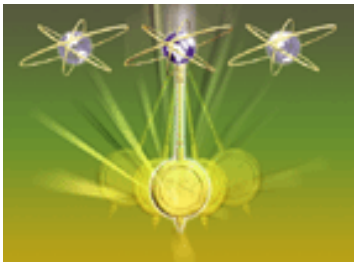
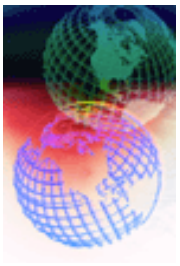
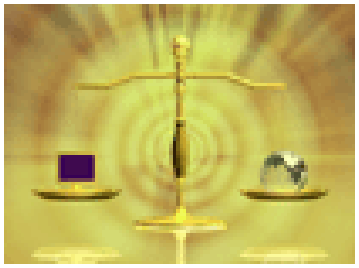
PASCAS CARE

PASCAS

Multimedia







"Peace And Spirit Creating Alternative Solutions"

PASCAS FOUNDATION (Aust) Ltd **Em: info@pascasworldcare.com**
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Pascas Foundation is a not for profit organisation
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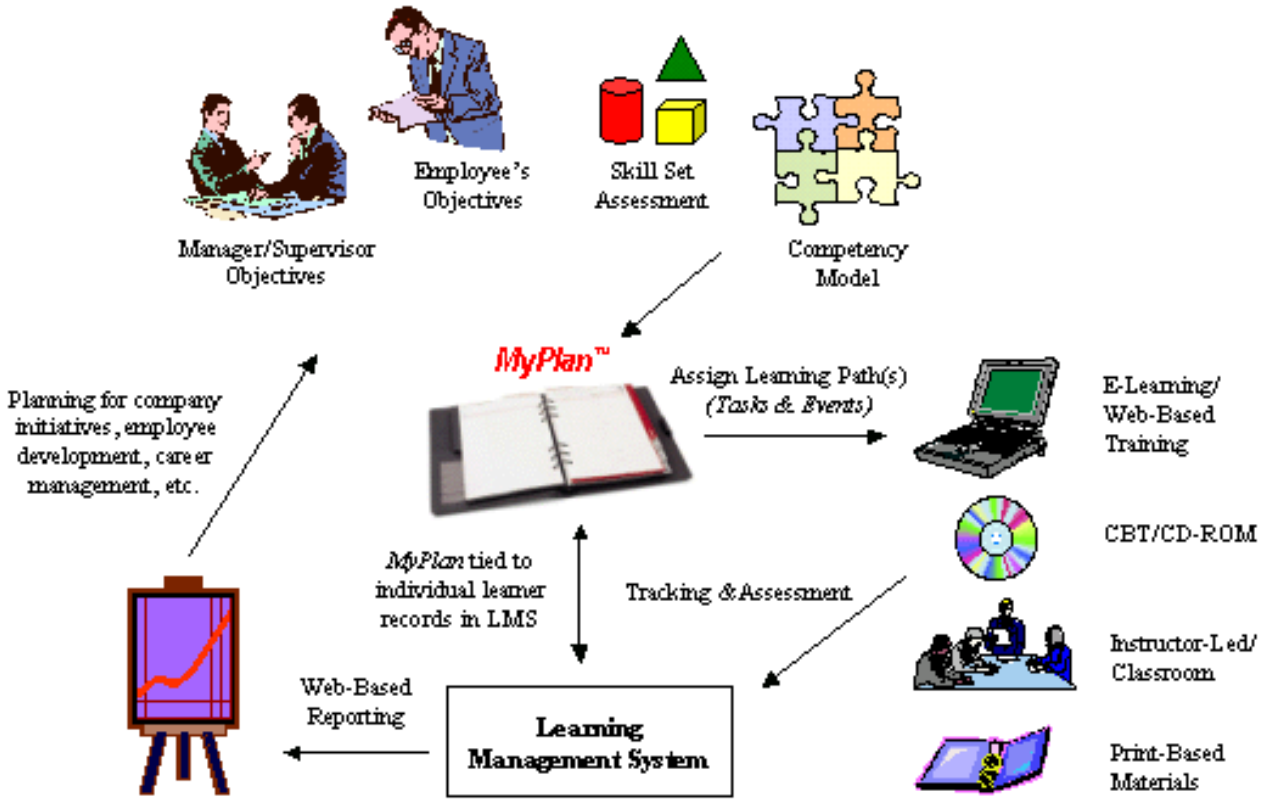
PASCAS CARE BROADCASTERS – the NEED:

Pascas Care and associated entities in and around the conglomerate have a need to address communications and promotion in a holistic manner. This entails, amongst other things, the following:

- The development of global acceptable and recognisable logos and mascots.
- The construction of letterheads and all corporate stationary formats.
- The universal and medium term standardisation of all promotional material, be it in any form.
- The development of PowerPoint presentations.
- The development of DVD presentations.
- Presentations for different interest groups.
- Short and mid length promotional presentations suitable for television presentations.
- Presentations for individual business cells within the entity as well as whole entity presentations.
- Inhouse internet administration and WEB management.
- Training programs for all sectors of the organisation.
- Health and lifestyle programs for patients, the community and also staff.
- Internal audio within the Sanctuary is to be conducive to healing – stress is a factor that must be reduced, not only for patients but for all who come into the Sanctuary.
- Closed Circuit Television is to be managed by PASCAS CARE MULTIMEDIA. This will involve the management of content on several channels within the onsite network. Such channels may entail:
    - Health and lifestyle content suitable for the benefit of patients.
    - Comedy channels (2) for patient viewing.
    - Discovery channel delivered by cable.
    - Other content deemed suitable.
    - What is not suitable are Soapies and stress associated viewing.
- Training rooms will involve guest speakers as well as life style and work related practices being demonstrated. Such events are to be videoed and prepared into professional products for in-house distribution over the Closed Circuit Television.
- Management of the videoing of patients undertaking rehabilitation programs reflecting work place practices, home activities and other physical activity remediation (Pain Clinic).
- Medical services that benefit from interactive television are to be supported.
- Video conferencing is to be supported.
- Pictorial Archiving and Communication System (PACS), which is used for digitised imaging (Xrays), are to be managed through the network with confidentiality of patient records remaining in tact.
- Support of remote area medicine, such as tele-medicine, is to be delivered through this unit.
- Remote area education programs are to be developed and supported by this unit.
- Remote area education programs for associated companies is a major agenda encompassing the globe and many subjects and new technologies.
- Archiving and library management of suitable material for the purposes of supporting the general community in their quest for better health and lifestyle is to be managed through this unit.
- Security systems throughout – particularly car parking area for night staff.
- Subsequently, it is possible that sufficient content and quality of material will result in PASCAS CARE Broadcasters supporting the delivery of its own TV Channel to be delivered by cable or sum other means.

Pascas Care Multimedia is the media and broadcasting unit for Pascas WorldCare and aligned activities such as Pascas Care Centres, Pascas Health Sanctuary and associated conglomerate entities.



PASCAS MULTIMEDIA TELEVISION

Hi John, Sunday, 31 December 2017

These thoughts came to me as I was musing over the notion of having a creative TV channel. I've written them more for myself and to see them on paper, however I'll send them on, so you can see what you reckon too. I just jotted down basic notes. I image you've already got a series of papers on this sort of thing – lol.

I think it was an exercise to broaden my mind to other possibilities.

LOVE Religion of Feelings TV network – channel

(including Youtube and all the other internet stuff, social media, websites etc.)
Religion of Feelings revealing the Truth of Life.
Revealed Religion – tying it in with TUB (The Urantia Book)

If possible – ADD FREE

Donation? (not necessary)

Programs – different types:

Prayer for Divine Love (DL) course – how to pray, why pray, God, who what is God, how find, relate to God.
Feeling Healing (FH) and Soul Healing (SH) – what are they – how you do them, why. Feeling Healing (FH) introduction – course.
Speaking with spirits – course.

Interviews / documentaries / demonstrations – spiritual, religious, new age, tarot, healers, clairvoyant, astral travellers – all odd and alternative things, pros and cons with reference to or tying it in with Religion of Feelings (R of F).

Divine Love Spirituality (DLS) – all different topics to do with it, discussion, debate, compare with other systems.

Speaking with Celestials – Spirits and their lives, what happens in spirit, doing Healing, advancing one's mind. Readings or documentaries based on Nanna Beth, my writings, etc. Q/A about: DLS and FH and Ascension, Rebellion, Default, Childhood Repression (CR), Death – demystifying death, how to morally live, Truth – living God's will, sins and error, being evil, life after death – what to expect, cosmology, soulmates, soulgroups, Celestial / Mansion Worlds, Great U-Turn, Pascas Papers, no reincarnation, etc.

Books, reviews, Alice Miller, Barbara Brennan, Readings from Padgett Messages (PM), The Urantia Book (TUB), Speaking with Mary Magdalene and Jesus, novels, etc. Information about Divine Love Spirituality (DLS) websites, Religion of Feelings (R of F) website, join mailout newsletters, other sites associated, etc.

Plays / movies / serials (spiritual adventure of Ariel as she goes to different spiritual systems and religions interviewing people, pointing out differences with Religion of Feelings (R of F) – all usual television stuff based around R of F and Divine Love Spirituality (DLS) themes

Only Good News program, nightly, current affairs / conspiracies. (No bad world news?)

Financial advise / investment corner – basic – to complex, money management.

Polls – people can text in Yes or No. Referendum. People can submit topics. Ten minute segments between programs, introducing Poll, how to text yes or no, comment on yesterdays / last week poll. The People's Choice / The People Choose / You Choose.

