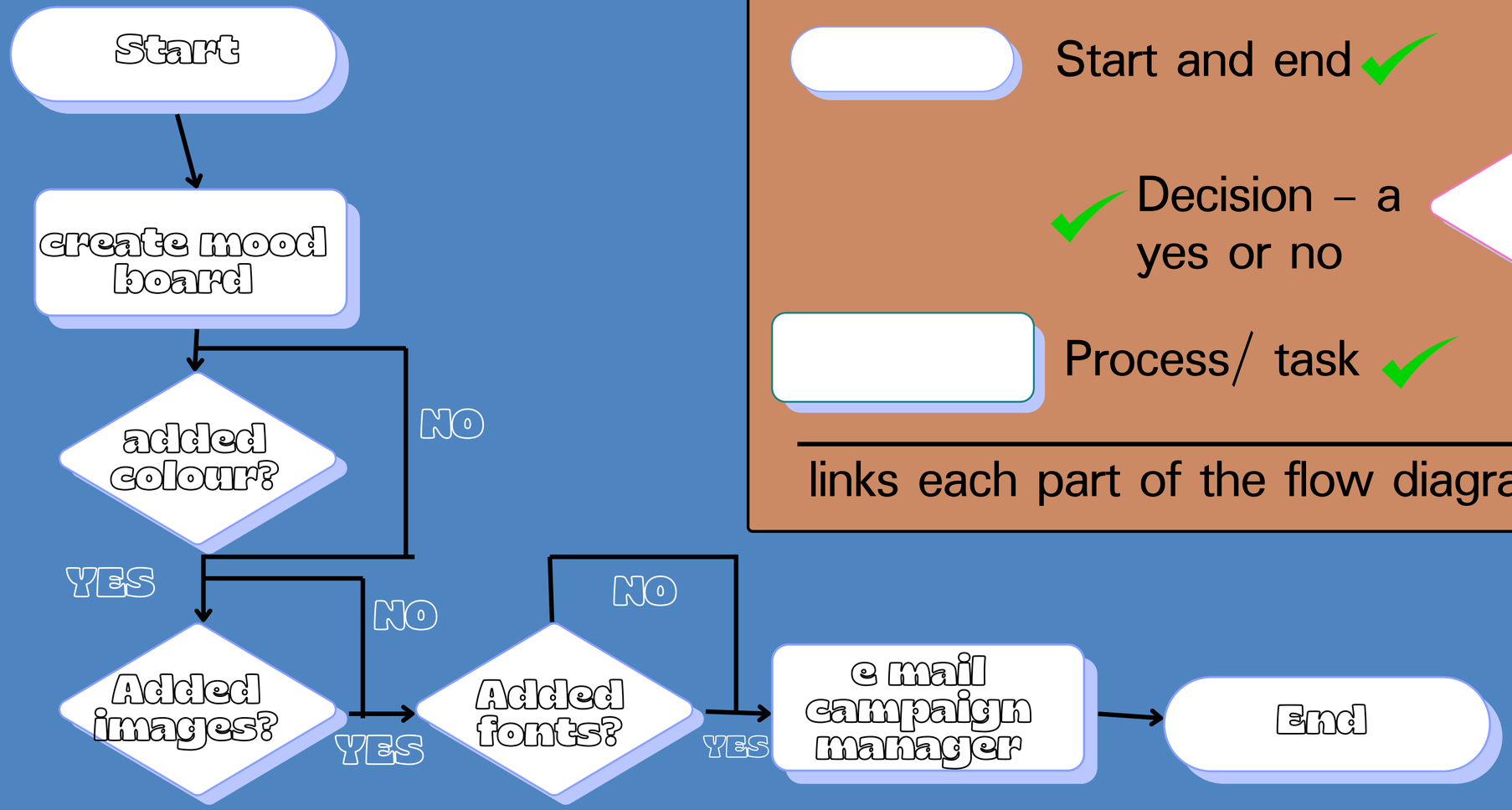


Process/ task

links each part of the flow diagram

Planning documents

Flow Chart



Does it include?

Start and end ✓

Decision – a yes or no ✓

Process/ task ✓

links each part of the flow diagram ✓

Planning documents

Risk assessment

What to include:

- Potential hazard
- Who is at risk
- What is the risk
- How to prevent the risk
- Date
- Steps prevention completed

Risk Assessment

The potential dangers involved in undertaking this project have been listed below in a table format.

