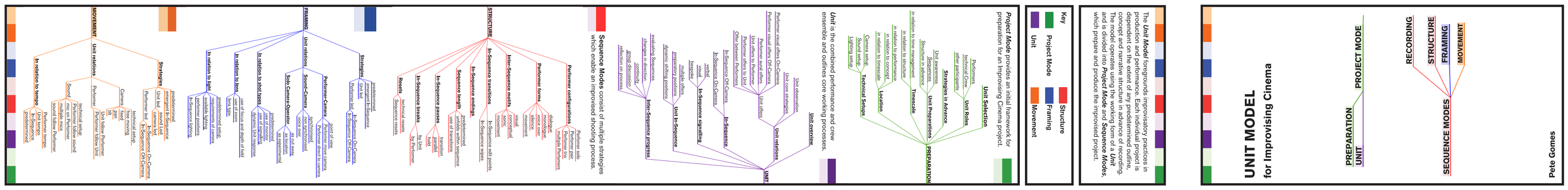

UNIT MODEL
for Improvising Cinema

PROJECT

PROJECT MODE is preparatory

PROJECT MODE *is the preparatory stage for any improvising cinema project. It is used to establish a working framework by developing awareness and understanding of the bespoke conditions of each project. Using improvisation as the primary creative strategy alters the extent and possible scope of any pre-production process. This stage is designed to provide a structure for initiating and considering developing a new work. Within* ***UNIT MODEL*** *every improvising cinema project is the combination and result of the preparatory working framework, established at* ***PROJECT MODE*** *stage, and the ensemble improvisation unfolding within bespoke conditions during recording stage.* ***UNIT MODEL*** *uses improvisation as the primary way of working, in both production and performance, in combination with a working framework in the form of modes and their related strategies. Awareness of conditions within an emerging project and the potential influence or possible constraints is critical to any ensemble improvisation using the model* ***PROJECT MODE*** *highlights and examines the many conditions that may generate, impact or determine the outcome of any emerging work: for example: the working ensemble; timescale of a project; use of specific technical equipment; the effect of location and many other shifting variable conditions that shape any unfolding work. Each individual project is dependent on the extent of any pre determined concept, outline, structure or narrative in advance of the recording.* ***PROJECT MODE*** *provides a reference for considering and choosing the production and performance strategies for each project, including exploration and use of specific* ***SEQUENCE MODES****. The extent and scope of improvisation used is bespoke to individual projects. The model can be adapted, edited and reconfigured to suit any project.* ***PROJECT MODE*** *is fundamental to any project regardless of the extent of improvisatory strategies used.*

Unit Selection

A ***UNIT*** *is the combined performance and technical crew improvising ensemble.* ***UNIT MODEL*** *has been developed to supplement and extend established improvised performance practices from other art forms.* ***Unit Selection*** *should consider communication and working dynamics of the entire ensemble. Application and use of the model benefits from Unit participants having awareness and a fundamental grasp of improvisatory processes. These may stem from theatrical, musical, choreographic or other practices. Improvisatory strategies and processes are used by the entire Unit, and are therefore required by both performers and crew. Using* ***UNIT MODEL*** *requires practice and exploration of improvisatory techniques, by establishing* ***Unit awareness*** *and dynamic relations and within the entire ensemble.*

- Performers
- technical Crew
- other participants

Unit Roles

The ***UNIT*** *is conceived as an improvising and responsive working ensemble and recognises the shifting and entangled relationship between performance and production. Any Unit will encompass both* ***technical crew*** *and* ***performers****. Delineation of specific roles, both within the formal team and any other participants is necessarily flexible. This process requires an acute awareness of the many shifting conditions both 'on' and 'off' camera.* ***Other participants*** *maybe present throughout the project, or on a temporary basis, and should be considered as a presence that can impact, influence and alter the conditions and results. Improvisatory practices occur across all aspects of performance and production, and technical decisions and performance choices require continual, adaptation, spontaneity and response.*

Strategies in Advance

Any project can choose ***strategies in advance*** *or use limited modes and strategies to conceptually restrict or visually design a project. Working within a limited range of specific strategies might simplify operations, or test ensemble responses and dynamics as part of preparations. A palette or limited set of modes and strategies can be used to generate a specific look and feel. This can be explored during* ***PROJECT MODE*** *stage as part of* ***Unit Preparations. Strategies in advance*** *include whether a project uses a 'single take' or 'multiple take' strategy, repetition or re-takes, and the extent and use of improvisation. All modes and strategies can be explored during* ***Unit Preparations.*** *Allowing any specific strategies to unfold during the recording improvisations will be influenced by the level of predetermined* ***Structure in advance*** *of recording.*

