

VIRTUAL FILMMAKING WORKSHOPS

PAULINE FINDLAY



© Story Rock Star - Pauline Findlay

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Introduction

This is a practical hands-on course for 'Hear for You'.

The aim is to give the students filmmaking skills to create short films for the 'Hear for You Film Festival'.

This filmmaking course has been created and facilitated by Pauline Findlay from *Story Rock Star*. The main objective is to empower teenagers and give them the confidence to tell their own stories. This year the Film Festival will have a **Theme: SILENT ISO LIFE** This theme can be interpreted however the students feel best serves their stories.



Information on Pauline Findlay

Pauline is a filmmaker and author. She has 18 years' experience in theatre, film, television and documentary in Australia and the UK. In 2002, she graduated from the Academy Drama School in London in Acting. She is a graduate of Australian Film Television and Radio School (AFTRS) in Screenwriting and Producing. Pauline's short films have screened at prestigious Academy accredited festivals around the world: ShortFest Palm Springs, FlickerFest, Short Shorts Tokyo and Rhode Island USA.

Pauline has twice been nominated by the Australian Writers' Guild for the Monte Miller Award. In 2012 her script 'Lola' became a Quarterfinalist of the Nicholl Fellowships by The Academy of Motion Picture Arts and Sciences (Oscars). In 2017, Pauline published her first YA novel 'Can You Feel it?' which is based on 'Lola'. Pauline is currently working on her second novel 'Can You See It?' and in development on a web-series with a deaf lead character/actor at the centre of the series.

What will the course cover?

- **Session One:** Story, Three Act Structure, Hero, Antagonist – **16 May**
- **Session Two:** Story World / Plot / Narrative – **17 May**
- **Session Three:** Heads of Department – **23 May**
- **Session Four:** Coverage / Call Sheets / Release Forms – **24 May**
- **SHOOT WEEKEND – INDEPENDENT WORK – 30 & 31 MAY**
- **Session Five:** Feedback on Shoot – **6 June**
- **Session Six:** Post Production – Edit and Tools – **7 June**
- **Session Seven:** Post Production – Music / Sound Design – **13 June**
- **EDIT– INDEPENDENT WORK – SUN 14 JUNE**
- **EDIT– INDEPENDENT WORK – SAT 20 JUNE**
- **Session Eight:** Post Production – Screening / Festival – **21 June**

***** INDEPENDENT WORK – Pauline will be available via text message. If there are any issues on set shooting your films or in the edit phase you can contact her. She can then Zoom, FaceTime or Skype call you if necessary to trouble shoot. *****

VITURAL FILMMAKING WORKSHOPS PACK

This PACK will be available weekly on Pauline's website. At the end of the course ONE PACK will be available with all the sessions combined together for you to download.

<https://www.paulinefindlay.com/h4u>

What the following icons mean for our Zoom workshops

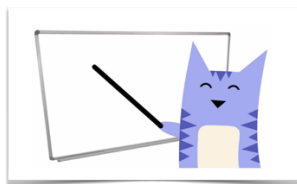


Silence Your Mic

Turn off your **microphone** if you aren't talking. This will stop feedback from your computer and mean the focus can be on the person talking. Turn it on if you laugh. 😊



Turn off your **video** when we are watching films. This will help your internet run smoothly.



We will be using the digital **White Board** in Zoom from time to time. The White Board function allows us to all write our thoughts together. It's a fun way of interacting.



Like Super Heroes you will join forces to discuss content in **Break Out** rooms. Remember to allow others to talk. And don't forget to put your microphone on mute when you aren't talking.



When we are discussing a topic in our session this icon will come up for you to add your thoughts in the **Zoom Chat Box**. You can also use it at any time in the sessions.



Take **Centre Stage**. This is your moment to shine! From time to time I will ask one person to give feedback on a topic or video. Others can make comments in the Zoom Chat Box. Don't forget to put your microphone on.

What's your superpower?



Introduce yourself to the group.

Tell the group something about yourself? What makes you happy? What are you most proud of? Everyone will have a chance to say something so get thinking. Your spotlight moment is coming.



SESSION ONE: STORY

Story is the most important part of filmmaking. Without a great story, you will just have a bunch of cool shots. An audience engages with emotional stories, that are heartfelt. This is the aim of the weekend filmmaking workshops.

What makes a great story?

Who is the protagonist/hero?

The Hero is the main character that drives the story. They are often faced with danger, obstacles and challenges they must overcome for the story to conclude.

Who is the antagonist?

The Antagonist is a character the opposes the protagonist/hero and adds drama to your film. Without an antagonist your film can seem dull. The antagonist can also be an internal challenge, like being deaf. This still adds interest for the audience and gives them empathy for the hero. The hero still has to overcome the internal challenge, to complete their story journey.

Batman - <https://www.youtube.com/watch?v=EXeTwQWrcwY&feature=youtu.be>



What Ads can teach us...



Buster - <https://vimeo.com/191388884>

Ads are everywhere. The best Ads grab our attention in seconds and make us feel something. When creating your short films think about what you want to share. Your story should have a compelling hero, interesting story and use all the tools in your filmmaking tool box... which you will learn through this workshop over the coming weeks.

Why is the Story Set up important?

The 'Set Up' is the engine of your story. Without a great, interesting, engaging set up the audience won't be interested in your story. Think of your favourite TV show, film or video game. What makes you want to watch it? Normally you will enjoy the story and the characters. Story Set Up tells us clearly about the characters and where the story is set. It will often raise one big question that needs to be answered by the end of the film, TV show or video game.

Story Set up Pixar - https://www.youtube.com/watch?v=F2bk_9T482g



3 ACT STRUCTURE



Why use a three-act structure? Beginning/Middle/End?

The three act structure is centuries old. It works because it anchors your story with purpose. There are lots of examples of stories that don't follow the traditional Three Act Structure, but for the purpose of this workshop, we will be following tradition. 😊 When you are at the beginning of your career, it makes sense to learn the principles of storytelling. Then you can break them, when you have mastered them.

Story Example – Oktapodi - <https://www.youtube.com/watch?v=badHUNi2HXU>



BREAKOUT ROOM WORK:

Discuss the film Oktapodi in your breakout group.

Who is the Protagonist / Hero? Does this change?

Who is the Antagonist?

Talk through the beginning, middle and end of the story? 3 Act Structure

What do the colours say to you in the film?

What did you enjoy about the film?

Did anything surprise you?

HOMEWORK:

Watch a TV show, Film or play a Video Game.

What is keeping you engaged? Write three things that make you want to continue watching.

Come up with an idea for your film to share with the group for Session Two.



SESSION TWO: STORY ELEMENTS

DON'T FORGET YOUR HOMEWORK FROM SESSION ONE TO DISCUSS WITH THE GROUP.

What is the narrative/plot?

This is how the story unfolds. What is happening to your character? Who do they meet on their journey? What are the obstacles they must overcome?

What is the story world?

The story world is the place that your story is set. Choose an interesting story world to add big production values.

Example: Beach, Blue Mountains, Graveyard. For our short films you will need to be realistic on what is achievable within your location in each State.

What is your powerful moment/message?

Think carefully about the message you want the audience to leave with. What will be the moment that stays in their mind long enough to tell their friends and family?

What is the theme of your film?

Theme refers to the main idea or moral of your story. So what are you trying to convey with your story? Is it a love story? What do you want people to take away from your film / story?

Who is the audience of your film?

It's important to think about who your audience is. Is it people the same age as you? Is it people who aren't deaf? Maybe you would like to show people through film what it's like to be deaf?

FILM TO WATCH

Story world Example - Heartbeat Animation: <https://www.youtube.com/watch?v=2REkk9SCRn0>



BREAKOUT ROOM WORK

Discuss the film Heartbeat in your breakout group.

What is the narrative / plot?

Where is the story world?

Who is the Hero?

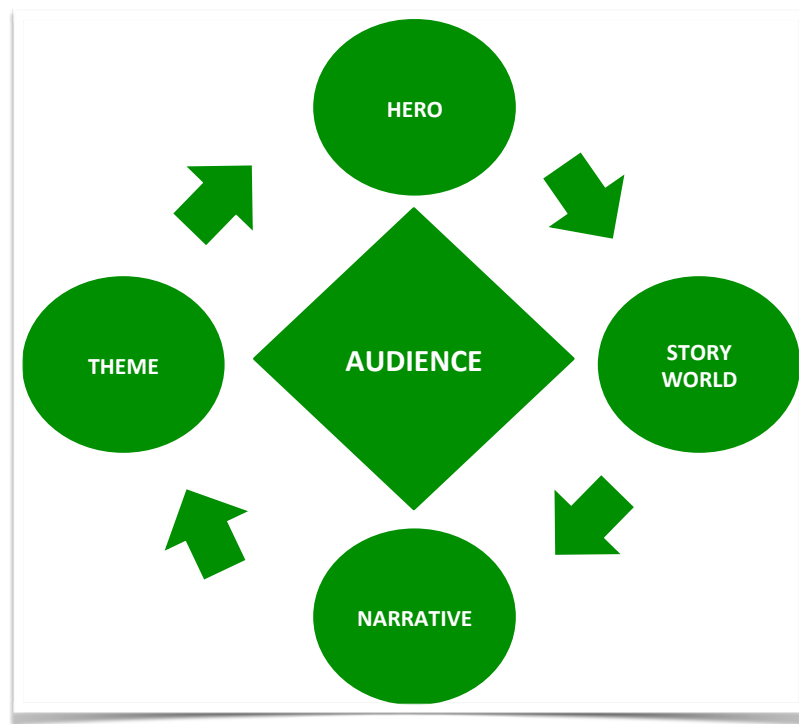
What does the Hero want?