Risk	Who could be harmed?	Impact	Risk management	Back-up plan
Slipping over due to the grass or wet mud	Most of the actors participating in the film and the person filming	High Impact	To make sure this doesn't happen I would have to let my actors know that they should wear appropriate and comfortable footwear e.g. trainers or ballet pumps with a grippy sole so that they don't slip over. I would also have to consider the weather when filming and make sure that it fits to my genre whilst also thinking of the health of each actor. E.g. being winter the risk of getting a cold will be high.	If the organised day of shooting is in bad weather I will need to change the date and organise another time where everyone will be able to make it. Have warm clothing available off set so that if it is too cold the actor can slip on something quickly after a shot.
Tripping over tree roots and branches	Most of the actors participating in the film and the person filming	High Impact because if there is going to be running included in to the trailer, especially in a wooded area, there could be quite a lot of tree branches and large roots on the ground which can cause people to trip over, resulting in injury.	To manage this risk successfully I would need to find a clearer area and control where my actors will be going.	
Lack of commitment and support from	The director and other actors participating in the	High Impact because if the actors decide not to co-operate		My back up plan for this would be to find more

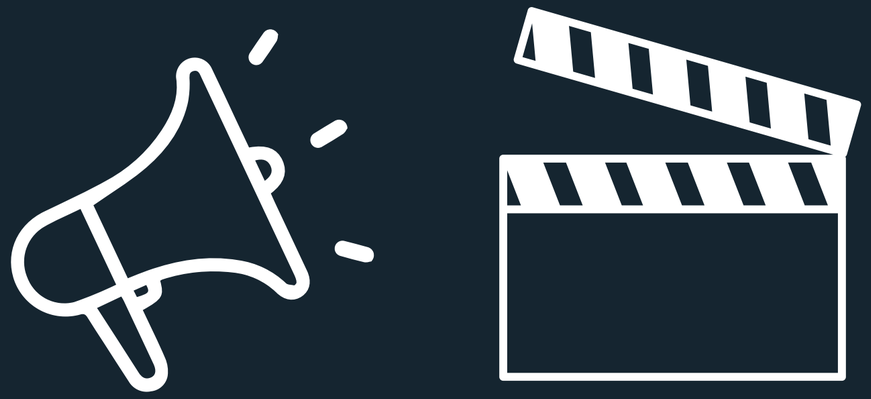
Planning documents

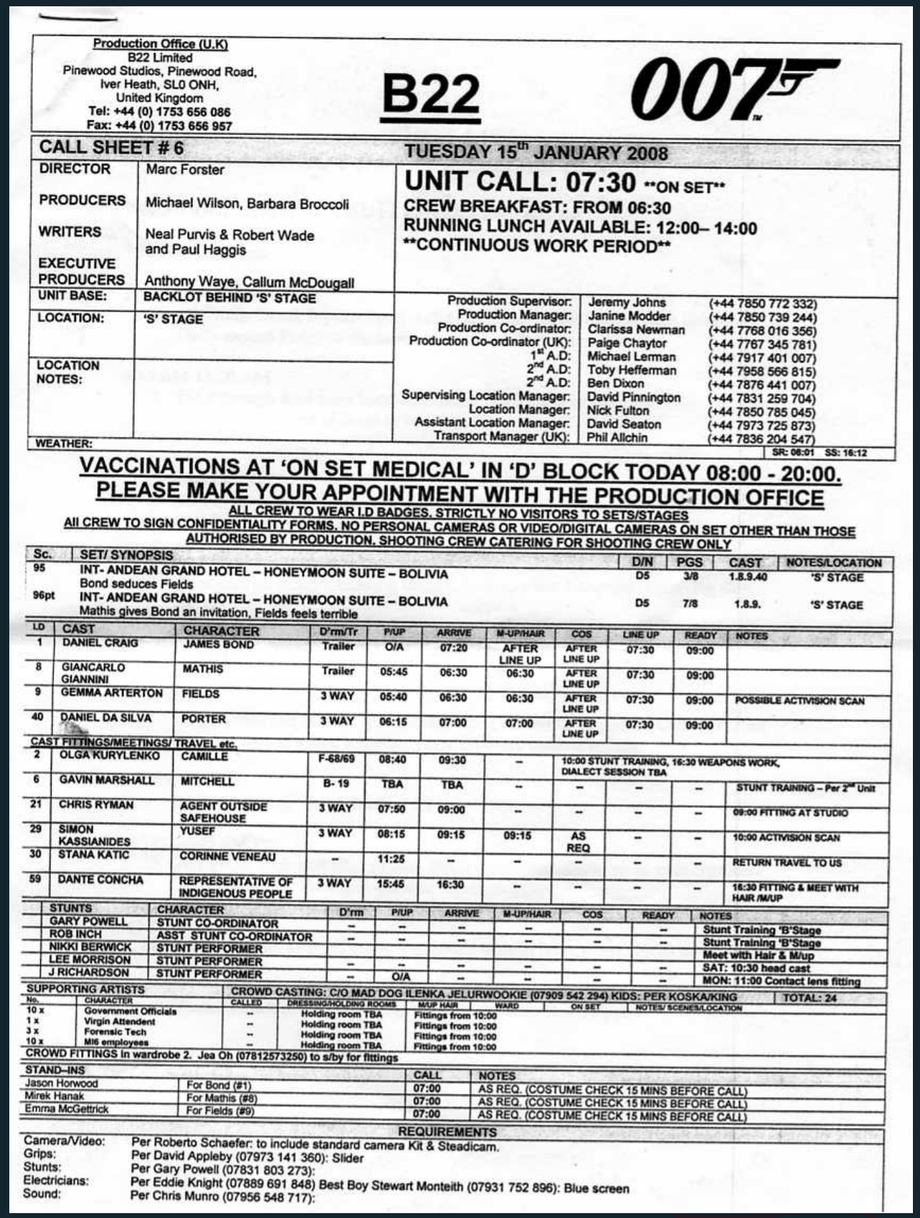
Call Sheet

A document which calls a cast to a shoot

What to include:

- Location
- Date
- Scene(s) to be shot
- Crew members
- Staff involved
- Timings
- Contact details





Production Office (U.K)