Entertainment: Arts, music, theatre, small segments? crystals, hand made Jewellery, clothing, fashion, food, pets, etc, segments between programs or whole programs / series.

Organics / food and health, farming, how to grow veggies, natural indigenous plants.

Psychology:
Childhood Repression – interviews, filming of group therapy sessions, one-on-one based around Feeling Healing (FH), how it all relates to childhood, all our problems, health, happiness, love.

Children's programs, based around spirit stuff:
Parenting programs – examples of bad parenting – supermarket, film the event, then commentary about why it's bad.

Schooling programs.

Birthing – about, what to expect, interviews, experiences.

Relationships – Love, relationships, sex, why good and bad, tie with Childhood Repression (CR) and Healing.

Health – medical / complementary / Feeling Healing (FH) – what happens at a Pascas Care Centre.

Old age, dying, hopes / fears, illness, creation vs burial programs about all that's mostly taboo. Things we all have to deal with in life.

Other shows, comedy, general entertainment, sport? Movies – Sage, plays about spiritual stuff, musicals angels, etc.

And anything else that generally helps people understand themselves, their lives, each other more, all introducing a higher spiritual perspective, all aimed at introducing the importance of feelings, and how we can help ourselves through them. Keeping it real.

James.

Live true to your feelings, and you ARE living true, not only to your own soul, but also true to God's soul. So doing your Healing by honouring all your feelings, IS living the will of God. And being fully Healed, IS living even more truly the Will of your Mother and Father.

Thursday, 11 January 2018:
Note from James: These John are fantasy ideas that have been floating around in my head. I'm just going to list them and send then to you as you've asked for them. I've not put that much thought into them. And many of them I've had as ideas I'd love to put into action or have someone else do, with or without myself being involved. I wouldn't put too much on them if I were you.

It's starts with the start of a movie, the woman coming down palatial stairs to one of Nicholas' songs – in an evening dress... and then it cuts full on close and intense to a group therapy session with a woman (possibly even the same woman, but it doesn't matter) being interrogated by the therapist, with the therapist trying to crack her and break through into her depression, which explosively she does... and I've not yet got the rest. It's just an idea to be explored.

And then there is Sage as a movie, and other movies depicting certain elements of the truth. And plays I will write, musicals, and on it goes.

I want to pluck an unknown/s, young women out of the blue, ones with musical and acting talent, setting them up to be stars in their own right, yet all about the Religion of Feelings (R of F). Feelings really, but with the rest of it in there as well. And they are supported and move about the world, with concerts, interviews etc, which include giveaway badges, pamphlets, t-shirts, videos and so on, all promoting and encouraging people to look to their feelings and deeper for the truth.

Then to have the back up websites and internet presence. With fashion-like websites, New Agey yet New Feeling type spiritual ones – Spirit Action. Magazines and newsletters supporting all the relevant social media. And paid active men and women to be 'stars' on social media promoting the Healing and everything else. With three levels, girls / teens, women / mature / mums / career / gay, older age mature. And the same for men.

Then all my books and others who write about their experiences – a whole publishing house – Paradise House Publishing? (Pascas MultiMedia), Religion of Feelings (R of F) and Divine Love Spirituality (DLS) websites and so on, forums and anything else that might help.

Any other media / visual, videos, the Religion of Feelings – R of F TV channel, documentaries about the Healing and other aspects of DLS, serials – whatever. Radio, reading of books and anything else.

With every aspect fronted by a real person if possible, always keeping it as personal and with the person and feeling orientated as much as we can.

Then the whole education side of it, which you've talked about John. Courses on the Healing, intro to DLS, spiritual understanding about the cosmos, meeting your spirit guides and so on. And education about anything else relevant to R of F.

Big focus on death, and the after life, to dispel worries and fears. To see Death as a good and necessary part of our lives, to be embraced, along with illness and old age.

Focus on all the main parts, Conception, Birth, childhood, relationships, love, etc.

Schools established that are focused on feeling expression, encouraging the child to express itself in all manner of ways depending upon its desire. And to help it understand how to live life through feelings, so

focusing on how you express yourself and the effects that expression has on other people and nature, and does it make them feel good and bad – and why does it. And how do you want to be treated. So the whole core of the person is focused on and maintained, with the usual mind learning stuff coming into it as an extra. So imparting the understanding that everything learnt with the mind is to help one's feeling expression and NOT to stop or inhibit it. Feelings first – you the real person first, not the mind. And what happens when the mind is put in charge of the feelings – which bad feelings result and why, and how to rectify that by focusing on them, expressing and seeking the truth.

Then introducing The Truth. Understanding that it's about getting to know the truth of yourself through your own feelings through your life. How it works with your soul and God. And how without the truth nothing else works, and how with it, everything works. And how all the moral stuff slots into place naturally if one is paying full attention to one's feelings, along with all the decent normal manners of how to respect oneself and others.

And as the child grows, it's not about learning and marks and tests, exams, it's about allowing the child to find its own way, offering it opportunities, going with it, not necessarily it being confined to a classroom. Including it in the work place if possible as soon as possible, always ensuring it feels like its part of the whole and never separate.

And allowing the child to pick and choose, to do a bit of this and stop that and start that and try that and... Like the free schools, all helping the child work out what it wants through its feelings and how its actions interact with other people.

And teaching it to maintain constant connection with itself, its feelings and with other people. And what happens when that connection is broken. And leading into understanding relationships, the importance of them, of being true in them and then love comes. And how it feels living with love and living without love.

And school being part of everyday life, not necessary a separate thing.

And buying land to build communal accommodation for people wanting to live true to themselves and their feelings. So they can help each other with their Healing, or just live with people in the R of F and DLS environment and understanding. With everyone putting in and sharing, connecting and relating, whilst understanding feelings, the denial of them, and how to listen and express them. Possibly Pascas owning the houses, no one actually owning anything, yet people working and contributing to the whole. Sustainable, food and energy. All as natural and close to nature as possible.

All of these projects are set up with the idea that they become self-funding, even making money for Pascas. Including ways of allowing people to donate and contribute financially and other ways to Pascas.

Buy a number of hotels / conference centres – to accommodate visitors, people wanting to do courses, to find out more about Religion of Feelings (R of F) and so on. And possibly even for myself and Marion to live permanently? Don't know about that. Personally, Marion wants to live in something that doesn't exist in Australia or at best deep inner city, and yet how would she get around and survive without a lot of help as I won't live in the city. She doesn't want to move up North, however I don't think she'll have a say in it should it come to that – if we are offered the opportunity of moving. I want to live in a place that's preferably not with neighbours, probably totally unrealistic, somewhere I can plant with natives or they are already planted, build a pond and have my fantasy garden with native fish, turtles, lizards and

frogs – and the odd snake or two. Anyway, living in that big hotel you wanted to buy John sounds fine by me, or anywhere else, as really I don't think either of us care anymore.

Hostel for the unwanted kids. I've got masses of ideas about that, how they should be treated, all centring around them running the place with the adults. It's in fact one of my favourite fantasy places in my mind, going to visit it, being with the kids, working with them – with their feelings, dealing with their problems, like how to deal with sex and becoming sexually mature...

And, which you've already got in mind, have people involved with the latest Internet technology, able to thwart hacking and whatever else protection will need to be provided.

And then everything else you want to do, including your medical centres and other things other people will want to do. And supporting inventors, going in with them financially.

So that's about it for the time being. However stay tuned, as the bored mind will no doubt come up with other stuff if you so wish.

And I'd love Pascas, or an arm of it, to actively support people in the world that need such help, like Haiti after the earthquake and the other places after cyclones. And done with Australian know-how and people who seriously want to help. Not all the usual charity crap of so much of the money going to running the charity. Getting right in there, talking with the people, and helping from the ground up – helping them help themselves and make their lives even better than they were before.

Live true to your feelings, and you ARE living true, not only to your own soul, but also true to God's soul. So doing your Healing by honouring all your feelings, IS living the will of God. And being fully Healed, IS living even more truly the Will of your Mother and Father.

LIVE FEELINGS FIRST

WHAT IS INVOLVED!

Firstly you need a Presentation area and staff – this will include equipment and people who know how to run it – this is for actually getting your programming to air. It will need to be digital format and fully computerised. Probably around 4 to 6 staff to man the area over a 48 hour period.

Secondly, Programs – that means someone to purchase and choose programs and actually schedule same – this area would need an assistant.

Thirdly Traffic staff i.e., the person who actually puts together a schedule so that presentation staff have a guide on what to put to air and what is on – air every second of the day. Staff is also needed to preview and timecode all programs so that the presentation staff know where all the breaks are on the programs and when other items are needed to slotted in.

Next, accounting staff to pay bills and staff and lots of other things.

Next – a sales team would be needed to sell advertising or sponsor spots to go on-air – it would be silly to run such an enormous operation without some income – I'm talking about suitable advertising not obtrusive for e.g., running a Pilates program and advertising a Pilates centre, or a Gymnasium that does Pilates. Or ads for Spiritual Retreats, Health Food and Organic shops, Yoga Schools etc. You can be very selective with what you want.

Apart from the above administration area, a whole new area is also needed for production of Pascas Care, New Biosphere Agriculture, and Chaldi College own programs.

- Directors,
- Production Managers,
- Production Assistants,
- Researchers,
- Camera Crew (paid by the day),
- Make-Up Artists (Paid by the day),
- Editors, and
- Equipment (of around AU$40,000 to AU$60,000 per edit suite).

Most of this staff could be on contracts and only be paid while production was in process. Although if you were going to a few programs on the go at the same time a Head of Production may be needed to keep on top of everything.