Unit awareness

Unit awareness *requires establishing working practices for each Unit. The shifting relations between performers and crew and their specific on-going re-configurations is key to working as a Unit. Assessing choices and decisions during improvisation requires observation and reading of the Unit including performers, camera and sound. Developing awareness could include using specific predetermined modes and ways of working. Testing specific modes as a Unit helps determine specific configurations of Unit personnel. Discussion and analysis of choices made at this preparatory stage will clarify any emerging issues and develop specific communication strategies.* ***Unit awareness*** *entails developing critical spatial awareness, reading and anticipation of movement and shifting* ***Unit relations****. Exploring selected* ***Sequence Modes*** *can develop: a Unit's ability respond to unfolding improvisations, and recognise and utilise strategies and modes in operation; a Unit's ability to improvise and observe and anticipate action, movement and dynamics as an improvising ensemble; performer's ability to structure and develop improvised sequences in relation to Unit.*

Sequences

Unit Model reconfigures a recording process, using improvisation as the primary way of working across production and performance, and a ***Sequence*** *is the core working form. A* ***Sequence*** *designates all the operations, content and recording that constitutes an unfolding improvisation and can be of any length or composition. Structural and creative decisions are made during the recording as part of the model's intrinsic working process. Within any project, a Unit is developing and building improvised Sequences using* ***SEQUENCE MODES****. Unit Model enables the collation of improvised recorded material for assembly after recording stage, with key creative structural decisions made as part of, and during, the improvisation and recording process. A* ***Sequence*** *may consist of an extended single long take, or use multiple* ***SEQUENCE MODES*** *– ***STRUCTURE, FRAMING*** *and* ***MOVEMENT*** *which may include* ***In-Sequence breaks****,* ***pauses****, or* ***transitions****. Using limited* ***SEQUENCE MODES*** *can help establish a Unit's working process, and focus attention on specific issues and requirements, in relation to the developing project. Developing exploratory* ***Sequences*** *helps establish Unit dynamics and communication.*

Structure in advance

UNIT MODEL *is modular and adaptable for projects using varying levels of* ***structure in advance*** *or can also be used as an exploratory framework during* ***Unit Preparations.*** *The extent and use of improvisation and concepts in advance will determine the exact scope and purpose of* ***Unit Preparations****.* ***Structures in advance*** *of recording include:* ***project outline*** *structures;* ***single*** *or* ***multiple take strategies; performance strategies****; and visual and conceptual frameworks including the use of specific modes.* ***Structure in advance*** *includes* ***costume****,* ***design*** *or other specific* ***props****. These may develop a specific performer look, character development in advance, or form part of an exploratory and development stage. Predetermined structures can influence and shape use and selection of specific* ***SEQUENCE MODES****.* ***UNIT MODEL*** *can be utilised in an exploratory way, with an improvised project and practice of the Unit unfolding through experimentation with modes and strategies. This may include preparatory and development stages in advance of recording.*

- design
- props
- costume
- project outlines
- performance outlines
- single take or multiple strategy

Timescale

Working without a script and a predetermined shot list changes the working ***timescale*** *and* ***time management*** *of a project. The recording process cannot be determined solely by pre planning and strict scheduling. The ongoing discussion of the work becomes a critical factor in managing the emerging project. The discussion and development of each Sequence and relations between Sequences is a key part of this process. This includes assessing the unfolding structure of the project in relation to time management, alongside emerging concepts, narratives, or performance. The* ***structure*** *of the project may also be affected by a pre set fixed shooting* ***timescale****; limited access to a location being an example. The ability to utilise preplanning is determined by the extent of improvisation used, and the level of pre set structures and frameworks being used within any given project.*

- in relation to time management
- in relation to structure

Location

The ***location*** *is one of the many conditions that may affect development, visual structures and spatial possibilities. Specific locations or multiple locations can work in direct relation to a structured project, emerging as a setting directly related to* ***performance****, or serve as a visual stage which is not intrinsically related to the unfolding concept. The influence of the location may be considered in advance or become an influence and offer during the unfolding shooting process – with constraints of spatial conditions and the effects of light being examples.* ***Location*** *and* ***timescale*** *relate to specific production issues including: location access; consideration of light; environmental and other conditions during the shooting process; technical considerations in relation to performers, character or narrative; and decisions that emerge during the shooting process. During the exploratory stage, the Unit can consider and include any specific locations as part of a development process wherever possible.*