B22 Limited
Pinewood Studios, Pinewood Road,
Iver Heath, SLO ONH,
United Kingdom
Tel: +44 (0) 1753 656 086
Fax: +44 (0) 1753 656 957

B22

007

CALL SHEET # 6 — TUESDAY 15th JANUARY 2008

DIRECTOR	Marc Forster
PRODUCERS	Michael Wilson, Barbara Broccoli
WRITERS	Neal Purvis & Robert Wade and Paul Haggis
EXECUTIVE PRODUCERS	Anthony Waye, Callum McDougall
UNIT BASE:	BACKLOT BEHIND 'S' STAGE
LOCATION:	'S' STAGE
LOCATION NOTES:	
WEATHER:	

UNIT CALL: 07:30 **ON SET**
CREW BREAKFAST: FROM 06:30
RUNNING LUNCH AVAILABLE: 12:00– 14:00
CONTINUOUS WORK PERIOD

Production Supervisor:	Jeremy Johns	(+44 7850 772 332)
Production Manager:	Janine Modder	(+44 7850 739 244)
Production Co-ordinator:	Clarissa Newman	(+44 7768 016 356)
Production Co-ordinator (UK):	Paige Chaytor	(+44 7767 345 781)
1st A.D:	Michael Lerman	(+44 7917 401 007)
2nd A.D:	Toby Hefferman	(+44 7958 566 815)
2nd A.D:	Ben Dixon	(+44 7876 441 007)
Supervising Location Manager:	David Pinnington	(+44 7831 259 704)
Location Manager:	Nick Fulton	(+44 7850 785 045)
Assistant Location Manager:	David Seaton	(+44 7973 725 873)
Transport Manager (UK):	Phil Allchin	(+44 7836 204 547)

SR: 08:01 SS: 16:12

VACCINATIONS AT 'ON SET MEDICAL' IN 'D' BLOCK TODAY 08:00 - 20:00.
PLEASE MAKE YOUR APPOINTMENT WITH THE PRODUCTION OFFICE

ALL CREW TO WEAR I.D BADGES. STRICTLY NO VISITORS TO SETS/STAGES
All CREW TO SIGN CONFIDENTIALITY FORMS. NO PERSONAL CAMERAS OR VIDEO/DIGITAL CAMERAS ON SET OTHER THAN THOSE AUTHORISED BY PRODUCTION. SHOOTING CREW CATERING FOR SHOOTING CREW ONLY

Sc.	SET/ SYNOPSIS	D/N	PGS	CAST	NOTES/LOCATION
95	INT- ANDEAN GRAND HOTEL – HONEYMOON SUITE – BOLIVIA Bond seduces Fields	D5	3/8	1.8.9.40	'S' STAGE
96pt	INT- ANDEAN GRAND HOTEL – HONEYMOON SUITE – BOLIVIA Mathis gives Bond an invitation, Fields feels terrible	D5	7/8	1.8.9.	'S' STAGE

