

BCUC Media Services Camera Report Instructions

The diagram shows a 'Camera Report' form with the following sections and annotations:

- 6**: Title 'Camera Report'
- 7**: 'COMMONWEALTH FILM LABS' header
- 8**: 'SCHOOL OF FILMMAKING' header
- 9**: 'Course Name & Number'
- 10**: 'Prod. #'
- 11**: 'Prod. Title'
- 12**: 'Director'
- 13**: 'D.P.'
- 14**: '1st AC'
- 15**: '2nd AC'
- 16**: 'Leader'
- 17-23**: Technical table columns: SCENE, TR, DIAL, FTG, LENS, F-STOP, REMAIRS
- 24**: 'FOOTAGE:' field
- 25**: 'COMMENTS:' field
- 26**: 'FILM TYPE:' field
- 27**: '16mm Super 16mm 35mm' options
- 28**: 'COLOR B & W' options
- 29**: 'PLEASE RETURN TIMING LIGHTS' text
- 30**: 'PRINT ALL' checkbox
- 31**: 'TIME TO GRAY SCALE' checkbox

A camera report must accompany every roll of film which is shot and sent to the lab for processing. The information on the report is used by the lab to make certain the film is processed and returned correctly and is also used by the editor to locate and identify shots during editing.

These instructions explain what each item on the NCSA Camera Report is for and what information you are expected to write. The numbers match the diagram above and go left to right, top to bottom.

The first section (top) provides basic identification of the production and personnel.

- 1. DATE** - This should contain the date the attached roll of film was actually shot (not loaded, not sent to the lab, but shot, as in photographed and run through the camera!)
- 2. CAMERA** - The specific camera you used to shoot the attached roll of film, including its make, model and NCSA identification designation (number or letter). **DO NOT** simply write Arri SR-2 or K-3, but instead "Arri SR-2 #1" or "K-3 Camera D" so that we can know exactly which camera in our inventory was used. If a camera problem is discovered after the roll is processed this is how we can trace back to exactly which camera was used.
- 3. MAG** - Like the camera there is a serial number for each magazine. Note which exact magazine was used for the attached film. If there is a scratch or other problem with the roll after it has been processed this is the information we need to find and fix it.
- 4. ROLL** - The number of this roll on this production. Filming begins on every show with

"Roll #1" and continues sequentially throughout production. A number is NEVER used twice on a production, not even during reshoots, pick-ups or additional photography. If multiple cameras are used on a production then the camera designation on the show may precede the roll number. For example, the first roll shot by the A-camera might be roll A1 with subsequent rolls numbered as A2, A3 and so on. The rolls shot with the B-camera would be marked roll B1, B2 and so forth. If there is only one camera on the show then the rolls are numbered without a letter designation. It is important that every roll of film has a unique number.

5. SHEET - If there is more than one page of information (more than one camera report) for this roll of film, indicate that here by marking the first as sheet "1 of 2," the seconds as sheet "2 of 2," so on. In that way anyone looking at the report will know there are more pages. You will seldom need to fill this in as one camera report is usually sufficient.

6. Course Name and Number: - write the full name and course number for any class this film was shot in connection with. For example, the winter documentary would be marked "Cinematography Workshop - FIM-282."

7. Section: - Indicates the section number of the class to which you belong, such as Section #2.

8. Group: - Within your class and section, the name or designation of the group to which this roll of film is connected, such as "Alpha," "Beta" or "Gamma" groups. This is so the instructor can identify who the film belongs to within his or her class.

9. Prod. #: - This is the project's Production Number as assigned by the school's production office. Get this number from the Production Supervisor before you begin shooting.

10. Prod. Title: - The unique name of your film. Do not put "Locked Out," "Winter Documentary" or any other generic description. Please put the specific title of the production for which this roll was shot, such as "Flowers and Freckle Cream" or "An Otter Odyssey."

11. Instructor/Mentor: - If this film was shot in connection with a regular class please indicate the name of the instructor here. If this film was shot in connection with a production that is NOT part of a specific class, please indicate the name of the student DP's Faculty Mentor in this box.

12. Director: - Name of the student who is responsible for directing this project.

13. D.P. - Name of the student who is the lead cinematographer on the project and who shot the attached roll of film.

14. 1st A.C.. - The name of the student who was responsible for the duties of the First Assistant Camera person on this production (such as pulling focus and changing lenses).