If "Talent" was used for Presenters, their costs would also need to be factored in – they usually have a fee that they work for – as with everything, depending on "who" they are.

There is also a big market over seas for this type of Programming and it is felt that you could sell Licences to other TV Stations all over the world. This could generate quite a big income and good contacts are already known that are already doing huge sales to the overseas market with their programming.

There are big markets in Cannes called MIP TV in April and MIPCOM in August where all the wheeler dealing is done – this is great exposure for your product as Programmers and Suppliers from all over the

world attend. It is also the market you attend as a programmer to see what's out there to purchase for your own channel.

Community Television may pay AU$400 per hour for a program with non-exclusive, Free to Air, Not for Profit, Australian rights. Then the materials are dubbed onto internally owned tapes at a cost of around AU$90 per hour. With the Rights, an Agreement to play each program three times over a three year period. Sometimes unlimited use is achievable.

To Licence programs for Cable Pay TV, the Licence fees will be fairly high. This is being investigated.

Then you will need to get is a Channel on cable TV. The cost of a channel on Foxtel is around AU$880,000 a year plus AU$5,500 per month. No Presentation area and staff is required as it can all be done at Foxtel out of Sydney. Cross channel advertising is done as well as you have to run 2 minutes of Foxtel advertising per half hour.

PASCAS
HEALTH

PROPOSED FACILITY:

The Pascas Care Multimedia Broadcaster's Telecommunications Centre will be a 5,500 square foot (500m²), 13 room television and communications management facility.

The Centre will house two state of the art television production studios along with one master control centre and one production control centre. The Centre also will have three editing suites with both analogue and digital capabilities as well as one audio recording suite. The Centre will also houses a full assortment of both industrial and professional grade field production equipment.

The Centre manages and programs proposed cable channel Pascas Care, a health and life style educational access channel. The Centre also programs two closed circuit campus channels for distribution throughout Pascas Care facilities. The Centre is dedicated to educating and supporting health carers and patients in their quest for higher levels of health and lifestyle, but is also proud to provide services to the global community.

RELATED FUNCTIONS:

Pascas Care and Chaldi College Studios

Pascas Care Studios is a campus club that provides health carers with the opportunity to learn about radio and television broadcasting through a "hands on" learning experience provided in the campus radio studios or the campus television studios.

Radio

Sanctuary Studios Radio "broadcasts" to those on site through the internal audio network. Programs are an eclectic mix of musical styles at various times of the day as well as comedy channels. Campus news, announcements, and specialty programs round out the broadcasting day. Focus is on health programs and creating an environment conducive to healing for patients.

Television

Pascas Care Studios Television produces video programs that are used in two different ways-cable and non-broadcast.

Cable

Cable programs appear on the Public and Educational Access Channels of cable TV systems serving the Sanctuary. News and public affairs programs, entertainment programs, and cultural programs are featured in our line-up depending on current patient interests and needs. A focus is on non-stress inducing programs – no soapies, comedies are in as well as Discovery Channel and Health and Lifestyle programs.

Non-broadcast programs

Include materials created for campus or off campus clients and then duplicated for distribution as individual tapes, CDroms and DVDs among end users. Non-broadcast programs have been created for off-campus groups to address personnel training needs, public relations or public awareness issues, or governmental units. Campus users may have us document special campus events, record theatre plays or concerts, or campus lectures.

Campus Cable TV Network

The Sanctuary campus operates a closed circuit cable television system. Cable drops are located in all training rooms, laboratories, and most conference rooms providing room occupants with both campus channels and commercial cable channels. Cable TV is not provided to offices.

Televisions in hallways throughout the campus provide a means of disseminating information about campus events via a bulletin board system (Webbs) or can be cut over to other cable channels to inform the folks on site about historic, newsworthy events as they happen.

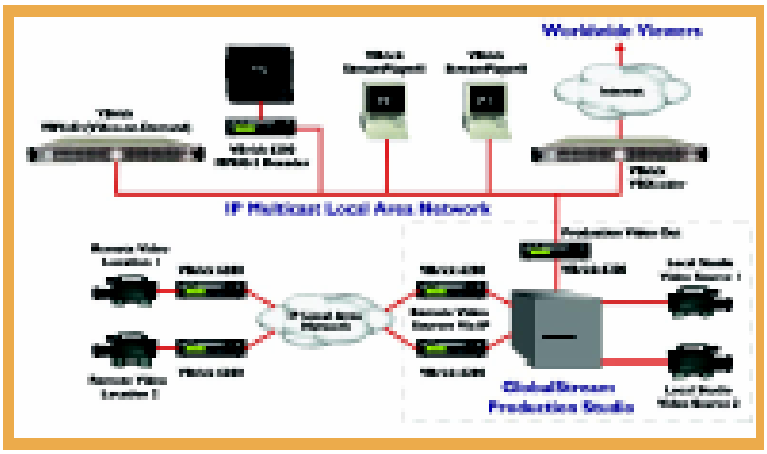
Campus Only Channels

Users can create announcements via their desktop computer and then have the announcement displayed on monitors around the campus to inform the greater campus community of upcoming events, special notices, important deadlines, or timely information.

Dedicated channels are used to feed a variety of signals including satellite transmissions, videotape playback, or internal feeds which originate in one part of the campus to an audience in another part of the campus.

Satellite Dishes

The campus operates several satellite dishes that can be used for satellite videoconferencing, reception of educational programs distributed via satellite, or select network feeds.



Feeling Healing with Divine Love is the key!

INSTRUCTIONAL TELEVISION:

Training & Education

Pascas Care TV provides video production services to support the health and healing agendas being provided by health carers working throughout the Sanctuary and its Clinics.

Pascas Care TV provides video production services in support of interactive onsite as well as distance learning classes, telecourses, academic presentations and university promotional and community services programs as supported by the Medical Advisory Committees of the Sanctuaries.

Facilities

Onsite and distance learning broadcasts can originate from the instructional television studio / training room or from electronic presentation classrooms equipped for broadcasting that are located in the Pascas Care or the Academic Computing Lab.

The Pascas Care studio / training room is a modern TV production facility that is outfitted with a light grid, backdrop CYC with chromakey curtains, 3 manually operated Sony broadcast grade cameras, 1 automatic camera, a presentation desk with PC computer with internet connection, a document camera an electronic white board and audience, microphones and performer monitors. The facility seats 36 people at tables when in a Pascas Care TV configuration. The TV studio is connected to a control room and off-line editing suite. The facility contains a 24 channel audio mixing console and its has Dvcam, Betacam SP, SVHS and VHS recording capability. A Media 100 editing suite is used to support digital editing and video streaming. The studio is operated by a professional staff of experienced video production professionals. The facility offers various production and rental packages for use of the facility by outside clients.

Pascas Care TV training rooms originating from an electronic presentation classroom provide instructors with multiple media resources to access and utilize for teaching. Each room is equipped with 3 cameras, a video projector, an electronic white board, 3-27in colour monitors. Participant's microphones and an instructor presentation desk with an AMX control system, pc computer with internet connection and a document camera. Two of these classrooms outfitted with students computers and networked via a classnet system.

The TV studio and the electronic presentation classrooms are link to a central distribution hub or MDF. The centre has 4 codec units for transmission and reception of signals on the compressed video network. These units form the backbone for both distance learning classes and video conferencing.

The centre is linked to the UH System Compressed Video Network.

UHD TV operates two closed-circuit video channels which can be received on the campus cable system.

Production Services

UHD TV provides a full-range of audio and video creative production services. These include:

- Studio production – single or multiple camera.
- Field production – single or multiple.
- Analogue and digital editing.
- Audio recording.
- Multimedia software development.
- Video streaming.
- Recording of student presentation.
- Recording of campus "special" events.
- Scriptwriting.
- Videoconference.
- Satellite downlinks.
- IPTV.

Telecourses for patients as well as staff

Telecourses are either are either DVD, CDrom, videotapes or cable distributed programs which may serve as the predominate or supplemental learning source. Commercially produced courses such as those produced by the Public Broadcasting Service are licensed for use by the Sanctuary and distributed via the local cable channel or sold directly to students as videocassettes. Pascas Care TV provides duplication services and coordinated the scheduling of programs on local cable systems.

PREVIEWS

Pascas Care TV produces a weekly 30 minutes public service program called "Health & Lifestyle". The program is videotaped in the Pascas Care TV studio and broadcast twice a week. The show contains interviews and features with Pascas Care faculty, patients, students and administrators, campus guests.

The following instructional equipment is to be available for training room and office use in accordance with Multimedia Equipment Reservation Policies.

1/2" VHS VCR/TV – 25 inch	1/2" VHS VCR/TV – 20 inch
LCD projector	Media Cart – LCD projector, PC computer, wireless Internet connection
Laptop PC computer	Camcorder
Overhead projector	Portable overhead projector
Opaque projector	Slide projector
16mm movie projector	Audio cassette recorder/player

Audio cassette recorder/player with	CD player
Laser disc player	Portable P.A. System
Podium/desk microphone	Lavalier microphone
Wireless hand-held microphone	Wireless lavalier microphone
35mm camera	Digital camera
Polaroid Camera	Laser Pointer
Headphones	Tripod easel
Flip-Chart easel	Tripod projection screen
Projection cart	

Many academic training rooms in the Hospital Main Building and the Medi Hotel Building have permanently installed equipment. All training rooms have overhead projectors and projection screens. Some rooms have television and CDrom players.

"LIVE" PASCAS CARE TV BROADCAST:

The training you are taking is "live" and being broadcast from the Instructional TV facilities located at the Pascas Care Multimedia broadcastings centre. In most cases your instructor will be teaching to a class of students at the Sanctuary. The class is simultaneously being broadcast from Pascas Care TV to one or more receiving sites. On some occasions your instructor may originate the TV class from one of the receive sites. This is a closed-circuit broadcast and only the designated receive site can view this broadcast. It is broadcast via fibre optic cable and cannot be viewed on commercial or cable systems.