LD	CAST	CHARACTER	D'rm/Tr	P/UP	ARRIVE	M-UP/HAIR	COS	LINE UP	READY	NOTES
1	DANIEL CRAIG	JAMES BOND	Trailer	O/A	07:20	AFTER LINE UP	AFTER LINE UP	07:30	09:00	
8	GIANCARLO GIANNINI	MATHIS	Trailer	05:45	06:30	06:30	AFTER LINE UP	07:30	09:00	
9	GEMMA ARTERTON	FIELDS	3 WAY	05:40	06:30	06:30	AFTER LINE UP	07:30	09:00	POSSIBLE ACTIVISION SCAN
40	DANIEL DA SILVA	PORTER	3 WAY	06:15	07:00	07:00	AFTER LINE UP	07:30	09:00	
CAST FITTINGS/MEETINGS/ TRAVEL etc.										
2	OLGA KURYLENKO	CAMILLE	F-68/69	08:40	09:30	--	10:00 STUNT TRAINING, 16:30 WEAPONS WORK, DIALECT SESSION TBA			
6	GAVIN MARSHALL	MITCHELL	B- 19	TBA	TBA	--	--	--	--	STUNT TRAINING – Per 2nd Unit
21	CHRIS RYMAN	AGENT OUTSIDE SAFEHOUSE	3 WAY	07:50	09:00	--	--	--	--	09:00 FITTING AT STUDIO
29	SIMON KASSIANIDES	YUSEF	3 WAY	08:15	09:15	09:15	AS REQ	--	--	10:00 ACTIVISION SCAN
30	STANA KATIC	CORINNE VENEAU	--	11:25	--	--	--	--	--	RETURN TRAVEL TO US
59	DANTE CONCHA	REPRESENTATIVE OF INDIGENOUS PEOPLE	3 WAY	15:45	16:30	--	--	--	--	16:30 FITTING & MEET WITH HAIR /M/UP

	STUNTS	CHARACTER	D'rm	P/UP	ARRIVE	M-UP/HAIR	COS	READY	NOTES
	GARY POWELL	STUNT CO-ORDINATOR	--	--	--	--	--	--	Stunt Training 'B'Stage
	ROB INCH	ASST STUNT CO-ORDINATOR	--	--	--	--	--	--	Stunt Training 'B'Stage
	NIKKI BERWICK	STUNT PERFORMER							Meet with Hair & M/up
	LEE MORRISON	STUNT PERFORMER	--	--	--	--	--	--	SAT: 10:30 head cast
	J RICHARDSON	STUNT PERFORMER	--	O/A	--	--	--	--	MON: 11:00 Contact lens fitting

SUPPORTING ARTISTS — CROWD CASTING: C/O MAD DOG ILENKA JELURWOOKIE (07909 542 294) KIDS: PER KOSKA/KING — TOTAL: 24

No.	CHARACTER	CALLED	DRESSING/HOLDING ROOMS	M/UP HAIR	WARD	ON SET	NOTES/ SCENES/LOCATION
10 x	Government Officials	--	Holding room TBA	Fittings from 10:00			
1 x	Virgin Attendent	--	Holding room TBA	Fittings from 10:00			
3 x	Forensic Tech	--	Holding room TBA	Fittings from 10:00			
10 x	MI6 employees	--	Holding room TBA	Fittings from 10:00			

CROWD FITTINGS in wardrobe 2. Jea Oh (07812573250) to s/by for fittings

STAND-INS		CALL	NOTES
Jason Horwood	For Bond (#1)	07:00	AS REQ. (COSTUME CHECK 15 MINS BEFORE CALL)
Mirek Hanak	For Mathis (#8)	07:00	AS REQ. (COSTUME CHECK 15 MINS BEFORE CALL)
Emma McGettrick	For Fields (#9)	07:00	AS REQ. (COSTUME CHECK 15 MINS BEFORE CALL)

REQUIREMENTS

Camera/Video:	Per Roberto Schaefer: to include standard camera Kit & Steadicam.
Grips:	Per David Appleby (07973 141 360): Slider
Stunts:	Per Gary Powell (07831 803 273):
Electricians:	Per Eddie Knight (07889 691 848) Best Boy Stewart Monteith (07931 752 896): Blue screen
Sound:	Per Chris Munro (07956 548 717):

