

# Pre-Production Planning Document (MINI DOC)

## GENERAL INFO

1. **Your Name:** Kevin Pointer Sr.
2. **PROJECT:** Mini Documentary/Biography/News Package

## CREATIVE BRIEF

1. **What must it be?** At its core it must be a good, hopefully, relatively seamless story with a hook.  
Seamless in terms of how the scenes and video lead the viewer and seamless in terms of a coherent storyline itself. A story more specifically that is related to the upcoming DC Dragon Boat Race that some folks from my company's (Pepco's) Asian American Resource Group (AARG) will be participating in on Thursday 5/21/22 . *Note that the angle, the hook, the story is an especially important goal to achieve for me as the event itself, although exciting in its own right, should primarily just support the story.*
2. **Who is it for?** This piece, with its intent to have universal elements, is not only for the Asian American community (see objectives below for further stratification) but is also for the Pepco internal community, our employees. It is also for our external stakeholders, the communities that we serve.
3. **How long must it be?** I expect this mini documentary piece to between 2 to 3 mins or so.
4. **What is your objective with the piece?** My objective with this piece is three-fold. First, really to create a memorable piece that resonates with a broad group of stakeholders. A piece that some how on some level goes *beyond* the natural consumers of the video which is the Asian American community. I hope that there will be some organic and maybe intentional shots, footage, narration, or interview segments that might speak to humans in general. That "makes them care". After all I am going after a *human interest* story.  
  
Second, I would of course like to produce a piece that is well-received by the Asian community. This community consists of sub-groups like the Pepco Dragon Boat racers, members of Pepco's Asian American Resource Group (AARG), and, potentially, members of the broader Asian American group within the Pepco service territory.  
  
Third, an objective would be to further my creative brand at Pepco as one who should be called upon; one who is capable and can be trusted to well-execute such video, creative, and graphics-related type projects.
5. **When is it due?** I hope to submit something to my corporate communications contact before the end of May 2022.
6. **What is the overall idea?** Ideally to create a human interest piece using Pepco's current and upcoming AARG Dragon Boat activities and race as a colorful and exciting backdrop to make "a connection". Specifically the connection, the hook, is essentially to tie and relate the well-coordinated teamwork

that it takes the Pepco Dragon Boat racing team to be competitive and successful and racers to the well-coordinated teamwork that it takes for various Pepco departments – indeed the company as a whole – to be competitive and successful.

7. **What is the storyline summary?** See number 6 above for insights into the overall storyline.
8. **Elevator pitch:** Come. Here. Please. Indulge me for a few moments as I colorfully share some culturally and (hopefully) universally resonating footage leading up and including Pepco’s 2022 entry into D.C.’s Dragon Boat race. For those who may not have had the fortune to be exposed, take a chance as you might learn something about this exciting race which can be viewed as a metaphor for the teamwork required to be successful in the corporate world.
9. **Tagline:** To be determined or may not be applicable in this case.
10. **Look and feel description (including “pacing”):** At this point I’m anticipating that this piece might take on somewhat the look and feel of a reportorial, somewhat investigative news piece in the tradition of 60 minutes or 20/20.

## QUESTIONS / NOTES

### SUBJECT:

1. **Why did you choose this story?** After some dialog with a contact in the Pepco Communication Group about an upcoming class assignment this story was suggested to me as one that I might consider based on my timeline and human interest requirements. I was quite happy to pursue it as an educational, fun, and timely opportunity to further learn about visual storytelling.
2. **Story ideas:** To be determined. Still brainstorming regarding my story ideas, storyline, and my “hook”. Focused on things like production, logistical, and related class assignments at the moment. Due to talk to my second interview subject, Jignish Shaw, on Monday 5/9/22. Based on me explaining what I’m trying to do and what I’m looking for Jignish is supposed to provide me some details that may form the basis for my story’s hook.

### NARRATION/HOST:

3. **Who will lead us through the piece?** I, Kevin Pointer Sr will.
4. **Narration ideas:** To be determined. I very much expect my narration to be driven by the visual storyboards that I expect to create.

### INTERVIEWS:

1. **Who will you interview?** *Dustin Nguyen*, President of the AARG (and a junior member in terms of membership time) I will also interview *Jignish Shaw* AARG’s **Secretary** (and a senior member in terms of membership time)
2. **Why is this person important to the piece?** The people are important in terms of their positions within AARG as well as the different and potentially perspectives that they may bring due to their ages and tenure in the organization.

3. **What questions will you ask?** While I'm still looking for some a few "smoking gun" questions that might help me tease out my hook the basic type of questions that I will ask will be as follows:
  - a --- How long have you been a member of AARG?
  - b --- What is your current role at AARG and what first attracted you to the group?
  - c --- In what other capacities, if any, have you served in AARG?
  - d --- What is your earliest recollection of such cultural events as The Dragon Boat Race?
  - e --- What The Dragon Boat Race mean to you as a person or in your particular role in the group?
  - f --- What connections do you see between the teamwork that needed to compete in Dragon Boat Racing and the teamwork that is needed to run Pepco successfully? ..... or even the teamwork that's needed for your group within Pepco to be successful?