Each receive site is specially designed and equipped to enable the distant student to become an active participant in the learning experience. Training rooms are equipped two or more television monitors, several cameras, desk microphones, an instructor control panel, a PC computer and a document camera. This equipment allows the distant learning student to be able to see and hear what is being taught in the originating classroom. This equipment also serves to transmit their picture, voice graphics and data back to the originating site and other sites receiving the class.

Physical barriers and distance may separate the remote site students from the Sanctuary campus, but its hoped that through the use of technology that those barriers can be bridged to offer a meaningful learning experience. Accomplishing that goal requires the distant learning student to be an "active" participant in the class. The "push-to-talk" microphones on their desk require pressing a button to activate their operation. Students at distant site classrooms are expected to participate in discussions, ask questions of their instructor, give presentations, turn in homework and take exams right along with their fellow students enrolled at the originating classroom and other receiving sites.

What is the advantage to taking a Pascas Care TV training program?

Advantages vary with each individual. Remote site students / patients enjoy the convenience of being able to take a training program at a location that may be in close proximity to their work or home. Avoiding traffic, long drives, parking hassles and a relaxed small class environment are some of the reasons why some students prefer this type of instruction.

Communicating with your instructors

There are many channels available for students / patients to communicate with their instructor. Fax, telephone and in person appointments are traditional ways of communicating with instructors. All students are encouraged to have their own e-mail account.

DISTANCE EDUCATION and INSTRUCTIONAL TECHNOLOGY:

The team at Pascas Care Broadcasters utilizes a wide variety of courseware including WebCt, Blackboard, and Frontpage, as well as a variety of web design software. Our remote area training staff works closely with other departments in Pascas Care Broadcasters enabling them to draw from talented artists, photographers, and video producers. A list of services is as follows:

Instructional

- Design or redesign courses for non-traditional delivery.
- Design and develop on-line courses.
- Familiarize faculty and staff with instructional technologies by:
  - Conducting faculty workshops / seminars focused on using new technologies.
  - Conducting faculty workshops / seminars focused on internet instruction.
  - Conducting faculty workshops / seminars focused on television instruction.
  - Conducting faculty workshops / seminars focused on educational and instructional games, activities and simulations.
  - Conducting faculty workshops / seminars focused on individualizing instruction.

Technical

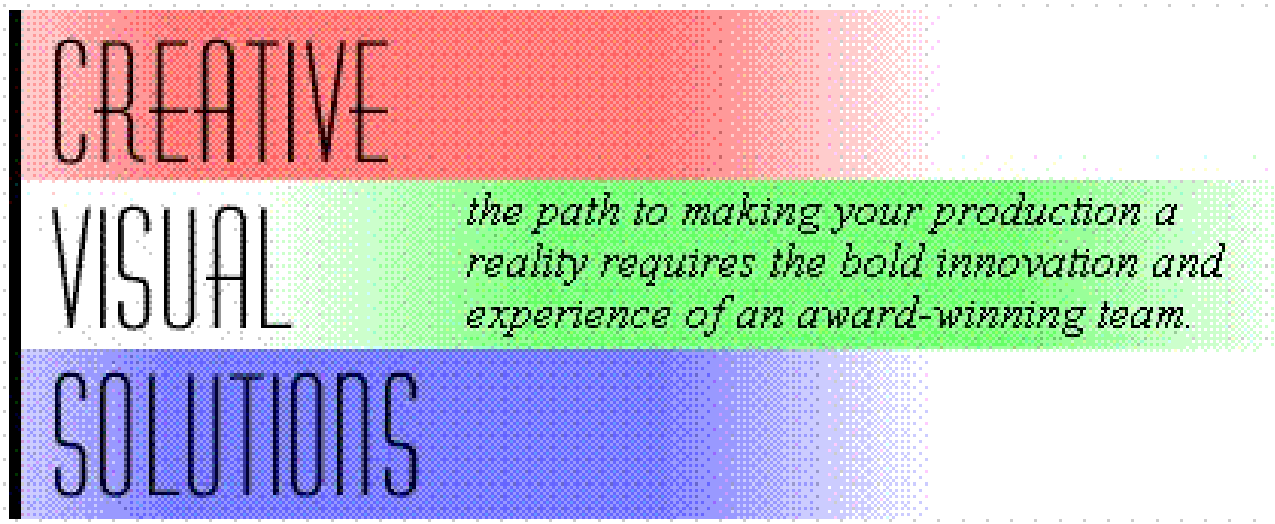
- Design and produce multimedia courseware or multimedia course components. Some examples of multimedia course components are the following:
- Digitize media such as audio, video, photographs or other imagery and edit the media in electronic form to support instruction.
- Design and produce digital motion picture montage sequences or animation from digital media to support and illustrate instructional concepts.
- Design and produce interactive activities or simulations.
- Design and develop custom web sites to support academic endeavours.
- Design and develop professional non-traditional multimedia-presentations incorporating digital media to support faculty and Pascas Care department's needs and functions.
- Design and conduct formative evaluation of instructional media and materials.
- Investigate and maintain current information on the application of the latest instructional technology tools and test their performance.

By living true to ourselves, true to our feelings, we are living true to God. It's that simple.

AUDIO VISUAL:

Audiovisual Services is a division of Pascas Care Learning Resources designed to support medical professionals, health carers, staff, student organizations, and various commercial functions. We specialize in providing a variety of A/V equipment that can be delivered to locations throughout the Sanctuary and aligned enterprises. The equipment available is as follows:

- **Laptop Computers**
- **Loudspeaker System**
- **Overhead Projectors**
- **Data Projectors**
- **Slide Projectors**
- **TV-VCR Carts**
- **Teaching Podiums, Multimedia (in select teaching auditoriums)**
- **Single-Camera Videotaping w/wireless microphones**
- **Audiotape dubbing**

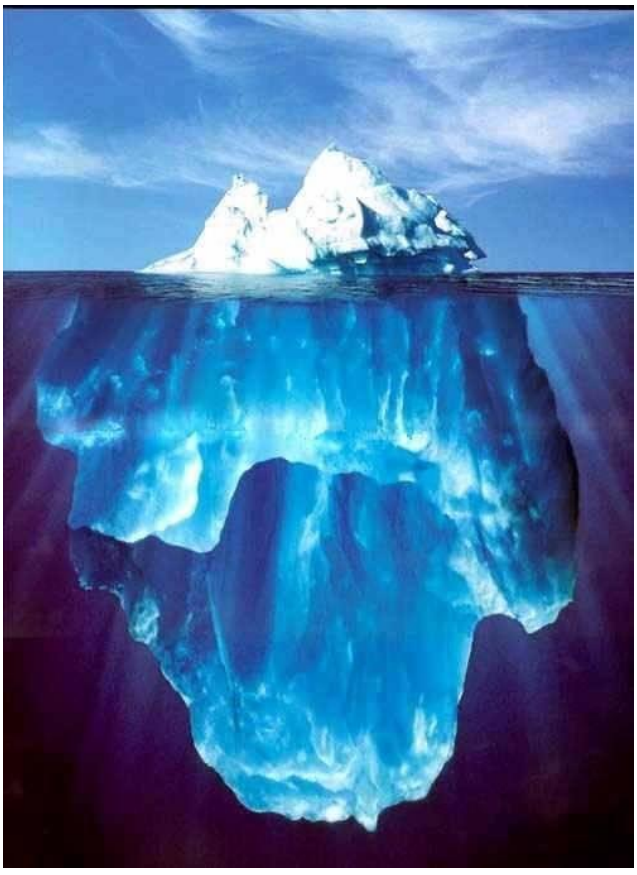


Feeling Healing with Divine Love is the key!

VISUAL COMMUNICATIONS:

The Visual Communications Department combines the high technology services of Instructional Graphic Arts and Instructional Photography. Our graphics professionals can assist in consulting, designing, and producing standard and electronic layouts; camera-ready artwork; fully rendered computer graphics for direct instruction and the web. Visual Communications also designs and produces graphic materials for research, publishing, and presentations.

- **Graphs**
- **Logo Designs**
- **Maps**
- **Overhead Transparencies**
- **Posters**
- **Powerpoint Presentations**
- **Slides & Slide Conversions**
- **35mm & Full Digital Photography**
- **B/W and Colour Drawings for Publication**
- **Banners**
- **Brochures**
- **Computer Graphics for Training and Distance Learning**
- **Calligraphy**
- **Certificates**
- **Charts**
- **Displays (full size)**
- **Flyers**



<u>The FILM PRODUCTION TEAM</u>:

http://www.media-awareness.ca/english/resources/educational/handouts/television_radio/film_team.cfm

It takes a huge number of people to put together a feature or documentary film or a television show. From the director down to the best boy, everyone has an important role to play. Let's take a look at the film production team.

Pre-Production

- **The Writer** writes the script, commentary and dialogue.
- **The Producer** raises the money and is responsible for the overall production.

Production

- **The Director** interprets the script or proposal into film, and directs actors and production crew through the production manager and assistant director.
- **The Cinematographer** (or Director of Photography) sets up shots according to the wishes of the director.

- **The Production Manager** draws up the budgets and schedules, and manages them for the duration of the shoot.

- **The Assistant Director** maintains order on the set, and makes sure actors are present when needed.
- **The Line Producer** coordinates all financial and scheduling aspects of the shooting phase of the production.