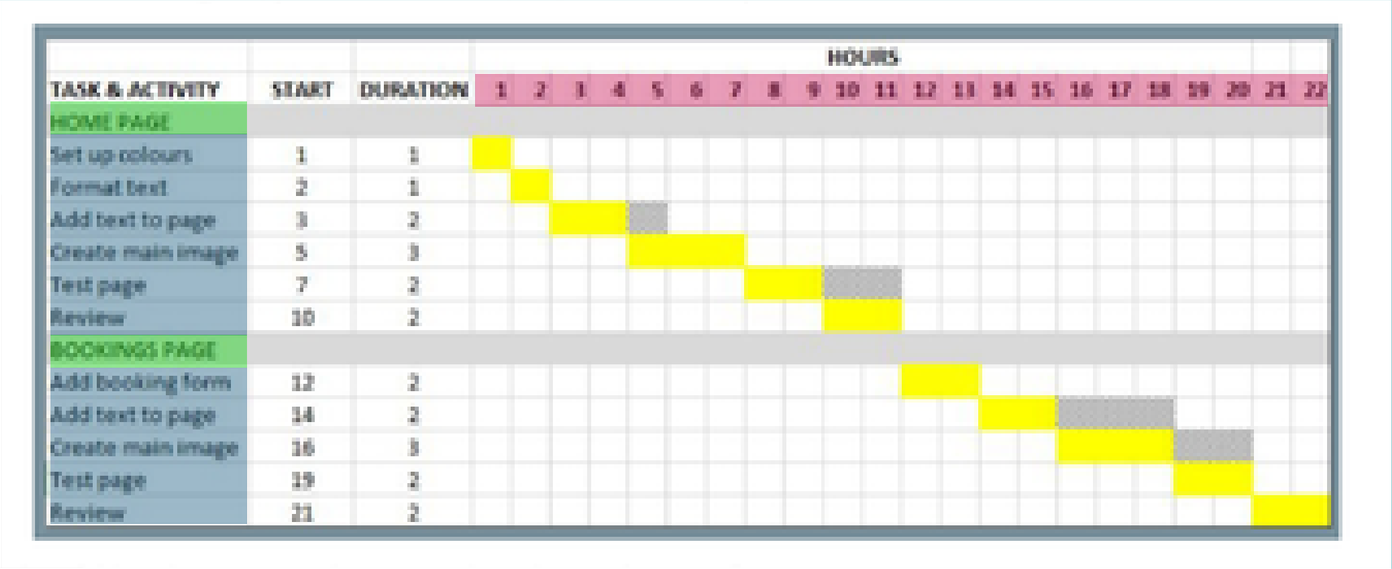


Planning documents

Work plan

What to include:

- Tasks
- Activities
- Duration
- How long each activity took
- Contingency/ catch up time
- Start and end date (think of class example from exam walk through



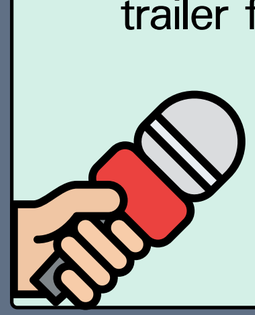
TASK & ACTIVITY	START	DURATION	HOURS 1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22
HOME PAGE																								
Set up colours	1	1																						
Format text	2	1																						
Add text to page	3	3																						
Create main image	5	3																						
Test page	7	2																						
Review	10	2																						
BOOKINGS PAGE																								
Add booking form	12	2																						
Add text to page	14	2																						
Create main image	16	3																						
Test page	19	2																						
Review	21	2																						

Planning documents

Primary

Research made by you, first hand - not done by anyone else

- Surveys (Online or paper)
- Questionnaires (Online or paper)
- Interviews
- Focus group (collection of people from a targeted demographic)
- Observations – watching people reactions to a trailer for example



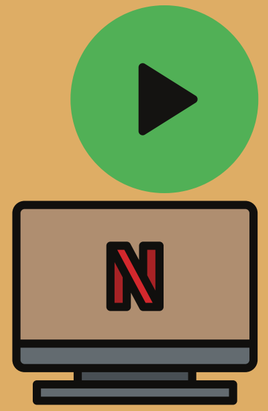






- Looking online at existing products, e.g. websites
- Reading books
- Watching TV adverts or programmes
- Watching films
- Looking on social media pages
- Listening to podcasts
- Looking at newspaper articles





Research someone has already carried out

Secondary

RESEARCH











MISE-EN-SCENE – EVERYTHING WE SEE (IN SCENE)



CONNOTATIONS - DEEPER MEANING

DENOTATIONS - LITERAL MEANING



Media Codes



Client - who you are working for

Meet formal (face - to -face)
Written documents
Virtual meetings (Teams/ Zoom)
informal brief (chats)

Negotiated briefs - where you work with someone and discuss timesales and budget areas which maybe flexible

