

Letter to Assessor

To the Assessor:

This portfolio submission is seeking to demonstrate my experiential learning in the areas of study communicated. A cross-functional understanding of all stages of video/film production (from pre-planning to distribution) is extremely beneficial regardless of one's role, but most essentially for a person looking to produce or direct.

The materials in this experiential learning portfolio clearly demonstrate my acquisition of this understanding, along with the skills needed to implement, and examples are included to support my learning components with the course's objectives. I will prove that my current knowledge of producing and directing was built from many years of self-instruction, hands-on filmmaking, and freelancing with a career in production.

I've gained direct insight into the world of production by freelancing - while in school full-time - on major commercial sets for companies like Ameren UE, Budweiser, Edward Jones, Phillips 66, PepsiCo, and the U.S. Army. Nearly every local production company has seen me on their commercial sets at one point, including Avatar, Bad Dog Pictures, Bruton Stroube, Lamplight Films, Vidzu Media, 90 Degrees West, and many others.

When I first started a career in production, I didn't really know what I wanted to do. I knew I wanted to be a part of the filmmaking process, but didn't know where I fit in. Over 4 years of many a sleepless night prepping and planning for projects, of hauling coolers up and down stairs and hallways, of production days spanning before sunrise to well after sunset, finally led me to the discovery that I want to produce and direct.

It was clear I had a lot of the assets needed to be successful, but I needed more meaningful learning with influences of other perspectives and people that could only be gained from a formal education. So in the fall of 2015, I turned to Webster University to fill this gap. Knowing that a bulk of my outside learning came from my work experiences, I spoke with my advisor about gaining credit for experiential learning and it was agreed that I was a great candidate. We decided that I would take the course EDUC 1000 Educational Program Analysis in order to illustrate what I've learned.

I appreciate the time you will take to review this portfolio. Please feel free to reach out to me with any questions or comments. I eagerly anticipate the ability to fulfill my undergraduate degree at Webster University.

Sincerely,

SIGNATURE

FULL NAME

PHONE NUMBER

EMAIL ADDRESS

Prior Learning Assessment Portfolio

FULL NAME
(Student Number)

EDUC 1000
Spring 2017

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Resume for FULL NAME

Area of Study

FTVP 1100 - Produce and Direct (3 credit hours)

Narrative

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- Camera Setup Planning
- Treatment Writing
- Script Breakdown
- Storyboarding
- Scheduling
- Hiring Crew
- Auditioning Cast
- Set Safety
- Film Screening Planning
- Talent Management
- Budgeting
- Managing Deliverables
- Advanced Storytelling
- Cinematography

Artifacts

- Storyboard document (artifact 1F)
- Camera Setup document (artifact 2F)
- Treatment document (artifact 3F)
- Daily Schedule document (artifact 4F)
- Crew advertisement sample (artifact 5F)
- Casting call sample (artifact 6F)
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- Storyboard document - Professional documentation (artifact 19F)
- Shooting notes document – Professional documentation (artifact 20F)

RESUME

FULL NAME
phone number, email address, website

A SHORT PRESENTATION: Demo Reel

- Creative and accomplished background with award-winning films
- Possess a variety of skills, including video editing, script management, and scheduling
- Assisted over 100 commercial and/or narrative projects in an array of roles

SPOTLIGHT: Narrative & Documentary

House That Trash Built	TV Pilot, Bodega Pictures	Production Manager	Aug-Sept 2016
Mai Lee: Low Key	Music Video, Tangent Mind	Producer	May 2016-Aug 2016
Sister Catherine – Origins Story	Branded Documentary, 90 West	2 nd Assistant Director	May 2016
Mysteries at the National Parks 2	TV Show, Travel Channel	Local Fixer	March-April 2016
Sophie	Short film, Vimage Studios	Producer	Sept 2014-July 2015
Drinksgiving	Feature film, F-Bomb Productions	Assistant Director	March 2015-June 2015
Wedding Storybooks	Event videos, Millennium Productions	Sr. Video Editor	Sept 2013-April 2014
Battle of Island Mound	Documentary, MotionPath & MO Parks	Assistant Director	Oct 2013-Jan 2014

