

CASTLEFIELD STUDIOS

WE ARE OPEN

08:45 - 16:30

CLOSED FOR LUNCH BETWEEN 12:00 AND 12:45

LICENCES EXPLAINED CAMERA AND ACCESSORIES

You will attend a number of workshops and demonstrations in class time, then complete your own demo to show your understanding of and confidence with the camera equipment and associated kit (such as the tripod). What you're able to book and where you're able to take it will depend on how well you complete these demonstrations.

BRONZE

Set up the tripod (and explain tilt, pan, pedestal controls)
Change the camera battery
Mount the camera on the tripod
Add and remove an SD card
Turn on the camera
Start and stop a recording



You will only be able to film with the DSLRs in Castlefield Studios unless supervised by a member of staff. For anything else, camcorders will be used. You will be supervised/assisted for certain tasks such as inserting the SD card or changing lenses.

SILVER

CONFIDENTLY complete of the above PLUS
Identify ISO/ f.stop / Shutter speed
Change Lens



You will be allowed to take the DSLR cameras anywhere on College Campus. You will not need supervision while operating the kit.

GOLD

CONFIDENTLY complete of the above PLUS
Explain the exposure capabilities and limits for the Canon 80D (ISO/ f.stop / Shutter speed)
Explain the exposure capabilities and limits for the lenses (ISO/ f.stop / Shutter speed)
Explain optimal exposure settings for different scenarios
Identify and explain the difference in the Autofocus settings (including pausing the autofocus)
Change the white balance



If you are able to obtain your silver licence, you will be able to register interest to gain your gold licence. You will be given some times to attend workshops and demonstrations outside of class time. You must register interest early and attend the session to be eligible for the gold.

You will be able to take cameras and some sound equipment off site for coursework related filming.

GOLD +

CONFIDENTLY complete of the above PLUS
Mount the camera to the slider
Demonstrate understanding of the slider
Mount the camera to the camera rig
Demonstrate understanding of the camera rig
Explain and demonstrate an understanding of the different modes of the Gimbal
Demonstrate a safe and confident use of the Jib



You will be able to access all cameras and accessories. Will be able to take cameras and some sound equipment off site for coursework related filming or personal projects

GOING FOR GOLD

[Click here to view the bronze and silver demo recording.](#)

EQUIPMENT:

STANDARD KIT FOR STUDIO FILMING: Camera / Lighting



1. Hard Carrier case for
Camera & backup mic



2. Canon EOS 80D
Camera DSLR body



3. Canon EF F1.8 50 mm lens

4. Canon Battery



5. Velbon Videomate-638n
Tripod (STAY IN STUDIO
SPACE)



6. YOU WILL
PROVIDE
32GB SanDisk SD card



*(Please
purchase
from the
College shop,
as it is
formatted
correctly for
our cameras)*



3 x Rotolight
NEO2 studio
lighting kit

(STAY IN
STUDIO SPACE)



Filters & Gels
(Kept in Office)



Light Waffle grid
(1 per Studio)



Light Soft box
(1 per Studio)

EQUIPMENT:

STANDARD KIT FOR STUDIO FILMING: Sound



1. TASCAM DR-40X



2. Sennheiser MK600
shotgun mic and XLR
cable



3. Boom Pole



4. Micolive Blimp
Shockmount and
windshield



5. Sennheiser
Headphones HD 206
Headphones - Wired
**Feel free to bring
your own wired
headphones*

6. 32GB SanDisk SD card
(We provide for TASCAM)



1. Rode VideoMic Pro Directional
on camera Microphone & Rode
3.5mm stereo cable

TO BE USED ON CAMERA AS BACKUP



EQUIPMENT:

STANDARD KIT FOR OFF-SITE FILMING:



1. Small PELI case



2. Canon Legria HF R86 HD Camcorder



3a. Velbon Videomate-638n Tripod (Height 171cm)

OR



3b. Benro Slim Video kit tripod- Aluminium (lightweight, max height 145cm)



4. 166 mins Canon rechargeable battery



5. 100 mins Canon rechargeable battery

YOU WILL PROVIDE
32GB SanDisk SD card



(Please purchase from the College shop, as it is formatted correctly for our cameras)

EXTRA EQUIPMENT AVAILABLE TO BOOK:

Camera / Lighting

1. Lighting Reflector



2. ND Filter



(Click [here](#) for an explanation of ND Filters)

3. Coloured filter pack



4. Steady Grip



5. Shoulder Mount



6. Velbon Dolly



7. Slider



8. Shoulder Rig



9. Zhiyun WEEBILL S Gimbal



10. Jib



11. x3 7" Monitors

EXTRA LENSES AVAILABLE TO BOOK:



75-300mm Telephoto zoom



18-135mm zoom



50mm Prime standard kit lens, no need to request



**28mm prime
(Includes Fisheye adapter)**

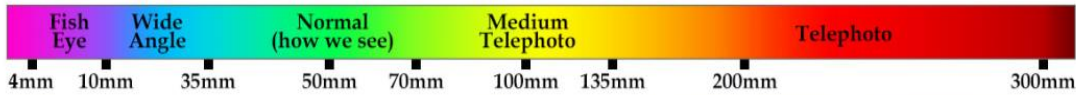


with fisheye adapter



WHICH LENS DO I NEED?

Useful Focal Lengths



Used For...



Architecture, Landscape



Street, Documentary



Portraiture



Sport, Birds, Wildlife

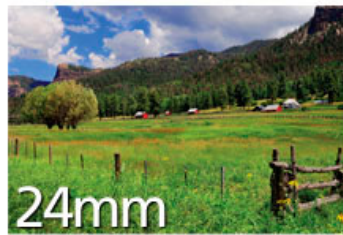


Note that the focal length of the lens doesn't just "zoom" the image in or out. **It also affects the depth of field.**

Comparison A



18mm



24mm



35mm



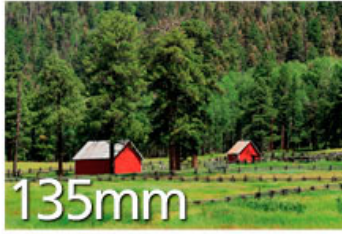
55mm



85mm



105mm



135mm



200mm



300mm

These images both show the difference that focal length makes. In comparison A, the camera stayed still and the focal length was changed. In comparison B, as the focal length increased, the camera moved back to ensure the frame stayed the same.

Comparison B



24MM



35MM



50MM



85MM

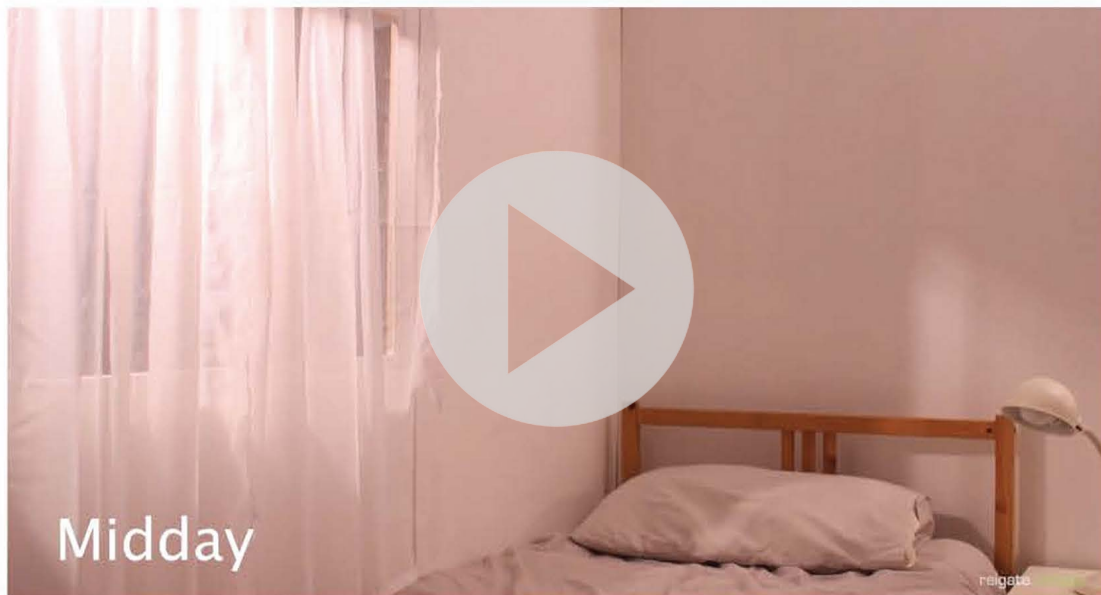


135MM

In comparison B, you can clearly see the effect that the focal length has on the depth of field and how the camera sees subjects. 50mm - 85mm lenses are the most flattering, and will show faces with little distortion.

CASTLEFIELD STUDIO SPACES

The video below shows a video tour of the Studio spaces, and examples of student work filmed in each location.



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VERSION ON YOUTUBE.



