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Video recording

Rules on the Recording Set

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idea.

- Every film begins with an idea, which can often be reduced to a simple but powerful thought. This idea lays the foundation for the story that the film will develop, explore and convey to the audience.
- For example:
 - What would a world without gravity look like? (*Gravity*)
 - What would happen if dreams could be manipulative? (*Inception*)
 - What does the daily life of a person with autism look like? (*Rain Man*)
 - What does it mean to grow up in a war environment? (Live is nice!)



How is a movie made?

- Idea...
- SYNOPSIS
- Sceniarior
- Making pictures.
- - Storyboards?



Start of each production

- The idea is the first step towards the realization of the film.
- The film is created through four stages: idea, script, shooting, editing.
- The idea narrows the possibilities of choice and directs the film towards the final appearance.
- First step: choosing the **theme of the film**, i.e. the basic idea.
 - Example: love triangle, disaster, life of a child after divorce, everyday life in a dangerous environment...



From idea to realization

- The theme leads to synopsis and then to script writing.
- The scenario concretizes the idea: elaboration of characters, relationships, places of action and dialogue.
- The shooting plan is made on the basis of scenarios: scene layout, characters, locations, light, camera.
- Editing gives the film a rhythm and atmosphere: choice of frames, duration, order, music and effects.
- The audience has the final say: they "edit" the film in their experience.



Conflict as the core of every story

- Without conflict, there is no film.
- No problem - no tension, no drama, no interest.
- Conflict can be:
 - Man vs. Nature (Disasters)
 - Man vs. society (government, law)
 - Human vs. human (family, partners)
 - Man vs. self (internal conflict)



Conflict in different types of film

- Conflict is not violence, it exists in both violent and non-violent forms:
 - Comedy: Identity swap, misunderstandings
 - Drama: divorce, poverty, discrimination
 - Documentary: harsh reality (example: "The Spirits of Cité Soleil")
 - Nigrana form: television news, two views on the same problem
- Promotional films use contrast (e.g. natural vs. urban) as a subtle conflict



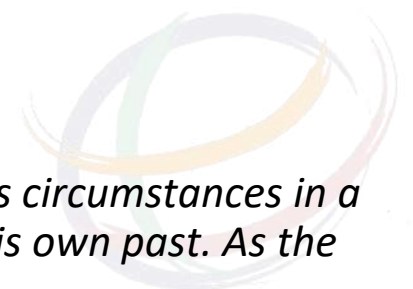
Genre Selection

- the genre determines how the idea will develop further and to which audience it will address.
- Questions we ask:
 - How will I tell my idea?
 - Well, who am I working for?
 - Which style is best suited?
- The target audience will define the genre:
 - Genres: Drama, Comedy, Documentary, Horror, Family Film...
 - Younger audiences: comedies and action films.
 - Older audiences: documentaries, dramas, horrors.



SYNOPSIS

- **The synopsis** is a short written account of the basic action of the film - a **cross-section of the story**, without dialogue and without directing details. Its purpose is to succinctly present **what happens in the film**, who the main characters are, what the **basic conflict** is, in what **environment** everything happens and what the **tone of the story** is.
- **Key features of the synopsis:**
 - Written in the third person, in the present tense
 - Length:
 - Short film: up to 1 page
 - Feature film: 2–4 pages
 - Documentary: 4–6 pages
 - Content:
 - Main characters and their goals
 - Basic Conflict and Obstacles
 - Action flow (introduction, plot, climax, end)
 - Tone (comical, serious, tense...)
 - Environment and timeframe
- **Example:**
 - *Ana, a young journalist from Belgrade, discovers that her brother has disappeared under suspicious circumstances in a small mountain village. In search of the truth, he confronts local myths, closed communities, and his own past. As the mystery deepens, Anna discovers a secret that changes her view of the world.*



What is the script?