15. 2nd A.C.. - The name of the student who was responsible for the duties of the Second Assistant Camera person on this production (such as placing marks, slating and filling out these camera reports). If there was no 2nd A.C. leave this blank.

16. Loader - The person who loaded the magazines on the show and who, specifically, loaded THIS film in the magazine (if this is the 1st or 2nd A.C. this may be left blank).

The next section (middle columns) deals with identifying the specific shots photographed during production. Each and every shot, every take, must be recorded here. Gray cards, color charts and other items are also noted.

17. SCENE - this column contains the scene number for every shot on the roll, based on the script and the order in which it was shot. The first shot photographed for any scene is written as just the bare, basic scene number as it appears in the script (such as scene #27). This is true regardless of whether the shot is a full master or an insert close-up and regardless of any other labels on shots lists made prior to shooting by the director or anyone else. Every subsequent shot within the same scene is incremented with a letter designation based on the order filmed; for example; 27, 27A, 27B, 27C and so on. It is common practice to omit the letters I, O, Q, S and Z as they are easily mistaken for the numbers one (1), zero (0), two (2) and five (5), thus making scene 27O look a lot like scene 270, 27Z look like 272 and 27S look like 275.

18. TK - Take number. Each time you shoot the same shot over you increment the take number by one. (Scene 27 - Take 1, Scene 27 - Take 2, Scene 27 - Take 3, and so on.) It is common practice to draw a circle around good takes. This makes it easier for the editor to spot the director's preferences, ignore bad takes entirely and quickly note which takes are the good ones without having to watch them all. In 35mm production most labs will print circle takes only, saving considerable money. In those cases circle takes tell the lab which shots to print or transfer. If you specify for the lab to print circle takes only, and then no take is circled for a given scene, NOTHING of that shot will be printed. Although at NCSA we do not print only circle takes with our lab it is still good practice to indicate them on the camera report as it is industry standard procedure and very useful in editing.

19. DIAL - the footage reading showing how far into the roll you are. Most cameras have a footage counter on the side which is set to zero when a new roll of film is loaded. The dial reading written here is based on that and lets you know how far into the roll each shot is. This allows you to quickly go into a roll and find the specific shot. This number is always rounded to the nearest multiple of ten (10, 20, 30, etc, never 23 or 37.3). The dial always starts with ZERO at the head of a roll and increments upward on the camera report, the value in each being higher than the one before. Even if you accidentally reset the counter, the dial reading on the camera report must indicate the TRUE footage into the roll. If you do not have a footage counter on your camera, use other methods, such as timing the length of each shot, to determine your dial reading.

20. FTG - Footage: This tells how long the individual shot ran as measured in feet of film, such as 10', 20', etc..

21. LENS - records the focal length of the lens used to take the shot and is written in millimeters. Do not write "zoom" or "prime" or a brand of lens. This information is used to determine lens settings for matching shots on the set and in editing. When shooting with a fix focal length lens (a prime lens) the lens focal length is written. When using a zoom lens you must read the current zoom setting off the barrel of the lens for each shot and write the information here.

22. F-STOP - the f-stop the lens was set at for this take.

23. REMARKS - This column can contain a variety of information but is most commonly used to record the filters that were on the lens during the take. For example, a standard comment might look like, "1/4 BPM, #85, Pola" indicating a one-quarter Black Pro-Mist

filter was used, along with a Wratten #85 filter and a polarizing filter. This is also where you indicate GRAY CARD or COLOR CHART, in very large print, especially if you have told the colorist to time your dailies to your gray card. (Gray cards and color charts do not get scene numbers but should ALWAYS be indicated on a camera report to allow lab personnel to find them.)

The footage section (lower right) is for calculating the amount of film used. This is mostly for accounting and inventory purposes.

24. FOOTAGE: - The amount of footage on the roll when you started and usually the amount you are sending in to the lab. Usually something like 100', 400' or 40'SE (short end) would be written here. If you loaded a 400' magazine but ended up sending only 200' to the lab, draw a line through the 400' and write 200' (the amount you are sending to the lab) clearly to the right or the original number.

