

DIGITAL FILMMAKING

Apoorva Creations, Andhra University



Welcome to the art of digital filmmaking! This handout tells you everything you need to know about the exciting **four week DFM training program** you are about to enroll.

Submit your DD for Rs.500/- with the application form to reserve your seat for Morning Classes (10am to 12pm) or Evening Classes (5:30pm to 7:30pm).

For details on Visual FX, Final Cut Pro Editing, Graphics Design, Color Grading, Photoshop, Acting, etc., please contact the DFM Coordinator.

The Tuition Fee for each class is **Rs. 15,000 (General Category) and Rs. 10,000 (For SC & ST)**

Classes will be scheduled based on the number of registered applicants.

Best of luck!

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ABOUT YOUR TEACHER

The training along with the camera gear and infrastructure is provided by Prasad Rayala, CEO of Apoorva Creations, a sister concern of STPL Films that produced the first digital Telugu film in Andhra Pradesh in the year 2010.

The business owner of Apoorva Creations, Mr. Prasad Rayala (aka RV Prasad) is the principal trainer who is also the Director of the first Telugu Digital Film “Graduate”.

Mr. Prasad introduced the concept of sophisticated villain in the late eighties and early nineties and is the recipient of Nandi Award as “Best Villain”, for the first time in Coastal Andhra way back in the year 1992 for his stellar role in Usha Kiron Movies “Teja”. He shot to fame with his role as “John Hanoi” in Bhargava Arts movie “Madhuranagarilo”, directed by Kodi Ramakrishna in the year 1990. Later Mr. Prasad quit acting and emigrated to United States for more than a decade. While in America, Mr. Prasad underwent extensive training in Digital Filmmaking at New York Film Academy and Universal Studios (Hollywood), Los Angeles.

Mr. Prasad, a former chief of Corporate Communications, Visakhapatnam Steel Plant is presently the CEO of US Company, Vision Infotech, LLC, based in Phoenix, Arizona (USA), MD of STPL Films and Business Owner of Apoorva Creations, Visakhapatnam. He is a graduate in Communications and Journalism (1980) and did his Masters in Business Management from Osmania University in the year 1982.

For more about Mr. Prasad Rayala and his background, please follow the links at:

<http://www.linkedin.com/in/prasadray>

<http://www.stplfilms.com>

<http://www.facebook.com/scriptfilms>

CONTACT INFORMATION

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Why Digital Filmmaking

Like 35mm SLR cameras, 35 mm film cameras are getting extinct. Even though you can't match the quality of film (5K resolution), no one can complain on digital film. Your naked eye can only discern images up to 2k resolutions. Large crisp images with tons of detail, amazing low-light capabilities, simple workflow and prices dropping every year – digital films are the best.

Better, Cheaper, Easier

Things are much better today than they were in 2000. First, image quality is better. Ten years ago, DV was the norm for low budget films. Today, it is HD. Computers are better, faster data processing straight out of the box. Storage drives are bigger and cheaper. Monitors are better and cheaper. Flat panel HD monitors with widescreen. Cameras are cheaper too like Canon 5D Mk2 for about \$2000 and fully customizable RED One for \$15000. High-end digital cinema cameras start around \$65,000.

Who This Training Is For

Digital video is everywhere. On TV, computer, game console, smart phone, etc. You can shoot HD video on camcorders, cell phones, built-in cameras on your laptop, and point and shoot cameras. It is no longer the territory of “film geeks”. The reason is the collaboration, imagination and work involved in crafting even a short film is extremely enjoyable. Digital video technology makes it possible to make films for fun. With web-based distribution, you have audience all over the globe.

This course will teach you everything you need to know to create a full-length movie for theatrical exhibition, an industrial or corporate production, or a short film or music video.

This course will teach you start to finish production techniques; wide overview of the entire process of making a movie from the very first steps of writing a screenplay to shooting to the final screening.

Full-blown video production is a huge affair that involves many different arts, crafts, and sciences. No single course can address the tremendous amount of training and expertise that is required to master all of these disciplines. This training should help you better interface with the artisans and craftspeople who do have the skills for these various disciplines.