- A script is a tightly structured text that emerges from an idea and a synopsis.
- Contains scenes, dialogs, characters, action, and locations.
- Required for feature film, advertising and promotional content.
- Documentaries use an expanded synopsis instead of a script.
- Television forms have a script or often a synopsis



Drama structure

- Originated from ancient Greece - Aristotle's 5 rank structure:
 - Introduction (exposure), plot, climax (culmination), twist, unfold
- Modern model: 3 acts:
 - I INTRODUCTION
 - Act II – elaboration and conflict
 - Act III – unraveling

This structure is applicable to all film genres



Scenario structure

- Scene = the base unit of the scenario.
- The scene is the unity of place, time and action.
- Actions that take place in parallel, are written in separate scenes, as well as an action that takes place in the same space but a few hours or days later
- A typical feature film has about 100 scenes, on 90 to 100 pages.
- The script is divided into eighths, so the scene written on the page and a half is written as "1 and 4/8".



Writing form

- Font: Courier 12 pt (monospace - easy to count).
- Scene tags:** sequence number + INT/EXT + location + TIME OF DAY.
- The location is accurately marked (e.g. KITCHEN, CAR, PARK).
- Time of day: DAY/NIGHT (or DUSK, DAWN for special effects due to the golden hour).

28. INT. MARIJIN STAN, DNEVNI BORAVAK – DAN



Description of scene and characters

- Character names in capital letters at first appearance.

MARIJA (32 godine, visoka, vitka crnka) čita knjigu. U sobu ulazi PETAR noseći dvije šalice čaja u ruci.

- Descriptions are short, with no extra detail.
- Focus on behavior and atmosphere - not furniture.

Tjedan dana kasnije. MARIJA sjedi u fotelji u velikom praznom dnevnom boravku. Odjevena u laganu ljetnu haljinu čita knjigu. U sobu ulazi PETAR noseći dvije šalice čaja u ruci.



Dialogue in script/scriptplay

- The dialogue must be:
 - Cores
 - Characteristic of the character
 - Realistic
- The dialogue is not commented on, it does not describe emotions - it is the role of the actor and the director.

PETAR

Neću stići po malu u vrtić.

Sjeda u fotelju. Marija šuti.

PETAR (nastavlja)

Imam gužvu na poslu danas, morat ću ostati duže u uredu.

MARIJA i dalje šuti. Drži knjigu ispred sebe, ali je ne čita.

PETAR (nastavlja)

Nemoj me čekati na ručku.

MARIJA ga pogleda. PETAR ustaje i izlazi iz sobe. Na stolu su ostale dvije netaknute šalice čaja.

Dialogue in the script

- Through dialogue, we learned that the couple has a child, that the relations between them are not the best, to the extent that they are not talking at the moment.
- The scene does not contain descriptions of the shots, unless the screenwriter feels that something special needs to be emphasized.
- For example, the end of a scene might be like this:

MARIJA ga pogleda. Smireno i bez riječi skida vjenčani prsten s ruke i stavlja ga u PETROVU šalicu čaja. Zatim ponovno uzima knjigu i nastavlja čitati.



Dialogue in script/scriptplay

- The screenwriter sets the relationships between the characters, the plot, the location and the dialogue, leaving it to the director and other authors to figure out how to film the scene, and to the actors how to play it.
- Judging by the number of scenes, it is the first quarter of a feature film, so it is a plot.
- The scene is only 4/8 (half) page long, but potentially crucial for further character and film development.
- In the Hollywood three-way structure, this is the first moment that triggers the action and introduces the viewer to the second act. It's one of the more dramatic moments in the story.

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script/scriptplay versions - “second hand”

- Script changes multiple times:
 - Trimming, lengthening, replacing, deleting script.
 - Adaptation to actors, production.
- Color-coding is used (each version different color).
- The script is only finished when it is submitted to the director for preparation for shooting??
- Permissible modifications also during preparation for recording!



Pre-production

- Pre-production is the planning and preparation phase before recording.
- It includes the organization of the entire film crew, locations, equipment, plans and terms.
- The script is the basis for preproduction: information for all other plans is extracted from it.
- The process is parallel and interdependent - the shooting plan affects the choice of actors, crew, scene layout, etc.



Recording plan and locations

- The basis for recording is called the **recording plan**.
- It is a large, very detailed document in which all the details from the scenario are broken down by various criteria that enable transparency and easier organization.
- The dreaming plan is done by scenes, scenes are grouped by locations, not in the order from the script (for efficiency).
- Locations are selected according to: availability, visual requirements, lighting options and silence.
- A good location allows you to shoot multiple scenes without having to move your crew.