- in relation to performance
- in relation to concept
- in relation to timescale

Technical Setups

Technical setups *for* ***Camera*** *and* ***Sound*** *and* ***Light*** *influence, constrain and determine visual solutions and improvisations. The preparatory stages of the Unit should include, wherever possible, specific technical setups being used during the project. These should be applied and tested as part of initial exploratory processes.* ***UNIT MODEL*** *is conceived primarily for a single camera projects. Any multiple camera project can utilise the same modes and strategies allowing for the conditions of a larger working Unit. Technical set ups for all projects within both image and sound determine specific conditions for the recording process. In some instances these technical conditions will specifically constrain what is possible within a given* ***Sequence****. Examples include: use of radio mics; lenses with a fixed focal lengths; multiple cameras; sound using multiple booms; specific lighting designs; use of steadycam.* ***Technical setups*** *and project conditions can also help in the selection and use of specific modes.*

- Camera setup
- Sound setup
- Lighting setup

PROJECT MODE

PREPARATION

UNIT

Unit overview

UNIT is the performer and crew ensemble

The ***UNIT*** *is the improvising performance and crew recording ensemble. Improvisatory strategies and processes are used by the entire Unit, including crew and performers. The combined crew and performers, working as a Unit, observe unfolding sequences, and recognise and utilise strategies and modes in operation. As the crew and performers constantly need to read and adapt to each other during improvisation, the* ***Unit relations*** *are the primary consideration for this way of working. Developing skills for anticipating, reading and moving, as both crew and performer, is essential to the entire Unit and any emerging improvised project.*

Familiarity with ***SEQUENCE MODES*** *are developed during* ***PROJECT MODE****.* ***SEQUENCE MODES*** *are modes of working during the recording process:* ***STRUCTURE*** *details strategies to pause, structure and sequence shots and generate edit points;* ***FRAMING*** *and* ***MOVEMENT*** *are modes and strategies which visually structure emerging and developing improvised sequences within the Unit. In practice these are interrelated. They are presented in separate categories for clarity, and to recognise and utilise each of them, as distinct but combined physical and visual components. All the modes described can be configured for bespoke use within any form of project.*

Unit relations

Unit relations are fundamental to this improvising ensemble way of working. ***Performer follow Unit*** *or* ***Unit follow Performer*** *are* ***core strategies*** *which underpin many of the more detailed strategies included within* ***FRAMING, MOVEMENT*** *and* ***STRUCTURE****.* ***Unit observation*** *of Unit-Performer and Camera-Performer relations are a primary focus for any unfolding project. This dynamic, continually shifts in emphasis between camera, sound and performers.*

The ***MOVEMENT*** *strategy* ***Unit follow Performer****, for example, might use a limited duration, or alternatively work as a more dynamic shifting relation between Unit and Performers. In practice, this process requires continual ongoing observation by the whole Unit, with careful consideration, assessment and response to where Performers and Crew are moving 'from' and 'to'. This includes assessing what may occur next within an unfolding sequence, as performers move between* ***On-Camera*** *and* ***Off-Camera*** *states.*

- Unit observation
- Unit core strategies

Unit offers

Offers are ***physical****,* ***visual*** *or* ***aural*** *actions that may trigger responses or suggest developments within the Unit during improvisation. Offers occur* ***between performers****, between crew and performer and* ***any element of the Unit****. Multiple offers may occur simultaneously. The Unit's continual observation of performers both* ***On-Camera*** *and* ***Off-Camera*** *enables dynamic conceptual and visual changes to the recording sequence. These may suggest camera movements, specific framings, sound and microphone positions or new narrative or a visual emphasis.*

*****Example****: a Unit moves towards an* ***Off-Camera*** *performer, including them in the camera framing. The Performer, now* ***On-Camera****, suggests different dynamics to the Unit, and alters the direction and balance of the Sequence. A Unit can also make offers to Performers using proximity, movement, height, angle, sound or visual emphasis. Offers within the Unit can vary in scale, dynamic and detail. Offers from Performers or the Unit may make extensive use of silence or be of long duration.* ***Example****: Unit moves to a window and shows an exterior view. This may result in a 'point of view' verbal or visual response from a Performer, using voice or gesture. A Close-Up shot type enables amplified physical gestures, nuanced reactions, and aural subtleties from a Performer.*

- Performer visual offers On-Camera
- Performer visual offers Off-Camera
- Performer aural offers
- Unit offers to Performer
- Performer offers to Unit
- Offer between Performers

In-Sequence

A ***Sequence*** *designates all the operations, content and recording that constitutes an unfolding improvisation, and can be of any length or composition.* ***In-Sequence*** *is a term to describe the unfolding processes during improvised recording.* ***In-Sequence*** *designates all the operations occurring within any one particular Sequence. Being* ***In-Sequence*** *indicates the potential inclusion of any performer, object, element or location within an emerging improvisation.* ***In-Sequence*** *can also indictae what might appear within an unfolding sequence.* ***Example****: Two performers are in* ***In-Sequence*** *in dialogue. The Unit may emphasise one performer* ***On-Camera****, but both actors will remain* ***In-Sequence****, with the potential for either, or both actors, to be visible in the frame at any time.*