Who is the antagonist?

What is the powerful message they are trying to send?



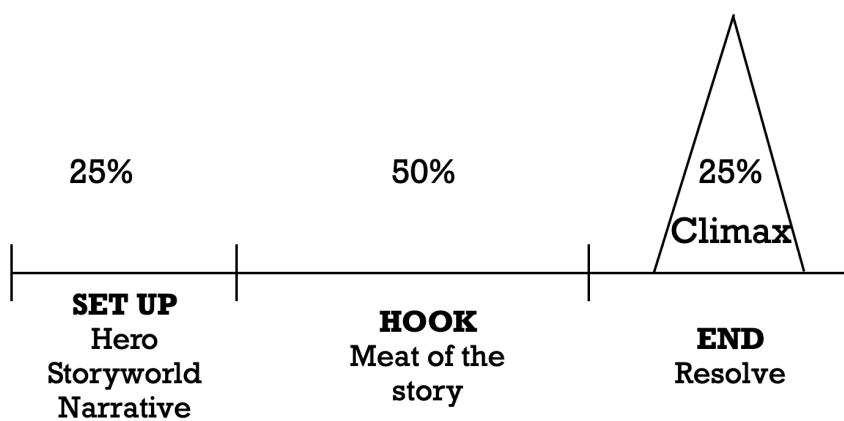
STORY ELEMENTS



ACT 1

ACT 2

ACT 3



Story Elements



Story Elements – Dragon John Lewis Ad: https://www.youtube.com/watch?v=r9D-uvKih_k

Themes



Themes – Monty: <https://vimeo.com/112992897>

BREAKOUT ROOM WORK

Discuss the Big Bang Theory

Who is the Hero?

Who are the supporting characters?

What is the story world?

Why does the story engage you?

Who is the audience?

What is the theme?



Example Script – Car Scene for Lady Bird

Lady Bird Clip: <https://youtu.be/wVKPQ9iZ04I>

INT. MOTEL. CALIFORNIA. EARLY MORNING.

One of those anonymous trucker motels along-side I-5 through central California. It's late summer, 2002. Two women sleep together in a bed. Christine, aka Lady Bird, 17 years old. Her Mom, Marion, the age of Lady Bird's Mom. A modern-day romantic Mary Cassatt rip-off painting of motherhood.

LADY BIRD (V.O.)
Do you think I look like I'm from
Sacramento?

CUT TO:

Now they're awake. Lady Bird stares at her re. Marion makes the bed.

MARION
You are from Sacramento.

LADY BIRD
(re: making the bed)
You don't have to do that.

MARION
Well it's nice to make things neat
and clean.

Marion is making hospital corners. Lady Bird sits on the just made bed. Marion sits beside her, moves the hair out of Lady Bird's eyes.

MARION (CONT'D)
Ready to go home?

LADY BIRD
Ready.

INT. 1994 TOYOTA COROLLA. CALIFORNIA. DAY.

The last sentences of The Grapes of Wrath.

AUDIOBOOK
"Her hand moved behind his head and
supported it. Her fingers moved
gently in his hair. She looked up
and across the barn, and her lips
came together and smiled
mysteriously." You have been
listening to 'The Grapes of Wrath'
by John Steinbeck. If you...
(pause)

Lady Bird ejects the tape, returns it to the case from the public library. They are both crying.

LADY BIRD
(looking on the back)
Our college trip took 21 hours and
5 minutes.

They laugh and then wipe their tears. It's a nice moment - they both had the same emotion. Lady Bird immediately starts looking for a good song on the radio.

MARION
(turning it off)
Hey, you know, let's just
sit with what we heard?

LADY BIRD
(bristling)
Are you serious?

MARION
We don't need to be constantly
entertaining ourselves, do we?

Lady Bird stares out the window, now sullen. Then:

LADY BIRD
I wish I could live through
something.

MARION
Aren't you?

LADY BIRD
Nope. The only exciting thing about
2002 is that it's a palindrome.

MARION
Ok fine, yours is the worst life of
all, you win.

LADY BIRD
Oh so now you're mad? Because
I wanted to listen to music?

MARION
It's just that you're being
ridiculous, you have a
great life.

LADY BIRD
I'm sorry I'm not *perfect*.

MARION
Nobody is asking you to be perfect!
Just *considerate* would do.

LADY BIRD
 (really picking a fight)
 I don't even want to go to school
 in this state anyway, I hate
 California. I want to go to the
 East Coast.

MARION
 Your Dad and I will barely be able
 to afford in-state tuition.

LADY BIRD
 There are loans, scholarships!

MARION
 Your brother, your very smart
 brother, can't even find a job --

LADY BIRD
 He and Shelly work. They have jobs.

MARION

THEY BAG AT THE GROCERY STORE.
 That is not a career and they went
 to BERKELEY. MARION
 Your father's company is laying people off right and left, did
 you know that? No of course not because you don't care about
 anyone but yourself.

MARION
 Immaculate Heart is already a
 luxury.

LADY BIRD
 Immaculate FART. You wanted that,
 not me!

MARION
 Miguel saw someone knifed in front
 of him at Sac High, is that what
 you want? You're telling me that
 you want to see someone knifed
 right in front of you?

LADY BIRD

He barely saw that. I want to go
where culture is, like New York.

MARION

How in the world did I raise
such a SNOB?

LADY BIRD

Or at least Connecticut or
New Hampshire. Where writers
live in the woods.

MARION

You couldn't get into those schools
anyway.

LADY BIRD

MOM!

MARION

You can't even pass your *driver's*
test.

LADY BIRD

Because you wouldn't let me
practice enough!

MARION

The way you work, the way you don't
work, you're not even worth state
tuition, Christine.

LADY BIRD

MY NAME IS LADY BIRD!

MARION (CONT'D)

Well actually, it's not, and
it's ridiculous. Your name
is Christine.

LADY BIRD

CALL ME LADY BIRD LIKE YOU SAID YOU
WOULD!

MARION

You should just go to City College,
with your work ethic. City College
and then to jail then back to City
College. Maybe you'd learn how to
pull yourself up and not expect
everyone to do everything for
you...

They slow for a stop light and Lady Bird dramatically opens
the door and rolls out of the car. Marion screams.

Example Script – Opening Scene for Star Wars – The Empire Strikes Back

THE EMPIRE STRIKES BACK

Written by

Lawrence Kasdan

and

Leigh Brackett

From a story by George Lucas

EXT. GALAXY - PLANET HOTH

A Star Destroyer moves through space, releasing Imperial probe robots from its underside.

One of these probes zooms toward the planet Hoth and lands on its ice-covered surface. An explosion marks the point of impact.

EXT. HOTH - METEORITE CRATER - SNOW PLAIN - DAY

A weird mechanical sound rises above the whining of the wind. A strange probe robot, with several extended sensors, emerges from the smoke-shrouded crater. The ominous mechanical probe floats across the snow plain and disappears into the distance.

EXT. PLAIN OF HOTH - DAY

A small figure gallops across the windswept ice slope. The bundled rider is mounted on a large gray snow lizard, a Tauntaun. Curving plumes of snow rise from beneath the speeding paws of the two-legged beast.

The rider gallops up a slope and reins his lizard to a stop. Pulling off his protective goggles, Luke Skywalker notices something in the sky. He takes a pair of electrobinoculars from his utility belt and through them sees smoke rising from where the probe robot has crashed.

The wind whips at Luke's fur-lined cap and he activates a comlink transmitter. His Tauntaun shifts and moans nervously beneath him.

LUKE

(into comlink)

Echo Three to Echo Seven. Han,
old buddy, do you read me?

After a little static a familiar voice is heard.

Star Wars Clip: <https://youtu.be/CmUpCJNkujs>

EXAMPLE SCRIPT FORMAT: PAULINE'S WEB SERIES – CAN YOU FEEL IT?

(Your film should be no more than 5 minutes, which is 5 pages.)

CAN YOU HEAR IT?

Written by

Pauline Findlay

(WEB SERIES)

Based on, Can You Feel It? Novel

EXT. FUNERAL HOUSE - DAY

Lola (16) sits on an oversized suitcase out the front of a funeral home... this is where she lives... with dead people.

Hana (16) cycles up the driveway. She has her guitar on her back and a small day pack slung around the handle bars of her bike.

