

A Short Guide to Making Your Video with Little or No Budget

"If it can be written, or thought, it can be filmed."
-Stanley Kubrick

The Three Steps of Filmmaking

Whether you are making a film, documentary, music video, television show or live event, three steps must be taken in order for you to complete your project.

These three steps are: *Pre-Production*, *Production* and *Post-Production*

Though these steps are a part of a bigger whole they represent individual tasks that when taken may drastically alter your vision for your project.

The project that you write may be wholly different from that which you shoot, and when you get into the editing room, the footage you have may alter the vision you had when shooting. If you are unprepared to bend to the whims of your imagination and the realities of your production you will most likely find yourself beginning projects that you do not finish.

When entering the realm of filmmaking you must give yourself over to the idea that the project is alive: it is ever changing and as a filmmaker you can only guide it to its final state.

Let us now break down each step:

Pre-Production

Pre-Pro starts with an idea. You want to make a film. You are going to need a script, equipment, people to help you and time to do it. Pre-Pro is all about getting ready. And getting ready starts with lists. Remember that pre-pro includes thinking and planning about every phase of production until you are finished. Don't start thinking about editing and music when you are done shooting, think about it now.

Organization and Preparedness is the key to filmmaking.

Concept and Vision

Before you write your script it is a good idea to organize your thoughts on paper. This does not need to be a complete breakdown, it can be a stream of consciousness type writing. By writing down what you are attempting to shoot you can get a good idea of what your concept or vision for the film will be.

Your vision need not only be your dialogue but should include the pace, setting, editing style, color palate and themes of your piece. For example, maybe you want to shoot in black and white, or have all your edits be people exiting the frame to the left... now is the time to think these things out.

Scripting

Now that you have your thoughts in order, it's time to start writing a script. Everything needs a script! Even if you are making a documentary, shooting a live event or planning on having your actors improvise, writing out a script will help you in production and post production

**Documentary Script*

If you are making a documentary your script may look more like a term paper than a movie script. You should prepare your Doc script so all your interviews, voice overs and B-roll are included. Most importantly you need to write out many more interview questions than necessary and you practice asking them to yourself or a friend.

The following 4 steps of your script should be taken regardless of what type of film you are making:

Draft Script

In this first phase you can use a program like CELTX (free script writing program) to write. In this phase you are getting your ideas and dialogue on paper. You should limit your technical direction and concentrate on your characters dialogue, motivation and making sure your ideas are coming across correctly to the reader.

When you have a finished a first draft, read it out loud. Remember, this is not novel. Your actors will be saying these lines, so they should sound good to you when you read them as well. Let 2 or 3 of your trusted friends read your script. Ask them questions to see if they "get" it. Then revise. Then revise. Then revise. When you are happy, move on to the next step.

Remember that if you are shooting on a limited budget you must take this into consideration when writing your script, or be prepared to change it. That Ferrari you crash in the opening sequence is not going to pay for itself, so maybe instead of seeing the crash a character can talk about it. When you don't have the money, you need to get creative.

Shooting Script

Now that you have a script you are happy with, its time to start thinking about how you are actually going to shoot and edit this project.

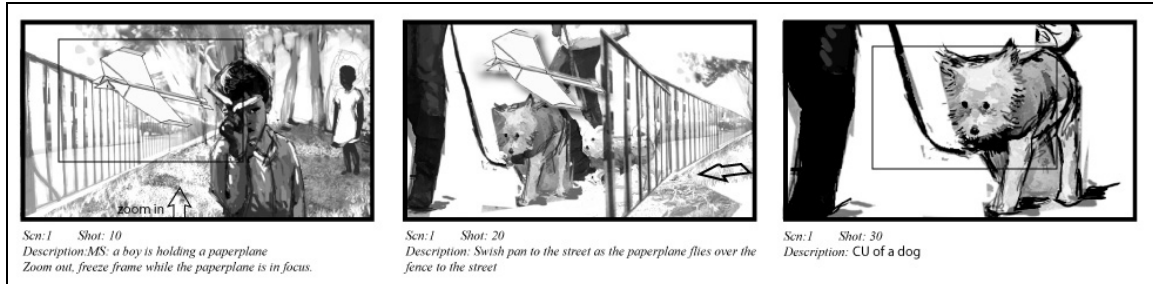
The Shooting Script is the Draft Script with more technical details including the type of editing transitions, camera angles, nods to color palates, props and costumes as well as more stage direction and precise locations.