Performers maybe involved actively ***On-Camera*** *and also potentially* ***Off-Camera****, during any* ***In-Sequence*** *recording. Performers may also move between on and off camera states within the same sequence. Any performer* ***In-Sequence*** *could potentially be in an* ***On-Camera*** *position at any point. The Unit must be aware of multiple, dynamic* ***On-Camera*** *and* ***Off-Camera*** *positions during any given sequence. The shifting dynamics of the Unit will determine when* ***In-Sequence*** *performers move from* ***Off-Camera*** *to* ***On-Camera*** *positions. Recognition of any* ***SEQUENCE MODES*** *agreed in advance, or used during an unfolding improvisation, will influence the Unit's In-Sequence decisions.*

- In-Sequence Off-Camera
- In-Sequence On-Camera

In-Sequence signalling

As each ***Sequence*** *is improvised and of indeterminate length,* ***signalling*** *is a mechanism to communicate the spontaneous use of specific modes or operations that occur* ***In-Sequence****. These include verbal and visual cues and other forms of bespoke signalling that may be developed during* ***PROJECT MODE*** *or during recording. These may include* ***visual*** *signals between Performers, Camera Operator, Sound or between other Unit participants. These maybe developed as part of initial* ***Unit Preparations****.* ***Example****: within an unfolding* ***Sequence****, using* ***FRAMING*** *mode and* ***Point of View****, a Unit participant may place a hand onto the shoulder of the performer who cannot directly see the camera – a form of* ***bespoke*** *signal.* ***Signalling*** *also includes* ***verbal*** *performance direction and 'side coaching' to Performers in the form offers or instructions.* ***Example****: 'Shut the door behind you', 'Go towards the window', 'Move left'.*

- verbal
- visual
- bespoke

Unit In-Sequence

The ***Unit****,* ***In-Sequence****, improvises utilising modes and strategies, offers, responses, decisions, within shifting constraints and specific physical conditions and technical setups. This improvisation of both performers and technical crew* ***In-Sequence*** *needs to recognise, read and adapt as the improvised sequence unfolds. Offers happen simultaneously and the Unit must be aware of* ***multiple offers*** *and recognise and respond, making and prioritizing decisions. Any* ***Sequence*** *requires initial starting positions for the Unit - performers, camera operator, sound – which may relate to working within a predetermined* ***SEQUENCE MODE****. This may involve agreed* ***preparatory positions****, and* ***dynamic shifting positions*** *of the Unit. This requires on going awareness of the* ***proximity*** *to both Performers and technical members of the ensemble and* ***physical spaces****. Awareness and refinement of the working operations is developed during* ***Unit Preparations.***

- multiple offers
- preparatory positions
- dynamic shifting positions

Inter-Sequence progress

Inter-Sequence *is the relation between multiple recorded sequences.* ***Inter-Sequence progress*** *is the process of* ***evaluating multiple Sequences*** *and their potential assembly as a single project.* ***Inter-Sequence progress*** *enables the evaluation of practical and conceptual changes and developments during any emerging improvised project. Examining sequences, in relation to each other, can track changes and developments across multiple sequences. This process provides an opportunity to identify emerging themes and visual references from earlier sequences and identify any* ***changes in direction*** *or the need to revisit earlier ideas.* ***Inter-Sequence progress*** *can occur after every sequence or after any designated period. This process is bespoke to each project. It can include close examination of specific recorded material or* ***group discussion*** *within the Unit. This can be also assigned as a designated* ***Unit role****.* ***Inter-Sequence progress*** *enables* ***group discussion*** *of Unit processes and analysis, articulation and development of decisions and choices made in earlier Sequences;* ***Examples****: discussion and adaptations to decisions made in previous Sequences; assessment of emerging concepts and performance arcs; reincorporation of earlier ideas; consistency of approach and* ***continuity****; evaluating the use of specific modes and* ***reflection on process*** *in relation to the operation of the Unit and working dynamics.*

- evaluating Sequences
- changes in direction
- continuity
- group discussion
- reflection on process

SEQUENCE MODES

RECORDING

SEQUENCE MODE is recording

*****SEQUENCE MODES*** *consist of multiple strategies which enable and articulate an improvised recording process. These modes may be used to specifically shape a project and provide visual and conceptual structures, or be used to isolate, refine and articulate improvised processes as they occur. These modes may also be used retrospectively to analyse how a specific sequence unfolded and provide a mechanism for sharing and recognising strategies across a Unit. This suite of strategies allows a Unit to examine possibilities and constraints and anticipate and recognise spontaneous decisions.* ***SEQUENCE MODES*** *are modular and bespoke to each specific improvised project.* ***STRUCTURE*** *relates to mechanisms and strategies for the construction of each* ***Sequence*** *during the improvised recording process. In practice* ***STRUCTURE****,* ***FRAMING*** *and* ***MOVEMENT*** *all work in combination. They are categorized separately to allow for detailed consideration of each element in isolation. The* ***UNIT MODEL*** *aims to collate and structure complete Sequences during the improvised recording process.*