- **The Composer** composes the theme and music for the film.
- **The Narrator** is the off-camera voice of the film.

The Assistant Camera sets up the camera, keeps it clean, loads film, operates the clapper board and keeps the camera report sheet.

- **The Gaffer** places the lights where directed.
- **The Best Boy** assists the Gaffer and positions the cables.

- **The Grip** moves equipment, builds scaffold, lays track.

- **The Boom Operator** manoeuvres microphones.
- **The Sound Recorder** records sounds and directs the boom operator.

Post-Production

- **The Sound Editor** synchronizes the sound track with the visuals, and cuts in sound effects, music and narration.

- **The Sound Mixer** brings together all the individual sound tracks, combining them into one cohesive master track.

- **The Picture Editor** arranges the shots together into the final form, according to the director's vision of the film.

Other people not listed here are equally important:

- **The Art Director** creates the look of the film through the use of sets, lighting, costumes and props; and works with the Set Designer to achieve the final look.
- **The Special Effects Designer** creates the spectacular stunts and effects that look so real onscreen.
- **The Makeup Artist** can completely change the way an actor looks.
- **The Costume Designer** creates the clothing the actors wear.

Next time you watch a movie, pay close attention to the closing credits and see if we've left anyone out.

PASCAPERS

EXAMPLE TV STUDIO FACILITIES:

http://www.barrandov.cz/English/Services/TV1.html

A complete range of technical equipment and services for the production of TV programs, commercials, video clips, music videos, documentaries, and the custom-made completion of programs, all of broadcast quality.
All processing of video signals digital – 10 bit (4:2:2)

The TV Studio has been designed as an independent five-cameras digital production studio, with the option of shooting in the adjacent space of Studios 1 and 2.

TV STUDIO OUTFIT

Digital cameras BTS Philips
Digital video mixer Diamond Digital 10 – BTS Philips
Sound mixing console MXP 744 Sony
Digital Betacam DVW 500 Sony
Editing unit BVE 2000 Sony
Character generator Pesa
Monitors
Intercom

TV POST PRODUCTION

Digital Video mixer Diamond Digital 10 – BTS Philips
Editing unit BVE 2000 Sony
Digital Betacam DVW 500 Sony
Betacam SP Sony
Audio mixing console EELA, MXP 744 Sony
Character generator Pesa

NOISE REDUCTION

Very effective digital Wetgate, which conceals vertical scratches, dust and bird on positive and negative film, it conceals dropouts and the result is a clean picture.

TAPE TO TAPE PRODUCTION

Betacam SP – Betacam SP
Betacam SP – Digital Betacam
Digital Betacam – Digital Betacam
Betacam SP – VHS
Digital Betacam – SP

Production of master copy

FILM PROCESSING

S 16 and 35 mm
Motion Picture colour and B&W film processing by ECN-2, ECP-2 and B&W processes, all checked by KODAK and WMPLA internal survey.
Dolby Digital and DTS sound tracks are printed and processed.

POST PRODUCTION

Telecine URSA Gold and Pogle Platinum with ESR.
D1, Digital Betacam PAL, Betacam SP PAL and NTSC, U-matic and VHS. Noise reducer, Aaton Keycode reader and Indaw sound synchronisation. Tape to tape transfers incl. 1", PAL to NTSC and NTSC to PAL.

OPTICAL EFFECTS

Credits and optical effects by the optical step printers Oxberry

VHS DUPLICATION

VHS duplication with use of both technologies, Real time and High speed.
Quality of the production is checked by Semiautomatic computerized inspection station.

SUB-TITLING

SOUND STAGE

A complete range of sound-recording equipment for location recording, along with magnetic transfer, editing rooms and full postproduction facilities.
Provided is an experienced post production personnel with excellent track records for your service.

Studio I – Dolby Digital and Dolby SR dubbing theatre
Studio II – ADR/Foley, Classic loop technology, Quantec equipment, Dolby A
Studio III – dialogue post-synchronisation, Quantec and Dolby NR equipment
Studio IV – video studio, dialogue recording, Dolby SR mixing
Studio V – video studio, dialogue recording, Dolby SR mixing
Studio VI – Dolby SR dubbing theatre

Transfer Facility
35 mm Mg., 16 mm Mg., 17,5 mm Mg.
1/4" – 1 track, 2 track, Tascam DA-88, DAT/TC, S-VHS

Atmospheres Archives
10,000 sound effects, atmospheres (etc.) archives.

Daw Editing Suite Pro Tools 24 Mix
A/D, D/A 24 bit, SMPTE synchronization, sound processing software library

Optical Transfer
Laser Beam optical sound recording camera LLK-3
optical transfer mono, Dolby SR, Dolby Digital

Sound Equipment Rental

Media Sales

LANGUAGE DUBBING

Complete service of the highest quality for production of versions of feature films, TV plays, documentaries, series, radio spots and videocassettes. This service includes Dolby Stereo/Dolby Surround technology, translation, script completion, casting and overall postproduction.

Studio I – Dolby Stereo mixing studio
Studio II – Classic loop technology, Quantec equipment, Dolby A
Studio IV – video studio, dialogue recording, Dolby Surround mixing
Studio V – video studio, dialogue recording, Dolby Surround mixing.

FILMMAKING:

FILMMAKING.tv Resource Center and Portal

http://filmmaking.tv/

Welcome to the Filmmaking.tv resource centre, featuring free tutorials and a portal to many of the best film making websites on the Internet. The websites on Filmmaking.tv are handpicked for their content and usefulness to filmmakers, film students and movie aficionados.

There are enough websites here to make your research quick and meaningful, but not so many that you become overwhelmed. The goal is to get you moving in the right direction as you search for answers, explanations and solutions to problems.

THE ART & CRAFT OF MOVIE MAKING

"SO YOU WANT TO MAKE A MOVIE?"

This is a specially commissioned feature on the rise of digital film making and how to use it to make your own movie by Matt Hanson, founder of onedotzero, a digital film festival which showcases new digital technology and the talents using it.

The Rise of the Bedroom Auteur – how to make a film using your PC.

PREAMBLE

The end of filmmaking as we know it is coming about. Hollywood is looking at how it can cut out the traditional method of filming and distributing it's work. A print for a feature film costs a few thousand pounds to replicate from the original. When you consider blockbusters often show at around 1,800 screens in the US alone, you soon realise why they'll do just about anything to replace the prints which fade with age, and which the majority of are destroyed after the film's run finishes anyway. This, coupled with the fact that new digital cameras are now challenging 16mm and 35mm film stock for quality while digital special effects are becoming the norm, and you soon realise that there are so many benefits to the new technologies that it is an unstoppable trend. This is happening not just for Hollywood studios, but also for individuals, as it's becoming cheaper and easier every day to use and acquire this kit. So why not use digital methods?

Filmmakers from Hollywood to the East End are embracing the new digital technologies, because this digital revolution in filmmaking means that there is no excuse in having an amateurish home movie. Now that everyone can get in on the act, shaky sub-Jeremy Beadle camcorder calamities will be frowned upon not just by film critics, but by your neighbour's kid who is fast turning into the next Tarantino.

Splicing reels, developing negatives, and processing opticals was the old romantic 'celluloid' way to do things. But romanticism and mystique only goes some way, especially when it's dirty, toxic and expensive to do it the old way, rather than have clean, modern, digital processes which are easy and simple to learn.

Check out the difference between Independence Day, Toy Story and The English Patient and you'll soon realise that digital effects can be used seamlessly to enhance a story, or 'film' something which would be impossibly expensive, or even impossible physically to do. Now everyone can do this. Hollywood may be currently obsessed with digital effects, giving the audience a visceral kick with films like the masses of insectoid aliens (put into the film using After Effects, a relatively inexpensive piece of software) in Paul 'Basic Instinct' Verhoeven's Starship Troopers, but what many people want to explore is the very real possibilities and accessibility digital filmmaking allows. This is the easy way to make a film – something more ambitious than your usual home movie, but still easy enough to do – using digital technology and attainable off-the-shelf computer kit.

THE SCRIPT

Writing the right kind of script to your DIY feature is crucial. It is probably better to start off at 10 minutes rather than trying to get together an epic 180 minute marathon. Buying a modern screenplay book to get pointers on formatting. Faber & Faber have a reputation for publishing the best of these, from the ubiquitous Tarantino, to Scorsese's Taxi Driver. If you look around you might even find published screenplays which are non-violent and don't involve crime!

Mapping out your story

There are lots of mysterious rules 'professional' scripts must adhere to. Making a screenplay for yourself is different as all you need to know are the basics to map out your film.

• Develop your lead character and flesh it out.

• Come up with a set-up. Some interesting situation or objective your character wants that will help you set out a plot.

• Map out a beginning, middle and end for your plot. Remember each page should correspond to around a minute in screen time. Feature scripts are usually around 100 pages broken down between the three acts as 30/40/30.

Between each act there needs to be a twist.

• Write the beginning, setting up the story, developing an intriguing, interesting background.

• Act 2 sees the situation developed, with the character fighting for what they want. The end of act 2 has your character come up against an unpredictable element which is introduced for Act 3.

• Here, everything builds up into a crescendo of activity until there is a successful resolution in the plot and for the character.

If you are making a short (which it is wise to do on your first attempt!) then remember to start later in the story than you would if you were writing a feature. It also needs to be more unpredictable, as you don't have time to build up any subtle characterisations or complex plots.

There are a multitude of screenplay resources on the web which go into more detail on proper formatting for your script once you have your structure.

Low-budget tips

You have to keep your story under control if you want to be able to actually film it. Take stock of what is available to you, and what you should avoid writing about in the script, and be particularly careful of:

• **Characters:** Don't have too many. Remember it's easier to manage fewer people, and to concentrate on fewer characters, so the viewer gets more interested in them. This will help focus your writing too.

