



FOUNDATIONAL STUDIES IN TELEVISUAL SKILLS



WORKSHEETS

Contact Person

Farheen Khurrum- Contract Representatve Scope Global Level 5, 12 Pirie Street, Adelaide, SA, 5000, Australia Tel: +61 8 7082 1431 Farheen.Khurrum@scopeglobal.com

Copyright

Copyright of this document remains the property Scope Global Pty Ltd. The contents of this document may not be reproduced in whole or part without the prior express consent of a duly authorised representative from Scope Global Pty Ltd, exceptng for the internal use of the client. This document may only be used for the purposes of examinaton and evaluaton with a view to entering into a contract with Scope Global Pty Ltd, for the purposes of carrying out the work, which is the subject mater of this agreement.

No other use whatsoever is to be made of this document or any recommendatons, informaton, mater or thing, without the express permission of Scope Global Pty Ltd.

Version V1.0 (December 2020)



ACKNOWLEDGEMENT

This course was first conceived as the solution to a specific problem but quickly became something with wider benefit.

The specific problem was the need to train dedicated but inexperienced media teams in how to produce a professional standard reality TV show focussed on the Sri Lankan hospitality sector (Supreme Chef Youth Edition). The media teams typically had experience limited to producing content using a single camera, possibly a light and a microphone for social media content. A reality TV show requires knowledge and experience of multi-camera set ups, using multiple lights, sophisticated sound engineering, episode structure and production management. Therefore, bringing teams up to standard would take a well-prepared course which contained plenty of on-set experience with monitoring and feedback.

The narrow expertise of TV & Film media teams in Sri Lanka has been the status-quo in the industry. When international productions come to Sri Lanka, they tend to bring their own experts with locals relegated to assistant positions.

It doesn't have to be this way.

In creating this course, the aim is to give Sri Lankan media trainees the breadth of knowledge and skill which will give them historical context and practical knowledge on a par with their international contemporaries. Before deciding on which area to specialise, knowing about the industry in general will lead to more confidence and quality in overall production. The course will also be useful for those already in the industry who wish to broaden their knowledge and skill set.

Whether the trainee wishes to work in film, TV or social media creation having a strong foundation in their knowledge and experience can only be an asset to their career.

The theoretical and practical aspects of this course have been created and organised by Mr. Chathura Jayathilleka - Film & TV Critic, Jury Member, Television Director & Chairman and Managing Director of Creative Network, Sri Lanka. He has been reviewed and edited by other Sri Lankan film and television experts: Mr.Aruna Lokuliyana – Senior Lecturer, Department of Mass Communication University of Kelaniya (The History and Technical Development of Cinema and Television, Cinema and Film Aesthetics), Mr.Stanley Hettiarchchi - Specialist Engineer, Formar Head of Engineering - Swarinawahini Media Networks Pvt. Ltd. Former Deputy General Manager - ITN Media Networks, Former Director - Media and Information Services / Librarian - University of Vocational Technology (Fundamentals of Camera and Lighting Techniques, Sound and Audio Technology, Fundamentals and Techniques of Video / Film Editing), Mr.Channa Deshapriya – Award winning master Director of Film & Television Photography, Jury Member (Fundamentals of Camera and Lighting Techniques), Mr.Ravindra Guruge (Award Winning Master Film & Television Editor, Jury Member (Fundamentals and Techniques of Video / Film Editing).

Vocational training technical advice and financial support to create the course was provide by the Australian Government via their Sri Lanka based Skills for Inclusive Growth project.

This course, worksheets, trainer notes and assessment can be adapted by training institutes as fits their requirements. Advice on how to run the course can be sought from Mr. Jayathilleka at Creative Network.

FOREWORD

On behalf of Skills for Inclusive Growth, a project of the Australian Government in Sri Lanka, I am delighted to share this brand-new course, *Foundational Studies in Televisual Skills*, with the Sri Lankan vocational training sector.