Segment- target a specific audience type

Commissioned - A request has been for you to produce to produce a product

Briefs

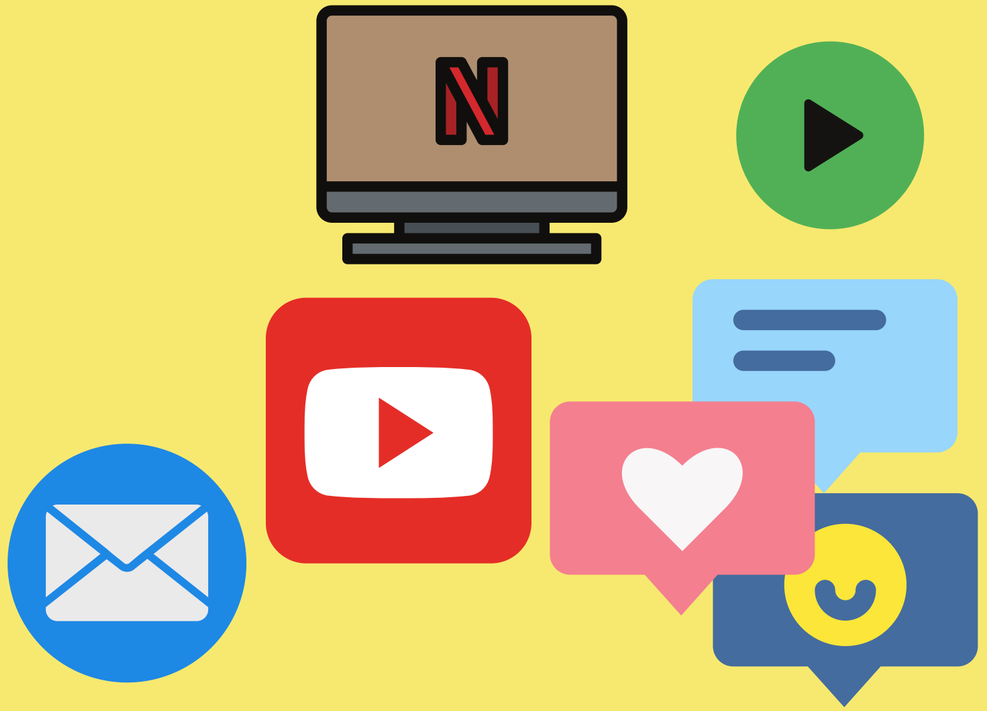
TRADITIONAL MEDIA



MEDIA WHICH EXSISTED BEFORE SOCIAL MEDIA



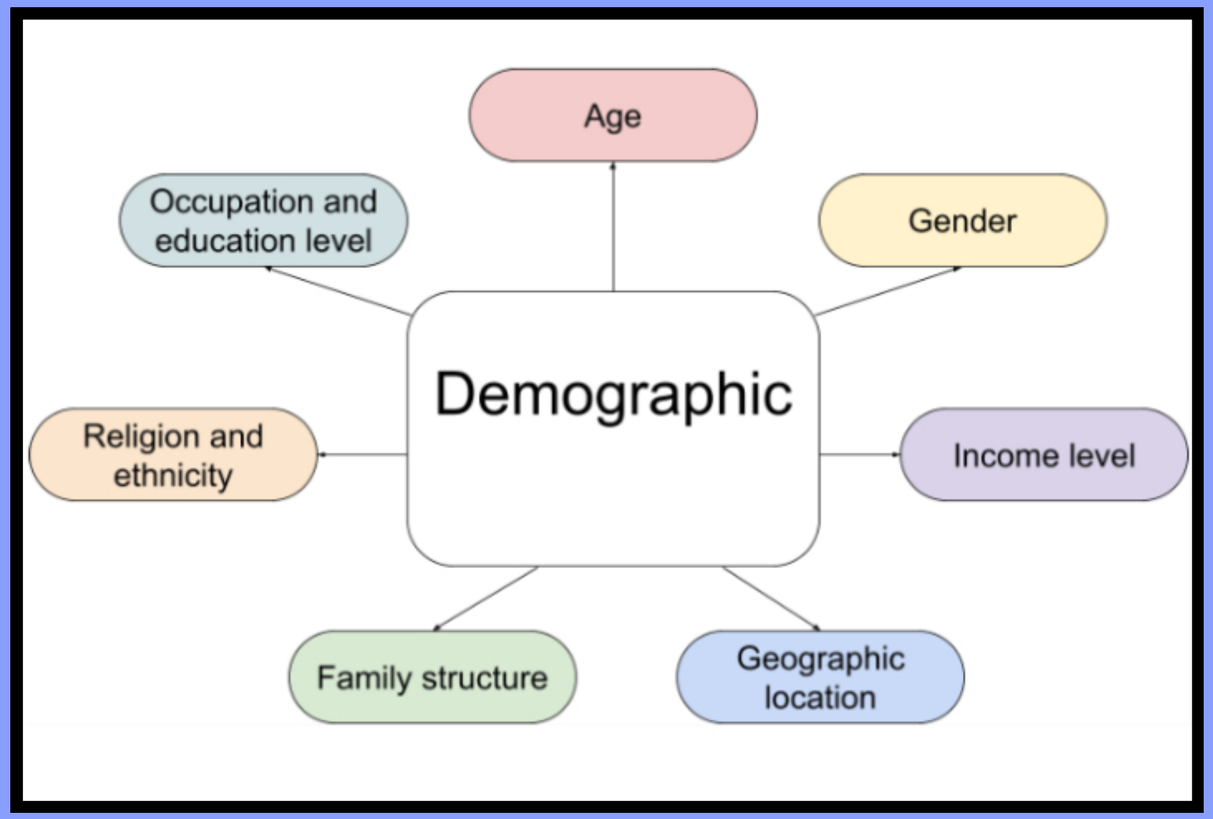




MEDIA WHICH IS DIGITAL (ONLINE/ ON-SCREEN)

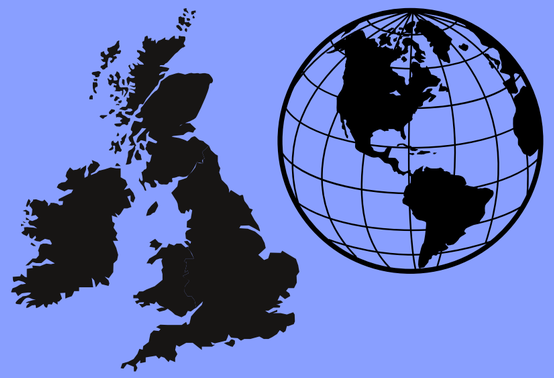
NEW MEDIA

Types of media



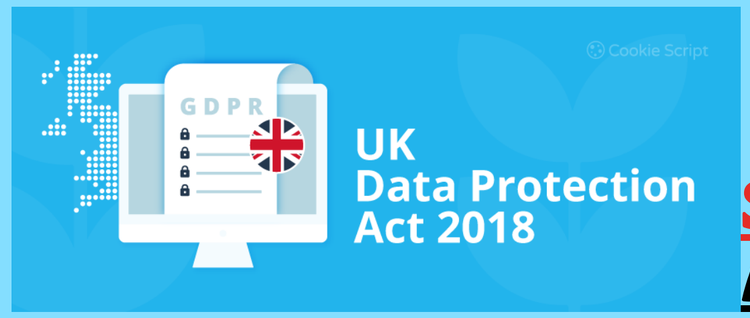
Psychographics

- Personality
- Values
- Attitudes
- Interests
- Lifestyles



Geo demographic - location based

Audience types



Data Protection Act - companies must make sure data collected is:

Secure **Up-to-date** **Only kept for as long as needed**

Accurate **Relevant** **Collected with permission**

Not passed on without permission

© **Copyright** - the protection of work (pictures, audio, video, literature

™ **Trademark**- the protection of a brand/ logo/ identity/ slogan

JUST DO IT.

CC **Creative Commons**- permission has been given by the owner for its use

® **Registered**- Protection of an idea/ service

Laws (legislation)



Health & Safety Act

All companies must make sure they keep their workers safe and the work place is not dangerous

Defamation- damaging someone's reputation with false statements

Slander- damaging someone's reputation with false statements VERBALLY





Libel- damaging someone's reputation with false statements WRITTEN

Laws (legislation)