• **Locations:** Exotic locations are out of your reach, unless you're using virtual sets. Your script shouldn't use a myriad of locations just to try to keep the story going. This is done by the character's mental and emotional journey, not literally through there physical one. Even Bond revisits certain locations, and each represents a specific challenge or opportunity for him.

• **Special effects and firearms:** This used to be much more of a problem when the software tools weren't available generally to do this on screen.

Now you can get explosions and suchlike, with varying degrees of success. A major consideration is if you or the person who is adding effects to your film has the expertise to do this. If you aren't going for full-on replica firearms in your movie then it's easy enough to get a decent-looking fake gun.

• **Stunts:** Some stunts, like levitation, can be performed in the computer, but more advanced stuff where the person needs to interact with their environment much more is harder.

• **Opticals:** In traditional filmmaking these were expensive. As we are doing everything digitally it doesn't matter. But be careful and restrained. Cheesy Top of the Pops-style wipes don't look professional, but you can still expand form the usual dissolves and wipes. Black-outs and flash-outs (where the screen flashes up to white) are particularly effective.

• **Exteriors in public places:** With a small crew you shouldn't cause too much of a disturbance, but remember that you don't want passers-by gawking into the camera to give your footage that amateurish feel.

• **Night shooting:** Video shoots best in daylight, and you need really good lighting in the evening and night to get good footage.

• **Crowds:** You'll need to film surreptitiously in crowds otherwise forget it. You'll have someone asking you every ten minutes what you are doing – probably in a middle of a take. Also remember the sound will be atrocious in this environment.

• **Music:** If you want to sell your film, rather than screening and sending it to friends and using it for personal use, then remember commercial music will have to be bought, and you could be infringing copyright if you try to sell or screen in public the film with the music on it. Can you get around this by using stock music, or that which has lapsed on the copyright (like much classical and religious music), or songs and music from a local band?

• **Time period:** Scripts set in this decade won't require any major special dress or wardrobe requirements. Don't try to make one of Jane Austen-style frill-fest out of old curtains, you'll only embarrass yourself.

• **Make-up and hair:** Low maintenance here is good. You must think about the continuity in shooting and whether you are going to be able to persuade an actor to shave all their hair Demi Moore-style if the role demands it. At the same time unusual hair and make-up can give your film a unique edge (think David Lynch's Eraserhead).

Once you've considered all these points and checked out the latest fashionable screenplay for form, then you may want to get serious and search out the two essential screenplay books – Screenplay by Syd Field (Dell, around £8), or How to write a movie in 21 days by Viki King (HarperPerennial, £7)

LOCATIONS

You've already considered locations when writing your script. Now it's time to scout for them, looking for interesting places and interiors where you will be able to shoot, preferably without going through the hassle of having to ask permission. In this sense, out of the way places are best (this is why you find so many independent films are filmed out in the country – it's cheaper, faster and easier to shoot with less people around).

If you need to shoot crucial scenes in the urban environment, then think about if you can do it in the early morning when no one will be around. This is a tried and tested method of filming in town, as Soylent Green and the mass of post-apocalyptic seventies films testify, when a lone character wonders through a bizarrely unpopulated downtown area.

You should be aware of where you are likely to be able to film when scriptwriting, but now's the opportunity to improvise. You could probably film in your local school but not in the police station. A small classroom could still probably double as an interview room though in the right circumstances (remember how that classroom used to feel like a cell when you were a kid?). Also think about transport and the practicalities of getting your crew and actors to each location.

Virtual Sets

The beauty of digital filmmaking is that you can cop out of all this completely and rely on a spare room, preferably a large one, where you can install a blue screen background. The actors can then do their stuff in front of these backgrounds and in post-production you will be able to key in digitised photos or background locations you have mocked up in a graphics package. This is how many CD ROM game movie segments are made. The choice all depends on what sort of feel you want to give your film. If you are working within a sci-fi genre then it might be perfect. If it's a gritty social film, or horror then you might want to go for a more naturalistic feel.

SHOOTING KIT

This is where the hands-on digital filmmaking really starts. To get the kit you need to blag it, rent it or buy it. The basic kit you need will be:

•DV camera and tapes
If you can't get a DVcam try Hi-8. There's been an explosion of DVcams in time for Christmas. A consumer level gizmo of around AU$3,750 (£1,500) will get you a camera which will record to a quality that until recently could only have been achieved through professional cameras costing much more. The Sony VX1000, which isn't as dinky as the handycam versions, but is packed with features can be got for around AU$6,000 (£2-2500). This has become an early standard to buy, because it's got all the necessary manual overrides as well as being stupidly easy to use. It also, importantly films not only at the usual screen ratio for TV, but also for widescreen, which is de riguer if you want to be flash (which of course you should do, you are after all an early adopter of this fantastic new technology).

To get the latest up-to-date information on DV camera releases visit the main manufacturer sites:

www.sony.com
www.panasonic.com
www.canondv.com

•Tripod
Although not strictly necessary, a tripod will bring discipline into your camerawork and give you a much more professional look and quality when you come to shooting. A good quality tripod from between AU$200 (£50-£100) will do the trick nicely. Try to look for one with an adjustable head, or a cheaper tripod designed for moving image work. This way you'll get smoother pans and tilts. Practically, if you try to shoot a long film with all handheld camerawork, the cameraman is likely to end up in hospital with a bad back, and the audience may all start to feel motion sickness.

•Sound recorder
It's best not to rely on your camera's internal microphone to pick up dialogue. These are general mics which pick up general sound just as much as the dialogue you want, so passing sirens are likely to drown out that intimate little conversation in that crucial heart-to-heart scene. Get a Mini-diskman with a good

shotgun microphone or a small lapel microphones which you can hide to get nearer to the actors speaking, for clearer sound. You can match up the sound with the images later in your desktop PC.

•Lighting equipment
Video generally requires less light than film, but it's still necessary to be careful with lighting so actor's faces are lit properly and not totally obliterated by shadow. A portable lighting rig will be useful, depending on your ambition, or if you are going minimalist use photoflood light bulbs for interiors will be fine. This is what Robert Rodriguez used for El Mariachi, the famous low budget film, made initially for a reputed AU$17,500 (£7,000) and then picked up by Colombia pictures for worldwide distribution.

CREW

Finding yourself a crew should be easy. In the nineties almost everyone you meet on the street wants to be a director – even on the gold Coast. It's easy to cajole them to work in your film in exchange for a chance to experience the magic of moviemaking, a chance to act glamorous at your film's premiere (even if the only place it is likely to be screened is in your house), and an on-screen credit at the end of the film.

The minimum crew you will need is yourself as director, cinematographer and soundman. And an actor. A better bet is – director, cameraman, soundman (also lights), and the actors. Nick Broomfield successfully to the minimalist approach in his famous documentaries, Fetishes, Tracking Down Maggie (The Unofficial Biography of Margaret Thatcher), and Aileen Wuornos: The selling of a serial killer.

If you want to be more professional about it, then many people who work at film workshops or at college on film or media courses, will probably jump at the opportunity to be involved in a low budget feature. If there is a similar college or art centre near you then you should advertise for help there.

ACTORS

Remember that actors have a reputation for being difficult and prima donnas. Even if you cast your friends and they have never acted before they will soon become neurotic, paranoid and generally anti-social – asking for impossible demands while spending hours attempting to find the correct and definitive motivation for there role in the next scene.

There are so many actors who spend times 'between roles' that you should be able to pick up a whole troop of them quite easily by advertising in the local newspaper. This means there's no excuse not to use the local talent. They'll be happy for the practice and you will be happy about getting some decent acting talent rather than your cousin Billy.

Unfortunately, synthespians (digitally produced and actors) are a way off to being realised, especially for desktop digital filmmaking. Hollywood loves the idea of getting a virtual Michael Pfieffer at the tenth of the price of the real one, but there's a huge pool that you can draw upon for nothing.

SHOOTING

Armed with a script, actors and your kit, shoot the movie. With your guerrilla filmmaking crew you should be able to move quickly. Remember to cover yourself with master shots before refilming the action closer in so you have enough footage to intercut during editing once you've digitised all the footage.

Shaky, uncut camerawork is the first giveaway of amateur footage. Be restrained and your framing and filming will become immediately better. All the cinematic greats know how to frame with care. If someone complains about the lack of movement, it is easy enough to cite Bresson (the great French filmmaker renown for his austere style in Diary of a Country Priest and L'Argent), or Jarmusch (the hip modern independent director of such films as Dead Man and Stranger than Paradise) to put them back in their place.

Actually, you might want to sparingly spin the camera around a little. The new DV cameras are much easier to move around smoothly because many come with an image stabilisation device. Thus panning and tracking can be done without expensive dolly tracks or Steadicams – specialised stabilisation rigs which cost hundreds a day to rent). Shopping trolleys and wheelchairs also double as old standby substitutes for image stabilising.

DIGITISING & ANIMATING

If you want to 'lay off' and record the film you have processed in your computer then you must make sure your PC has multimedia video-in/out capabilities. Again, if you own a mid-range Apple or above you are more likely to have this in your existing set-up, with PCs you have to be more careful, although you can be smug in the knowledge that you system with comparable power will have cost you less money, so you no doubt have more RAM, and more money to spend on the purpose-built videocard. These two things are at the heart of the system and will directly affect the quality of the footage you will be able to digitise, and how quick it will take to process this.