SPOTLIGHT: Commercial

IFP - 2017 Video Series	Vidzu Media	Producer	Feb-April 2017
LCEF Fall 2016 Video Series	Vidzu Media	Producer	Sept-Nov 2016
AARP "We Hear You St. Louis"	Grey Advertising	Production Manager	July-Aug 2016
Ryka: Women Rule the World	Brian Cummings Stills & Motion	Production Coordinator	May 2016
Spirit of Maryville Awards	Vidzu Media	Producer	March-May 2016
The Bedroom Store: TV Spots	Beyond Motion Productions	Script Supervisor	December 2015
SDL Product Training Videos	SDL International	Project Manager, Writer, Editor	Jan-Aug 2013

- *Over 50 additional credits, available at request*

EDUCATION

Film Studies – B.A. Projected Graduation: Summer 2017	Webster University St. Louis, MO
Communication Arts – A.A. May 2012	St. Louis Community College St. Louis, MO

TECHNOLOGY

- Microsoft Suite – Excel, Outlook, Lync, PowerPoint, Publisher, Word
- Adobe Creative Suite – Acrobat, After Effects, InDesign, Photoshop, Premiere
- Website Development & Maintenance – Basic HTML, CMS (WordPress)
- Communication & Storage – Dropbox, Google Drive/Hangouts, Mail Chimp, Salesforce, Skype, WebEx
- Social Media & Monitoring – Facebook, Hootsuite, LinkedIn, Tweet Deck, Twitter, YouTube

RESUME

FULL NAME
phone number, email address, website

PROFESSIONAL REFERENCES:

- NAME, TITLE/COMPANY, CONTACT INFO
- NAME, TITLE/COMPANY, CONTACT INFO
- NAME, TITLE/COMPANY, CONTACT INFO

CLIENTS:

90 Degrees West – St. Louis MO
Aligned Media - St. Louis MO
Arbor Group - St. Louis MO
Avatar Studios - St. Louis MO
Bad Dog Pictures - St. Louis MO
Bodega Pictures - Studio City, CA
Brian Cummings Stills & Motion - St. Louis MO
Bruton Stroube - St. Louis MO
Coolfire Studios - St. Louis MO
Galafilm Productions - Montreal, Canada
Grey Advertising - NYC, NY
Michael Feher Photography - St. Louis MO
Millennium Productions - St. Louis MO
Rukus Post - St. Louis MO
Tangent Mind - St. Louis MO
Vidzu Media - St. Louis MO

BRANDS:

Alamo, Anheuser Busch, Ameren UE, Bayer, Budweiser, BJC Healthcare, Carnival Cruise Line, Dobbs Tire & Auto, Edward Jones, Energizer, Enterprise, Husky, International Food Products, Jolly Rancher, Goddard Schools, Kraftig, Laclede Group, Lutheran Church Extension Fund, Maryville University, MapQuest, McDonalds, Mercy, Newk's Eatery, Oculito, Phillips 66, PepsiCo, Purina, Ryka, Scottrade, SHNU, Snus, St. Anthony's, St. Louis Zoo, SSM Health, True Manufacturing, US Army, Wall's Icecream, Webster University, Wells Fargo, Whirlpool