The course was developed to support the *Supreme Chef Youth Edition* reality TV show but has utility within the wider media studies field. I am excited that Sri Lankan film and television professionals have looked to address a serious skills gap with this foundational course and that S4IG have been able to support them on this mission.

The course is as broad as you would expect a foundational one to be. It covers the industry context and evolution of the televisual industry and introduces the trainee to the technical skills used in the workplace including film aesthetics and shot design, the use of a camera, lighting effects, sound, editing and production management. This training course builds up the skills of those interested in TV, film or social media video making techniques with a blending of both theory and practice. It has been designed to be delivered by industry professionals and encourages the delivery of training on the job.

I think the vocational training market will appreciate the flexibility of this course. It is project based so could be used with a focus on short-film, documentary, advertising, reality TV, studio production or setting up of a social media channel. An employer and training institution can pick and choose which parts of the course it thinks will be most applicable to its students/trainees.

I really look forward to seeing the output of this course in terms of the projects and content produced by trainees in Sri Lanka. This training course is a gateway for Sri Lankan youth to gain the required skills and knowledge to enter the growing Sri Lankan media and creative industries workforce. This growing workforce will be multi-disciplinary and able to not only produce good quality entertainment content but also support local industries as they market themselves at home and abroad.

I would like to thank Chathura Jayathilleka of Creative Network for his dedication and commitment in leading the development of this course and to the other experts who contributed and supported this venture. With people like Chathura and others S4IG has worked with in video creation, I am confident that the future for the Sri Lankan film and TV industry and for content creation is going to be vibrant and something that Sri Lankans will soon be celebrating – better skills, better jobs, better futures!.



David Ablett Team Leader Skills for Inclusive Growth Program

CONTENTS

The Earliest Film by the Lumiere Brothers	1
Films by Charlie Chaplin	3
Thinking about audience experience	5
Medium Comparison Analysis	11
Cinema Entertainment v Film as Art	19
Soviet Cinema	21
Basic Settings of a video Camera	43
Understanding Transitions (direct cut, fade-in, fade-out, dissolve, superimpose, wipe)	57
The meaning communicated in the transition	59
Scripts: Literary vs Shooting	65
<u>5-minute</u> short film script	73
Script for 5 minute short film	75
Ideas for scripts, episode development for your project	81
Production Structure and Shooting Style	87
Side by Side Comparison of two different production projects	99
Production Budget	121
Production Management	125

ABBREVIATIONS

- (h) = homework (to be completed on the day of training itself)
- (hT) = homework with a TIMED deadline (longer than the day of training itself) to be given by the trainer. (this is made clear in the trainer notes and the worksheet itself)
- (hAs) = homework Assessment with a deadline given by the trainer



The History and Technical Development of Cinema And Television

100

DIRECTOR DATE

Worksheet 1/1

THE EARLIEST FILM BY THE LUMIERE BROTHERS

Complete the below questions while watching the Lumiere Brothers film. Be prepared to discuss your answers with the group.

1. Describe what you see in each film segment.

2. This version of the film is heavily restored and updated for a modern audience. How different would the original have been?

3. What makes these short films so remarkable in your opnion?

Worksheet 1/2

FILMS BY CHARLIE CHAPLIN

Complete the below questions while watching Charlie Chaplin's 'The Tramp' (1915)

1. What do you notice about the speed of the film? Why do you think this is?

2. What do you think about Charlie Chaplin's acting? How would you describe it?

3. Did you enjoy 'The Tramp? Why/why not?

4. Do you think Charlie Chaplin would be a success if he were making films today? Why/why not if so what the areas he should improve ?

Worksheet 1/3

THINKING ABOUT AUDIENCE EXPERIENCE

Note down your ideas about the audience experience for the following contexts. Consider depth of concentration, intensity of emotional engagement, watching environment etc :

- Someone watching a scene in film versus someone watching something happen in real life
- Someone watching a play at a theatre versus someone watching a film
- Someone watching TV at home versus someone watching TV as part of an audience
- Someone watching a film versus someone watching a teledrama
- Someone watching a reality TV show
- Someone listening to a drama on the radio

Worksheet 1/4(h)

300 WORD ESSAY

Do some research on-line and demonstrate your understanding of the differences between Film & TV media

Worksheet 1/4(h)

Worksheet 1/5(h)

MEDIUM COMPARISON ANALYSIS

Part 1

Use notes you made in the session today to help you with the answers.