STRUCTURE

Performer configurations

*****Performer configuration*** *is the number of performers within any particular Sequence. This is similar to 'blocking' in staging terms, but allows for adaptations and changes to positions* ***In-Sequence*** *and recognises the effect of multiple performers on the Unit.* ***Solo****,* ***Pair****,* ***Trio*** *or* ***Multiple*** *performers will require specific configurations and strategies in relation to the Unit and the unfolding improvisation. The Unit is a continual reconfiguration of physical positions with performers* ***On-Camera*** *and* ***Off-Camera****.* ***Performer configuration*** *involves strategies outlined in* ***MOVEMENT*** *and* ***FRAMING****.* ***Example****: A* ***Sequence*** *comprising 3 performers may need to account for: reaction times in relation to Unit movements; anticipation and recognition of the changing positions of Unit; use of specific strategies, including edit points and other structural decisions by Performer, Camera-Operator and Sound; use of any additional strategies that may have been agreed in advance.*

- Performer solo
- Performer pair
- Performer trio
- multiple Performers

Performer forms

*****Performer forms*** *are possible improvisations unfolding with the Unit* ***In-Sequence****. These include:* ***dialogue; monologue; voiceover; silence****; and* ***movement****. These can be agreed strategies or can be* ***signalled*** *during an unfolding sequence.* ***In-Sequence voiceover*** *or* ***monologue*** *enable different Unit configurations of sound and camera within any Sequence. Performers can improvise voice* ***Off-Camera*** *using a separation of Unit sound and camera during an unfolding Sequence.* ***Silence*** *or isolated* ***Movement*** *maybe be signalled* ***In-Sequence*** *for a specific duration.* ***Performer forms*** *may be part of, or extend to, an entire sequence.* ***STRUCTURE MODES*** *can provide techniques for moving between different* ***Performer forms In-Sequence.***

- dialogue
- monologue
- voice over
- silence
- movement

Inter-Sequence motifs

*****Inter-Sequence motifs*** *are any forms of Unit reincorporation. These may develop in multiple ways across both Performer and Unit. These may be emergent* ***In-Sequence*** *and then adopted and reincorporated. These may take the form of specific repetitions of movement, positions, blocking, framing and shot types. These conceptual motifs may relate to performers or other elements unfolding within the project. These may emerge* ***In-Sequence*** *or be determined and agreed in advance, or identified during* ***Inter-Sequence*** *discussion.*

- visual
- conceptual
- sonic
- movement

In-Sequence transitions

*****In-Sequence transitions*** *enable the structuring and assembly of sequences during improvisation.* ***UNIT MODEL*** *is designed to integrate structural decisions into the improvisation process during the recording.* ***In-Sequence transitions*** *are various strategies for generating* ***edit points*** *and* ***wipes In-Sequence.*** *They enable the Unit to structure long sequences and develop strategies for assembly of the recorded materials.* ***STRUCTURE MODE*** *enables transition points* ***In-Sequence*** *with minimal interruption to the improvisation and the unfolding Sequence.* ***In-Sequence transitions*** *can be* ***signalled*** *by anyone in the Unit including Performers.* ***Signalling*** *a transition can instigate a shift in visual emphasis, a different angle, point of view or specific edit point* ***In-Sequence****. The extent and specific use of these strategies can be agreed in advance and is bespoke to each Unit and each project. The bespoke configuration of the Unit and the use of* ***single*** *or* ***multiple*** *take strategies, alter which strategies might be used within any given project.* ***Inter-Sequence Progress*** *can assemble and examine Sequences and evaluate the project for an assembly stage.* ***Transitions*** *may occur* ***In-Sequence*** *and the Sequence may then continue.* ***Transitions*** *may function as a* ***Sequence ending*** *or a* ***break*** *to evaluate* ***Inter-Sequence progress****.* ***In-Sequence transitions*** *may occur multiple times* ***In-Sequence*** *and be recognised by the Unit during improvisation as a possible* ***edit point****. A Unit may agree a specific transition in advance of the recorded improvisation to indicate a* ***break*** *or* ***Sequence ending****.* ***Example****:* ***Edit Points*** *may use conventions such as close-up of face to close-up of back of head, a cutaway or a reverse shot.* ***Wipes*** *may be generated by Performer, or by Unit, using physical movements which cover the full camera frame. This enables an 'invisible cut' at assembly stage.*