Area of Study: FTVP 1100

FTVP 1100 - Produce and Direct		Credits Requested: 3
Source of Learning	Learning Components	Documentation Links
Short Narrative Film, "Hart's Place," 2012-2013	<ul style="list-style-type: none"> • I compiled concepts from story idea and outline into a script to allow a working document to shoot from • I created storyboards based on the script by determining camera angles and object relation in order to assist in the accuracy of the shooting and editing process • I formed generalizations of projects into a treatment in order to provide an easy to ascertain overview • I took apart relevant data from scripts to use to determine wardrobe, location, talent, equipment, crew and other production needs • I compared capabilities of potential crew and chose the top people for the job in order to increase the chance of a successful production • I determined logistics for productions by using details of crew, locations, gear and schedules in order to ensure the success of productions • I examined scheduling requirements then organized details into a final working schedule to assist in efficiency of video productions 	Storyboard document Camera Setup document Treatment document Daily Schedule Document Crew Advertisement Casting Call Script sample Script breakdown sample
Short Documentary Film "Battle of Island Mound," 2013-2014	<ul style="list-style-type: none"> • I processed and sorted production paperwork to track expenditures and crew/cast documents in order to facilitate in managing the closing of the project records • I learned the importance and practice of set safety to increase safety of crew and cast 	Overview Schedule document Call sheet document Set safety document Film Screening Flyer

Area of Study: FTVP 1100 (cont.)

FTVP 1100 - Produce and Direct		Credits Requested: 3
Source of Learning	Learning Components	Documentation Links
Short Documentary Film "Battle of Island Mound," 2013-2014 (cont.)	<ul style="list-style-type: none"> I examined scheduling requirements then organized details into a final working schedule to assist in efficiency of video productions I coordinated screenings of film projects by establishing event details to increase public awareness of the films 	
Feature Film "Drinksgiving," 2015	<ul style="list-style-type: none"> I tracked talent and ensured they were ready for shooting and on set as needed in order to keep productions on schedule 	Talent schedule document
Freelance in video production 2013-present	<ul style="list-style-type: none"> I compiled and calculated figures for productions, then selected resources by analyzing the costs in order to ensure the final production was within budget I increased knowledge of post-production by managing and tracking the post process (crew schedules and client deadlines) in order to manage project deliverables I created shot list from shooting script in order to determine camera placements and angles 	Budget sample Post Schedule sample Shot List document Equipment List document Shooting Schedule document
Short Narrative Film "The Wagon," 2016	<ul style="list-style-type: none"> I created storyboards based on the script by determining camera angles and object relation in order to assist in the accuracy of the shooting and editing process I applied previously acquired knowledge of filmmaking to direct a short film I developed a deeper understanding of importance of writing for the audience, character development, acting, and utilizing the camera to aid in the narrative of the film 	Storyboard document Shooting notes

Narrative: FTVP 1100**Area of Study: FTVP 1100 - Produce and Direct (3 credit hours)**

“The direction in which education starts a man will determine his future in life.”

– Plato.

The pursuit of education from as far back as I can remember has always been a stirring, restless desire. As a young child, it began with receiving simple stimuli from reading science-fiction books, tracing the roots of basic words in our language, and exploring the beauties and limitlessness of nature and the universe. My reward with each discovery was an improved self-esteem, awareness of people and places and things, and ability to make sense of the world around me.

Growing up in small-town America, movies and books were a further escape to expansive worlds full of unattainable, far-reaching possibilities that captured the feelings, aspirations, and challenges that I had as a teen. In high school, I adored creative writing assignments, drama class, and history. It was watching the 1996 comedy film “Bottle Rocket” that first triggered the notion that I could be a part of the filmmaking process. In a whimsical yet intelligent way, the film told a story, a good one, about a group of friends who sought to fulfill a mission. As I watched it with my friends, I thought “I want to tell stories too.” I later found out that the director of the movie had done just that – fulfilled his mission to tell a story with a group of his friends.

Since then, it was an idealistic dream to move to Los Angeles or New York in order to pursue a career in the illustrious world of film production and tell stories with a group of like-minded people. From oral stories, to written word, photographs, and now to moving digital imagery, a great deal of what we know about the world has been through the form of storytelling. What better way to leave my mark on the world than through the power of story, and this is why I took an interest in filmmaking - to pursue a career where I could tell the kind of stories that impacted me so deeply as a child.