LOLA

About time you arrived! Honestly,
we will miss the bus, Hana. They
won't wait for us.

Hana looks at her watch.

HANA

Actually, I'm right on time, see!

LOLA

Hana, the clocks went back last
night! You are actually an hour
late!

Hana look at her watch, then shrugs. She points to Lola's bag.

HANA

What do you have in there? A dead
body!

Hana laughs to herself.

HANA (CONT'D)

I crack myself up!

Lola looks less than impressed.

LOLA

We are going for a week, you know.
Did you only pack your undies?

HANA

I rolled everything Lola. If you
roll your clothes, they take up one
quarter of the space of unrolled
clothes.

Hana points to Lola's bag.

HANA (CONT'D)

What can I say... look at your bag
Lola! Positively bursting!

LOLA
I didn't know that Hana!

HANA
There you go! You learn something
new every day.

Carol (30) Lola's mum walks over to the girls. She hands Lola her violin.

CAROL
You will need this! It's music camp
after all. Throw everything in the
back of the car. Irene, has already
called. She is frantic. Hana, you
were supposed to be here ages ago.

Hana rolls her eyes and walks towards the car.

LOLA
See I told you!

INT. BUS - DAY

Hana and Lola sit on the bus. They stare out the window.
BEVAN (16) slides in beside them.

BEVAN
Did you hear? Some of us students
are going sneak out tonight and
have a jamming session under the
stars.

Hana looks at Bevan like he just said the dumbest thing in
the world.

HANA
You think the teachers won't hear
you, Bevan? They aren't deaf!
(to Lola)
Sorry Lola, but really he is nuts.

Lola nods, staring out the window.

BEVAN
If we head to the river, then we
will be far enough away. Lola, we
could practice our piece together.

Bevan looks at Lola waiting for a response. She doesn't look
at him.

LOLA
 (staring out the window)
 You do know, Irene can kill you
 with her death stare.
 (to Bevan)
 You won't even make it to Music
 School, Bevan!

Bevan laughs like Lola said something hysterical.

BEVAN
 She won't be able to see us in the
 dark to kill us, Lola. We can
 practice alone, away from the
 group.

HANA
 I'm in... but only if admit you
 have the hots for Lola.

Lola nudges Hana.

LOLA
 Hana!

BEVAN
 Yeah right... as if!

HANA
 I saw you staring at her when she
 got on the bus. Actually, I see you
 stare at her all the time.

Bevan turns beetroot red and lowers his head.

BEVAN
 I'm just trying to be friendly.

HANA
 Really friendly actually!

Hana nudges Lola this time.

LOLA
 Okay I'll practice with you.

Bevan is stunned.

BEVAN
 Really?

HANA
I wouldn't ask anymore questions.
Just go with it. She is feeling
generous.

Bevan gets up and leaves with a massive smile on his face.

LOLA
Why did you have to do that? You
can be so mean, Hana.

HANA
I do like a little romantic sport!

SCRIPT ELEMENTS:

Slug line or Scene Heading:

EXT. STREET – DAY or INT. BEDROOM – NIGHT (always UPPERCASE)

The slug line always states the location EXTERIOR (outside) or INTERIOR (inside).
Where STREET or BEDROOM.
Time of DAY, NIGHT, DUSK, DAWN, MAGIC HOUR.

All this information is for the crew and cast. The 1st AD uses this script information to schedule the film, TV show, short film or Web Series.

Normally all exterior scenes will be shot first and locations batched together. If you shoot all your exterior scenes early then if the weather changes you can always move to shooting inside. If you shoot all your interior locations first, then you will have no time up your sleeve to reschedule, if bad weather rolls in. Always prioritise your exterior scenes first.

Big Print / Action: This is where you tell the reader what is happening in the scene.

Character Name: Always in UPPERCASE

Parenthetical: Is a mini scene description. It can be an emotion or action for the actors.

Dialogue: Actors Lines

Transition: Always UPPERCASE - CUT TO – FADE TO BLACK

Transitions are used if you want to change from one scene to another in a special way.

Size and Font for script: 12-point Courier, like an old fashion typewriter.

HOMEWORK:

Plot out your story and script.

Who are the characters?

What are the big moments?

Where is your story set?

Who are the Hero and Antagonist?

Work out 5 questions to ask your Hero.

Examples questions: *What is their favourite food? Do they live with both parents? Do they have siblings? What school do they go to? What sport do they play?*



*****Tips when writing a great script. Keep it SIMPLE. This will be the foundation for your storyboards and film.*****

Your story becomes your Script!

A screenplay or script is written by a screenwriter for a film, video game or television show. Scripts can be original works or they can be adaptations from existing writing, like the novel for 'Hunger Games' or 'Harry Potter'.

A script is typed in Courier font – like an old fashioned typewriter (way before your time).

Email your script to Pauline before Session Three: paulinefindlay@gmail.com

SESSION THREE: HEADS OF DEPARTMENTS

Have you emailed your script to Pauline yet?

HEADS OF DEPARTMENT

Everything you see on the screen contributes to telling the story. Nothing is on the screen by accident. Directors and Department Heads think very carefully about the Design, Costumes, Props, Sound, Music and Editing style in the film.

Producer

The Producer is the custodian of the production. They protect the director's creative vision. They are also responsible for raising the budget of the production, and getting it into the cinema or on TV. They are the overall 'boss' of the production company. They hire the Director and every other person on the production. They are very powerful ☺ They should be good people and treat their teams with respect. A happy team makes great art!

Director

The Director is responsible for the overall vision of the project. They are the custodian of the story. They decide how a story will look and feel for the audience. They do this by hiring great **Heads of Departments**, who they collaborate with on the story and vision. The best directors know how to listen and digest the opinions of their team, and then decide what information they think best supports their vision. Some directors always work with the same teams. Other directors change their teams for each project, to keep things fresh and learn from new collaborators. Great directors make their teams feel like family.



Cinematographer

A Cinematographer is the head of the camera department. They are also known as the Director of Photography (DOP or DP). They help the director create the vision for the project. They decide on the camera that will be used: digital or a traditional film stock camera. They also know what lenses and filters to use for each scene or shots. The best cinematographers know how to make the image look amazing, but not too showy. They know to be a part of the overall vision of the story, not just create pretty shots. The relationship between the director and cinematographer is one of the most important on set. They need to work together in harmony, for the overall success of the project. The cinematographer will hire her or his own team: Focus Puller, Camera Assistants and Clapper loader.
















Example of Black Swan for Cinematography and Editing: <http://bit.ly/2GS5eMM>



Camera Shots and Angles: <https://youtu.be/7y0ouVBcogU>



Shot Sizes and Angles

| ANGLE | SHOT SIZE | MOTION |
|---|---|--|
|  eye level |  close up, extreme |  360-degree |
|  dutch |  medium shot |  zoom |
|  low angle |  long shot, extreme |  pan, tilt |
|  high angle, top angle |  single, two, three shot |  dolly, crane |
|  over the shoulder |  POV |  random |

1st AD

The 1st AD (1st Assistant Director) is one of the most important and often most powerful people on set. They keep the production on time and on budget for the Producer. They make sure the Director gets all the shots, in the allocated time. They also organise the **Call Sheet** daily, for the next day's shooting. The 1st AD often has a great working relationship with the Director and can often be taken from project to project by the Director.

The 1st AD will set the tone for the set. The Crew rely on the 1st AD to inform them of when the company (production) needs to move to the next location. They also let the Heads of Departments know how long they have for set-up time, before shooting starts. They are responsible for the 2nd AD and 3rd AD.



Sound Recordist – (aka – Soundie)

The Soundie is the person who captures the sound in the studio or on location. They mix and monitor the sound levels as the film is being shot. A great sound recordist is a good team player and works efficiently and effectively. They need to concentrate for long periods of time. They may also be responsible for operating the Boom on small productions. They need to have a great knowledge of sound equipment and sound technology. Sometimes they will also be the Sound Designer and Sound Editor on small indie productions. They will often hire the Boom Operator on larger scale productions. The Boom Operator is responsible for the microphone placement, often above the actors' heads. They must at all times keep the Boom out of the film frame. The Boom Operator is a tough gig as they often have their hands above their heads holding the boom in place for long periods of time.

ATMOS

ATMOS is a 30 to 60 seconds of sound recording of the atmosphere in the location you are shooting. The sound recordist will collect this from every location inside and outside. You should capture this through your microphone and into your camera or phones at each new location. ATMOS will be used in the edit to even out background sounds and make your film seem more full and professional. It creates a consistent sound for the picture, especially if you need to recreate scenes of dialogue in the edit suite.



SOUND ON SET



Sound Recordist Day: <https://youtu.be/Wi47knRTbv0>

Production/Set Designer

A Production/Set Designer will research, design and supervise the construction of the set. They will work with the Director to create the overall look of the film. A set designer must have great communication skills to communicate the vision of the film to other tradespeople. They will also work closely with the Cinematographer to discuss the colour palette and scale of the sets. Where will the camera be? Do they need to create a set that has a roof? Or will the camera never pan up? These are questions the Production Designer will need answered before they can start to build the set. They will collaborate with the Props and Costume Departments.