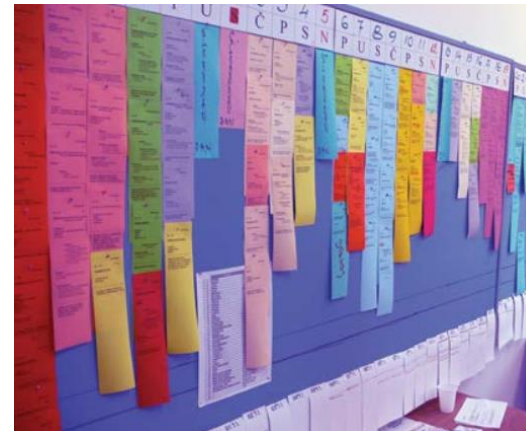
Organization by locations and times

- Filming is organized according to the availability of actors and crews (free/busy slots).
- The plan includes all daily duties of the team, transport, lighting and technique.
- It is recommended to create a table or wall plan - visual organization of the recording by days.
- A good location has high enough parts to be well lit from all angles. It is quiet and has good sound insulation that protects the set from external noise sources. The site must have enough space to move and accommodate crew and equipment.
- Consider that the crew and equipment on the set itself need at least as much more space as the frame, excluding the wardrobe, make-up and eating area



Script elaboration and overview plan

- Each scene is analyzed in detail: actors, set design, costumes, makeup, light, props.
- The plan is made so that all the necessary components are entered for each scene (actors, set elements, props, costume details, cars, special effects, weapons, mask, extras, stuntmen, special requests..).
- An overview plan is made on colored paper - easy to understand the overall shooting dynamics.
 - Scenes shot in the same location have the same color
 - The pieces of paper are the size of a fifth of A4 and are attached to the wall, by days of recording from left to right and in the order of recording within the day from top to bottom



Example

Day Int. - White
Day Ext. - Yellow
Night Int. - Blue
Night Ext. - Green

SCRIPT BREAKDOWN SHEET

DATE: _____

INT. / EXT. _____

DAY / NIGHT _____

PRODUCTION NO.	PRODUCTION TITLE	BREAKDOWN PAGE NO.
SCENE NO.	SCENE NAME	SCRIPT PAGE NO.
DESCRIPTION		PAGE COUNT

CAST (red)	STUNTS (orange)	EXTRAS / ATMOSPHERE (green)
	EXTRA / SILENT BITS (yellow)	
SPECIAL EFFECTS (blue)	PROPS (purple)	VEHICLES / ANIMALS (pink)
WARDROBE (circle)	MAKEUP / HAIR (*asterisk)	SOUND FX / MUSIC (brown)
SPECIAL EQUIPMENT (box)	PRODUCTION NOTES (underline)	

		DAY 3	
		BLUE Rev.	25/06/2012 85.
140	"World on Fire" CONTINUED: (2)		140
	The other kids look around. He's not there.	30 children on bus, 1 Bus driver, cast 3 children cast included	
141	EXT. RECREATION PARK - DAY		141
	Katie steps back off the bus.	30 Children on bus, 1 Bus driver	
1 day call costumer	Dylan!	Dust and debris on Katie and Dylan only	
	KATIE		
	It's getting darker. A GUST OF WIND now rocks the entire area, whipping the grounds... bending branches...		
		CUT TO:	
142	EXT. TOWN OF MAPLE GROVE - DAY		142
3 day calls	That GAIL FORCE WIND is even stronger here, blowing through the town, knocking people off their feet. The Local Reporter tries to gather herself. Lifts the camera --	25 Bg in scene	
	15 Stunt players in this scene, 4 costumes changes plus dbls, need to look like different people, will be shot montage		
143	CAMERA POV		143
	turning, spinning. Finally lands on GIANT WALL OF ASH as it barrels down on her, instantly COVERING FRAME.	Heavy wall of dust, cast is not in VFX shot	
144	THE ASH WALL		144
	crushes everything in its path. Within seconds the entire town and all those people are swallowed whole.	VFX shot, will remove background before dust cloud	
		CUT TO:	
145	INT. MATTHEW'S TRUCK - MOVING - DAY	Emily in scene, pre ash	145
1 day call? see on day	Matthew has the truck going as fast as it will carry them. Suddenly, in front of them --		
146	A GEYSER	2x driving dbls for this sequence. May need day call, listed to be shot in another location when we are moving on.	146
	erupts from the ground. The truck swerves, missing it.		
147	INT. MATTHEW'S TRUCK - MOVING - DAY		147
	He regains control. His phone RINGS. Emily answers, putting it on speaker...		
	Pre ash	(CONTINUED)	