1. List out the differences between the following:

• Television v Theatre

• Television v Newspaper

• Television v Radio

Part 2

Find a news item being broadcast on television news today. Find the same item as it is reported in text (newspaper or on-line news). Complete the table

Title of news story:			
TV version		Text version	
Detail (how is the quality of information given?)	Audience experience (how might the audience engage with the story? Why?)	Detail (how is the quality of information given?)	Audience experience (how might the audience engage with the story? Why?)



Cinema & Film Aesthetics

Worksheet 2.1

CINEMA ENTERTAINMENT V FILM AS ART

After watching the video clips, note down your thoughts the differences between Cinema as Entertainment v Film as Art

Cinema as Entertainment	Film as Art

Worksheet 2.2

SOVIET CINEMA

- Watch Odessa steps scene in "Battleship Potemkin" then answer the following questions.
- 1. Did you enjoy the scene? Why/why not?
- 2. What did you notice about how Einstein used montage in the scene?
- 3. Did you think the use of montage was effective? Why/why not?
- Watch the video on Eisenstein's five methods of montage and make notes under the following.

Metric montage	
Rhythmic montage	
Tonal montage	
Overtonal montage	
Intellectual montage	

• Watch Pudovkins 5 Editing techniques and make notes on the following:

Contrast	
Parallelism	
Symbolism	
Simultaneity	
Leitmotif	

Watch the following early era films and make notes on any observations you have about them related to the history and development of film.

• The Vanishing Lady (1886): https://youtu.be/BQQIFpY5OAw

• Cinderella (1899): https://youtu.be/Wv3Z_STlzpc

• A trip to the Moon (1902): https://youtu.be/xLVChRVfZ74

• L'Arroseur Arrosé (1895): https://www.youtube.com/watch?v=ugHC5BAG19Q

• The Birth of a Nation (1915): https://youtu.be/nGQaAddwjxg

• Intolerance (1916): https://youtu.be/SyqDQnoXa70

COMPLETE THIS WORKSHEET BY THE DEADLINE GIVEN BY YOUR TRAINER

French New Wave Cinema

Watch <u>at least</u> two of the following films:

- Breathless (1960) Directed by Luc Godard
- Masculin Féminin (1966) Directed by Luc Godard https://youtu.be/CO2pREcnQOI
- The 400 Blows (1959) Directed by Truffaut
- Jules and Jim (1962)- Directed by Truffaut

Make notes under each film on how the use of montage and editing is **the same or different** from Soviet Cinema & what are the differences you notice?

Worksheet 2.5(hT)

COMPLETE THIS WORKSHEET BY THE DEADLINE GIVEN BY YOUR TRAINER

Other major film tradition analysis

Watch <u>at least</u> two of the following films:

1. GERMAN EXPRESSIONISM

The cabinet of Dr.Caligari (1920)-Directed by Robert Wiene- https://youtu.be/ IPOKB2XC290

2. ITALIAN NEOREALISM

Ossessione (1942) – Directed by Luchino Visconti- https://youtu.be/-oAs2GBYDq0 Bicycle Thieves (1948) – Directed by Vittorio De Sica- https://youtu.be/Zm-SkkpjXpE

3. THE CZECHOSLOVAK NEW WAVE

The Sun in a Net (1962)- Directed by Stefan Uher- https://youtu.be/YkSls3-fL8I

4. Avantguard

Last Year at Marienbad – Directed by Alain Resnais

Make notes under each film. What do you notice about the development of *expression*?