Script Breakdown

The Script Breakdown is a series of lists. In them, you break down the script to its bear elements and make detailed lists. These lists should include: props, character dialogue, locations, camera set-ups (meaning each time you move the camera), notes on audio, costumes, equipment needs and so on.

Storyboard/Shot list

Some people can draw and some people can not. For those who can, a storyboard is a great way to pre-visualize your camera set-ups and framing. It also provides a more detailed vision to your crew and actors:



For those who can not draw or do not have access to a storyboard artist, a shot list can provide the same detail in helping you plan your project. A shot list is basically a written account of what a storyboard does visually:

Shot 9: "Actor's Studio" scene. Establishing shot of stage, seats, both Critic and The Boys. Wide enough to get sense of place.

Shots 10-15: Medium shots of them, some with the two boys in it together. Be sure to vary and get them talking sometimes and listening at others, so it will edit together well. Could also go back to wide shot of both at once. NOT using OTS. Plan for editing...

Shot 16: Reaction shot of Critic being a bit bewildered by an odd answer of the boys.

Shot 17: Brief reaction shot of Critic smiling, laughing at something boys say.

Shot 18: Brief reaction shot of one or both boys being offended or confused (or both) by something Critic says. Get coverage.

****You can further augment both a shot list and a storyboard by adding technical notes relating to sound, filters, props, etc.**

Pre-Production Producing

At this stage you have engrossed yourself in the creative process that has enabled you to actually begin Producing your film. This is not Production, or the actual shooting of the film, this is the organization and planning that will get you there.

Of all the arts, filmmaking is the most collaborative. It is a team effort, and for that, you need a team.

Building your team

Regardless of the type of project you are working on, it is always advantageous to get some help. The help you need falls into two categories: Cast and Crew.

Cast

Your cast is anyone appearing in front of the camera. It could be an interview subject, an actor or live musicians. Coordination with the cast is essential. You should have a Cast List that has everyone's phone number, e-mail, work hours and hours of availability.

Call to confirm your consistently. Call 2 days before the shoot, the day before and a couple of hours before they are to arrive on set. Have a back-up plan for that day of shooting. If they can't make it or don't show up who can replace them. Maybe its another actor, maybe it's a day of B-Roll shooting.

The best place to find actors is a local theater, or on the internet, there's always Craigslist. Using your friends or other non-actors are going to get you just that – people who do not know the art of acting on film.

Crew

In many cases you may be the whole crew, but if you can, avoid this pitfall. If you have a small or no budget, there are certain crew positions that will really help your shoot go smoothly. They are: D.P. (director of photography), Producer, Script coordinator, Editor and most importantly P.A.'s (production assistants). Here is a short run down of what these peoples can do:

D.P. – In this case, a cameraperson. Can take care of the technical aspects while you direct. Can also light the scene and coordinate sound.

Producer – Believe it or not, there are many people who are in film just to organize. These are producers. Can make phone calls, coordinate locations, pick up the food and water and remind you how much time you have left to shoot that day. Basically your right hand person.

Script Coordinator – Makes sure you are getting shot what you need to shoot, helps coordinate continuity and can assist you in deciding which scenes and when to shoot.

Editor – Bring your Editor on board early, not when you are done shooting. Having them at the shoot can also help you devise a creative editing vision and also make sure you have coverage.

PA. – Someone needs to be picked up from home, you ran out of tapes, peoples are hungry and they need lunch. A P.A. is your gopher. Many young people new to the film experience will be a P.A. in exchange for being able to be a part of the process and learn from it.

Again, you can find people using the internet, a local TV station (like the Peoples Channel) or other filmmakers.

Lists and Locations

You've got your cast, your crew, your equipment and your script. But you are not ready to shoot yet. You need to have several meetings with your crew and you need to either rehearse your actors or practice your interview questions. You also need to lock down your locations.

Locations

Often, shooting on location will be the biggest hassle you encounter. Having your locations locked down and ready as early as possible is key.

Some notes on Locations

-Do yourself a favor, do not undersell your location time needs: i.e., don't tell your friend you only need their apartment for an afternoon when its going to take all day.

- Do not ever try to shoot at a business when it is open. Be it a bar or an office, you can not get proper sound and framing when there are people not associated with your crew there.