Advertising Standards Authority

company who people complain to about the content within UK adverts

IF unhappy with content (TV or radio), then complaints go to OFCOM

British Board of Film Classfication

organisation responsible for issues certificate ratings for FILMS



Pan European Game Information

organisation responsible for issues certificate ratings for GAMES



Regulatory Bodies

Distribution methods

Computer

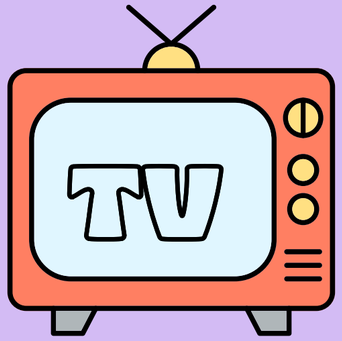


Kiosk



Physical Platform

TV





Mobile

Web



Online media

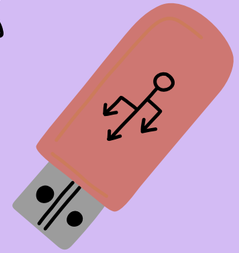
Multimedia



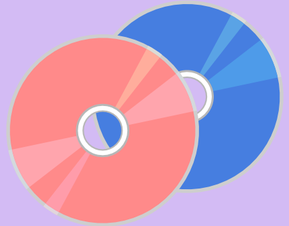


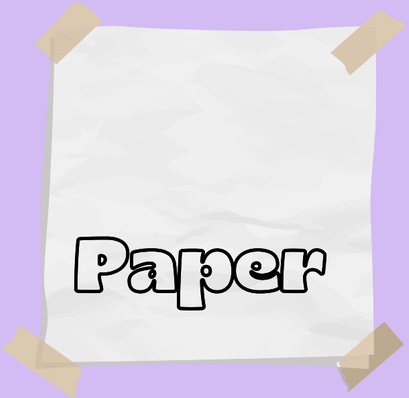
Apps

Memory Stick



CD/ DVD





Paper

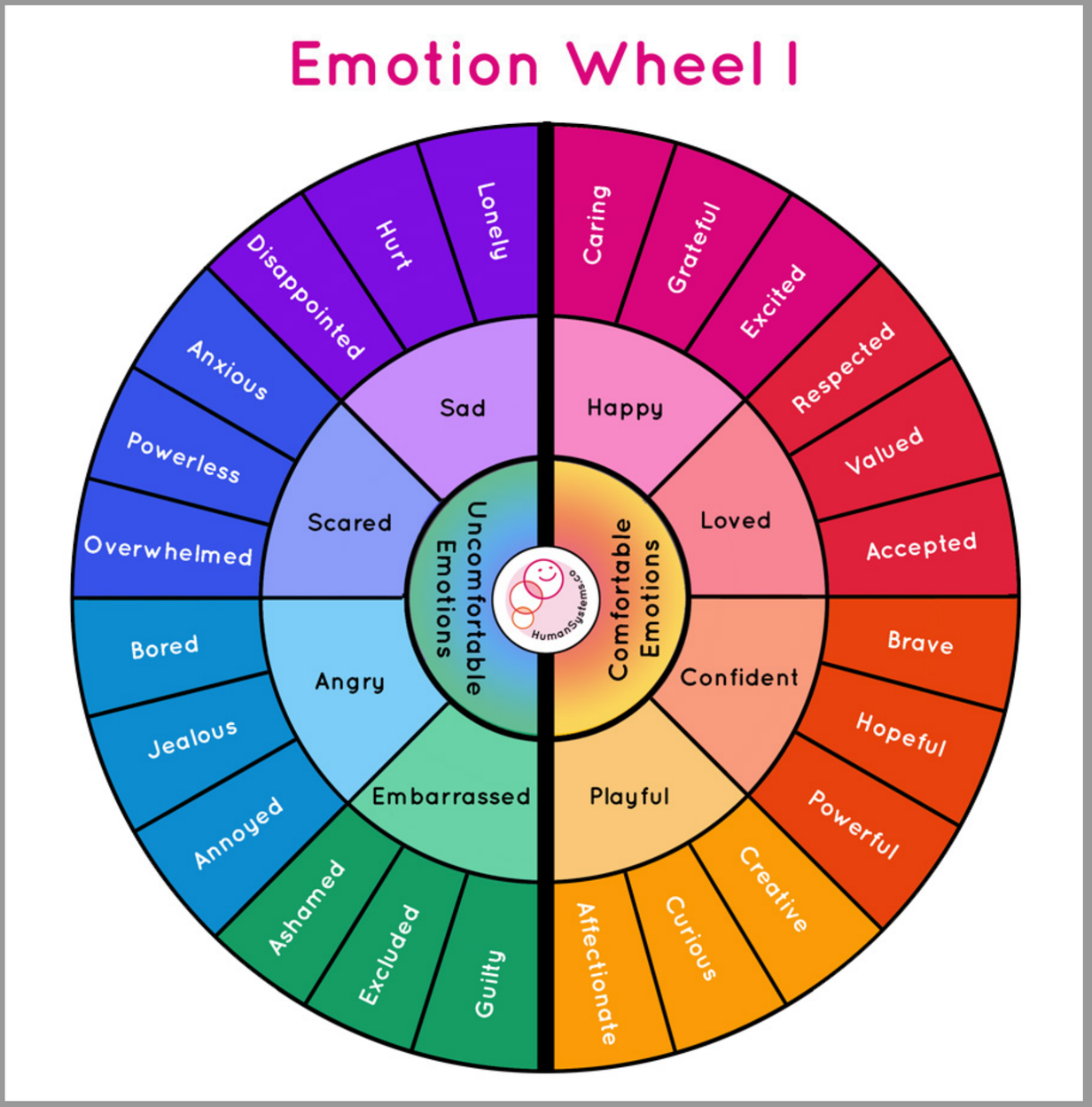
Physical Media

Physical Platform - ones we can touch

Online media - products which are digital and found on the web

Physical Media - Traditional ways of storing media





Importance of colours