COMPLETE THIS 2000 WORD ESSAY BY THE DEADLINE GIVEN BY YOUR TRAINER

Write no more than 2000 words on ONE of the following topics:

1. The development of Film Art from 1895 to 1962

Or

- 2. What was the Golden age of Asian Cinema 1940 to 1960? Discuss Asian cinema in the context of the following films:
- Japanese Cinema Akira Kurosawa- Rashomon (1950), Ikiru (1952), Seven Samurai (1954) Throne of Blood (1957);
- Indian Cinema : Satyajit Ray- The apu trilogy- Pather Panchali (1955) , Aparajito (1956) , Apur Sansar(1959) ,Charulatha (1964)
- Sri Lankan Cinema :Dr.Lester James Peiris .Rekava (1956),Gamperaliya (1962),Ran salu (1967),

Worksheet 2.6 (hAs)

Worksheet 2.6 (hAs)

Works	heet 2.6 (hAs)

Worksheet 2.6 (hAs)

EHAPTER Bi

Fundamentals of Camera and Lighting Techniques

Worksheet 3.2

BASIC SETTINGS OF A VIDEO CAMERA

In your group work to achieve the following results with your video camera and lens. Ask your trainer for assistance if necessary.

After you have done the tasks, answer the questions at the end of the worksheet.

Iris Control

Each member of the group should work the Iris Control to achieve the following effects (use members of your group as subjects):



Make the face of the subject under exposed (too dark)



Make the background behind the face lighter to get the right exposure on the face

Zoom & Focus Control

Each member of the group should work with the Zoom Control to achieve the following effects:

- After achieving the correct exposure on the face with Iris Control, ask your subject to move forward slowly *manually zoom so that the face fills the frame and focus* so that the face stays in focus
- Now ask the subject to move backwards, stay zoomed and stay in focus
- Now ask the subject to move slowly to either side, stay zoomed and stay in focus

Worksheet 3.2

White Balance

Adjust the white balance on the camera and make note of what you observe in the table below. *Ask your trainer for assistance if necessary.*

Manually adjust Kelvin in the camera to	What do you notice about the white balance?
5,000	
3,000	
1,900	

- 1. Was it easy to manually adjust the zoom and focus on a moving subject? Why/why not?
- 2. What additional equipment might help you better achieve good Iris balance? Why?
- 3. Which Kelvin gave the correct white balance for the environment? What in the environment affected the white balance most strongly?
- 4. If you are working on a shoot with two or more cameras what will you have to consider with regards to white balance?
- 5. What have you learned from this activity?

• • EHAPTER L

4

Sound & Audio Technology

Worksheet 4.1

Complete the table based on what your trainer demonstrates with the audio equipment. If you don't know an answer, ask your trainer.

- 1. What types of microphone does your trainer have?
- 2. What are the advantages of each microphone?

3. What other equipment does your trainer have and how are they used?

Worksheet 4.1

Make notes on anything you find useful from today's session.

E HAPTER G

And In the last

Worksheet 5/1/1

UNDERSTANDING TRANSITIONS (DIRECT CUT, FADE-IN, FADE-OUT, DISSOLVE, SUPERIMPOSE, WIPE)

You will see some examples of shot transitions. Complete this worksheet for each transition you see.

Video name	Transition Type	Technical description of transition

Worksheet 5/1/2

THE MEANING COMMUNICATED IN THE TRANSITION

You will review the same example shots. This time, focus on the mood the transition communicates. How does it make you feel?

Video name	Describe the mood the transition creates



Scriptwriting and Content Development

Worksheet 6.1

SCRIPTS: LITERARY VS SHOOTING

Literary Script Overview

- 1. What is different between a Literary script and a shooting or technical script?
- 2. Is a Literary script is more useful for a director to visualise .. If so why ?

3. What is the process for writing a literary script?

Shooting Script Overview

- 1. When in the creative process is the shooting script made?
- 2. Why is a shooting script useful in creative & production process ?
- 3. Which production instructions are covered in the shooting script you studied in today's session?

Read the synopsis of the novel Gamperaliya by Martin Wickremasinghe (from Wikipedia):

The story begins in the early 20th Century in Koggala, a hamlet in the south of Sri Lanka.