Production Design Clip: <https://youtu.be/Wi47knRTbv0>

Costume Designer

The Costume Designer designs costumes for the film production. They work with the Director to create the characters through costumes. The costume designer may also work with the hair stylist, wig masters and make-up artists. Costume Designers enhance a character's personality and help the actor climb into their character. They must take into account actors moving in their costumes. They work very closely with the actors. And yes they do win Oscars!



Example of Hunger Games for Production Design, Costume & Make-up: <http://bit.ly/2qmlVul>



Hidden Layers of Movie Magic Costume Design: <https://youtu.be/gRAmlaSlm80>



Black Panther Clip with Costume Designer: <https://youtu.be/MpF4nRC5cfc>



Props

Props are moveable items that are visible on screen. There are several types of props.

- Dressing Props – the furniture, flooring, rugs and curtains
- Hand Props – items held by the actors.
- Hero Props – props that are central to the action in a scene. Example: a gun for the hero or antagonist.
- Stunt Props – replica items that are made of soft materials to protect the actors when they do their stunts. Example: falling from buildings onto a soft mat.



Casting

In film and TV, casting is taken extremely seriously, because it helps to sell your film or TV show. There is 'above' and 'below' the line casting. 'Above the line' is casting someone famous like Jennifer Lawrence from the 'Hunger Games' as the lead. Jennifer brings a huge audience to the film or TV project, because she is well liked and respected. Of course she gets paid lots of money too! 'Below the line' casting is all the supporting actors, who aren't as well known. They come under a different budget.



Discuss short film: LIV

Who is the Hero?

Shot sizes and angles

Set Design and Costume

What is the story world?

Who is the audience?

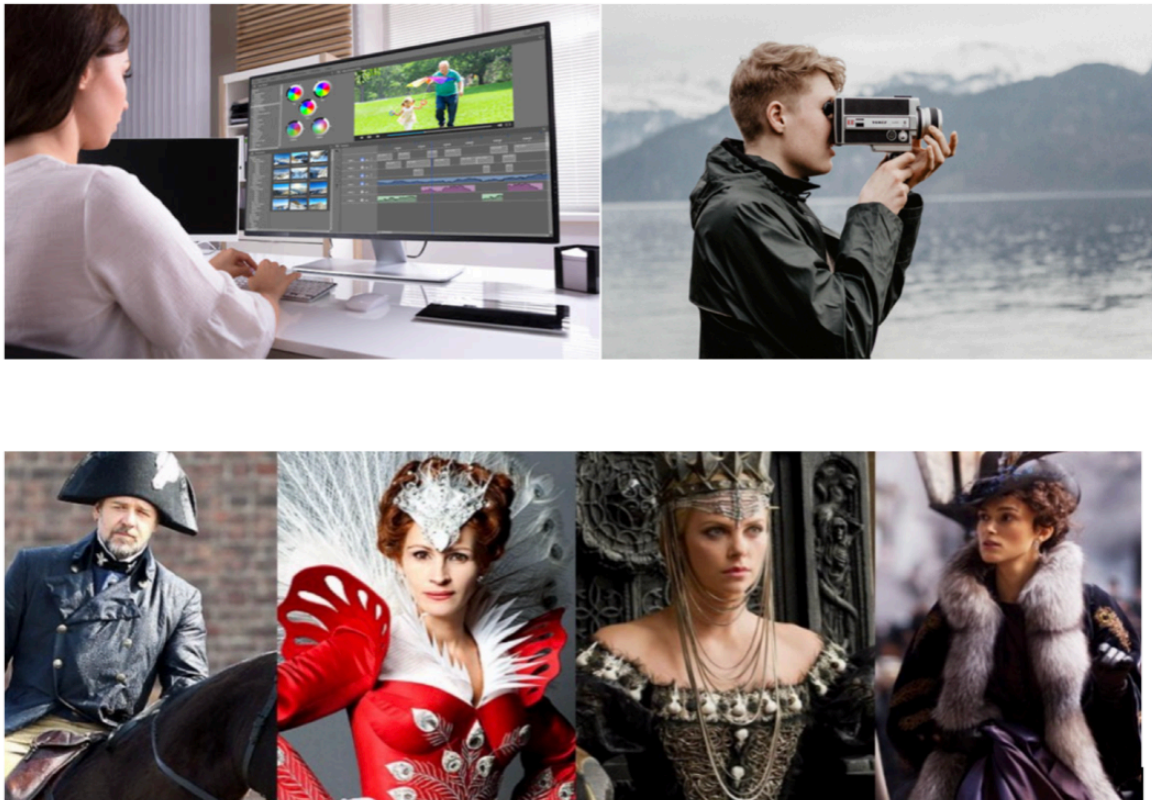
Any shots that stand out?



HOMEWORK:

Continue polishing your script. Your film must be no longer than 5 minutes which is 5 pages of a script.

Pick three film departments and write about what each does and how they enhance your film.



SESSION FOUR: COVERAGE / CALL SHEETS

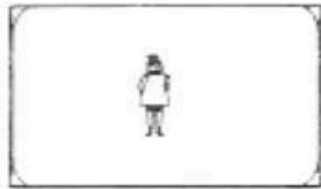
Coverage - Shots for Films

There are several shots that are used for films to tell the story with the most impact. This is called coverage. See some examples below of different types of shots. We will talk through each shot. For your films please concentrate on using at least four different types of shots to tell the best story. You must include a **Wide Shot** to establish your story and a **Close Up**. A variety of shot types gives your audience a more interesting film.

SHOT SIZES

Chose at least FOUR different types for your short film. You must have a Wide/Establishing (VLS) shot and a Close Up (CU).

*VLS can also be called in Australia an Establishing or Wide Shot. You are establishing the **location** or the **actor in the location**.*



VLS - Very Long Shot



LS - Long Shot



MLS - Medium Long Shot



MS - Medium Shot



MCU - Medium Close Up



CU - Close Up

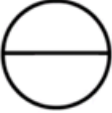
















BCU - Big Close



ECU - Extreme Close Up

Shot size, Angle and Motion chart

| ANGLE | SHOT SIZE | MOTION |
|---|---|--|
|  eye level |  close up, extreme |  360-degree |
|  dutch |  medium shot |  zoom |
|  low angle |  long shot, extreme |  pan, tilt |
|  high angle, top angle |  single, two, three shot |  dolly, crane |
|  over the shoulder |  POV |  random |

Storyboards

Storyboards are a sequence of drawings that represent the shots planned for a film or television show. Your storyboards will help you shoot your short films faster and better. They can be detailed like the *Hunger Games*, below, or they can be simple stick figures like the ones further down the page.

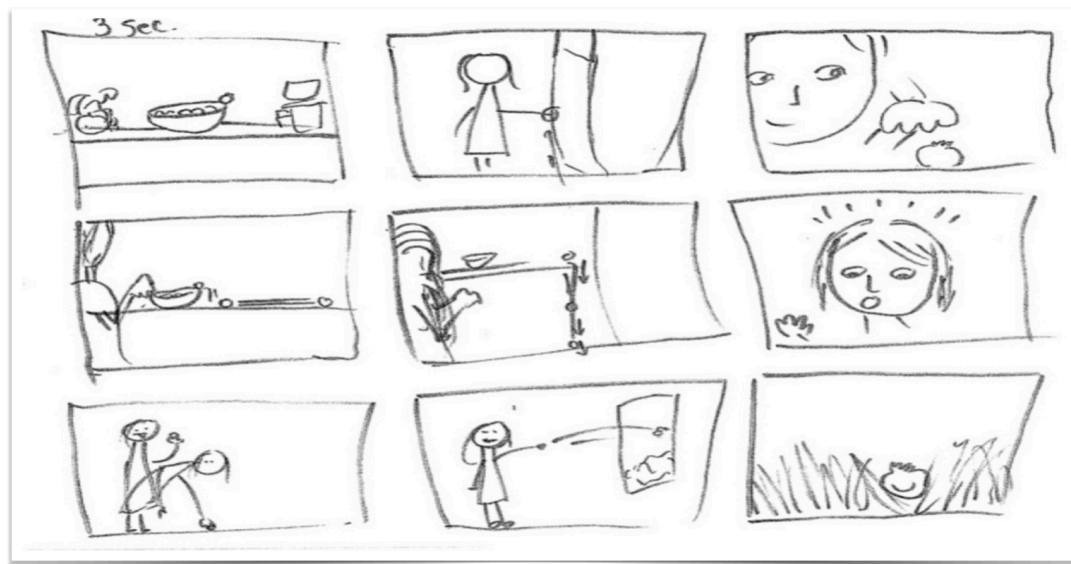


Deer Scene in Hunger Games: https://youtu.be/LU_iaSWiknk



Your storyboards don't have to be perfect, they just have to convey your message to your cinematographer or anyone else on your team.