STUDIO FURNITURE:



Permanently in the space



Can be taken in or out of the space if required



Unavailable in the space

STUDIO #	SOFA	FLATS	ARMCHAIR	BED	BLACK OUT CURTAINS *	GREEN SCREEN
1						
2						
3						

** Blackout out curtains in Studio 1 wrap around the whole room, in Studios 2 and 3, they can be attached to a singular wall*

STUDIO FURNITURE AVAILABLE:



4x Wooden stool



2x Blue plastic stools



2x cushion chairs



3x Black chairs



Blue office chair with wheels



Black office chair with wheels



Square wooden table (Low)



Long wooden desk (Folding legs)



Wooden Bookshelf



2x Square Wooden Tables



White rectangular console table / coffee table
(1 in each main Studio)

PROPS AVAILABLE:



2x iMac
(Including mouse and keyboard)



x2 Laptops
(1 working windows laptop, 1 Old Macbook)



Broken Camcorder



Canon 500D



2x 32inch TV



Audio mixing desk



x2 Table Lamps
(1 "Office Style" lamp and 1 simple grey table lamp)



Speakers



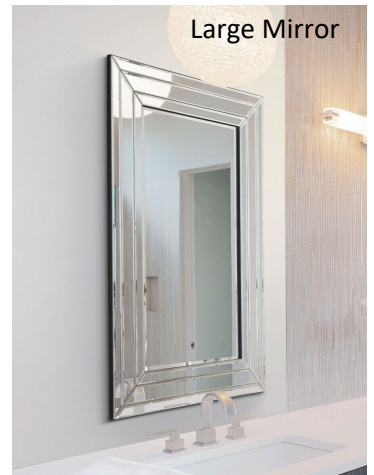
Record Player



Fake Floor Plant



Large Grey Rug

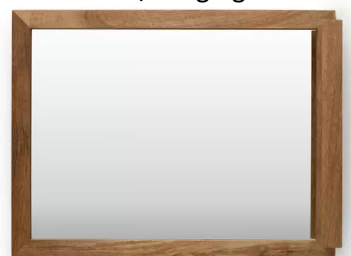


Large Mirror



Large Grey Floor Lamp

Small desk/hanging mirror



General Office supplies
(Files, folders, pens, tape etc)



Assortment of mugs / kitchen utilities
(tea, kettle, toaster etc)

Filming Risk Assessment

Hazard	Who/what is at risk?	Risk level	Control measures	New risk level
List all potential hazards	List who/what might be harmed e.g. cast, crew, public, equipment, environment, etc.	Decide level by using the matrix grid on next page i.e. if you were to do the activity without any controls	List the measures you will be taking to minimise the risk e.g. moving trip obstacles, allocate responsibility for equipment, film away from traffic, have bottled water, etc. <i>YOU MUST NOT CARRY OUT ANY ACTIVITY WHERE THE RISK CANNOT BE MANAGED TO BECOME LOW LEVEL</i>	Use matrix grid to decide risk level with control measures
Tripping on cables or props etc.	Cast, crew, public	Medium	Taping down wires with brightly coloured tape so easily visible. Producer watching out for public.	Low
Uneven, soft or slippery ground	Cast, crew, public	Low	Highlighting any larger dips with brightly coloured tape. Walking the route of the actor before filming to ensure no large dips. Ensuring actor is aware of their route.	Trivial
Damage to location or equipment	Equipment, environment	Medium	Take cameras off tripods when moving between locations. Do not use excessive force.	Low
Equipment or props falling on people nearby	Cast, crew, public	Medium	Taping down wires with brightly coloured tape so easily visible. Producer watching out for public.	Low
Fire hazards/ Obstructing fire exit routes and doors	Cast, crew, public	High	Producer make cast and crew aware of fire exits before filming, and watching to make sure there are no obstructions.	Low
Noise or disruption to people living or working nearby	Public	Low	Make public aware of filming prior to shoot. Reduce any excessive noise by recording adr over acceptable noise levels.	Trivial

Arriving at Castlefield on filming days:

When arriving to Castlefield Studios on filming day, where should each group member go?

DIRECTOR – 15 minutes before the scheduled shoot time, the Director will arrive at the Office entrance to get paperwork checked, pick up the camera, and inform technician of who will be performing each role. Once completed, Directors will head to the Studio and begin setting up. At the scheduled shoot time, they will collect the cast and crew from the main entrance. Anyone outside of your allocated group will need signing in on the sign in sheet.

(If not filming in a studio, please be aware that you do not need to sign the actors in)

PRODUCER – Check the board to see who will be completing each role. Collecting the bibs, clapperboard, and any required documentation from the production hub. Head to the Studio to assist the Director.

SOUND TECHNICIAN - To Technician Office to collect the sound equipment, then to the Studio space.