Piyal, teaches English to Anula and Nanda, the daughters of Muhandiram Kaisaruwaththa at the Maha Gedara, their ancestral manor. Piyal falls in love with Nanda, but she is of high caste Govigama family and her parents disagree to give Nanda in marriage to Piyal and instead she was given in marriage to Jinadasa Lamahewa, who is also from a high caste family.

Piyal leaves the village and finds a job in Colombo and becomes rich.

After a couple of years, Muhandiram Kaisaruwaththa dies, and the family declines financially. Jinadasa leaves for Sinhale to start a business. Piyal, having completed his education, goes to Colombo in search of a job.

Years passed, and Piyal, now a rich man who owns a mansion in Colombo, visits his village. Nanda, her mother and sister join Piyal and his mother on a pilgrimage, where Nanda and Piyal meet again.

Jinadasa, unsuccessful in business, dies penniless. Piyal marries Nanda in a grand Europeanfashioned wedding and they go and live in his residence in Colombo.

Read about the successful film, directed by Dr. Lester James Peries (from Wikipedia):

Gamperaliya is a 1963 Sri Lankan drama film directed by Dr. Lester James Peries screenplay, dialogue and the script by Reggie Siriwardena and Tissa Abeysekara; it was adapted from the novel Gamperaliya by Martin Wickramasinghe.

The film starts ensemble cast of several eras together including, Henry Jayasena, Punya Heendeniya, Wickrama Bogoda, Trilicia Gunawardena and Gamini Fonseka.

The film was groundbreaking in Sinhala cinema shot entirely outside of a studio using one lamp and hand held lights for lighting. The movie exemplifies Peries's use of family tensions to symbolize wider issues.

The film was internationally acclaimed, receiving the Golden Peacock at the International Film Festival of India and the Golden Head of Palenque in Mexico.

The film won the Best Director and Best Film awards at the 1965 Sarasaviya Film Festival. It was entered into the 3rd Moscow International Film Festival.

It was shown in Cannes Film festival in May 2008 under the French title Changement au village under section 'Restored Classics'. Subsequently it went out on general release in French cinemas. In 2001, the film was identified as a world heritage by Cinema Thek Institute (CTI) in France. Worksheet 6.2.1

Answer the questions.

1. The novel was written in 1944, the film made in 1964. Why do you think the film still attracts attention in the 21st Century?

2. What elements of the novel do you think will be attractive to a movie-going audience?

3. Are there any novels you have read that you would like to see turned into film? Which one(s)? Why?

Worksheet 6.2.2

Complete this worksheet while watching the film

Give brief descriptions of the following characters	
Piyal	
Nanda	
Tissa	
Anula	
Jinadasa	
What emotion	onal impact does the story have on you?
Make genera	al notes about the film to help you in the later discussion

Worksheet 6.3.1

<u>5-MINUTE</u> SHORT FILM SCRIPT

Complete this table to help you with your story development

What is your story prompt?			
What is the plot of your script?	Beginning		
	Middle		
	End		
Who are the characters?			
What do you want the emotional impact to be on your audience?			
	Camera	Lighting	Audio
What are your shooting requirements (camera, lighting audio)? You will only have your smartphone to video this script			

Worksheet 6.3.2

SCRIPT FOR 5 MINUTE SHORT FILM

Write your script below. Include as much technical information as you can for the director.

Worksheet 6.3.2

Worksheet 6.3.2

Worksheet 6.4hT

IDEAS FOR SCRIPTS, EPISODE DEVELOPMENT FOR YOUR PROJECT

Hand over this work to your trainer by the deadline agreed.