Example of simple stick drawing storyboards



Cutaways

Cutaways are used to allow you to cut away from one shot to another. For example, you could use a shot of a close up of a dog to cut away from the main action of the actors. Or if an actor is walking into shot then puts a cup down, you can do a close up of the cup being put down as the cutaway. This would then allow you to cut back to the actor who may already be sitting, instead of standing, without it looking strange. Cutaways are good to have for when you are in the edit and you may have an inconsistent moment. You can then cut away from the action to the cup, clock or dog and then back to the main action in a different shot size.

Discuss short film: BLUE MIST

Who is the Hero?

What shot sizes and angles are used?

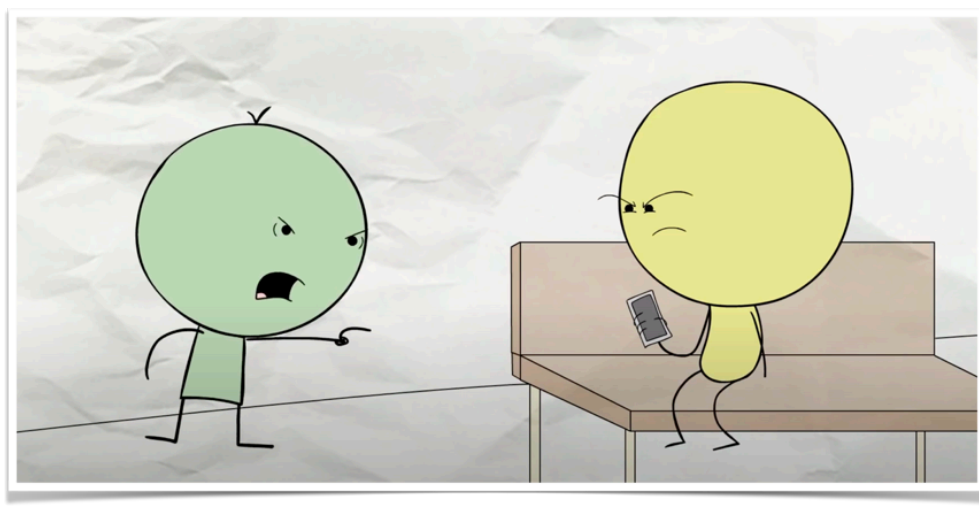
What are the benefits of shooting a film with only two actors?

What does the location of the Blue Mountains add to the film?



GEAR

It doesn't matter if you have an iPhone, Android, iPad or a video camera. What matters is how you are conveying your story and what shots you used to make it visually interesting. We will discuss different accessories and how they can enhance your films in the future.



SHOOTING STYLE

Landscape VS Portrait



We want our films to look and feel like a movie that is screened in a cinema. So, we will be shooting in Landscape mode to make the most of our surrounds.

Shooting in Portrait mode has become popular since Instagram arrived, and it makes sense for a vertical social media platform.

Films are traditionally for a wide screen viewing, either in a cinema or on your wide screen TV screen. Please make sure you shoot your footage in LANDSCAPE mode.



Hear for You Festival Winning Film - Melbourne



Please help: <https://vimeo.com/343995634>

This will give you an idea of what is possible using your mobile device. This short film was shot in one day, on the streets of Melbourne with three students.

Think about how to make your films interesting. You don't have to shoot your films inside your house but you do have to obey the rules of social distancing outside your family bubble.

***** When shooting outside be very careful of traffic and people.**

Business side of the Production

STANDARD PERSONAL RELEASE

GIVEN BY: _____

GIVEN TO:

Hear For You (ABN 67 536 406 485)
Australian Hearing Hub, 16 University Ave, Macquarie University, NSW, 2109
AUSTRALIA (PRODUCER)

SERIES:

The short film series provisionally entitled 'SILENT HOUR CHALLENGE' ('the Series').

1. I authorise and grant the following rights to the Producer:
 - (a) to record me (picture and/or voice) on film, video tape and/or in photographs (collectively 'the Recording') and to use, reproduce, edit, alter, change, rearrange, add to or subtract from the Recording without restriction in the course of and for the purpose of developing, producing, promoting, distributing and exploiting the Series (which will in all likelihood include other recordings and material) and exercising the Rights;
 - (b) to promote, distribute and otherwise exploit the Recording and the Series throughout the universe in perpetuity in any and all formats and media now known or hereafter devised;
 - (c) to use my name, likeness, voice, biography or other information concerning me;
 - (d) to assign or license the Rights (in whole or in part).
2. I release the Producer from any and all claims and causes of action whatsoever (including, without limitation, any infringement or violation of personal and/or property rights of any sort (including defamation)) arising from the production, promotion, distribution and exploitation of the Series, the Recording or any other material appearing in the Series or any exercise of the Rights by the Producer.
3. I agree that the Producer is and will be the sole owner of all the right, title and interest (including present and future copyright) in the Recording and the Series throughout the world in perpetuity in any and all formats and media now known and hereafter devised absolutely. Without limitation, I assign all right, title and interest (including present and future copyright) in the Recording and the results and proceeds of my participation in connection with the Series throughout the world in perpetuity in any and all formats and media now known and hereafter devised. I also agree that the Producer is not obliged to use the Recording in the Series.
4. I warrant that: (a) I have full right, power and authority to enter into this Release and to grant the Rights and no other person's approval or consent is required to give full effect to this Release; (b) except as otherwise set out in this Release, I am not entitled to any credit, further payment or other remuneration with respect to any exercise of the Rights. I agree that the Rights may not be withdrawn or revoked.
5. In this Release: (a) 'the Recording' includes any and all parts, copies and versions, whether or not made before or after the date of this Release; (b) 'the Series' includes any and all parts, copies and versions of the Series, any and all allied and ancillary rights in respect thereof and any advertising and publicity material in connection with the Series; (c) 'the Producer' includes its successors and assigns; (d) 'the Rights' means the rights in the Recording and other such rights and releases granted to the Producer pursuant to this Release.
6. This Release comprises the entire agreement between the parties in relation to its subject matter and no earlier agreement, understanding or representation in relation to any matter dealt with in this Release will have any effect from the date of this Release.
7. This Release is governed by and will be construed in accordance with the laws of New South Wales.

Agreed by the Releasor
(sign above)

Authorised signatory for the Producer

Print Name: _____

Date: _____

Address: _____

Phone: _____

Email: _____

Release Forms/Permissions

This section is so important to your film, don't overlook release forms, or getting permission to shoot your films.

Talent Release Forms

A talent (actor) release form is a legal document, that gives the film production the permission to use an **ACTOR'S** performance, across multiple mediums and platform. And normally for their life time and beyond.

When you are making your short films, it is a good idea to download a simple **release form** from the internet. Then get your actors to sign it. Then, when your film gets into Tropfest, you won't be in trouble for using someone's performance, without their permission. Also, they won't be able to say: ***"I don't want to be seen at Tropfest!"*** Honestly who says that!

This also applies to **MUSICIANS** and **ARTISTS** too.

Musician Release Forms

If you are going to use a **Musician's** song, you need to get permission from the musician and the producer of the music (normally a big company like Sony). **You can't use music from the internet**. Ed Sheeran's song is his copyright and property, so you need to get permission. Sometimes it's challenging because the artist is SUPER famous but sometimes you get lucky. The alternative is to create your own music (e.g. on Garage Band) and then you will own the copyright.

Artist Release Forms

If you film in front of a piece of Art and this applies to Street Art too, you need to get permission from that **Artist** to use their work in your film. If you are lucky and can find the artist and they are an individual not represented by a big agent, they might let you use their art. Street Artists are normally really cool, but if you are making a feature film (cinema length) then you need to TRY to get permission.

All **RELEASE** forms need to be **SIGNED** *before* you shoot your film. I don't advise shooting a film, then getting permission later because if they say no... then you have no film. All your hard work has been for nothing!

Location Release Forms

If you are going to use the local barber shop for your film, you need to get the **owner** of the **business**, to sign a Location Release Form. This then gives you the right to film in their location. Same goes for using your friend's house.

Call Sheets

The daily call sheet is the schedule for the shooting day. It is handed to all Cast and Crew by the 1st AD each day, for the next day. The Call Sheet provides information on the locations, schedule, weather, props, local hospital number, police station number and emergency numbers. When you are shooting your short films in the future, it's good idea to create a Call Sheet, so everyone has all the information needed.

Example Call Sheet sent as an email.

HOMEWORK:

Shoot your films!

Pauline is available from 9am till 5pm on Saturday or Sunday if you have any challenges shooting your films on **0421 778 778**

Please text her in advance if you need to trouble shoot anything on set via a video call.

Take photos on set so *Hear for You* can use them in social media. Also we want proof you are shooting your films! Send at least one photo to Pauline over the weekend.

Keep all your bad and funny shots for your **Bloopers Reel!**

You must shoot and edit your main film first. We will discuss your Shoot weekend at your next session.

MAY THE FORCE BE WITH YOU!