In adulthood, my curiosity meticulously developed as my interests shifted. Life took me on different paths – to a role as account manager at an engineering firm. Choices I made guided me back where I wanted to go – returning to school at the age of 28 for a degree in film. I rediscovered that it was always my dream to communicate with the world through stories and to do that, I needed a solid understanding of producing and directing for film.

The role of a *producer* is to facilitate a project from concept to completion to distribution, working closely with directors, writers, and other crew members. The role of a *director* is to ensure the artistic and cinematic aspects of a production match the creative vision visualized from the script, while meeting the technical standards for production with support from cast and crew.

This portfolio will establish the learning I've acquired through my career and personal experiences as they apply to the course *FTVP 1100 - Produce and Direct*. The course aims to teach students the following:

The roles and responsibilities of those charged with the execution of a film, television, or video production.

Areas of emphasis will include terminology, film and television producing and directing roles, how to read and breakdown a script, writing treatments, budgeting, logistics, production management, working with talent, working with crews, and scheduling.

The introduction above has illustrated why I chose to follow a path leading to the experiences for the course, but now I will further demonstrate why I believe my experiences match the core curriculum of the course through additional narrative and supporting documentation. I will prove that my current knowledge of producing and directing was built from many years of self-instruction, hands-on filmmaking, and freelancing with a career in production.

Scriptwriting, Script Breakdown, Storyboarding, Scheduling, Hiring Crew, Auditioning Cast

Shortly after receiving my diploma in May of 2012 for communications (with an emphasis in film) from St. Louis Community College, I left St. Louis and ventured to Seattle to produce and co-direct a short narrative film called "Hart's Place" with a sibling and fellow filmmaker.

Making the film turned out to be a crash course in video production. *Countless hours were spent brainstorming, drafting and rewriting a script. Then we broke the script down, piece by piece. After developing a treatment for the project and on an extremely tight budget, we scouted and secured locations, hired crew, held auditions for cast, and plotted scheduling logistics (artifacts 1F-8F)* – all done while jointly working full-time at day jobs.

Finally, we scheduled the shoot and ended up with 20 crew members, 5 professional actors, a grip van, and 6 days to shoot a 23-page script. All the *prepping of storyboards, camera positions and hiring of the best cast and crew (again, artifacts 1F-8F)* paid off and we ended up with a very nice, though amateur, short film. Working on the film taught me extremely valuable lessons about the importance of starting with a good story and building out the project with a great crew – two essential elements of directing and producing.

To demonstrate the preparation and production of the film, examples of communications and production documents are included in the Professional Documentation section of this portfolio:

- Storyboard document - Professional documentation (artifact 1F).
- Camera Setups document – Professional documentation (artifact 2F).
- Treatment document – Professional documentation (artifact 3F).
- Daily Schedule document – Professional documentation (artifact 4F).
- Crew advertisement sample – Professional documentation (artifact 5F).

- Casting call sample – Professional documentation (artifact 6F).
- Script document – Professional documentation (artifact 7F).
- Script breakdown document – Professional documentation (artifact 8F).

The following learning components are representative of the wide array of capabilities of producing and directing that I acquired from the short film “Hart’s Place”:

- Compiled concepts from story idea and outline into a script to allow a working document to shoot from
- Created storyboards based on the script by determining camera angles and object relation in order to assist in the accuracy of the shooting and editing process
- Took apart relevant data from scripts to use to determine wardrobe, location, talent, equipment, crew and other production needs
- Compared capabilities of potential crew and chose the top people for the job in order to increase the chance of a successful production
- Determined logistics for productions by using details of crew, locations, gear and schedules in order to ensure the success of productions
- Examined scheduling requirements then organized details into a final working schedule to assist in efficiency of video productions

Scheduling, Set Safety, Film Screening Planning

Upon wrapping “Hart’s Place” in late 2013, I said goodbye to the mountains to head back to St. Louis where I sought work as a freelancer in video production. I was given the opportunity to fill the 1st Assistant Director role for a documentary produced by the State of Missouri about the first African-American troops to fight in the Civil War. All those hours of scheduling, document building and planning for “Hart’s Place” paid off ten-fold on this project, as it was in deep need of organization and logistics.