- In-Sequence edit points
  - edit points by Unit
  - edit points by Performer
- In-Sequence wipes
  - wipes by Unit
  - wipes by Performer

In-Sequence endings

*****STRUCTURE MODE*** *includes* ***In-Sequence breaks*** *and* ***In-Sequence pauses*** *to enable flexible ways of working, and mechanisms for assembly and construction of the unfolding improvised project. These strategies can be used in multiple ways including as an* ***In-Sequence ending*** *. Concluding any sequence may involve using specific strategies derived from combinations of* ***STRUCTURE****,* ***MOVEMENT*** *and* ***FRAMING*** *and can be agreed in advance. It may also unfold from Performer actions within a sequence.* ***In-Sequence signalling*** *by Unit or Performer can indicate a Sequence ending by exiting the frame, use of camera movement, or a specific visual device.*

Sequence length

*****Sequence length*** *may be limited to a specific agreed moment or be time limited.* ***Sequence length*** *may also be determined by performance and can be* ***signalled*** *during an unfolding Sequence. Sequence length can be extended using* ***STRUCTURE*** *and use of* ***In-Sequence transitions*** *and* ***In-Sequence endings.***

- predetermined
- unfolds within sequence
- use of transitions

In-Sequence pauses

*****In-Sequence Pause*** *indicates some form of* ***transition*** *to the Unit within an unfolding sequence. This uses any form of* ***In-Sequence signalling****. An* ***In-Sequence Pause*** *allows the Unit to move and reposition, and then continue a sequence from another position. This generates a* ***transition*** *or* ***edit point*** *which can be used in the assembly process.* ***In-Sequence Pauses*** *can be used in multiple ways and by any participant of the Unit.* ***Parallel*** *indicates continually moving between multiple performers within an improvising Sequence.* ***Example****: Two Performers in conversation, are observed and listened to by a third Performer at a distance.* ***In-Sequence Pause*** *enables an unfolding improvising sequence using multiple performers, in a single location.* ***Hold*** *is a signal to Performers to maintain consistent positions or expression for a limited duration.* ***Hold*** *might be used for both structural and stylistic purposes as 'cut in' or 'cut away' or close up within an unfolding scene. An* ***In-Sequence Pause*** *indicates a pause within an unfolding sequence, whereas* ***In-Sequence Break*** *indicates a halt to the unfolding Sequence.*

- transition
- parallel
- hold

In-Sequence breaks

*****In Sequence break*** *is an indication to halt an unfolding Sequence. These may be required for multiple reasons – including technical issues and other factors. Prior agreement and discussion within the Unit during* ***PROJECT MODE*** *stage can determine their exact usage and limits. An* ***In-Sequence Pause*** *indicates a* ***pause*** *within an unfolding sequence and an intended continuation using a transition. If an* ***In-Sequence break*** *is* ***signalled*** *then the Sequence is concluded by any transition at the earliest opportunity.*

- In-Sequence break by Unit
- In-Sequence by Performer

Resets

*****Resets*** *are necessary restarts to a Sequence. It may not always be appropriate or possible to incorporate technical or performance issues as they occur. The extent of* ***Technical*** *or* ***Sequence resets*** *should be discussed and decided during* ***PROJECT MODE*** *and whether the project is using a* ***single*** *take or* ***multiple*** *take strategy. Technical issues during a project may require repeats of various sequences.* ***Example****: Exterior sequences with sound issues, mic failures or other unforseen circumstances. Any of the* ***STRUCTURE*** *strategies and bespoke signalling can be utilised to indicate a required* ***Reset****.*

- technical resets
- Sequence resets

FRAMING

Strategies

Framing choices and adoption of specific strategies can be ***predetermined*** *in advance and affect framing decisions.* ***In-Sequence*** *these can be* ***Performer led*** *and* ***Unit led*** *both* ***On-Camera*** *and* ***Off-Camera****. A combination of these may occur during longer Sequences. The camera and lens type will alter how any Sequence or project is framed and may offer different options and possibilities.* ***Example****: drone, steadycam, tripod or fixed focal length lens. Strategies for entering and exiting the frame should feature in* ***Unit Preparations*** *and* ***Unit Awareness****.*

- predetermined
- emergent In-Sequence
- Unit led
- Performer led
  - Performer In-Sequence On-Camera
  - Performer In-Sequence Off-Camera

Unit relations

Performer-Camera relation

*****Performer-Camera relation*** *enables direct engagement between Camera-Operator and Performer using agreed framing modes or improvised framing* ***In-Sequence. Performer-Camera relation*** *can be agreed in advance of a Sequence or signalled* ***In-Sequence. Example****: a performer walking point of view; performer direct-to-camera looks; or a* ***signalled*** *over the shoulder shot. Performers may physically move the camera-operator or perform directly to camera. The extent and use of* ***direct to camera*** *action can be agreed during* ***Unit Preparation*** *at* ***PROJECT MODE*** *stage.*