DOP - Straight to Studio to assist Director in setting up and discuss requirements for the shoot. If any additional camera kit is needed (such as additional lenses, slider etc), they will collect this.

ASSISTANT DIRECTOR - Check with Director, as different shoots may require different support from the AD.



SETTING UP AT THE START OF THE SHOOT

MINIMUM TEAM NEEDED:

- Director
 - Production Manager
 - Director of Photography / Cinematographer
 - Sound Technician / Sound Recordist
- PRIOR TO THE SHOOT DAY, the Director should have shared all paperwork and call times with the team so that they are aware of the running of the day and can ask any questions. Production meetings should be held to ensure everyone understands what is required.
 - On-set, the Director should have enough printed copies of the paperwork for each appropriate crew member to have what they need PLUS a spare.
 - All cast and crew should have access to the script.
 - The DOP should have access to the script, storyboard, and lighting test shots/light plan.
 - The Production Manager should have access to the script, shot list, prop/costume/makeup list, risk assessment, floor plan, and camera log.
(If there is an assistant Director on set, they can help the Production Manager with some of this)
 - The Sound Technician should have access to the script and a sound log.
 - The Production Manager will make the team aware of what the first shot is according to the Shot List.
 - The Director and Production Manager will work on arranging the set according to their floor plan.
 - The DOP will begin setting up the first shot according to the lighting plans and paying close attention to the storyboard to see how the Director wants the shot to be framed.
 - The Sound Technician will read the script for the particular shot so that they are aware of any dialogue, sound effects, movement etc. They should also communicate with the DOP and find an area of the room where they can stand and not be in the shot.

CREW ROLES ON SET

DIRECTOR

On set, the Director is responsible for overseeing the creative aspects of a film. They will be instructing the cast and crew on how to assist them in capturing their vision. They have the final say on all creative and technical decisions, such as the shot type used (Close up, High Angle etc); the position and colour of the lights; the blocking of the scene etc.

DIRECTOR OF PHOTOGRAPHY

The Director of Photography (DOP) will capture the shots. They make sure the cameras, rigs, and lights are set up and ready to use. During filming, they handle the camera and make sure the composition, focus, and lighting of the shots is exactly what is wanted, all the time listening to the Director. They complete the camera record sheet, noting down any and all relevant information about a particular shot (eg, ISO, Lens type etc).

SOUND TECHNICIAN

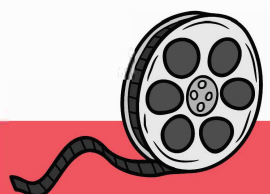
Sound technicians will be responsible for capturing the audio on set at a good level for every take. They will inform the Director of any issues. They must operate the boom pole and TASCAM, carefully note all planned camera movements and lighting requirements to make sure the microphone and it's shadow is always hidden. They must capture approximately 1 minute of the ambient sounds for each location.

PRODUCTION MANAGER

Our Production Manager is responsible for placing/moving the set dressing according to the Director's instructions; monitoring the script & shot list to ensure no dialogue or shot is missed; ensuring continuity by monitoring that the actions are the consistent each take; photographing the scenes to ensure continuity between takes and for behind the scenes photography; and managing the clapperboard.

ASSISTANT DIRECTOR

Our Assistant Director (AD) will do anything required to aid the shoot's progress. Even small details may cause delays, so ADs must be responsive to specific requests from the Director or other crew members. For example, the AD may, if required by the Director, assist the Cinematographer with the camera record sheet and moving the lights, or assist the Production Manager with managing the clapperboard.