To assist a swamped director/producer, I helped with script breakdown, then processed and sorted production paperwork to keep the project on schedule, mapped locations and camera setups, tracked expenditures and organized cast and crew schedules (artifacts 9F-10F). While on set I was exposed to horses, raging fires, hand-to-hand combat, and guns, so I read and taught myself as much as possible about set safety practices to ensure the protection of crew and cast (artifact 11F). Once the film was completed, I coordinated screenings of film projects by establishing event details to increase public awareness of the film (artifact 12F).

Being on this project taught me the value of pre-production planning as it pertained to staying on a tight, complicated schedule, along with how that planning can increase the safety of cast and crew – valuable lessons that every producer needs in order to be successful.

To illustrate these lessons learned, examples of communications and production documents are included in the Professional Documentation section of this portfolio:

- Overview Schedule document – Professional documentation (artifact 9F).
- Call sheet document – Professional documentation (artifact 10F).
- Set safety document – Professional documentation (artifact 11F).
- Film Screening Flyer – Professional documentation (artifact 12F).

Below are the learning components that represents the abilities of producing that I acquired from the documentary film “Battle of Island Mound”:

- Processed and sorted production paperwork to track expenditures and crew/cast documents in order to facilitate in managing the closing of the project records
- Learned the importance and practice of set safety to increase safety of crew and cast
- Examined scheduling requirements then organized details into a final working schedule to assist in efficiency of video productions
- Coordinated screenings of film projects by establishing event details to increase public awareness of the films

Talent Management

The connections I made on that documentary film, led to my role again as 1st Assistant Director, but this time on a feature film in the summer of 2015 for a writer/producer duo. For “Drinksgiving,” it was less about location logistics and camera setups, because the film was shot almost entirely in one location with mostly handheld, run and gun style cinematography as envisioned by the film’s two directors.

The challenge here was that the film was about a huge party in a house, *so I was tasked with keeping track of talent to ensure they were scheduled for the correct shooting dates, on set when needed in order to keep productions on schedule, and not used in spots in the house that would not match previously shot setups (artifact 13F).*

The complex web of matching numerous and conflicting cast schedules to a major production schedule was one that no other project had quite fully prepared me for, but I accepted the challenge. I came away with a stronger sense of how to juggle priorities to ensure the successful completion of a production and a better sense of what great producing is really about.

To show what I learned, examples of communications and production documents are included in the Professional Documentation section of this portfolio:

- Talent schedule document – Professional documentation (artifact 13F).

Below are the learning components that represent the abilities of producing that I acquired from the feature film “Drinksgiving”:

- Tracked talent and ensured they were ready for shooting and on set as needed in order to keep productions on schedule

Budgeting, Managing Deliverables

By this time in my career, it was evident I had a lot of the skills needed to be successful, but eventually I came the realization that I had reached a threshold of learning. I'd worked on more than 50 commercial productions, a handful of short films, a feature, and even a few television pilots and episodes. But I needed more meaningful learning with influences of other perspectives and people. More knowledge. In order to be truly successful in my life endeavors, I must couple my curiosity and commitment with a formal education, which brought me to the doors of Webster University in the fall of 2015.

Along the path to a bachelor's degree, a striking correlation between self-improvement through education and curiosity emerged. The more knowledge I gained about the world, the more I grew as a person. The more knowledge I gained about myself, the more I grew to understand the world and my place in it. As my level of education increased, my station as a freelancer improved.