- If you are going to shoot in a public location like a park or street go there a couple of time at the time you are going to shoot and location scout. You may need permits, there may be construction scheduled or some other obstacle. Consult your town or city for rules on filming in public.

- If you are shooting at a retail location (bar, store, etc.) you will most likely have to pay someone their hourly wage to keep it open or open early. When you have chosen a location such as this, ask for the owner or manager and work it out with them. Try to impart to them your vision and hard work. Often times people like being involved with a film and you may get the location for free.

- Most importantly: leave it like you found it, or better. Clean up after yourself and your crew and be cordial to anyone who works or passes through the location. If there is a problem, make sure you have the appropriate contact info to clear things up.

Lists, Again

Before you shoot you also need to go over the lists you made and revise them. Then there are a few more you should make: A call sheet and a shooting schedule.

Shooting Schedule

Your shooting schedule is a detailed breakdown of when cast and crew should arrive on the set and when and what scenes will be shot. Everyone associated with the shoot should get this schedule.

You do not need to shoot in order of the script. You have all these availability lists (crew, cast, locations, equipment) so you can make the most of your time. But be realistic.

Schedule your shoot an hour before you think it will begin and two hours past when you think it will end.

The number one rule of shooting is HURRY UP AND WAIT. Things will always take longer than you think.

Call Sheet

A call sheet is a daily breakdown of the shooting schedule but also includes breaks. The call sheet also has everyone's contact info and their personal schedule for the day. The call sheet should be distributed the day before shooting so everyone is prepared.

Production

You are finally ready to shoot! The day has arrived and you are, of course, an hour early to the set. In the following pages we will cover a lot of material: How to run a set, Interview techniques, 5 tips to directing actors and then some more technical aspects of shooting: Issues to consider when you are shooting, The basic elements of cinematography and 3-point lighting:

How to Run A Set

- As a director you are the captain of the ship. Always remain calm and in control. If you need to, walk away and think by yourself how to handle a problem.
- Remember that, most likely, no one is being paid so treat people with respect. Yelling or bossing people around will get you bad performances.
- Take your time to compose shots and give other crew and cast members time for their process when they need it, don't force things. Be patient and let the creativity flow.
- Always start your shoot with a small meeting where you go over what you are going to shoot and who needs to be on set.
- Bring snacks and water and make sure you know where the bathrooms are.
- Always be ready for an actor or location to cancel. Have a back-up shooting plan.

Interview Techniques

The purpose of an interview can be: to communicate expert analysis or in-depth information on a subject (the “talking head” interview); to show public opinion or knowledge about a particular issue (“streeters”); or to hear what important characters have to say about the issue or event they are involved with. The following are some guidelines, tips and technical considerations to help you make the most out of the experience.

The Interview Process

- Introduce yourself and your crew when you meet with the interviewee.
- Explain in simple language what will happen in the interview, what kinds of information you're interested in, and what the footage will be used for.
- Have the person sign an appearance release form. Remember what constitutes informed consent, and allow them the time they need to understand and agree to what you're asking.
- Remember, and let your interviewee know, that you can stop and repeat a question or answer if you 'flub' it the first time, and that you can stop the camera at any time if she is feeling uncomfortable or needs a break.
- When the camera starts rolling, ask the interviewee to state her name and spell it, and, if applicable, state the name of the organization she works for and the title of her position.
- Do some 'warm up' questions to help the interviewee get comfortable with being on camera. Don't ask your most important questions at the beginning of the interview unless you have an extremely short timeframe.

- Try to balance a respect for allowing an interviewee to tell her story in her own way with the need to stay on topic. If her story becomes too tangential, respectfully and tactfully bring her back to the topic at hand.
- Suggest to the interviewee that she restate the question within the answer. For example, if you ask what she thinks about salmon farming, it's preferable that she answer "I think salmon farming is..." rather than "I think it is..."
- Always remember that an interview is a relationship between two people. Ensure that you are respectful of the interviewee and thank them for their participation in the project. Give her your business card or contact information in case she has any questions.

5 Tips to Directing Actors

- Set the scene. Remind them what happened before and what will happen after and where their character is emotionally at this point in the film
- Give them time. Be patient. Every artist has their technique and process. Notice and take cues of when to leave them alone or when to encourage them
- Always give congratulations after saying cut. Then give notes or critiques if necessary
- Do not manipulate them. A common film misconception is that a director should scream at an actor before a scene in which they are angry, etc. This is silly. Talk to them and communicate as openly as possible.
- Let them do at least one take their way. They may have a better idea of their character than you. Give them a try.