Type	Color	Description
Cast	Red	All talent with spoken lines of dialogue.
Extra Silent	Yellow	Individual Extras that are silent but separate from a group.
Extra Atmosphere	Green	Extras that are part of a group, also known as BG Background.
Stunts	Orange	All possible stunts.
Special FX	Blue	Any practical effect that occur on set.
Sound FX & Music	Brown	All practical sound effects that will be added in post but that actors need to react to in real time. Includes any music playing live on set.
Vehicles & Animals	Pink	All Picture Vehicles / animals listed in script.
Props	Purple	Any props handled by actors or referred to in the script or description.
Wardrobe	Circle	All referenced wardrobe that appear in the script related to action, all needed wardrobe doubles b/c actor gets wet, dirty or bloody.
Make-up & Hair	Asterisk	All referenced make-up special effects. Scars, Blood, Bruises, Prosthetics, Aging.
Special Equipment	Box Around	Equipment specifically needed to get a shot.
Production Notes	Underline	Any notes production notes needs to be aware of, could be related to scheduling, meals, prep time, etc.

Time estimation

- A professional crew shoots 90 minutes of film in 30-40 days.
- 1-2 minutes of the final film are planned per day, on average.
- One script page is considered to be the equivalent of one minute of film, so the standard for a European film with a smaller budget (2-3 million euros) is to shoot from two to four script pages per day, while expensive blockbusters (from 50 million euros upwards) average one page per day.
- The recording plan should provide for additional days for reshoots or bad weather conditions.
- The schedule is made so that it does not exceed the total number of shooting days.



Estimation of equipment and costs

- The director discusses with his associates the appearance of the scene and the costumes, the visual atmosphere of the film, which he harmonizes with all the authors.
- The set and costume designer choose locations and costumes according to these instructions, the director of photography decides on the type of lighting, the way they will shoot, the necessary elements (lenses, crane, headlamp...).
- All in agreement with the producer who provides the money to purchase or rent the equipment
- Important: every film has a cost - even student projects require basic logistics.



Film crew gathering

- The director brings together an artistic and technical team.
- Included are: director of photography, set designer, costume designer, editor, producer...
- Actors are selected based on script characters and availability.
- The film requires the cooperation of many professions: electricians, make-up artists, hairdressers, economists, cooks, set designers...





Day Plan Line

SCENE 1

5/8 pages • Est Time: 2h 0m

SCENE
1

INT. STUART'S CAR - NIGHT

A worn-out, '93 CAMRY. Weathered interior. Burger wrappers. A pil...

PAGES: 5/8 pgs

START TIME: 10:45am • EST TIME: 2h 0m • PREP TIME: 1h 0m • SHOOT TIME: 1h 0m

SCENE NOTES

STUART'S CAR

- Any old sedan
- Poor condition
- Rusty

CAST MEMBERS (2)

- 2 CLAIRE
1 STUART

EXTRAS (1)

Students (20)

PROPS (5)

Backpack
Notebook (2)
Guitar
Cell Phone
Claire's Photo

SET DRESSING (4)

Pillow
Blanket
Weathered Interior
Smudge

COSTUMES (2)

School Uniform
Back Pocket

VEHICLES (1)

'93 Camry

SCENE SETTINGS (1)

STUART'S CAR

SCENE 2

1 3/8 pages • Est Time: 4h 0m

SCENE
2

EXT. NEIGHBORHOOD - DAY

Stuart hops out of his car in a hurry.

