

RAREly Told Stories Workshop Syllabus **Filmmaking Workshop from Global Genes and The Disorder Channel**

Who should tell your rare disease story? **with Daniel DeFabio**

- You should, but who else?
- Standard approach is the patient family plus a Doctor or researcher involved with the disease
- Being more unique. Having a younger medical student perspective is one way to be more unique.
- Unexpected voices. How does the story change if a child tells the story? A neighbor you don't know well tells it? A favorite plush toy tells the story? What if you laugh instead of cry?

Pre-production - the foundation for successful storytelling - your edit begins now **with Dina Rudick**

1. Create the map

- What is the goal of this video?
- Who is the audience?
- Where will this film live/be distributed? (AKA, how will you reach your audience?)
- What is the core message?
- What do you want your audience to KNOW?
- What do you want your audience to FEEL?
- What do you want your audience to DO?
- Content - roughly what do you see playing out onscreen? Interviews? B-roll? Pictures? Handout video from families? Graphics? Text?
- Who are the key voices? (Keep in mind that fewer is better, always)
- What is the STORY you're trying to tell? (with a simplified beginning-middle-end structure)
- Who are the stakeholders / deciders for content for this project? In other words, who reviews it and can request revisions?
- Timeline - when do you want this asset in hand?
- Budget - do you already know your budget? In situations in which you have a hard budget ceiling, this can help make certain big decisions for you from the start.

2. Define the conceptual architecture

- Distill narrative to its poetic essentials
- Define the theme (1-3 words)
- Define creative rules / constraints (if any)

3. Gather the gatherables

- Collect and compile any handout imagery and/or video (more is always better)

4. Pre-interview / research

- Schedule calls (or video calls, or meetings) with key voices if possible and gather background and logistical information beforehand
- If filming b-roll, get sense for what you could be filming, and when

5. Create a schedule

- Sketch out a granular schedule for what you're filming when
- Create a map for post-production

6. Revisit assumptions and budget (before filming)

- Now that you know more, revisit your assumptions for the goal, message, etc. as well as your budget. Make revisions as needed.

Production - tips for capturing the sound and visuals well even if using a phone with Kimberly Warner

Lens

- Optimizing in-camera lenses
- Accessory lenses

Lighting

- Optimizing natural light
- Accessory lights

Orientation & Composition

- Landscape vs portrait
- Body framing
- Camera angle
- Background

Stability

- In camera stability
- Tripods

Focus & Exposure

Audio

- Optimizing in-camera mic
- Mic accessories

Post-Production - editing basics for documentary film with Jon Garcia

- Identifying video frame rates and video formats
- How to set up a project in Adobe Premiere
- Project organization
- Setting up a timeline
- How to organize and choose interview sound bites and b-roll
- Creating a rough assembly
- Audio restoration, sound design basics and mixing
- Using music to tell your story
- Basic color correction
- Exporting for web and other formats
- Breakdown of each interview - Create separate sequences for individual interviews - Syncing footage - Transcribing footage
- Bins for all assets - Archive all assets as you go on storage drive(s) - Review of all materials
- Finding the story/outline
- Story arc

What could go wrong? with Bo Bigelow

- Get an appearance release signed by everyone in your film
- Check the license terms of use for any stock music or video you use
- Do you need subtitles? In different languages?