Issues to Consider When You're Shooting

Basic Check list before a shoot:

Camera (fully functional)
 Batteries (all charged)
 Video tape (extra stock)
 Tripod (with mounting plate)
 Headphones (working)
 Microphone (check battery, cables)
 Props
 Script

Issues to consider during the shoot:

Watch your cables! Set safety is always a priority, particularly when you have multiple cables running from mics, lighting gear.

1) White Balance

- Outdoors, sunlight and Fluorescent light have a high temperature causing objects to appear bluish.
- Indoors, candlelight and incandescent light have a low color temperature causing objects to appear reddish.

Bring a white card or paper to use for white balancing. White balance compensates for the difference in color temperature to give a natural result on videotape. Most consumer video cameras have auto-white balance.

2) Focus

- Always use manual focus
- Focus by zooming all the way in, focusing and then zooming out

3) Iris/Shutter Speed

- Iris settings are usually set on automatic,.
- A higher shutter speed will prevent fast-moving objects from looking blurred, however, the higher the shutter speed the less light allowed into the camera.

4) Audio

- Always use an external microphone to reduce camera noise and gain more control over the acoustic environment.
- Always use headphones during a shoot to ensure audio quality
- The noisier the environment the closer the microphone has to be to the subject to separate the background sound.
- Always record a 2 to 5 minutes of just ambient noise or room tone before or after a shoot. Ambience can be used to mask breaks in continuity during editing.
- Consider recording “sonic events” at a location (clock chimes, alarm bells, machinery, etc). They can be very effective in editing, but can also create a distracting interruption in your scene if you are not prepared.
- Audio is often the difference between amateur and professional video production.
- Try to reduce as much ambient noise as possible: turn off fans, radio, TV, even fridge if it is loud. Keep out of the wind.

5) Always begin recording 2-3 minutes before you call action and stop recording 2-3 minutes after you call cut. Sometimes the best shots happen spontaneously

6) Instruct whomever is in front of the camera to begin speaking 5-10 seconds after you call action and to continue even after you say cut.

The Basic Elements Of Cinematography

Shot Types

There is a convention in the video, film and television industries which assigns names and guidelines to common types of shots, framing and picture composition. The list below briefly describes the most common shot types.



EWS (Extreme Wide Shot)

The view is so far from the subject that she isn't even visible. This is often used as an establishing shot- the first shot of a new scene, designed to show the audience where the action is taking place.



VWS (Very Wide Shot)

The subject is visible (barely), but the emphasis is still on placing her in her environment. This often works as an establishing shot, in which the audience is shown the whole setting so they can orientate themselves.



WS (Wide Shot)

The subject takes up the full frame, or at least as much as possible. This is the same as a long shot. The small amount of room above and below the subject can be thought of as safety room - you don't want to be cutting the top of the head off. It would also look uncomfortable if her feet and head were exactly at the top and bottom of frame.



MS (Mid Shot)

Shows some part of the subject in more detail whilst still giving an impression of the whole subject. The MS is appropriate when the subject is speaking without too much emotion or intense concentration. It also works well when the intent is to deliver information, which is why it is frequently used by television news presenters.



MCU (Medium Close Up)

Half way between a MS and a CU. This shot shows the face more clearly, without getting uncomfortably close.



CU (Close Up)

A certain feature or part of the subject takes up the whole frame.



ECU (Extreme Close Up)

The ECU gets right in and shows extreme detail. You would normally need a specific reason to get this close. It is too close to show general reactions or emotion except in very dramatic scenes.



CA (Cutaway)

A shot of something other than the current action. The cutaway is used as a "buffer" between shots (to help the editing process), or to add interest/information.



Cut-In

Like a **cutaway**, but specifically refers to showing some part of the subject in detail. It can be used purely as an edit point, or to emphasize emotion etc. For example, hand movements can show enthusiasm, agitation, nervousness, etc.



Two-Shot

A comfortable shot of two people, framed similarly to a mid shot. Two-shots are good for establishing a relationship between subjects. If you see two sports presenters standing side by side facing the camera, you get the idea that these people are going to be the show's co-hosts. As they have equal prominence in the frame, the implication is that they will provide equal input.



