Intro - b roll footage, bloopers, snippets from the final cut - 5 MINS
- Narrative synopsis
    - Room 51 is a teen drama set in a school where 4 students get mysteriously locked in, with no internet connection or cell service strong enough to let them contact the outside world. After realizing that they aren't in their own world anymore, they are forced to work together in order to survive the wrath of vengeful school spirits. It was shot on a Canon 70D with an 18-135mm lens and took 8 weeks in total to produce. I acted as the director, cinematographer, and editor, having had experience as all three positions. All locations we shot at were interior, so that sound conditions could be controlled.

- Characters
    - Jessie, Barry, Elise, and Lewis are the students stuck in this world. All of them, except for Lewis, wear some form of a grey shirt and black pants as a signifier of their morality. Jessie, being a little more honest, goes with a brighter, white shirt. Lewis, on the other hand, wears all black because he doesn't seem to be completely trustworthy.
- Equipment
    - Mostly utilized the natural lighting already available, save for a couple of instances in the drama studio where an LED was used to create shadows on the wall. This allowed for a more realistic look on video, as I wanted to capture the drama through the dialogue and characters' actions.
    - Speaking of which, the dialogue for Room 51 was all recorded using a Rode mic attachment for the camera, and an external microphone attached to a boom pole. The external microphone provided great sound without any camera noises, and the Rode was a backup in case something went wrong with the external mic. There were one instance where the Rode wasn't available and the external mic wouldn't work, so I had to use my phone to record sound.
    - The camera body used was a Canon EOS 70D with a 18-135mm standard lens, as this was the equipment available to me. Originally I planned to use a Blackmagic Pocket Cinema Camera, but both times I used this, the data got corrupted, so I switched over to the Canon. Although it couldn't capture RAW for optimal colour grading like the Blackmagic, it still output high quality footage at a resolution of 1920x1080p.
    - After shooting, the footage was sent to post production, where it was then edited in Adobe Premiere. This is because aside from AVID, it is the industry standard for TV editing software, with lots of capability for handling large projects with multiple tracks.

Screen recording of editing suite - 5 MINS
- This is how I have my Premiere editing suite set up: 4 video tracks and 4 audio tracks, bins in the bottom left, effects and source footage in the top left, and a preview of the final video on the right. I also had folders for storage of footage, music, and drafts. The 'shoot 1, 2, and 3' bins were used for the initial sorting process, where I created 'yes, no, and maybe' bins to put my footage into. After that, I sorted

all the 'yes' footage into their respective scenes, hence the 'S' bins for scene 1, 2, 3, and so on, and logged basic metadata like their shot type, angle, and focus.

- I synchronized the video footage with the external audio clips manually as I forgot to keep a reliable shot log during filming, which would have saved a lot of time in post production. I also did some sound editing in Adobe Audition to remove loud background noise, as well as make the soundtrack flow better from one track to the next. All of the music I used is from Kevin MacLeod, a producer who has released over a thousand royalty-free music tracks for free on his website, to stay within music licensing and copyright laws.

- As for the footage, it has a resolution of 1920 by 1080 pixels and is in .MP4 format, as that is the highest quality output the DSLR could produce. If I had used a Blackmagic throughout my production, it could have been in RAW format with 4K resolution, which would more closely match professional TV standards, however the downside to this is the extremely large files and short battery life of the camera.

- To be able to scrub through my timeline at full resolution, I ingested the footage with proxies using Media Encoder, which made it smaller and therefore more manageable for my computer. Moreover, my hardware is optimized for editing which helps streamline the post-production process as I don't have to worry about lag [On screen: 8GB RAM, 4GB VRAM, 2.3GHz CPU, Nvidia GTX 1050TI GPU], file sizes [1TB HDD space], or data transfer rates [5400RPM, 140MB/s].
    - The amount of memory available is sufficient for editing, and the CPU is at a fast enough speed to avoid lag. The GPU is quite up-to-date and helps render the exports a lot faster than if my computer only used the CPU.
    - The HDD has a lot of space so I don't have to worry about the footage taking up C Drive storage, and it has a consistent data transfer rate of 140MB/s so footage can be moved around very easily and imported into Premiere.

- I exported the final cut with the "Medium Bitrate" setting as this produced a medium sized file without sacrificing too much in terms of quality, to be uploaded to Youtube. Again, due to the hardware, the export time was only around 6 or 7 minutes for each cut which allowed me to watch them at full quality within a short amount of time.

Hybrid of screen recordings and snippets from final cut as examples of editing - 5 MINS
- Aside from the opening sequence, most of the editing is continuous and at a real-time pace as I wanted to make it feel realistic, so there are a lot of invisible cuts and shot-reverse-shots. I'd insert these cuts using the In and Out shortcuts on the source footage, then drag in only the video to the 'Test' track, and split as needed with the 'Cut' tool which I've binded to 'Z'. I also used cross dissolves to smoothly transition from one scene to the next, and "walk-by" transitions where the camera appears to move behind a wall or object into the next scene. If music was present, I'd cut on the beat and make sure the action on-screen followed the music, for example: [Moment in scene 2 where Barry begins walking up to Jessie next to screen recording of the corresponding audio and video clips in the timeline.]

- I used Audition to edit my audio and make the dialogue free of background noise or extreme peaks, setting the maximum peaks at -4 db. The sound editing process for most dialogue tracks involved noise reduction, then noise removal if that wasn't sufficient, then removal of unwanted noises such as the sound of this beanbag [Scene 1, Elise sits up to look at the phone], and finally 'Parametric Equalizer' with the Vocal Enhancer preset to make the dialogue clearer.

- After creating the rough cut, I went on to utilize the 3rd and 4th video tracks. I applied my colour grading and effects using adjustment layers, as this kept the colour grading consistent throughout an entire scene as opposed to placing effects on individual clips. I also used the Text tool to create the title and credits, placing those on the graphics track. Other than text, there wasn't much that I did in the way of graphics due to the realistic nature of the show.

- All in all, I thoroughly enjoyed this unit as I got to create my first single camera short film production of the year, and I feel that I now have a much better understanding of television broadcasting in terms of how TV shows are produced, all the way from pre-production to the final cut.