SESSION FIVE: FEEDBACK ON THE SHOOT



FILM DISCUSSION

How did your shoot weekend go?

What challenges did you have? How did you overcome them? What did you learn from the weekend? What was the best part of the weekend? Who was in your films? Who helped you create your films? Did you finish your films?

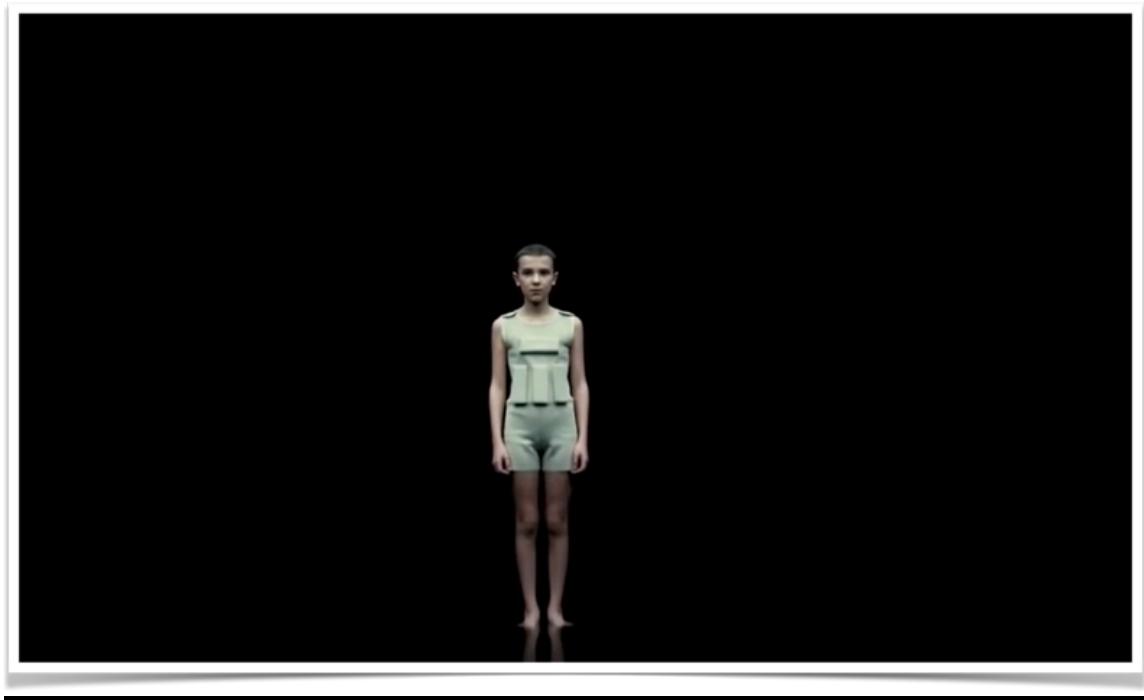
We also have a special guest attending in the last 30 minutes of our session. Samira Cox, is a multiple *Hear for You* Film Festival winner. She will show some of her films and discuss what she is doing now. She will also talk about what it was like to attend the festival. Don't miss this session.



SESSION SIX: POST PRODUCTION - EDIT

Editing involves selecting shots and putting them together in order to tell the best story. The best editors can take thousands of shots and edit them together, to make an incredible film or TV show. An editor will often have their own style and rhythm. I've found musicians to be great editors because they have great rhythm.

Example of Editing Stranger Things: <https://bit.ly/30mYpvd>



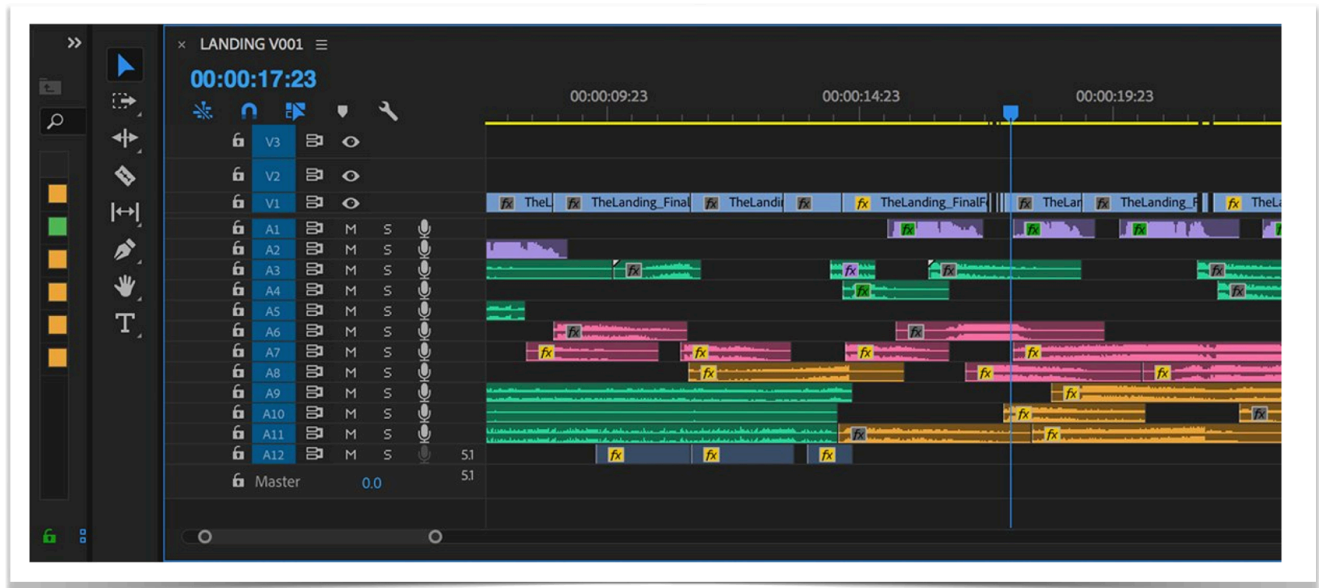
The Art of Editing: <https://bit.ly/3cza2Bt>



THE FOUR STAGES OF EDITING

Stage 1 – The Assemble Edit

The editor assembles the shots on a timeline so they roughly resemble the script. This allows the editor and the director to see if the story is working. Do any scenes need to be removed or the order changed? It normally represents all the shots for every scene that the director believes she/he might want to use.



Stage 2 – The Rough Cut

The editor and the director will tighten the edit and create a more detailed version of the film. At this stage it should now look more like a finished film. The story should be working, any scenes that need to be moved are now in their new position. The sound will be rough and the music might be temporary and the titles not added, but the story should be clearly working. This is the best time to get a test audience to look at the film. They can be your friends, family and peers. If you are creating a film for a specific audience like the deaf community, or teenagers, now is the time to get them to look at your film. You will learn a lot from test screenings and if necessary you can go back to the edit and make changes.



Stage 3 – The Fine Cut

This is when you take on board all the notes from the test screenings. It is also when the special effects, graphics, titles and music are being created. You will also add your transitions at this stage if you haven't already. After this stage the picture is locked off and will move into the **Final Cut** stage.



Stage 4 – The Final Cut

This is when the colour correction is completed to make the film look more rich in colour and reflect the original tone of your film. For example, a thriller film will tend to have a darker colour tone and a comedy a more richly vibrant colour tone.

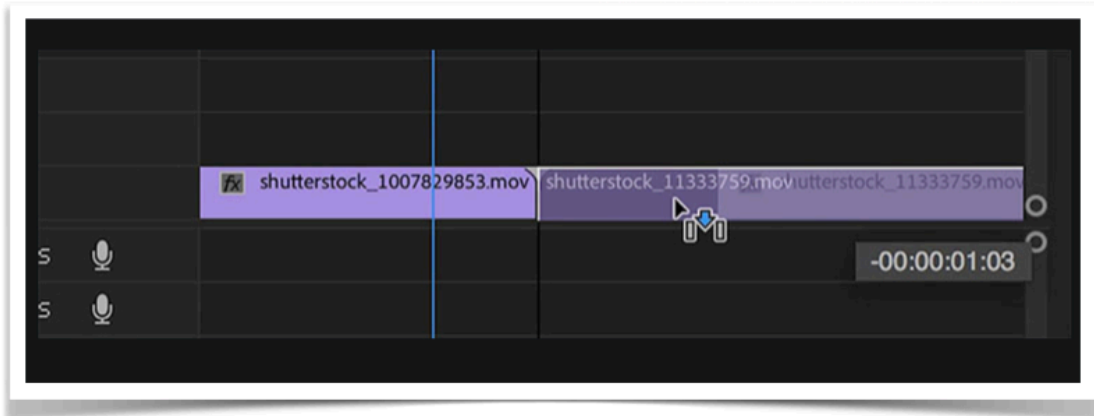
Next the film will move to the sound edit/design stage. All the Foley and additional sounds will be created and mixed down with the music track to create the final sound mix. At this stage the director, composer, sound designer and sound mixers all come together to create the final sound mix for the film. The team will work with the director to determine when to focus on the film score or the sound design. Once all these decisions have been made the sound mixer will mix the final file. This will then be added to the Picture Edit. Now the film is in file format it can be outsourced to a DCP or Hard Drive for festivals.