(OSS) Over-the-Shoulder Shot or (SRS) Shot-Reverse-Shot

Looking from behind a person at the subject, cutting off the frame just behind the ear. The person facing the subject should occupy about 1/3 of the frame. This shot helps to establish the positions of each person, and get the feel of looking at one person from the other's point of view.



Noddy Shot

Common in interviews, this is a shot of the person listening and reacting to the subject. In fact, when shooting interviews with one camera, the usual routine is to shoot the subject (using OSS and one-shots) for the entire interview, and then shoot some noddies of the interviewer once the interview is finished. The noddies are edited into the interview later.



Point-of-View Shot (POV)

Shows a view from the subject's perspective. There are 2 types of POV shots: those which actually mimic a subject's eyes and those which are regular camera shots from the angle of their perspective.

Notes: Indecisive cut and shock cut

When cutting from a shot to another shot of a different shot size (e.g, from a wide shot to a medium wide shot) while framing the same subject, the difference in image size must be decisive. If the size of the subject does not change sufficiently, you will get the unpleasant effect of an indecisive cut and the audience will perceive it as a mistake or a distraction.

On the other hand, when cutting from a shot to another shot of a significantly different shot size (e.g., from a wide shot to a close-up shot), you will produce a shock effect which is most likely inappropriate. The usual compromise is to have a shot of a shot size that is in-between the sizes of the two shots (e.g., from a wide shot to a medium shot, and then to a close-up shot).

Shots with different camera angles. Another one of the major distinctions among types of shots is the camera angle. Changing the camera angle changes the appearance and function of your shot.

Horizontal camera angles. Moving the camera around the subject horizontally while aiming at the subject creates different camera angles below:

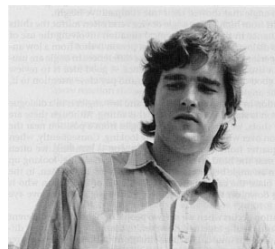
1. **Frontal.** The frontal angle tends to flatten the three dimensionality of facial features and environments.
2. **Three-quarter front.** The three-quarter front angle is more often used than the frontal angle or profile because it shows more depth and volumes.
3. **Profile.**
4. **Three-quarter rear.**
5. **Rear.**

Vertical camera angles. Moving the camera around the subject vertically while aiming at the subject creates different camera angles below:

1. **High angle.** The camera is placed above eye level, looking downward. A high angle shot can make a character look smaller, younger, weak, confused, or more childlike.
2. **Eye level.** Most commonly used.
3. **Low angle.** The camera is placed below eye level, looking upward. A low angle shot can make a character look bigger, stronger, or nobler. It also gives the impression of height.



High angle



Low angle

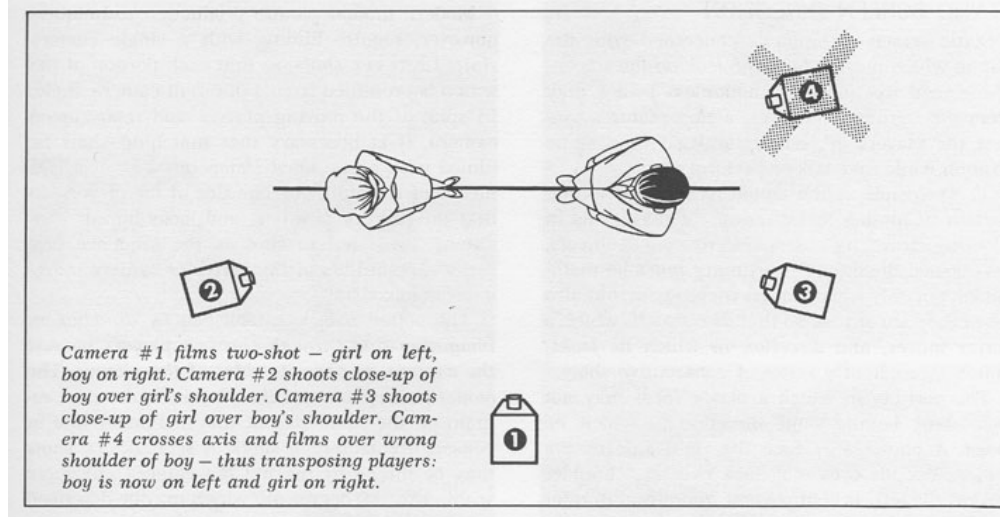
Note: Indecisive cut

When cutting from a shot to another shot with a different camera angle (e.g, from a frontal shot to a three quarter front), framing the same subject, the difference between the two camera angles must be greater than 35 degrees. If the difference is less than 35 degrees, and the appearance of the subject does not change sufficiently, you will get the unpleasant effect of an indecisive cut and the audience will perceive it as a mistake or a distraction.