I moved up in ranks from Production Assistant to Production Coordinator, and even Producer on corporate, narrative, and commercial projects with talented crew from all over the country. I've worked on major commercial sets for companies like Ameren UE, Budweiser, Edward Jones, Phillips 66, PepsiCo, and the U.S. Army. Nearly every local production company has had me on their commercial sets at one point, including Avatar, Bad Dog Pictures, Bruton Stroube, Lamplight Films, Vidzu Media, 90 Degrees West, and many others.

As producer and other production support roles, it was my responsibility to lead the production to a successful end, from pre-planning to post-production. I *compiled and calculated figures for productions, selected resources by analyzing the costs in order to ensure the final production was within budget, created shot lists from scripts in order to determine camera angles and placement, increased knowledge of post-production by managing and tracking the post process, all in order to manage project deliverables (artifacts 14F-18F).*

Taking on more responsibility for productions as producer helped me develop communication and management skills that - along with solid planning - assisted productions in meeting their budget, schedule, and creative goals.

For further discovery of the experiences portrayed in my narrative, please review the extended resume within this portfolio. To demonstrate the preparation and planning methods of multiple video productions, examples of communications and production documents are included in the Professional Documentation section of this portfolio:

- Compiled and calculated figures for productions, then selected resources by analyzing the costs in order to ensure the final production was within budget
- Increased knowledge of post-production by managing and tracking the post process (crew schedules and client deadlines) in order to manage project deliverables

- Created shot list from shooting script in order to determine camera placements and angles

The following are the learning components that represent the abilities of producing acquired over 4 years as a freelancer in video production:

- Budget sample - Professional documentation (artifact 14F).
- Post schedule document– Professional documentation (artifact 15F).
- Shot-list document– Professional documentation (artifact 16F).
- Equipment list – Professional documentation (artifact 17F).
- Shooting schedule document – Professional documentation (artifact 18F).

Advanced Storytelling, Storyboarding, Cinematography

By mid-2016, I had coupled a strong history of working in film and video production with a solid education in media, but something was still missing. My thoughts turned back to my childhood, my young curiosities, then to my childish idealistic hopes and dreams. I'd learned a lot of valuable technical and planning skills at this point, but I wanted to be more involved with the story and directing was really the way to do that.

In the fall of 2016, I wrote a script about a young girl trying to escape the death grip of a small-dying town in mid-Missouri. Then I took everything I've learned through work, school, my life experiences, and poured it into the making of a short film called "The Wagon." This film was a personal challenge to tell a compelling story without any dialogue. By doing so, *I developed a deeper understanding of importance of writing for the audience, character development, acting, and utilizing the camera to aid in the narrative of the film by creating very detailed storyboards (artifacts 18F-20F).*

No filmmaking experience to date had truly pushed me to the limits to consider essential story elements such as character, setting, location, cinematography, set design, acting. The culmination of all I've learned from previous planning came to an absolute fruition with the making of "The Wagon," where I discovered how daunting a task directing really is.

The following documentation of production documents are included in the Professional Documentation section of this portfolio:

- Storyboard document - Professional documentation (artifact 19F).
- Shooting notes document – Professional documentation (artifact 20F).

Below are the learning components that represent the skills of directing that I acquired from the short film "The Wagon":

- Applied previously acquired knowledge of filmmaking to direct a short film

- Developed a deeper understanding of importance of writing for the audience, character development, acting, and utilizing the camera to aid in the narrative of the film

Conclusion

Now, on the verge of graduating and releasing my first self-written and directed film, I feel more prepared than ever to continue growing through my career in film production. Outside of the learning components I've noted, I've learned a plethora of life skills.

I know stories are powerful. I know visuals are powerful. And the two combined can invoke raw human emotion, influence people's lives, and impact the world.

There is still much to learn, but I know now that I can offer the innate traits (curiosity and commitment) needed to be successful with knowledgeable experience, a sincere appreciation for and understanding of the craft, and a heartfelt desire to be a part of the film entertainment business.