A Pentium II or a PowerPC 603 or above, with a minimum of 40 Megabytes RAM is the minimum decent base unit for full-screen video manipulation in the nineties. For the video card to accompany this you should get one from a reputable name, making sure they actually do allow output as well as input (some of the new DV cards only allow input). Also, the compression rate and data throughput which your card and system can handle will be crucial to whether you can get broadcast quality out of your system. Most dedicated cards will give you decent 'home quality' though.

Sub- AU$2,500 (£1,000) cards to fulfil most people's requirements include:

Avid Cinema – part of Apple Macintosh Creative Studio. Low-cost easy-to-use card with a firm reputation among beginners.

Miro DC30 – Full-screen video for beginners on PC and Mac.

Radius MotoDV – for capturing and editing from digital video (using the full capability of the new DVcams).

Fast AV Master – From this kind of card and upwards is the place you want to be if you're going to have a public screening of your film.

Over but not out of sight of this £1,000 and you are talking about getting a Radius Videovision card, a Truevision Targa or a Media 100 board which many independent production companies use.

These cards ensure video data keeps up with image input/output so frames aren't dropped, which skips recording frames and causes jerkiness – not something a filmmaker usually wants, unless they are part of the German avant-garde.

Playing the video out of your camera and into your computer will actually digitise the footage (hopefully without any drops in frames) so you can then edit it. Firewire extensions and capabilities will soon enter the operating systems for both Macs and PCs, but if you want to edit uncompressed footage (thereby not sacrificing quality at all) and take full advantage of your DVcam then, for the moment, you need the right card (ie, FAST's DVmaster).

Once you have your film assets on board, it's wise to assemble any other things you may wish to integrate into your film, including texture maps, fonts and titling / credits text, so you are ready to edit and post-produce the film. This also includes any graphics you will need to key in for backgrounds to any virtual sets you have decided to use (using the blue screen set-up mentioned earlier).

Animation

If you want to go the animation route then a myriad of software is at your disposal to create wireframe models ready for texture mapping, and rendering. Poser, formïZ and Infini-D are key entry-level software, rising in price rapidly towards PowerAnimator and Alias/Wavefront-level packages. You can get the 3D animation programme package, Ray Dream Studio, for around AU$325 (£130) which will get you started.

Once you've set up your rushes and animated scenes then you are ready to edit.

EDITING

Non-linear editing (NLE) is spreading like wildfire through the industry, with only the high end still holding out due to technical reasons. NLE allows you to drag and drop your digitised video clips wherever you want on your timeline, being able to swap and change these whenever you like after the event (cutting out the laborious nature of older systems), until you are completely happy with how your footage runs together.

With NLE you can render and preview transitions between these clips while changing and cutting the length of the scenes until you are happy with the result, and lock it into your timeline. This timeline information can compile your **EDL** automatically so that when finally you record your whole project onto tape you can do this from your original source. This method is used to keep your tape quality loss to a minimum but needs two recording decks and compatible cameras (to mark a timecode onto the videotape). As we are going for in-computer processing though this depends far more on the codec and the digitisation quality.

The popular and affordable programme you should most certainly use for editing is Adobe Premiere. This for all it's limitations is used between consumer and top-end film quality. Speedrazor and others are lesser known choices which have their followers. The card you buy should be bundled with some adequate editing software.

To add post-production effects more interesting and demanding than your basic transitions, for example, to create an 'evening', 'fog', or 'storm' effect, then more specialist graphics packages will be needed. After

Effects, DeBabelizer or Photoshop are the standard software tools which allow you the same power as professionals to tweak and change each frame. A whole industry has built up around plug-ins for Premiere and After Effects to extend their capabilities and add effects such as lens flare. Digieffects has some of the best plug-in packages. Berserk, Boris Effects and Final Effects have all made a name for themselves. The new Cinelook Broadcast sounds revolutionary, offering to doctor video footage to give it a realistically filmic appearance, but is relatively unproven.

Sound can be processed using software like SoundEdit16 and ProTools which again allows drag and drop simplicity. If you've recorded on minidisc or DAT then you can keep your top quality digital sound throughout your production process. This doesn't get the same headlines as graphics manipulation, but is just as revolutionary, as sound has always been the bugbear of the low-budget filmmaker.

When you get down to editing, you should come up with a rough cut first, get a second opinion on it, then polish it down into a fine cut. When you have polished your film down from fine cut to final cut, you can lay the footage off back onto Hi-8, DV or VHS. If you have been using high-end equipment you should lay off onto Beta tapes which are industry standard and high quality.

In this editing phase, you should start adding the effects all those plug-ins are for. Anything from halo's, fires, explosions, morphs and time warps can be experimented with. The only limit is the computer's processing power and your imagination.

DISTRIBUTION

Of course you may just be a perfectionist and want to do your holiday movie justice for once, with no intention of showing more than a couple of people your efforts, but if you've invested in the video card and the software packages then you probably want to show off your new-found skills. There are two directions you can take to make sure your film gets an audience:

• Traditional methods

Make a master copy of your film onto the appropriate tape, whether Beta, DV, Hi-8, or simply VHS. From this you have the flexibility to show the film simply on TV (taking full advantage of the new widescreen models finally with video footage made to fit the 16:9 Academy aspect ratio), or projected into a screening room / theatre. Beta copies of films are shown at world famous film festivals all the time, from London to Venice to Sundance. Now that DV-acquired films are acknowledged as having comparable quality to 16mm film, questions of screening quality are rarely asked for these new digital films.

Making VHS copies of your film, you can send it relatively inexpensively to friends and family throughout the world, safe in the knowledge they'll be able to view it (okay, so they'll have to have the same video standard, PAL for Europe, SECAM for France, NTSC in North America, but it's easy enough to get tapes converted to these different standards).

Of course, it's highly unlikely your film will get distributed widely, but one way to do this anyway is to distribute it through new media. If you have higher ambitions for your filmic ability then you should use your digitally produced featurette as a calling card to a nearly impenetrable industry, so next time you can move up for no- to low-budget. And you should use new media methods to bring the film to the attention of people who can help you do this.

INTERNET DISTRIBUTION

• Internet and new media distribution

Streaming video on the Web can open your potential audience to millions. If the film is weird or wonderful enough then the links to your film page will be clicked on and thousands will have a chance to view your all-digitally produced work. If it's a short film, then Quicktime clips can be stored on the server to be downloaded by your visiting audience. MPEG is being integrated into the new Quicktime 3.0 environment fully, so full-screen playback will be possible on normal desktop machines, not just those lucky enough to have tooled-up workstations.

Streaming video from Realplayer and others is possible, and as bandwidth increases month by month, it becomes easier to view these clips for longer, without drop-outs and unbearably low frame rates. If you are going the animation route then you might want to look at using Shockwave or Flash. Check out the brilliant Absolut vodka animation project, Absolut Panushka and Spumco home of the Ren & Stimpy animators, to see what the possibilities are.

ADVANCES & CONCLUSION

We've gone through a myriad of hardware and software options, and if you are just starting out the cost may seem prohibitive, but if you are going the all-digital, new media distribution route, then remember AU$6,250 (£2,500) including your PC, will get you to where you want to be . All you need to supply then is the talent.

For more serious filmmakers looking to go the digital route then you could probably get away with producing a broadcast quality feature for under AU$25,000 (£15,000). This amount will also supply you with your kit permanently, so with subsequent productions you won't need to duplicate this outlay.

Considering a few years ago, producing a feature meant a minimum of £6,000 would be needed simply on Super 16mm film stock and the savings and value for money looks amazing. Using DV that £6,000 is slashed to the price of a few digital video tapes. Legendary graphics hardware such as Quantel, Flame and Silicon Graphics are unchallenged at what they do, but then they cost millions. A couple of years ago that's the equipment you would have needed to try any decent post-production effects. Now is the right time to be a pioneer in digital film, and the next few years will see an explosion in film creativity because the power to produce something is now in everybody's hands.

Useful terms

Alpha Channel – With computer graphics, pixels have three channels of colour information: red, green, and blue, with various bit depths. In 24-bit displays, there are 8 bits per colour per pixel. When the card has a 32-bit bus, the additional 8 bits are used as an alpha channel to convey non-visible, or transparency information for compositing.

AVI (Audio/Video Interleave) – A PC file format used by Video for Windows, which is one of the three main video technologies for computers (with Quicktime and MPEG).

Digital Video-Typically an 8-bit digital compression recording system which delivers superior picture quality, with 500-line horizontal resolution. Colour frequency of 3 MHz reproduces subtle colour details. Error correction is built into DV so eliminating dropout and assuring high recording quality.

Firewire -Technically called IEEE1394, Firewire is the new transmission standard for high-speed transmission of digital data. This new connecting technology is hot pluggable.

Component Video-A video signal where the individual colours RGB – Red, Green and Blue (plus the luminance or brightness channel) are divided into separate channels. This creates a much higher quality image. Common in broadcast video equipment.

Composite Video-A video signal where the chrominance (colour), luminance (brightness) and sync information are mixed into one signal. This is what most consumer video equipment uses.

Compression-Compression is a central element in working with digital film, both in digitizing audio and video onto the computer. Compression is essential for web video, but generally less compression is better to retain best quality, if you are looking at broadcast work (this uses up major amounts of hard disk space).

Compression Ratio-The size of the original image divided by the size of the image following compression, so in x:y, x is the amount in and y the amount out.

Codec-Compression / Decompression Algorithm. A codec is the algorithm a compression standard like JPEG or Cinepak uses to compress and decompress data.

EDL (Edit Decision List)-A computer generated list of inpoints and outpoints and effects. An EDL can be created in a PC using software like Premiere.

FPS-Frames per second.

MPEG-Moving Pictures Experts Group-derived compression standard for the moving image industry.