Deadline:

Project title:

Your ideas:

Worksheet 6.4hT

Worksheet 6.4hT



Creative Process & Production Process

Worksheet 7.1

PRODUCTION STRUCTURE AND SHOOTING STYLE

Your trainer will describe the difference in structure and shooting style of various different productions. Complete the table below for each one. These notes will help with your homework task. (make notes on separate paper if necessary)

Worksheet 7.1

Production type	
Pre-production considerations	
Pre-production Team personnel and structure	
Pre-production Team member responsibilities	
Production considerations	
Production Team personnel and structure	
Production Team member responsibilities	
Post-production considerations	
Post-production Team personnel and structure	
Post-production Team member responsibilities	

Worksheet 7.1

Production type	
Pre-production considerations	
Pre-production Team personnel and structure	
Pre-production Team member responsibilities	
Production considerations	
Production Team personnel and structure	
Production Team member responsibilities	
Post-production considerations	
Post-production Team personnel and structure	
Post-production Team member responsibilities	

Worksheet 7.1

Production type	
Pre-production considerations	
Pre-production Team personnel and structure	
Pre-production Team member responsibilities	
Production considerations	
Production Team personnel and structure	
Production Team member responsibilities	
Post-production considerations	
Post-production Team personnel and structure	
Post-production Team member responsibilities	

Worksheet 7.1

Production type	
Pre-production considerations	
Pre-production Team personnel and structure	
Pre-production Team member responsibilities	
Production considerations	
Production Team personnel and structure	
Production Team member responsibilities	
Post-production considerations	
Post-production Team personnel and structure	
Post-production Team member responsibilities	

Worksheet 7.1

Production type	
Pre-production considerations	
Pre-production Team personnel and structure	
Pre-production Team member responsibilities	
Production considerations	
Production Team personnel and structure	
Production Team member responsibilities	
Post-production considerations	
Post-production Team personnel and structure	
Post-production Team member responsibilities	

SIDE BY SIDE COMPARISON OF TWO DIFFERENT PRODUCTION PROJECTS

Complete the question below. <u>You can choose to complete this answer as an essay, table or</u> <u>in bullet point form</u> – you will be awarded marks for clarity. *Your trainer will set a deadline for this task.*

Outline the difference in structure and shooting style for i) a sporting event and ii) a teledrama.



Production Management and Planning

Complete this Script Breakdown table for the shooting script your trainer gives you. (you may need to make more than one breakdown based on the number scenes given to you by your trainer)

BREAKDOWN SHEET: #	Page Count:	Date:
·		

Production Company:	
Project Title:	

Scene #:	Scene Name:	INT/EXT:	D/N:

Script Page:

Location Name:

Description:

CAST	EXTRAS	EXTRAS ATMOSPHERE
EQUIPMENT	SPECIAL EQUIPMENT	SPECIAL EFFECTS
WARDROBE	MAKEUP/HAIR	VEHICLES/ANIMALS
OTHER:	PRODUCTION NOTES:	

Worksheet 8.1.1

BREAKDOWN SHEET: #		Page Count:	Date:
			I
Production Company:			
Project Title:			
Scene #:	Scene Name:	INT/EXT:	D/N:
Script Page:	Lo	ocation Name:	
Description:			

CAST	EXTRAS	EXTRAS ATMOSPHERE
EQUIPMENT	SPECIAL EQUIPMENT	SPECIAL EFFECTS
WARDROBE	MAKEUP/HAIR	VEHICLES/ANIMALS
OTHER:	PRODUCTION NOTES:	

Worksheet 8.1.1

BREAKDOWN SHEET: #		Page Count:	Date:
DILLARDO WIN SHEET. II			Dute.
Production Company:			
Project Title:			
Scene #:	Scene Name:	INT/EXT:	D/N:
			
Script Page:	Lo	ocation Name:	
Description:			

CAST	EXTRAS	EXTRAS ATMOSPHERE
EQUIPMENT	SPECIAL EQUIPMENT	SPECIAL EFFECTS
WARDROBE	MAKEUP/HAIR	VEHICLES/ANIMALS
OTHER:	PRODUCTION NOTES:	

Worksheet 8.1.1

BREAKDOWN SHEET: #		Page Count:	Date:
Γ			
Production Company:			
Project Title:			
[
Scene #:	Scene Name:	INT/EXT:	D/N:
Script Page:	Lc	ocation Name:	
Description:			

CAST	EXTRAS	EXTRAS ATMOSPHERE
EQUIPMENT	SPECIAL EQUIPMENT	SPECIAL EFFECTS
WARDROBE	MAKEUP/HAIR	VEHICLES/ANIMALS
OTHER:	PRODUCTION NOTES:	

Complete this Shooting Schedule table for the shooting script you made earlier.