STARTING / STOPPING A RECORDING

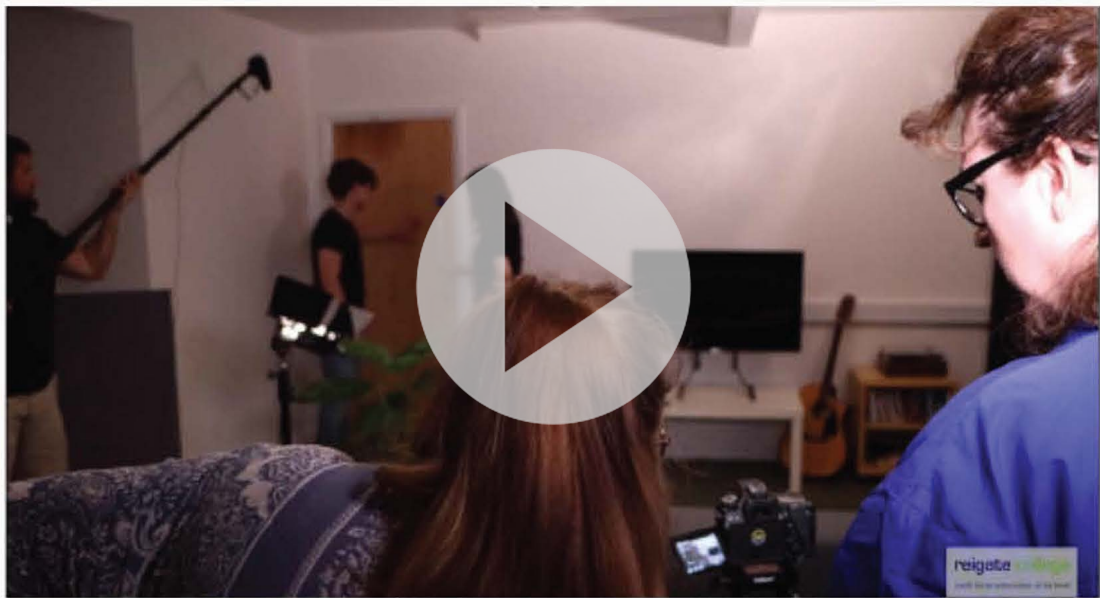
MINIMUM TEAM NEEDED:

- Director
- Production Manager
- Director of Photography / Cinematographer
 - Sound Technician / Sound Recordist

- When everything is set up and everyone is ready to do a take, the Director will call for "quiet on set" to let everyone know that the recording is about to begin. In this time, the Production Manager will stand in the frame with the clapperboard. This prompts the DOP to begin recording.
- Once quiet, the DOP will press the record button and let everyone know by saying "camera rolling". They will ensure that the clapperboard is in focus and in the shot.
- Once the camera is recording, the Sound Technician will record on the TASCAM and say "sound rolling" to make the team aware.
- Once the camera and sound are recording, the Production Manager will call the TITLE OF THE FILM, SHOT, and TAKE before clapping the board and walking out of the frame to stand by the Director.
- The DOP may need to adjust the focus in this time, but once they are sure the shot is focused correctly, they will say "camera set" to let the Director know that everything is ready to go.
- The Director will call "Action" to let the actors know to begin. The Actors should wait for approximately 3-5 seconds before beginning. (This will help in the edit).
- During the take, the Director and Production Manager will be closely watching the monitor to keep an eye on continuity and performance. If either notice any issues, these should be written in the CAMERA LOG.
- If the Director feels another take should be done for whatever reason, they should explain the reasons to the cast and crew. If they feel that the take was right, they should check with the DOP and Sound Technician that they didn't notice any issues.
- If they did not notice any issues, the Director will watch the take back again. If they are sure there were no problems, the Production Manager will tick the shot off the shot list.
- The team will begin preparing the next shot according to the shot list.

WHAT TO DO ON SET

The video below shows exactly what each crew member should do when shooting.



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VERSION ON YOUTUBE.



Leaving Castlefield on filming days:

When leaving Castlefield Studios on filming day, where should each group member go?

PLEASE NOTE THAT IF YOU ARE LEAVING THE BUILDING AT ANY POINT, YOU MUST LET THE TECHNICIAN OR A MEMBER OF STAFF KNOW WHERE YOU ARE GOING. EVEN IF YOU'RE JUST BY THE DOOR. FOR YOUR SAFETY AND THE SAFETY OF THE KIT, WE MUST KNOW WHERE YOU ARE.

DIRECTOR - Remove the SD card and battery from the camera. Escort any actors out of the building and ensure they have signed out, then put the SD card and camera battery in the appropriate basket in the office (shown below). *If filming externally or in one of the add on Studios, choose one of the empty baskets and let the Technician know which is yours so they can write your name on it.*

Head back to the Studio and start packing down the room. The lights should be turned off at the wall and the Studio should be tidy. All your props and paperwork should be removed.

DOP - Once the battery and SD card have been taken out of the camera, pack down the camera and any additional equipment, and bring to the Technician's office. Do not remove any of the kit that was in the space when you arrived such as lights/tripods. Once the kit is returned, assist the Director in tidying the space.

SOUND TECHNICIAN - Bring all sound equipment to the Technician office.

Remove the TASCAM SD card and place in the appropriate basket. Give the boom pole to the technician and hang the XLR cable on an empty hook (shown below). Wrap up the headphones and place in the appropriate basket. Once the kit is returned, assist the Director in tidying the space.

PRODUCER

Collect the bibs, badges, and clapperboard. Return to the Production hub, then assist the Director in tidying the space.

ASSISTANT

DIRECTOR - Assist the Director in tidying the space.