180 degree rule

If you are using multiple cameras and plan to edit the different shots in a scene into a seamless sequence, an important rule to keep in mind is to place all the cameras on the same side of a line of action. **A line of action** is a path which your subject is traveling along or an imaginary line between two characters that are interacting. This rule is called "180 degree rule".

Look at the following camera placements:



If Camera 2 and Camera 4 are used, the audience crosses the line of action. It's disorienting and confusing.

Camera moves

There's a tendency among camera operators, especially beginners, to be continually moving the camera – zooming in, zooming out, panning, etc. A camera move should have a purpose. It should in some way contribute to the viewers' understanding of what they are seeing. If it doesn't, the move distracts and calls attention to itself.

Pan. The camera rotates from side to side, so that it aims more to the left or right. This is a way to reveal new information. An effective way to lead your viewer through a long pan is to follow a smaller object (a person walking, a car) as it passes by your subject, leading the move.

Tilt. The camera rotates to aim upward or downward without changing the location. Tilt is sometimes called "**pitch**".

Zoom-In. In general, a Zoom-In (from WS to CU) directs our attention to whatever it is we're zooming in on. So if you zoom in, to zoom in on something interesting or important.

Zoom- Out. A zoom-out (from CU to WS) usually reveals new information. Often it tells us where we are. For example, you can start with a CU of man's face talking about flowers, then zoom-out to reveal that he's surrounded by flowers.

Dolly. The camera's actual position changes, such as to move alongside a moving subject or to travel closer to a character during a scene. **Dolly in** moves the camera closer to the subject. **Dolly out** backs the camera away from the subject. Dolly in and dolly out are sometime called "**track**".

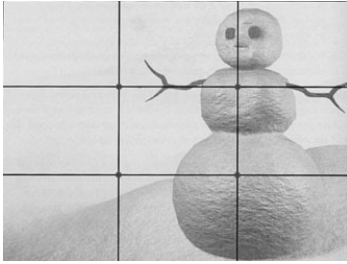
Note:

Camera moves limit your editing. Either you leave the whole move in, and your viewers sit bored for ten seconds of silence, or you cut in and out of a 5 second piece of the zoom, which is visually jarring. The safe thing to do is shoot your move, then cover yourself with a couple of static shots of the same thing. You'll be glad you did when you start editing.

Composition Rules: The followings are useful guidelines you can use when composing a shot.

1. Rule of thirds

Rule of thirds divides the frame into thirds both horizontally and vertically. The points where the vertical and horizontal lines cross are aesthetically pleasing spots to place subjects or to have perspective lines converge. It is usually best to avoid placing horizon lines exactly in the middle of a frame, but to place the horizon either above or below center, approximately one-third or two-thirds up the height of the frame.



2. Avoid frontal angle

The frontal angle tends to flatten the three dimensionality of facial features and environments. Angling the shot produces more depth and volumes.



Shooting straight against walls produces flat compositions with little sense of depth in frame.



Angling the shot into walls produces receding perspectives and a better sense of depth.

Some notes on shooting for Interviews

- In general, a location that reflects the identity of the interviewee makes for more interesting footage than a studio. For example, a ski hill looks more 'natural' for an interview with a snowboarder than a studio chair.
- When choosing your location, keep in mind what the background you use will say about your interviewee. For example, if you are interviewing a young mother, choosing a messy kitchen will give your audience a different message than a sunny playground.
- If your interviewee does not want her face to appear, try placing her with her back toward a bright light or bright window to create a silhouette effect with the exposure. You can also frame creatively to exclude her face - such as showing hands, legs walking, back to camera, interesting and relevant images in the scene.