PAGES: 1 3/8 pgs

SHOOT LOCATION: Encino Neighborhood • Encino Hills Drive • [Encino Hills Dr, Los Angeles, CA 91436, USA](#)

START TIME: 8:00am • EST TIME: 4h 0m • PREP TIME: 1h 0m • SHOOT TIME: 1h 0m

CAST MEMBERS (1)

1 STUART

COSTUMES (2)

School Uniform
Claire's Beanie

SCENE SETTINGS (1)

NEIGHBORHOOD

PROPS (4)

Pencil
Guitar
Notebook
Cell Phone

VEHICLES (2)

'93 Camry
93 Camry

SPECIAL EQUIPMENT (1)

ARRI 4K HMI Kit

SCENE 3

6/8 pages • Est Time: 3h 0m

SCENE
3

INT. STUART'S CAR - DUSK

Stuart drives, grinning. He glances excitedly at Claire.

PAGES: 6/8 pgs

SHOOT LOCATION: Encino Neighborhood • Encino Hills Drive • [Encino Hills Dr, Los Angeles, CA 91436, USA](#)

START TIME: 9:30am • EST TIME: 3h 0m • PREP TIME: 1h 0m • SHOOT TIME: 1h 0m

SCENE NOTES

Need extra time to setup car rig. Check with David to see if he can provide for a discount

CAST MEMBERS (2)

- 1 STUART
2 CLAIRE

SET DRESSING (1)

Claire's Photo

SCENE SETTINGS (1)

STUART'S CAR

COSTUMES (1)

School Uniform

SPECIAL EQUIPMENT (1)

Car Rig

PROPS (1)

Radio

VEHICLES (1)

'93 Camry

Crew

- Successful filmmaking requires the cooperation of several different experts.
- Teams vary in size, production complexity, and content type.
- Four basic types of film crew: **the smallest, small, medium and large.**
- The organization must be efficient and clearly structured.
- This list does not include all those who worked on the film before filming (in the stage of design, research, script writing and preparation) and after filming (in editing, post-production of image and sound, distribution, public relations...).



The smallest and small team

- **The smallest crew:** director/journalist + cameraman - suitable for TV news, reportage and simple promotional videos.
- **Small crew:** extended for tone, lighting, production - suitable for documentaries and interviews.
- Multiple shoots possible on the same day, with fewer actors.



Medium and large team

- **Middle crew:** Adds assistant directing, costume, makeup, set design, assistants, and extras.
- **Large crew:** additional people for choreography, animals, weapons, transport, special effects.
- It requires more logistics, budget and coordination.



Key members - Technical basis of production

- Director:** Creative project leader. Makes decisions about *what* and *how to* shoot - chooses locations, determines frames, camera movements, atmosphere, rhythm of the scene and directs actors.
- Cinematographer/CSR (Director of Photography):** Technically interprets the director's vision through framing, composition, focus, camera movements, as well as the selection and setting of lighting and light filtration.
- Tone master:** Responsible for recording quality dialogue and ambient sounds. Works with microphones, records in the field (boom, lavalier), monitors cleanliness and tone levels.
- Master of light (gaffer):** Handles the entire lighting. It installs spotlights, manages cables, takes care of safety on the set and energy efficiency of lighting.



Key Members - Production & Organization

Producer: A central organizational figure that manages all aspects of production. Responsible for, **finances, budget, filming schedule, permits, contracts, provision of technical and human resources** as well as troubleshooting during filming. Coordinates all sectors for filming to proceed as planned.

- **Set designer:** Visually shapes the space of the film. Prepares drawings, coordinates the construction and decoration team, selects and procures furniture and facilities. Coordinates the set design with the style of the film and the requirements of the director, takes care of the continuity in the scenes that are shot in multiple locations.

- **Costume designer:** Determines what the characters will wear, according to the scenario, genre and period in which the action takes place. She takes care of the continuity of the costumes through various scenes, prepares a spare wardrobe and organizes a team for changing and maintaining the costumes on the set.

- **Masker/hairstylist:** In charge of the appearance of the actors' faces and hairstyles. Works to achieve a look that matches the character and situation in the film (e.g. age, wound, sweat, glamour...). It includes makeup, hairstyle, nails, as well as special effects (prosthetic makeup, scars, blood, etc.).