**4. What follow-up questions might be important?**

g. --- Did you experience anything at all in this particular year's Dragon Boat Racing training and activities so far about either your teammates or the activities that might further translate to being helpful on the job? ..... (for just one example you may have a new teammate this year that you might be able to mentor to some degree or even learn from to help you, your department, or the company overall)

**B-Roll:**

1. **What b-roll visuals will be important to convey the story?** I expect to as much supporting b-roll visuals as I can to have sufficient and varied footage to pull from. Footage such as the ***areas around the training sites and the actual boat racing sites***. This would include ***piers, boats, any pier or other signage, icons, restaurants, steps, metro signs, water scenes and so forth that would help establish place or Dragon Boat activities***. Expanding further I'm not sure but I might be able to (with out to much fuss) get some get some ***generic footage of people getting off the subway that may representatively or actually be them going to the Dragon Boat Race or practice***. Of course I expect to get b-roll footage of the ***practice races and the fully ornamental, drum using, actual dragon boat races themselves***.
2. **Keep in mind you should show what the interviewees are talking about.** Got it.
3. **Any still images or charts or graphics?** I am very open and very inclined to the appropriateness, texture, and dimension that such items can bring to this story. My main constraint here will be "time to execute".
4. **Is the natural sound of the environment important?** Yes --- I think the *natural sounds of Dragon Boat Race spectators buzzing about and eventually cheering would be important and exciting to hear*. Also

possibly *the natural sounds of the splashing water as the contestants row their boats would also be appropriate to hear.*

**If so, be sure to record it properly.** Got it.

5. **B-roll ideas:** See item 1 above

#### **MUSIC:**

1. **What is overall “mood” and “feel” of the piece?** Fun, upbeat tempered by a solid journalistic tone.
5. **Music track ideas:** “Asian music ----- perhaps juxtaposed --- perhaps not if it doesn’t sound right ---- against “corporate sounding ” or “city sounding” music.

#### **PERMISSIONS:**

**Am I allowed to film here? Do I need permission and/or a permit?** I have worked closely with the AARG principles and my corporate communications contact to ensure that I’m ok regarding these two questions. If my preliminary video shooting of the first practice training and race is any guide, I don’t expect any permission problems at all.

1. **Will any people be in my shots? Do I need permission and/or release forms?** At this point any people shots will be incidental to my production and for certain wide angle shots will be almost impossible to keep out the frame. I don’t anticipate needing any permission and/or release forms.

#### **GENERAL:**

1. **What gear do I need to pack and bring with me for the shoot?** Film gear, sunscreen, water, etc. I plan to hydrate and snack before the shoot so nothing to pack there. I will have minimum film gear save my tripod and a professional Cannon hand-held video camera.
2. **How will I transport everything and keep it safe?** I may bring a bag big enough to transport a tripod and a few incidentals like water or gum.
3. **Are there any potential hazards or complications at this location?** None, other than the normal precautions that one must take when walking around and video taping around water and in the city. In particular the traffic of sometimes fast moving cars, bike, scooters and such and the occasional “street person” who should be respected and treated with care.

## SCRIPT [OR 'SCRIPT CUES/ BULLETS] (To be Determined)

**Name:** Kevin Pointer Sr.

**Title:** To Be Determined

VIDEO	AUDIO
<p><b>Existing Sample for Reference Only:</b> EXT. BUSY CITY STREET - DAY</p> <p>WS Traffic shot, CU people walking</p> <p>WS and CUs Quick cuts to peaceful, serene park.</p> <p>CU Follow feet walking in gateway to park.</p> <p>EXT. PARK - DAY</p> <p>WS establishing shot, park entrance</p> <p>WS pathways and trees</p> <p>CU benches</p> <p>ECU flowers</p> <p>CU signpost</p> <p>CU squirrel</p> <p>ECU water in fountain</p> <p>CU stone stairs with feet</p>	<p><b>Existing Sample for Reference Only:</b> (Fade in ambient audio - noisy city)</p> <p>(ambient audio of peaceful park accompanies video flashes).</p> <p>VOICE OVER: "Amidst the chaos of the noisy city, lives this peaceful retreat..."</p> <p>This is where the audio copy or general bullet points for the project go.</p> <p>The writer should add script cues such as (SFX here) within the script. Generally, the script would be read by voice-over talent so be sure it's legible and clear.</p> <p>The writer may also include directions for the feel of the read, such as "high energy", "slow and relaxed", or "with a British accent"</p> <p>(Begin music - few seconds) (Fade music to background level)</p> <p>Be sure to time the read with an out-loud, projected sample read, and always give yourself a few extra seconds for pad - try to complete the read with a few seconds to spare from your total time. You can always slow down or add SFX or music.</p> <p>It's always a good idea to let the script "breathe". In other words, give the script time to sink into the audience at certain points, such</p>

<p>WS horses</p> <p>CU horse face</p> <p>ECU saddle straps</p> <p>WS gate leaving park</p>	<p>as the end of a sentence or an emotional point.</p> <p>Create the environment for the audience with background ambient audio and SFX. Add emotion with music.</p> <p>Remember, shorter is often better. Tell the story, but be efficient with the message.</p> <p>(Fade music up) (Fade music and ambient out)</p>
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**(OPTIONAL) STORYBOARDS (To be Determined --- I know that I will need to create some kind of visual storyboard if only quickly sketched out for me to really understand and literally see the general flow and direction that I think that I would like to take in cobbling my story together. )**

If it is useful for you, sketch out a storyboard, for each of the visuals listed in your script above, or possibly the kind of b-roll shots you would like to capture. Be sure to clearly show the kind of shot (i.e. WS - Wide Shot, CU - Close Up, ECU - Extreme Closeup, O/S – Over Shoulder), and indicate any camera or subject movement. You might want to make a note of what this is and why this shot is important (i.e. “establishing shot for barn”, “show detail of blue flowers”, “show reflection of tree in fountain”, “visitor walking from right to left in frame”, etc.).

**You can print out and sketch (hand draw) on the separate *Storyboard Template* document, then scan or snap a photo of it to add the completed storyboards here (as JPG files).**

***[If desired, insert all storyboard images here]***