- point of view
- Performer move camera
- Performer direct to camera

Sound-Camera relation

An improvising Unit enables a dynamic ***Sound-Camera relation****. Offers to performers and Unit can emerge from many sources including positions of microphones and sound. Technical sound set ups can constrain what is possible within any given project. Use of a boom, multiple booms, room mics or radio mics all offer different variations of possible sound within a Project and related Sequences. This includes* ***synchronised*** *and* ***non synchronised*** *sound recording. Positions of mics or a boom, for example, may become framing and movement offers for the Unit. Each bespoke* ***Technical Set Up*** *significantly affect possibilities and available choices as well as Unit choices* ***In-Sequence. Examples****: Radio Mics enable the possibility of Long Shots with close-up sound. Improvised* ***Voice Over*** *can emerge* ***In-Sequence*** *as a* ***Performer Form*** *or be a predetermined strategy for a specific* ***Sequence****. Understanding the implications of sound choices or specific mics should be considered during* ***Unit Preparations*** *and can be used as part of a process for establishing* ***Unit relations*** *and over all* ***Unit Awareness. Example****: A Performer responds as voice over* ***In-Sequence.***

- synchronised sound
- non synchronised sound
- voice over

Solo Camera-Operator

Camera Operator may work on non performer based shots as extension of Sequences or as stand alone Sequences. These maybe a ***cut away****,* ***location*** *details or* ***experimental*** *and may occur spontaneously* ***In-Sequence. Experimental*** *may include timelapse, slowmotion, shutter speeds or use of in-camera effects and other forms of recording. These may be agreed by bespoke signalling or emerge* ***In-Sequence. Signalling*** *and* ***Structure Mode*** *may allow for more involvement with Performers and the Unit. Sequences may develop in silence, use location sound or* ***Off-Camera*** *sound.*

- as cut away
- as location
- as experimental

In relation to shot types

Use of ***shot types*** *is determined by bespoke* ***technical setups*** *for each project such as lens size, fixed focal length or use of zoom. Each offer framing options, along with unfolding* ***Unit relations*** *and positions* ***In-Sequence****. Using specific* ***shot types*** *in* ***In-Sequence*** *involves a combination of agreed strategies and Unit dynamics. These can use estimations of shot types such as 'Mid Shot', 'Close-Up', 'Wide Shot', 'Extreme Close-up' etc. The implication of lens choices or specific camera type should be considered during* ***Unit Preparations*** *and can be used as part of a process for establishing* ***dynamic Unit responses****. Performers can estimate a shot type, using their proximity to the camera and its position. If a* ***monitor*** *is available,* ***Off-Camera*** *performers may use this to enable framing choices. A Unit may indicate a specific* ***predetermined*** *shot type to performers in advance of an improvised sequence, and can agree specific combinations of modes and strategies.*

- predetermined
- use of monitor
- use of signalling
- dynamic Unit response

In relation to lens

Unit use of ***lens type, focus****,* ***depth of field****, and* ***zoom*** *and may not be recognised by Performers* ***In-Sequence****. Bespoke* ***signalling*** *may be be used to indicate shifts in focus to Performers* ***In-Sequence****. Understanding the implication of lens choices or specific camera types should be considered during* ***Unit Preparations*** *and can be used as part of a process for establishing* ***Unit relations****.*

- use of focus and depth of field
- use of zoom
- lens type

In relation to light

Bespoke ***technical setup*** *will determine strategies for lighting and the* ***requirements of the camera*** *across the project or a particular Sequence. Unit framing choices may need to consider* ***available lighting*** *and suitably lit positions* ***In-Sequence*** *for both technical and stylistic reasons. Light can be a potential offer for performer choices* ***Performer positions*** *and choices* ***In-Sequence*** *should be considered in relation to available light. Specific lighting issues maybe identified during* ***PROJECT MODE****.* ***Inter-Sequence*** *discussion may also highlight specific needs during a project.* ***A predetermined setup*** *may be used depending on bespoke conditions of the project and can be decided during* ***PROJECT MODE****.* ***In-Sequence lighting*** *is any form of bespoke lighting during a sequence that may or may not be visible on camera.* ***Example****: a mobile light or reflector following Performers.*

- pre-determined set up
- requirements of camera
- available lighting
- performer positions
- In-Sequence lighting