Shooti Project Directo		Jule					
Day/ Date	Time	Scene Number	Interior/ Extirior Day/Night	Shot description/ Summery	Location	Characters	Notes
Day 1	1					1	
Day 2							
D 3							
Day 3							
Day 4							
Day 5	I	I		1		1	1

Complete this Daily Call Sheet based on the shooting schedule you made esrlier.

Daily call Production Director: Assistant Shooting Date: Crew cal On location	on: Director: Day: :						
Page	Scene	Des	cription		Cast	Set tim	e Location
			Notes/Require	eme	ents		
	Makeup)	Art Department		Camera Department		
Transport Meals							
		Breakfast time	e Lunchtir		ne	Dinner time	

Shooting Date: Crew cal	on: Director: Day:							
Page	Scene	Des	cription		Cast	Set tim	e Location	
			Notes/Requir	eme	ents			
	Makeup)	Art Department		Camera Department			
	Transpo	rt		Meals				
		Breakfast time	e Lunchtir		ne	Dinner time		

Worksheet 8.1.3

Daily cal							
Producti	on:						
Director							
Assistant	Director:						
Shooting	Day:						
Date:	·						
Crew cal	l:						
	on time:						
Page	Scene	Προ	cription		Cast	Set time	e Location
rage	Scene	Des	cription		Cast	Jettinit	
			Notes/Requir	eme	ents		
	Makeup)	Art Department		Camera Department		
	Transpor	rt	Meals				
		Breakfast time		Lunchtir	ne	Dinner time	

Daily call Production Director: Assistant Shooting Date: Crew cal On location	on: : Director: ; Day: !:						
Page	Scene	Des	cription		Cast	Set tim	e Location
			Notes/Require	eme	ents	I	
	Makeup)	Art Department		Camera Department		
	Transpo	rt			Meals		
		Breakfast time		Lunchtir	ne	Dinner time	

PRODUCTION BUDGET

Complete this budget based on the days of shooting you have planned for the shooting schedule.

PROGRAMME: NUMBER OF EPISODES:

CATAGORY	RATE	NO OF DAYS	TOTAL LKR	REMARKS			
TV CREW PAYMENTS		<u> </u>					
Director							
Producer							
Camera Director							
Assistant Director							
Art Director							
Makeup Artis							
Editor							
Production Manager							
Assistant Production Manager							
BATTA PAYMENTS							
Camera Assistant							
Lighting Assistants							
Makeup Assistant							
Art Assistant							
ARTIST PAYMENTS							
Main Cast							
Extras							
EQUIPMENT HIRE							
Camera & Accessories							
Other Equipment							
TRANSPORT							
Van 1							
Van 2							
Van 3							
MEALS & REFRESHMENTS x NUMBER OF HEADS							
Meals							
Refreshments							
LODGING							
Lodging							

Worksheet 8.1.4

ART PROPS & LOCATION FEES						
Art Props						
Costumes						
Location Fees						
MUSIC						
Music Director						
Music Recording						
Voices						
GRAPHIC & ANIMAT	IONS					
Animator Fee						
Graphic Cost						
PRE- PRODUCTION	& POST-F	PRODUCTION	I EXPENSES			
Pre-Production						
Post-Production						
ADMINISTRATION CO	OSTS					
Phone & internet						
Printing						
Stationary						
Documentation						
OTHER COSTS						
Hard Drive						
TOTAL FOR NUMBER	OF EPISO					

Worksheet 8.2hT

PRODUCTION MANAGEMENT

Complete the below and submit to your trainer by the deadline agreed. (use a separate sheet of paper if necessary)

Project Name	
List all personnel involved (job titles)	No. days involved

Worksheet 8.2hT

List important equipment	No. days
involved	involved
Total budget	