Key members - Assistance and support

- **Assistant Director:** Operational Recording Coordinator. Manages the daily shooting schedule, supervises the presence of the cast and crew, organizes rehearsals, gives signals for the start and end of shooting and ensures that everything goes according to plan on set. Most often, it communicates directly with all sectors.
- **Production assistant:** Supports the organization during filming - brings equipment, keeps records, prepares the space and supervises the schedule by tasks. Participates in solving minor problems during the day.
- **Script supervisor:** Keeps accurate notes during filming - records the sequence of scenes, the length of the frames, the sentences spoken, the positions of the actors and subjects. It takes care of the continuity in the stage elements and helps the assembly to organize the material more easily.



Key members - Assistance and support

- **Camera assistant (1st AC, 2nd AC, focus puller):** Helps the filmmaker achieve precise composition and sharpness. He takes the place of the actor during the rehearsal, sets focus marks, measures the distance of the actors, handles the clap and marks the media. Assists the scripter in recording the recorded material, transfers the recordings to disks or server.
- **Video assist:** Sets and positions the monitor used by the director, cameraman and script supervisor. Ensures that the image is clear and visible, that the monitor does not interfere with the set, and that it is protected from direct light. It often records a compressed version of the shot to check continuity and review previous scenes.
- **Camera operator:** Directly controls the camera according to the cameraman's instructions. Responsible for framing, camera movements, sharpness and all technical aspects of the shot. Must have a sense of scene rhythm and precise technical performance.



Expanded team members

- **Scene master (key grip):** camera movements, stabilizers.
- **Microman:** microphone placement, boom.
- **Tone recorder:** help to master the tone, recording additional sounds.
- **Requisitor:** procurement and management of objects on stage.
- **Choreographer:** movements, dance, fights.
- **Location manager:** selection and management of locations.
- **Chef (catering):** the nutrition of the team on the set - important for the dynamics and energy of the team.
- **Casting director:** choice of actors, insight into the profiles and characteristics of the characters.



Additional members - Technique and administration

- **Accountant:** budget, payments, statements.
- **Wardrobe:** take care of the costumes.
- **Photographer:** process documentation.
- **Electrician:** takes care of electricity.
- **Stage worker (grip/dolly grip):** assists the scene master if the shot requires a complicated camera movement.



Teams out of set

Screenwriter: The author of the film story. Finalizes the idea, writes and refines the script in cooperation with the director and production. His work is the basis for all stages of production.

- Researcher:** documentation, authenticity, statistics.
- Editor:** assembly of recorded material.
- Composer:** music, atmosphere, synchronization.



Public Relations and Social Media

- **PR (public relations):** informing the public about the filming process and the release of the finished film.
- Using social media to build an audience even during production.
- Posting teaser content, pictures from the set, announcements.



Film distribution

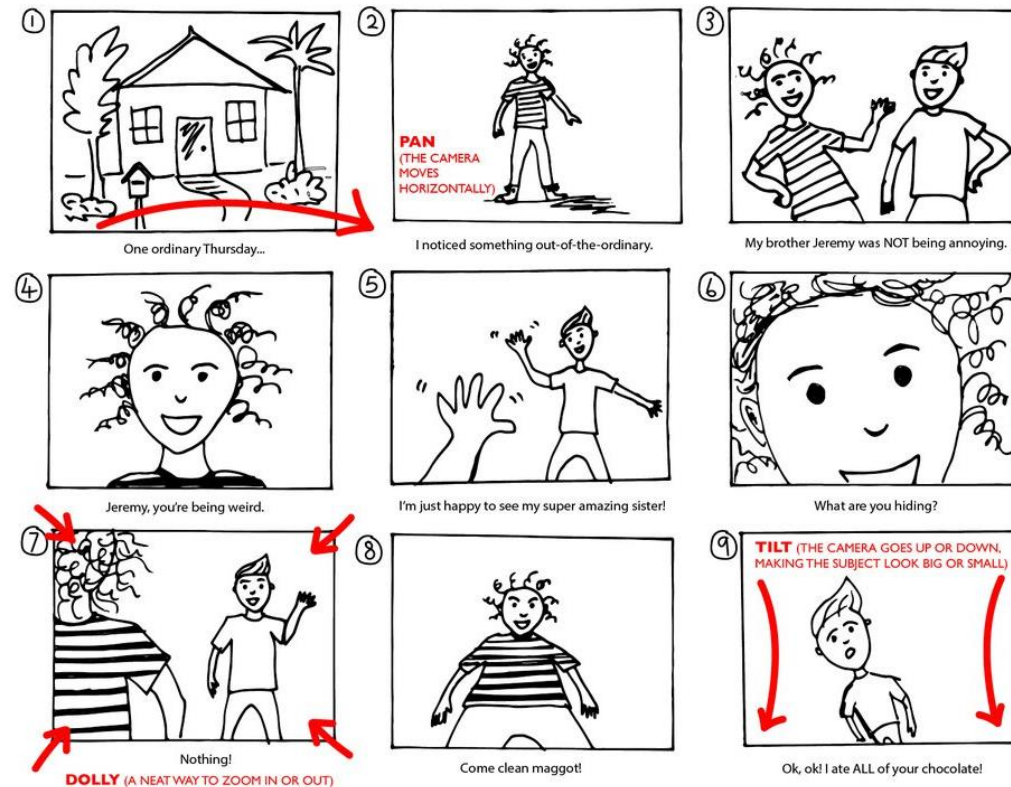
- **Distributor:** enables movie availability (YouTube, Vimeo, BluRay, festivals...)
- Publishing implies **rights and contracts** - be careful to whom and how the film is handed over.
- Before publishing, check the terms of distribution and rights to use the content.