What Kind of Digital Film Should You Make?

After this training if you are wondering what type of project you should do, here are some options:

Video shorts for the Web: Thanks to YouTube, everyone can create and distribute short videos for millions of viewers around the world. Other websites that seek specialized

content: travel videos, sketch comedy, music performances, etc. Be it a trailer, promotional clip, segments broken down into “webisodes,” etc.

Short films: Typical short films are below 30 minutes in length. Ideal is 5 – 10 minutes; a good start for a beginner. There is an audience for short films in Film Festivals, on the Web and occasionally on TV networks. This has all the elements of a full-length movie, but on a smaller scale and less expensive.

Corporate and industrial projects: Even though this may not be your dream, once you are a filmmaker you have plenty of opportunities here. They require the same skill set and with a narrative, usually about a product or a business or an event rather than characters.

Webisodes: Webisodes are usually an ongoing story that unfolds in segments that are under 10 minutes in length. They are more like a sitcom (situation comedy), such as “The Guild”. There are many webisodic video projects out there, but the form has yet to be truly defined. This is an exciting opportunity for new filmmakers. Even there are real rules, writing shooting, and finishing webisodes involves all of the elements in filmmaking.

Television Pilots: Producers (that’s TV speak for “director”) take gamble and shoot their own pilot episode. Then they present it as pitch reel or a finished cut of the first episode of the series, aka the pilot.. If you see the range of TV shows from talk shows to reality shows to hour-long dramas – it’s the tip of the iceberg; opportunities are limitless.

Documentaries: Filmmaking equivalent of “non-fiction” or “journalistic” writing. Documentaries are shot in a way different from scripted films, but they share many of the creative challenges – structuring a story, crafting a style as how the film is shot, refining the structure in the editing room, creating sound, intensifying emotions with music and enhancing the film with graphics.

Feature films: This is what everyone dreams of making one day. A feature film is still the king in filmmaking. That means if you are a Director and directed a full-length feature film, you are now eligible to direct any project down the scale. And the same goes for writers, cinematographers, actors, editors, composers, graphic designers, visual effects artists, the list goes on. Having a feature film to your credit will open the doors but end of the day it’s your talent that keeps you going.

A feature film is the filmmaking equivalent of the novel. If the long format story telling is your true love, then this what you want to do. This requires great resources but there’s no question that it will be a rewarding experience.

COURSE OUTLINE

- 1) Writing and Scheduling
 - Screenwriting
 - Scheduling
 - Breaking Down a Script

 - 2) Digital Video Intro
 - What Is HD?
 - Components of Digital Video
 - Working with Analog or SD Video
 - Digital Image Quality
 - Understanding Digital Media Files
 - Acquisition Formats

 - 3) Camera
 - Evaluating a Camera
 - Image Quality
 - Lenses
 - Camera Features
 - DSLRs

 - 4) Planning Your Shoot
 - Storyboarding
 - Camera Diagrams and Shot Lists Location Scouting
 - Production Design
 - Visual Planning for Documentaries

 - 5) Lighting
 - Film-Style Lighting
 - Types of Light
 - Controlling the Quality of Light
 - Lighting Your Actors
 - Interior Lighting
 - Exterior Lighting
 - Low-Light Shooting

 - 6) Using the Camera
 - Setting Focus
 - Using the Zoom Lens
 - Exposure
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- 7) White Balancing
 - Composition
 - Camera Movement

- 8) Production Sound
 - Microphones
 - Setting Up
 - Recording Your Sound
 - Gear Checklist

- 9) Shooting and Directing
 - The Shooting Script
 - Directing
 - Rehearsals
 - Managing the Set

- 10) DSLRs and Other Advanced Shooting Situations
 - DSLR Camera Settings for HD Video
 - Working with Interchangeable Lenses
 - Measuring and Pulling Focus
 - Advanced Camera Rigging and Supports
 - Viewing Video on the Set
 - Double-System Audio Recording
 - Multi-Cam Shooting
 - Shooting Blue-Screen Effects

- 11) Editing
 - Editing Software
 - Preparing to Edit
 - Editing Basics
 - Sound Editing
 - Color Correction
 - Titles and Effects