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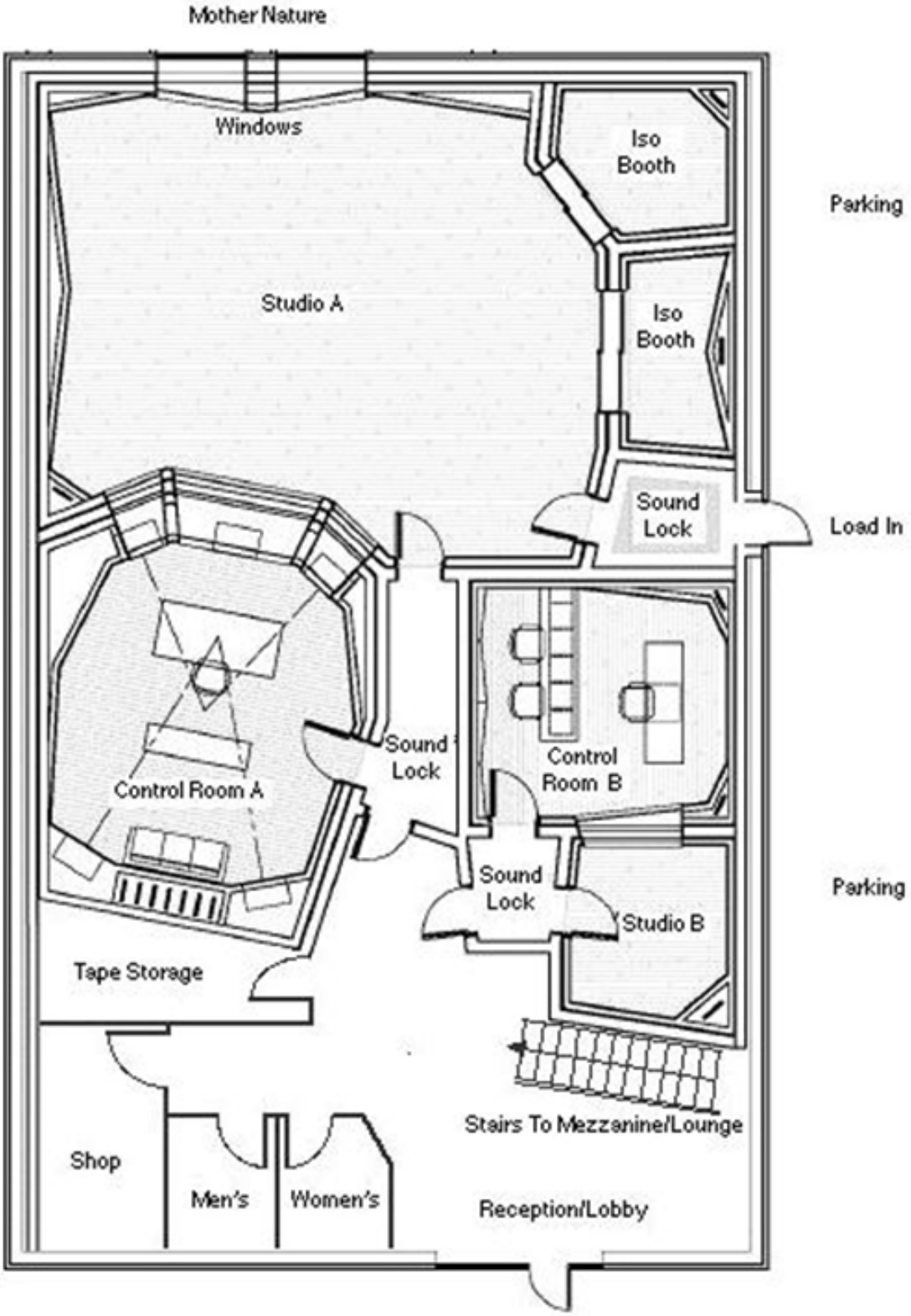
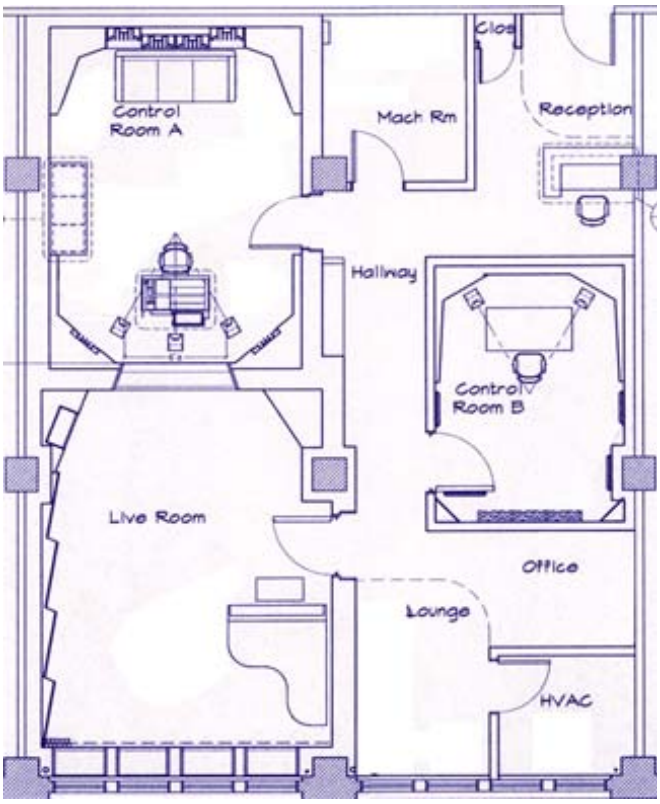
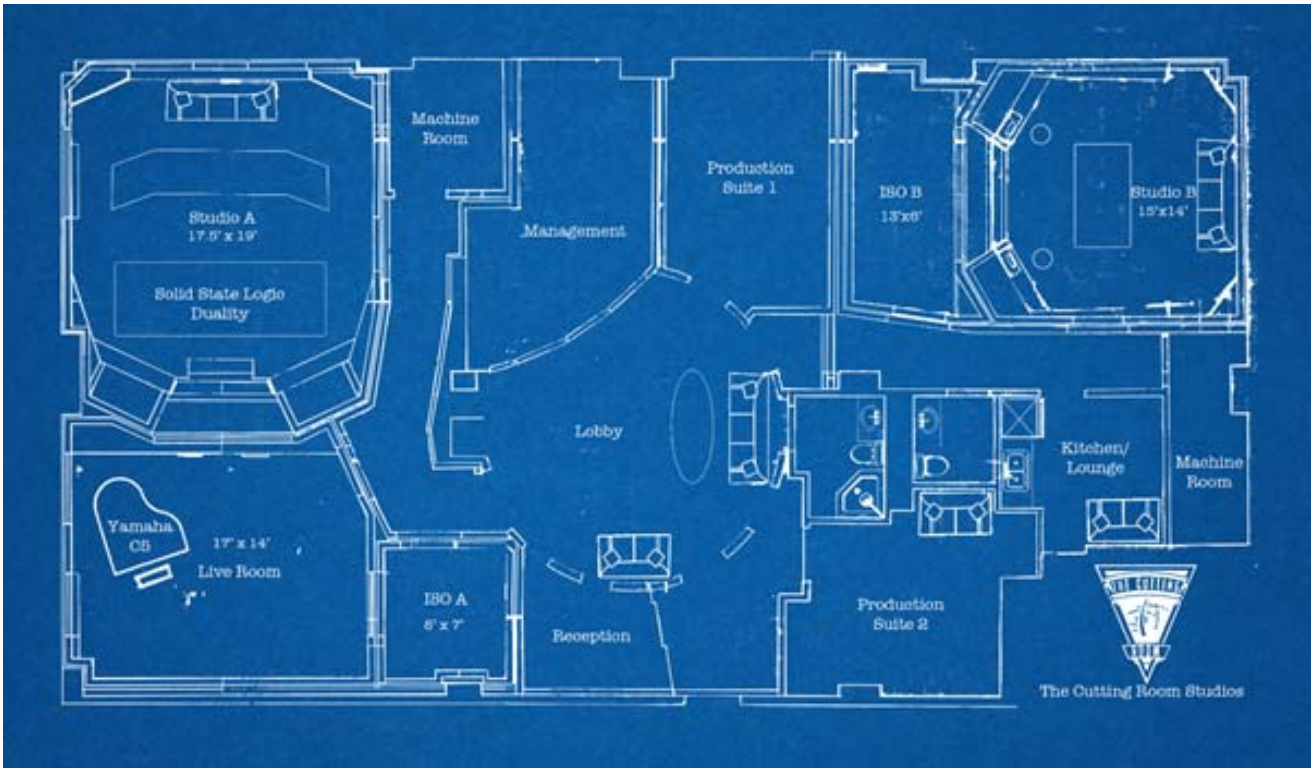

Mother Nature
Windows
Iso Booth
Parking
Studio A
Iso Booth
Sound Lock
Load In
Control Room A
Sound Lock
Control Room B
Sound Lock
Parking
Studio B
Tape Storage
Stairs To Mezzanine/Lounge
Shop
Men's
Women's
Reception/Lobby


Control
Room A
Mach Rm
Clos
Reception
Hallway
Control
Room B
Live Room
Office
Lounge
HVAC


Machine Room
Production Suite 1
ISO B
13'x6'
Studio B
15'x14'
Studio A
17.5' x 19'
Management
Solid State Logic Duality
Lobby
Kitchen/ Lounge
Machine Room
Yamaha C5
17' x 14'
Live Room
ISO A
8' x 7'
Reception
Production Suite 2
The Cutting Room Studios

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