25. Film Footage Tracking Information - When circle takes are to be printed at the lab it is imperative that this be filled out. The designations here indicate:

- G = Good: this is the total footage from adding up all circle takes. When printing circle takes only this is the amount of film which the lab will actually be printing.
- NG = No Good: the total footage of all NON-circle takes.
- W = Waste: film lost in threading and unthreading the camera. This is usually the total of the amount of film you had on the roll when you started, minus the total good and no-good footage figures and minus any remaining short end, if you have one.
- T = Total: Total amount of footage that was run through the camera or wasted from this roll.
- SE = Short End: any film you have left over. Amounts in excess of 40' are kept for later use.

26. COMMENTS: -- Important special instructions for the lab or editor are written here. Common examples would be notes to push or pull the roll in processing, (PUSH 1 STOP) or unusual timing notes (KEEP WARM LOOK or TIME BLUISH), or notes of potential problems ("Lost loop in mid reel - may be fogged and have sprocket damage"). This is where you write those short but vitally important comments.

27. 16mm / Super 16mm / 35mm - Put an X in the box to the right of the format you shot.

28. FILM TYPE: The stock number designation, such as ECN 7245 or 7298. (Do NOT write "negative," "reversal" or "Kodak" in this space.)

29. ASA: -- The ASA value at which the DP rated the film. This may not be the same as the standard Kodak designation. For example, it is very common for a DP to expose 500 ASA negative stock at 320 ASA in order to achieve a certain look. Be sure to write the ASA the film was actually exposed at, not merely the standard Kodak designation.

30. COLOR or B & W: -- Indicate which type of film you are sending to the lab (the attached roll) by placing an X in the check box to the left of the proper description. (Optionally, you may circle it.)

31. Standard Lab and Processing Procedures: -- The following lab instructions are the most commonly used and are preprinted here for convenience. Only check those which apply.

- **PROCESS NORMAL** - Put an X in this box for all normal processing. The only time you would NOT check this is if you were asking the lab to do something unusual to the processing of your film, such as pushing or pulling. DO NOT put an X here if you have already indicated in the comments section of this form that you want the lab to do some type of special processing. This is the OPPOSITE of that. Process Normal means no special processing is needed and the film should be run through in the standard way without special handling.

- **PREP FOR TELECINE** - Indicates the film, once processed, is to be made ready for transfer to video. This may be in addition to getting an actual film print or in place of it.

- **TIME TO GRAY SCALE** - You should always shoot a gray scale at the head of each roll and when you do check this box. DO NOT check this if you did not shoot a gray scale ON THIS ROLL! The lab cannot time a roll to a gray scale on another role. You should mark this check box ONLY if you actually shot a gray scale on this roll.

- **TIMED WP** - Indicates you want the lab to send back a timed, film workprint. A timed workprint is a film print in which color adjustments have been made at the lab by the color timer wherever he felt an adjustment was needed, usually at every camera start and stop. Timed workprints are expensive and almost never used at NCSA because they do not allow you to see the film as you actually shot it. In a timed print fluctuations in color and exposure, deliberate or accidental, are corrected out at the lab. Do not check this box unless you are absolutely certain that is what you want.

- **BEST LIGHT PRINT** - The color timer at the lab will examine the role, pick one set of print light numbers based on what he sees and send you back a one-light film print made at the settings he choose.

- **TIME TO THESE LIGHTS** ____ - ____ - ____ Experienced DP's and advanced students may choose to specify the print lights they want. Fourth year projects are expected to select this and indicate 25-25-25 (uncorrected, middle value) as the print lights. The timer at the lab will strike a film print at the lights you specify. Note that they will do this regardless of the effect. If you have made an error in your exposure they will not correct it for you and the print you get back will accurately reflect those problems.

- **PRINT ALL** - This is the opposite of PRINT CIRCLE TAKES (which we do not do here). It merely tells the lab to create a film print of the entire roll, from start to finish, leaving out nothing. This is what we normally get when a film print is struck for fourth year films. DO NOT check this if you are strictly going to telecine with your film as they will send you a film print instead of (or in addition to) your video transfer.

- **ONE LIGHT PRINT** - Indicates you want a film print without any correction. This must be accompanied by a check next to TIME TO THESE LIGHT or BEST LIGHT PRINT.

The final note at the bottom "PLEASE RETURN TIMING LIGHTS" is for film prints only and tells the lab that you want them to include a printed piece of paper that tells you what print lights were actually used in creating your print. It is our policy to ALWAYS ask for print lights when a film print is struck. There are no print lights for a video transfer.