Note: Any movie uploaded online is considered distributed - copyright check required!



Recording book and preparation of personnel

- The recording book is a technical plan prepared by the director with the help of the assistant director.
- It shows how the scene is divided into frames, with information about the plan, scene, camera movements, actors, dialogues and notes.
- It often includes a storyboard - a series of illustrations showing the visual flow of the recording.
- A detailed shooting book makes it easy to prepare set designers, costume designers, and cinematographers.



Recording book and preparation of personnel

KNJIGA SNIMANJA

Scena: Opis scene:

Kadar:		Kadar:	
	Radnja		Radnja
	Dijalog		Dijalog
	Efekti		Efekti
	Radnja		Radnja
	Dijalog		Dijalog
	Efekti		Efekti



Recording permissions

- Permits are essential to the legal and logistical security of the production.
- Types of permits:
 - **Public areas:** squares, streets – required by local government.
 - **Other areas:** shopping malls, railways, schools – the owners of the space give permission.
 - **Interiors:** private and public buildings – consent required and sometimes a contract.
 - **Temporary traffic closure:** in cooperation with the police.
 - **Recording of persons:** written consent for the person, character, voice.
 - **Radio frequencies:** walkie-talkie communication – must be checked and allowed.



Hierarchy

- The film crew can be of different sizes - from 2 to 200+ people.
- A precise structure and clearly defined roles are key.
- It is important not to assume who will do what - everyone knows their task.
- The set is often compared to a military organization: it is not a place for democratic decision-making.



Roles on set and responsibilities

The producer and director are at the top of the hierarchy, the director leads the creative part, the producer is organizational.

- The assistant director is the main field operative.

Coordinates the implementation of the plan and reacts to unforeseen situations.

- The director makes creative decisions and gives the last word on the frame and acting.
- The survey plan is prepared a day in advance and given to the heads of sectors.
- If the plan changes as it goes, it must be clearly communicated through the structure.



Work on the set - 4 phases

1.Preparing the staff

2.Frame Rehearsal

3.Capturing a frame

4.Team break

- Every part of the set knows what to do and when to do it.
- The director and assistant director manage the dynamics of the day.



Shooting the frame

- When the command "Silence, we are recording!" is given - everything stops.
- The clap marks the beginning of the frame:
 - Scene number.
 - Frame Number (shot)
 - Number of repetitions (take)
- The director gives the command: "Action!" and then "Stop!"
- The tone can be recorded directly or separately - then the flap is crucial for synchronization.
- There are often two successful shots!



THE RECORDING CODE

- Respect the hierarchy and tasks of other sectors.
- Don't help others unless someone explicitly asks you to.
- Do not shout, do not use a mobile phone, do not interfere with the work of the team.
- Each team member contributes to discipline and efficiency.
- Good relationships mean more work in the future.



Communication and behaviour

- It is communicated silently or by radio stations.
- Sitting on the set: only when allowed and in the right places.
- Monitor gazing: reserved for director and CSR.
- Camera: does not stand in front of the lens, no review of the image is required unless necessary.