SOME CUTS YOU CAN USE IN YOUR FILMS

The Standard

This is a hard cut between clips. It is used without any type of transition. It will move your story forward in a direct way. It's not the most visually meaningful cut.



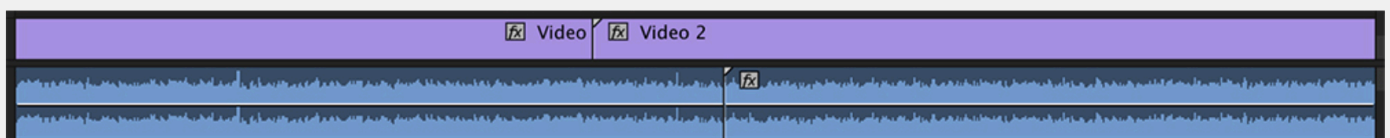
Jump Cut

This cut moves the story forward in time. It abruptly communicates the passing of time to your audience. It's the opposite of the more seamless dissolve. Jump cuts are considered a modern way of cutting and are very popular in video clips.



L Cut

An L Cut means you are seeing the video (picture) before hearing the audio.



J Cut

A J Cut is the opposite of a L Cut. We will hear the audio before we see the video (picture).



Cutting on Action

Cutting on Action is huge in Action films. The editor cuts from one shot to another and matches the action and intensity. Cutting on action creates a great flow for your action film. It will move the action forward with determination.



Cutaways

Cutaways are a great tool to have in your edit kit. They can get you out of trouble if you need to cut away from the action or change to a new shot. They can increase tension and give your audience a new view of what is happening outside the main character's view point. For example, you could cut to a close up of a gun for added tension or a clock as a way of showing time passing.



Cross-Cut

A cross-cut is also known as parallel editing. When done well you can tell two stories at the same time. It allows you to give the audience two pieces of information which become the complete story. It can really ramp up the tension seeing two stories happening simultaneously.



Montage Sequence

Montage has been around a long time but has fallen out of favour over the years. It can be seen as lazy storytelling if used badly. It's a way of giving a lot of information quickly to move the story forward. The best example of this is the Pixar film 'UP'. The montage scene at the beginning of the film tells the backstory of the couple. It's used so well it stirs up emotion in the viewer and creates empathy for our lead character who we are about to follow for the next 90 minutes.

Story Set up Pixar - <https://bit.ly/2UaxLS0>



Match Cuts

The Match Cuts technique is matching movement or space of two opposite worlds and bringing them together. You could have a candle being blown out in one scene and the sun rising in another. You are bringing together the two worlds like night and day. We know the lights are going out one world and turning on in another.



Match Cuts Example: <https://bit.ly/309ZCW0>

TIPS FOR EDITING

- Keep it SIMPLE. The best stories are simple and straight forward. Your audience will enjoy your story more if it's uncluttered.
- Make sure your story has a beginning, middle and satisfying ending.
- Use lots of interesting shot sizes and angles.
- Don't forget to use your Cutaways to cut to another shot smoothly.

Editing Programs

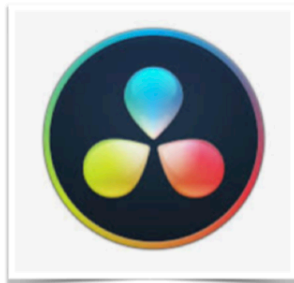
Below are **free and subscription** based editing programs. I've found the best tutorials for you to use for each program.

In our session I'll teach you the '**Principles of Editing**'. We can't cover each program in detail but you will have an understanding of editing to be able to edit your films from your raw phone footage.

Remember your instincts will guide you in the editing process. Editing is like assembling a beautiful puzzle. The puzzle can be edited in many different ways, so feel free to experiment. 😊



iMovie



DaVinci
Resolve 16



Movavi



Avid



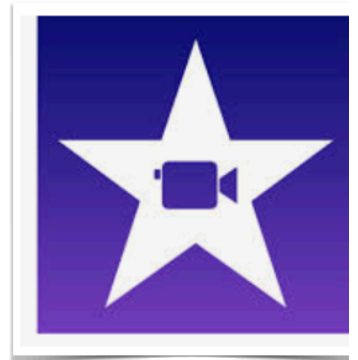
Premiere Pro



Free Editing Programs

iMovie - If you have an **Apple** device you can use **iMovie**. It's free and ships with your apple device or can be downloaded at the Apple Store for free.

Download iMovie for free here: <https://apple.co/3gPOgNj>



YouTube Tutorial: iMovie Basic Tutorial – How to Use iMovie in 2020

<https://bit.ly/373ywlp>

Why use iMovie?

It's easy to use and free! It doesn't offer as many editing solutions and it can be a bit clunky, but for beginners it's a very good place to start.

Movavi – The alternative to iMovie for Window users and yes it's free!

Download Movavi for free here: <https://bit.ly/2Uc8erA>



YouTube Tutorial: Step by Step Tutorial for Beginners in ONLY 20 minutes.
<https://bit.ly/2ACALQv>

Why use Movavi?

It's simple to use and free like iMovie. It is great for beginners. It's a very streamlined editing platform that anyone can get their head around very quickly.

DaVinci Resolve 16 – Is a free downloadable ‘full service’ editing suite.

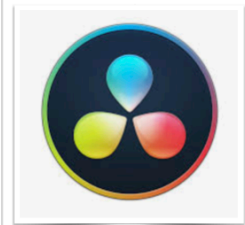
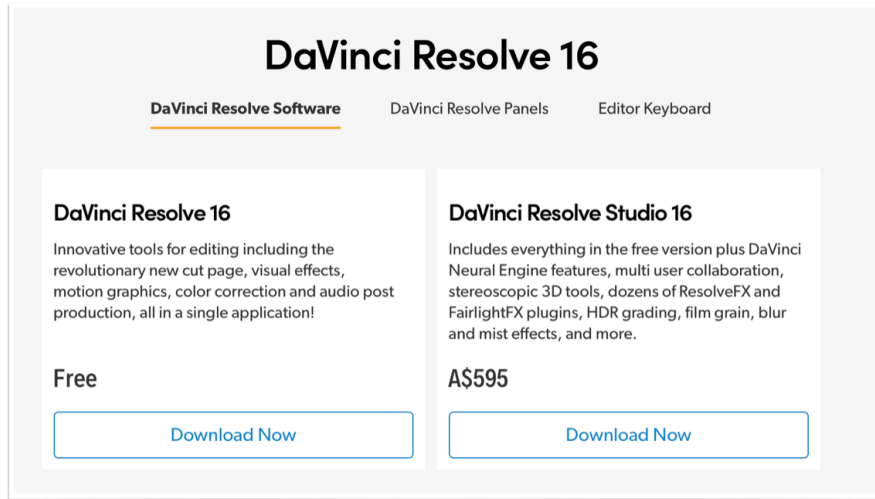
It started as the industry standard for colour correction for the film and television industry.

It was once only available to professionals but now it’s entry level program is free.

Professionals still use the paid version ‘**DaVinci Resolve Studio 16**’ because it’s faster and has a few more creative options.

Download DavVinci Resolve 16 free here: <https://bit.ly/2A729WC>

Scroll down to the bottom of the page to see these boxes, chose the **Free Download Now**.



YouTube: DaVinci Resolve 16 Tutorial – Designed for Beginners

<https://bit.ly/2MJ5yxT>

Why use DaVinci Resolve 16

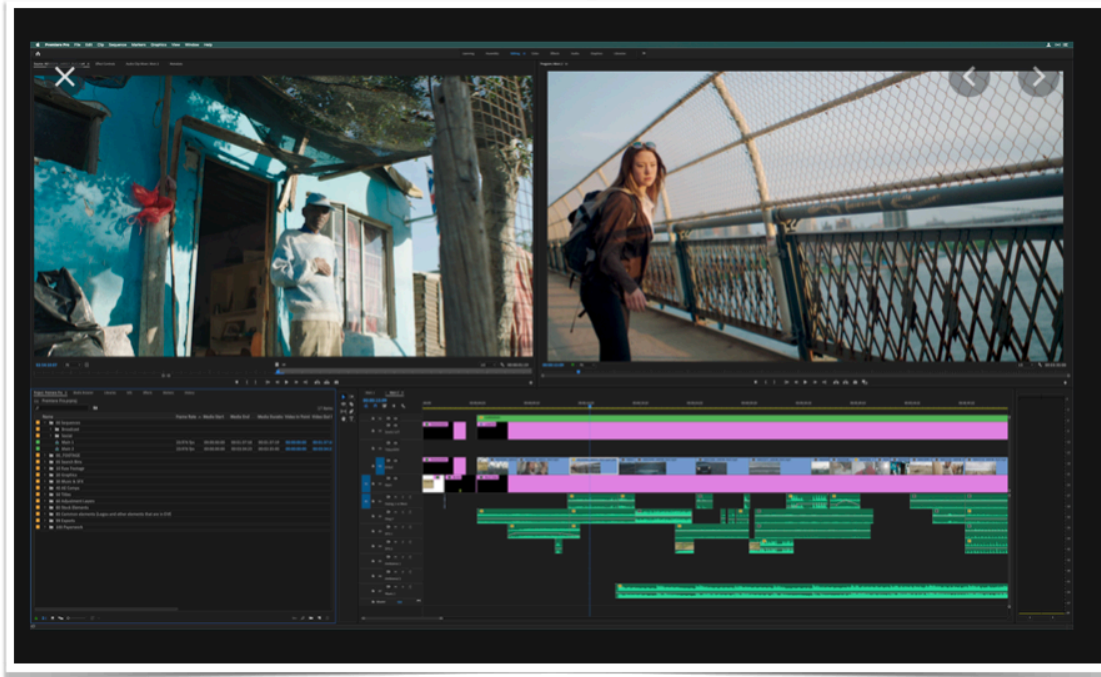
If you want more flexibility and tools when editing, then DaVinci is your ticket. Also if you are considering a career in the film or TV industry in the future, you might like to start to learn the basics of editing with a professional tool.