MOVEMENT

Strategies

Strategies for ***MOVEMENT*** *can be pre-determined in advance or can unfold during improvisation and recording. A key* ***Unit relation*** *is Camera Operator-Performer. Movement and positions across the entire Unit will affect possible choices and offers for Performers* ***In-Sequence*** *both* ***On-Camera*** *and* ***Off-Camera*** *and affect* ***FRAMING*** *and* ***STRUCTURE****. The Unit, in practice, is a combination of predetermined strategies and dynamic responses to changing physical conditions.* ***In-Sequence****, strategies can be initiated by Performer and Unit. Movement awareness between Performers* ***In-Sequence On-Camera*** *and* ***Off-Camera****, between the whole Unit should be explored during* ***PROJECT MODE*** *and* ***Unit Awareness****. Movement strategies and choices emerge* ***In-Sequence*** *and recognition of specific strategies and signalling is critical to communicating and changing movement dynamics within the Unit. A repertoire of specific strategies maybe be decided during* ***PROJECT MODE*** *and provide a palette and reference for the Unit. Strategies for entering, exiting and moving across the camera frame are fundamental and should form part of* ***Unit Preparations*** *and* ***Unit awareness****.*

- pre-determined
- emergent In-Sequence
- Unit led
  - sound Led
  - camera led
- Performer led
  - Performer In-Sequence On-Camera
  - Performer In-Sequence Off-Camera

Unit relations

Camera

Technical setup for sound and camera will fundamentally affect how any Sequence or project can unfold. Each set up will offer different possibilities and bespoke conditions. The type of camera rig will affect movement dynamics of Performer and Unit: steadycam; mobile; tripod; shoulder mount; handheld camera; or drone. In addition camera techniques of ***fixed****,* ***free moving****,* ***pan****,* ***tilt*** *work alongside all* ***MOVEMENT*** *strategies. Free moving camera, either handheld or a specific rig, enables the maximum fluidity within Unit and Performers. A fixed tripod requires different strategies. Each technical setup will require its own bespoke considerations.* ***MOVEMENT****,* ***FRAMING****,* ***STRUCTURE****, work in combination and are affected by Performers, use of strategies and the Sequence and Project concepts. Movements maybe be determined in advance or emerge* ***In-Sequence****. Movements of the Unit can be reincorporated motifs.* ***Example****: Continual camera movement around a performer; performers distinguished by a movement tempo.*

- technical setup
- free moving
- fixed
- pan
- tilt

Performer

Performer movements and offers determine, influence or constrain the unfolding Sequence. ***Unit Awareness*** *and* ***PROJECT MODE*** *develops Performer and Unit relations between moving camera and sound.* ***Unit follow Performer*** *and* ***Performer follow Unit*** *are core strategies for* ***MOVEMENT*** *mode. In practice both these strategies are in continual operation. Both sound and camera can create offers by physical positions and also* ***signalling****. Anticipation of the Camera Operator's possible directions, and other Performer's possible movements, affects all decisions* ***In-Sequence****. Performer observation of the camera, sound and other Unit participants will affect the dynamic and choices of the Unit. A Performer* ***In-Sequence*** *may also move between* ***On-Camera*** *and* ***Off-Camera****. Signalling can alert the Unit to specific intentions or actions. Establishing Unit relations and* ***MOVEMENT*** *strategies should be set during* ***Unit Preparations*** *in* ***PROJECT MODE****.*

- Unit follow Performer
- Performer follow Unit

Sound

*****Technical setup*** *for sound such as boom, radios mics, or fixed room mics will all affect possible movement strategies for Performer and Unit. Sound recording can create offers for performer by position both on and off camera with a* ***performer follow sound*** *offer.* ***Example****: radio mics with a* ***mic on performer*** *allows flexible movement in relation to camera and other sound; a fixed camera mic will constrain performer movement; to enable* ***sound follow Performer*** *a boom can be used. Due to the complexity of performer movement during improvisation, more that one sound recording solution may be required such as* ***multiple mics*** *which allow flexibility in locations with multiple performers. Design of* ***technical setup*** *should be established and tested in* ***PROJECT MODE****. The use of specific modes may determine how and when movement can occur. These movement modes are integral to all* ***Unit relations*** *and fundamental to the development of any project. Bespoke practices can be established during* ***Unit Preparations****.*

- technical setup
- Performer follow sound
- mic on Performer
- multiple mics
- sound follow Performer

in relation to tempo

Tempo may determine physical speed of movement of Camera-Operator and Performer. This can work in tandem, or in counterpoint to each other. This may occur ***In-Sequence*** *or be determined in advance. Specific uses of Performer-Camera Operator rhythm and Unit tempo should be explored and established during* ***Unit Preparations*** *in* ***PROJECT MODE****. Signalling can be used to indicate changes in tempo.*

- Performer tempo
- Unit tempo
- Performer-Unit tempo In-Sequence
- Pre-determined