



## The production process – The shoot

The order in which each scene will be shot is dictated by the production plan.

Because of considerations to the availability of cast, participants, locations and crew, it is unusual for a production to be shot in the "chronological order" of the script. Scenes from the same location - which will figure in different parts of the finished production - will usually be shot at the same time.



There may also be scenes - such as interviews - the content of which will define other parts of the production - therefore these scenes may have to be shot first.

The goal when planning the shooting schedule is to achieve the optimal use of all production resources, to minimise transport and waiting time, and to maximise the use of daylight hours - particularly during the short days of winter.

The client is often present during the shoot - especially when the shoot takes place at the client's premises, or when the client is closely involved in the production. This can vary from project to project.

The days shoot - especially when working far from base - will normally be arranged so as to allow the director and photographer the opportunity of screening the day's footage, before moving on to a new location or releasing any artists or participants who might be needed for a retake.

In this way, it is usually possible to re-shoot any critical scene that may be unsatisfactory, without

incurring expensive delays or artist recalls.

When planning a shooting period, we try to plan for continuous blocks of days, as such continuity gives better results. Sometimes it is necessary to work with pauses between shooting days - to accommodate the availability of artists, other participants and locations.

There are no hard and fast rules about how much can be shot in a single day. It will depend to a great extent on the nature of the production, the participants, the location, and often the weather.

Detailed "step-by-step" filming of working processes - such as factories and other workplaces, often requires a lot of time; whilst "fly-on-the-wall" filming of events may often be accomplished much faster.

A shoot involving complex camera movements with camera cranes or dollies - or a location with extensive lighting requirements will usually require many hours work for every minute shot.

Scenes involving actors or other artists or participants - especially children and animals - require a lot of time and patience, before the story is home and dry.

The perfect shooting schedule is a rare phenomena - in reality the schedule must always be a trade-off between technical, logistic, economic and human considerations - where the goal can rarely be better than the best compromise possible.

The shooting period and it's costs will usually figure as the the largest proportion of the production budget. It is on-location that we encounter the greatest number of variables and unknown-factors.

It is also the part of the production process, which involves the greatest number of people at the same time - therefore any delay can have immediate impact on the production budget and plan.

Depending on the complexity of the shoot, we normally reserve a contingency in the budget to allow for such eventualities.

Whilst we regard the scriptwriting as the most important process, the shoot must surely be the most critical - even with the best script, the production will stand or fall with the footage from the shoot, and the result of the subsequent editing process will also depend on the raw material available.