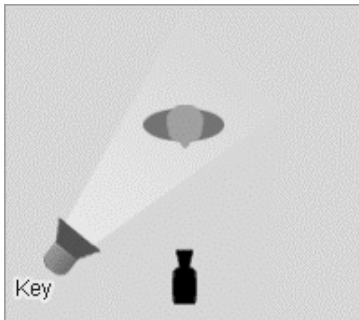
The Standard 3-Point Lighting Technique

The *Three Point Lighting Technique* is a standard method used in visual media such as video, film, still photography and computer-generated imagery. It is a simple but versatile system which forms the basis of most lighting. Once you understand three point lighting you are well on the way to understanding all lighting.

The technique uses three lights called the **key light**, **fill light** and **back light**. Naturally you will need three lights to utilize the technique fully, but the principles are still important even if you only use one or two lights. As a rule:

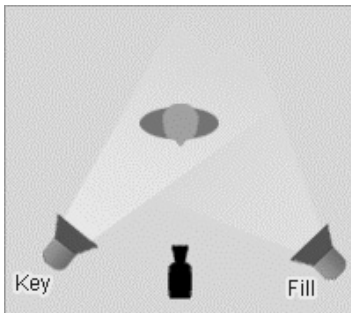
If you only have one light, it becomes the key.

If you have 2 lights, one is the key and the other is either the fill or the backlight.



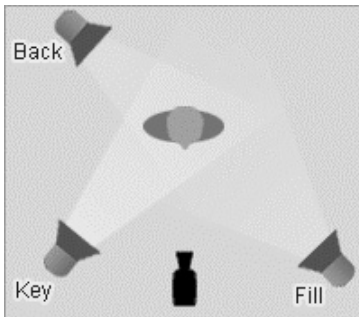
Key Light

This is the main light. It is usually the strongest and has the most influence on the look of the scene. It is placed to one side of the camera/subject so that this side is well lit and the other side has some shadow.



Fill Light

This is the secondary light and is placed on the opposite side of the key light. It is used to fill the shadows created by the key. The fill will usually be softer and less bright than the key. To achieve this, you could move the light further away or use some spun. You might also want to set the fill light to more of a flood than the key.



Back Light

The back light is placed behind the subject and lights it from the rear. Rather than providing direct lighting (like the key and fill), its purpose is to provide definition and subtle highlights around the subject's outlines. This helps separate the subject from the background and provide a three-dimensional look.

Tips on Working with Lighting Equipment

- When working with artificial lights, use gloves — they get very hot very quickly.
- Don't touch bulbs with bare hands when changing them. The oil from your skin may cause them to shatter.
- Keep cords away from high traffic areas if possible, and tape down your cords with gaffer tape to avoid knocking down lights and/or injuring people on set.
- Explore the use of gels, filters and diffusion materials to achieve interesting lighting effects.
- Keep bounceboards (pieces of white foamcore will do) with you, whether shooting indoors or in sunlight. They are tremendously versatile tools — you can use them to reflect light into shadow areas, cut down on bright sunlight, create 'softening' effect by lighting your subject with reflected light from the bounceboard, et cetera.

A note about light sources

Whether you're working with artificial lights or sunlight, the physics of light is the same. Hard light from either source will give you hard-edged shadows and pinpoint highlights on reflective surfaces. Soft light (bounced or diffused) will give you more flattering 'wrap around' light and more gradual transitions into shadow. Flat or nondirectional light will minimize shadow thereby limiting a sense of three-dimensionality in your scene.

Post-Production

Now you are done shooting and it is time to edit. After mastering your editing software, here are some helpful hints for post-production:

- Be organized. Label your tapes and keep them in a safe place.
- Make a log sheet. Watch all your tapes and make note of the timecode on good and bad takes, b-roll and incidental shots you may want to keep.
- Be prepared to slog through it. Editing takes the most time of any step. Don't give yourself a ridiculous timetable to finish. It will take weeks longer than you think.
- Go back and look at your editing notes you made in pre-production, always have those notes and your script with you when you edit.
- Cut on action. The basic rule of editing.
- Avoid flashy transitions. Use cross-fades, fade-in/fade-out and cut to black. Unless you are doing an experimental video, keep it simple.
- Re-watch all your footage even after you have logged it.
- Make a super rough cut, then a rough cut, then work from there. Cut it, watch it, take notes, continue this process until you are satisfied.
- Let a trusted friend watch your rough cut. New eyes are always a good thing.
- Music, titles, sound editing, color correction and effects should be added only after you have a rough cut.