Paid Editing Programs

Adobe Premier Pro – Is an industry standard editing program. Pauline cut her short film 'Blue Mist' using Premier Pro.

It is a subscription based product, either monthly or yearly. Adobe does have a **free trial period**, so you can trial it before you decide to lock into a subscription.

Download Adobe here: <https://adobe.ly/2Y2M6Bh>



YouTube Tutorial: Premiere Pro 2020 – Full Tutorial for Beginners in 12 Minutes!

<https://bit.ly/2UaE2NR>

Why use Premiere Pro?

If you start to learn Premiere Pro you can grow into the product range. It has a very sophisticated interface with other Adobe products like: Photoshop, Aftereffects, Audition and more. Premiere Pro has become one of the industry standard editing platforms for film, television and advertising. If you are thinking of a creative career, then investing time in learning Premiere Pro is a good idea.

Avid – Is the original industry standard editing suite. It is still used all over the world from Hollywood to Australian television productions like Home and Away, Neighbours and the ABC. It's thought to be the most stable editing program available. Also it's very expensive investment for studios, so they are resistant to move to more innovated platforms.



Exporting your films

Export your films as an mp4 to upload to YouTube. All of the above editing programs export your film to a mp4 file.

Save your film to your desktop, then upload to your YouTube Station. Please send Pauline and 'Hear for You' the link to your YouTube Station once your film is uploaded. We can then use this link in Session Eight to screen your films to the group.



SESSION SEVEN: SOUND DESIGN, MUSIC & COLOUR

Sound Designer

A Sound Designer creates specific sounds for your film. Often all the sound will be taken out of the film and recaptured in a studio. This process is called Foley and is created by a Foley Artist. The steps you hear of an actor walking into a room are often created by the Foley Artist. They are then placed on the Sound Timeline by the Sound Designer to enhance the scene.

The Sound Designer also places the sound in specific places, like left, right, behind or in front of the screen. They can make an audience look left or right just by a sound. Horror and Action films are very well sound designed; they make the audience feel actively involved in the film through the sound.

Sound Design can make your film sound like a Hollywood Blockbuster. It's normally the department that is squashed in low budget films. But it can be the most important element of the film. It can make an average film super engaging, scary or moving. Don't underestimate the Sound Designer. Find someone who understands the genre of your film and trust their input.

Example of Hollywood filmmakers creating Foley sound: <https://bit.ly/373tWDv>



Music Composer

Why are they important? They create the mood and feel for the film. Choosing to have a composed score can elevate your film beyond what you thought possible. A professional composer can see your film and create a feel for it through music. The best way to understand this is with the following examples of ET: with and without a composed score. The score from ET is so powerful that you don't even have to see the images to know it's from ET.



Example of Composed score from ET



Without Score: <http://bit.ly/2v0WGNX>



With Composed Score: <http://bit.ly/2JBuwML>

For our short films we will be using Garage Band to create music, if you feel confident with it. Otherwise, Royalty Free Music can be found online. See below list of links.

Garage Band



YouTube Tutorial: Garageband – How to Make a Basic Track
<https://bit.ly/2Y69jCr>

Royalty Free Music



Lots of websites offer royalty free music and some for a trial free period. After the free period you have to pay a subscription. See the below the list of websites, some are free and some come with a free trial.

Don't forget to use your **musical friends** to compose the music to your films!

Epidemic Sound: <https://bit.ly/2A7nzTw>

Ben Sound: <https://bit.ly/2ByeG5T>

FilmStro: <https://bit.ly/2MtuxFd>

Premium Beat: <https://www.premiumbeat.com>

Audio Jungle – Envato Market: <https://audiojungle.net>

Pond5: <https://www.pond5.com>

Artlist: <https://artlist.io>

Best Copyright Free Music for YouTube: <https://bit.ly/2YrUn1P>

Digital Colourist

What do they do and why do you need one?

The digital colourist processes the **final image** of a film, TV show, commercial or short film.

They make the image look like a film. They add texture and feel to your images. They can take a washed out image and make it look amazing, just by the turn of a dial. But be careful, they can't make a blown out image look much better. Your cinematographer still needs to capture a good clean image for the colourist to work with. The colourist will match all your camera set ups so they all have the same feel. Your wide shot will match the feel of your close up, this will make your film look cohesive and polished.



Digital Colourist Taylre Johns talking colour: <https://bit.ly/3fi19hm>

SESSION EIGHT: SCREENING & BEYOND



Beyond the Virtual Filmmaking Workshops

Guilds

If you want to become a professional filmmaker, you might like to join one of the Guilds at an **associate level**.

They run virtual workshops and often interview professional filmmakers throughout the year. It's great to hear how other professionals have entered the industry.

They can also help you with contract advice at the beginning of your career, before you start to engage a lawyer. They are there to support you and advocate for their guild members' rights. They can give advice and support at the beginning of your career.

AWG – Australian Writers' Guild: <https://awg.com.au/membership>

ADG – Australian Directors Guild: <https://www.adg.org.au>

AGSC - Australian Guild of Screen Composers: <https://www.agsc.org.au>

SPA – Screen Producers: <https://www.screenproducers.org.au>

Australian Screen Editors: <https://www.screeneditors.com.au>

Government Agencies for Film Funding

Funding is **highly competitive** and can take several attempts to win, but it's worth trying and it's **essential** for your career to be known by the government agencies.

Screen Australia: <https://www.screenaustralia.gov.au>

Screen Australia is the top government film body for Australia. They have several rounds of funding each year. They are there to give advice and support filmmakers. Check out their funding opportunities for short films here:

<https://www.screenaustralia.gov.au/funding-and-support/shorts>

Create NSW: <https://www.create.nsw.gov.au>

Supporting filmmakers and creatives in NSW. They have funding options all year around.

<https://www.create.nsw.gov.au/category/funding-and-support/>

Screen Queensland: <https://screenqueensland.com.au>

Investment and Support: <https://screenqueensland.com.au/category/investment-support/>

Film Vic: <https://www.film.vic.gov.au>

Funding: <https://www.film.vic.gov.au/funding/>

ScreenWest: <https://www.screenwest.com.au>

Funding: <https://www.screenwest.com.au/funding-support/>

South Australia Film Corporation: <https://www.safilm.com.au>

Development Money: <https://www.safilm.com.au/development/>

Screen Tasmania: <https://www.screen.tas.gov.au>

Funding: <https://www.screen.tas.gov.au/funding>

Screen Territory: <https://screenterritory.nt.gov.au>

Funding: <https://screenterritory.nt.gov.au/funding>

Film Schools

AFTRS – Australia Film Television and Radio School - <https://www.afters.edu.au>

Courses: <https://www.afters.edu.au/courses/>

Griffith Film School – Griffith University - <https://www.griffith.edu.au/arts-education-law/griffith-film-school>

Swinburne University of Technology - <https://www.swinburne.edu.au/infoevening/>

VCA – Victoria College of the Arts - <https://finearts-music.unimelb.edu.au/about-us/vca>

Film Festivals

List of sources for best short film festivals

20 Film Festivals you should enter your short film into: <https://bit.ly/30x4yVz>

Ten Best Film Festivals: <https://bit.ly/37n1a0Q>

The Top Film Festivals Worth the Entry Fee 2020: <https://bit.ly/2AZFHin>

Long List of World Film Festivals: <https://bit.ly/2MOqp9L>

Australian Shorts Films: <https://bit.ly/2MOpwak>

Hear for You Film Festival



Entry Details for the Hear for You Film Festival: <https://bit.ly/3cUT2FW>

Deadline for films to be submitted: **31 July 2020 11.59 PM**

Submit your film here: <https://bit.ly/37ot9x6>

'Hear for You' will send you a follow up email with details for the Film Festival.