Footwear, clothing and safety

- Arriving at the set in work clothes, without personal jewelry or glamour.
- Clothing should be comfortable and neutral.
- Closed-type footwear and a protective jacket in cold conditions are mandatory.
- Safety is a priority: follow the rules, wear adequate footwear.





- Clear lenses
- Check the batteries! If you have enough, bring more!
- Mark, prepare cards
- Prepare flap
- I'm gonna check the cables.
- Tripods, stabilizers?
- Equipment List

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MENTAL CHECKLIST

FOR SHOOTING VIDEO

General

- ☐ Are cards formatted?
- ☐ Is everything fully charged?
- ☐ Are lenses and sensors clean?

Camera Settings

- ☐ White Balanced?
- ☐ Resolution and Frame Rate?
- ☐ Shutter Speed?
- ☐ Camera Leveled?
- ☐ In Focus?

The Shot

- ☐ Lighting?
- ☐ Composition?
- ☐ Audio? Mic'ed correctly?



Checking the lights!

1. Equipment Preparation

- ☐ A list of all required lighting fixtures created (Fresnel, LED, softbox, reflectors, etc.)
- ☐ All lights tested and functioning
- ☐ Spare lamps and bulbs ready
- ☐ Cables and extension cords tested and prepared
- ☐ Dimmers and controllers functioning properly
- ☐ Stands and mounts prepared (C-stand, boom, etc.)

2. Safety and Installation

- ☐ All lighting units properly mounted and secured
- ☐ All cables secured with tape / cable covers (no tripping hazards)
- ☐ Lighting does not obstruct movement of actors and crew
- ☐ Fire-safety system checked (especially for halogen and HMI lamps)
- ☐ All outlets and connections protected from moisture/filming conditions

3. Functional Light Check

- ☐ Basic lighting setup achieved (key, fill, back)
- ☐ Color temperature checked (Kelvin values matched across sources)
- ☐ Light-shadow balance matches director/DP requirements
- ☐ Diffusion added where needed (soft light effect)
- ☐ Color-correction gels used where needed
- ☐ Effects tested (e.g., flash, flicker, intensity changes)

4. Lighting Environment Control

- ☐ Unwanted light sources eliminated (windows, reflections)
- ☐ Flags, light blockers, and reflectors positioned
- ☐ Light consistency between shots verified
- ☐ Lighting dynamics agreed upon according to the shooting plan

5. During Filming

- ☐ Stability and position of all lights maintained
- ☐ Lighting matched with camera and actor movement
- ☐ Lighting plan updated for every scene change
- ☐ All changes recorded for post-production and continuity

Audio equipment check!

1. Equipment Preparation

- ☐ Main microphone prepared (boom/shotgun)
- ☐ Wireless lavalier microphones (functional, charged)
- ☐ Backup microphones available
- ☐ Audio recorder prepared (Zoom, Tascam, etc.)
- ☐ Batteries for all audio devices tested
- ☐ SD cards/memory formatted and empty
- ☐ Headphones for monitoring prepared

2. Testing and Installation

- ☐ All microphones tested for noise and proper function
- ☐ Signal levels checked – clipping avoided
- ☐ Microphone positioned out of frame (boom distance verified)
- ☐ Lavalier properly placed (hidden and not causing clothing noise)
- ☐ Radio signals stable – no interference

3. Safety and Backup

- ☐ Regular saving of audio files (on-site backup)
- ☐ Equipment protected from weather conditions
- ☐ Microphones and cables secured (no tripping hazards)
- ☐ Electrical insulation for external equipment checked

4. Post-production and Metadata

- ☐ Every audio file labeled (scene, shot, take)
- ☐ Sound recordist notes on audio quality written
- ☐ Log file created for the sound editor



After the recording is finished!

•Archiving of materials:

- Transferring all files from memory cards
- Marking good shots, deleting bad ones
- Material organization in folders

•Page:

- Notes during the day, comparison with recorded
- Writing down what's covered, what's not
- Better to take a double than forgetting the shot

•Equipment Check

- Is everything returned, functional, ready for the next day
- Charging batteries, servicing if necessary

•Storage:

- Return of equipment to warehouse, locking
- Preparing for the next day (reading the schedule, preparing the wardrobe, packing)



Questions & Answers

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