

Media Lab

FILMMAKING



LEARNING RESOURCE



AUSTRALIAN FILM TELEVISION & RADIO SCHOOL
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Media Lab

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ABOUT AFTRS' MEDIA LAB

AFTRS MEDIA LAB provides accessible media arts resources to Australian primary and secondary teachers and students. MEDIA LAB will help build core creativity and storytelling capabilities that will be required for the jobs of the future. The Australian Film TV Radio School (AFTRS) is the nation's leading screen and broadcast school that delivers future-focused, industry-relevant education, research and training.

AUSTRALIAN FILM TELEVISION & RADIO SCHOOL

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SECTION 1

INTRODUCTION



Welcome to the AFTRS Media Lab!

This unit is an introduction to filmmaking. It is designed to be used by teachers for students across a whole range of ages. It provides you with information, worksheets and suggested activities to help consolidate important filmmaking ideas and in particular, to guide students through the process of filmmaking. In other words, we help you to get your students thinking about pre-production and planning, about the ways they will use the camera and the ways they will behave on set – all before they even turn on a camera. We then encourage them to try new things with their editing to remember the small things – like saving and managing digital files.

This unit is not designed with any particular class in mind – though it fits perfectly into the Australian Curriculum’s Media Arts program. It is just as useful to teachers who want their students to make a film about a scientific process or a historical event. It can be used in part or as a whole. There isn’t any right or wrong way to use the unit – we just want you to feel confident and comfortable teaching film to your students no matter your own experience with the medium.

One thing we’d love to suggest is that you really celebrate your students’ film achievements – have a screening in class, get them to watch and talk about each other’s films, help them enjoy the creative process and the fact that they have made something out of nothing. Film is a powerful medium, a way to communicate something of value to the rest of the world and your students should feel a true sense of accomplishment for their work. As should you – their creative guide.

PRACTICAL DELIVERY

This Learning Resource does not include technical instructions regarding the operation of camera, sound or editing equipment. Ensure you understand how your equipment works prior to making a start.

If you choose to use this Learning Resource in its entirety in order to shoot and edit a short film, please consider the following:

- You may use the provided script *Customer Service* or you may prefer to select your own script.
- You may wish to use the Media Lab Screenwriting resource in order for students to write their own scripts. One or more finished scripts may then be selected for production.
- It is best to use a very short script with a small number of locations and characters.
- Once the film has been shot, it may be beneficial for students to edit their own version of the film, working individually or in pairs. You can copy and save your digital footage onto different drives for this purpose, however it is important that your IT resources can support this and that all students understand the importance of backing up their work frequently.

SECTION 2

INTRODUCTION TO FILMMAKING



This Learning Resource provides information and practical activities which will guide you in the production of a short drama. This is a journey from script to screen and will involve lots of teamwork and opportunities for creative thinking.

ACTIVITY: SCRIPT READING

- 1** Read the script provided by your teacher. (An example script, *Customer Service*, is provided at the end of this resource.) You may choose to read the script individually or to assign characters' dialogue and screen descriptions to students to read aloud.
- 2** Discuss the strengths of the story – why is it interesting? What do you like about it?
- 3** Discuss the challenges of the story – are there parts which will be harder to translate onto screen?

At this point, your teacher may provide practical details about how your class will produce your film (timeframe, screening date, resources available).

SECTION 3

FILMMAKING – AN OVERVIEW



In this section find out more about what each member of a filmmaking team does. You will then be able to explore the five main stages of film production.

CREW ROLES

There are lots of different jobs in the film industry and roles and responsibilities vary widely. Low-budget dramas for online or daytime television may be produced by a small number of people, whereas a high budget film may have hundreds of different crew members with 20 or more people in each main department.

For a student production, you may want each person to take on more than one role. For example, one of the actors may also be the editor. You need to assign roles now so that your crew can begin gathering resources and planning for the production stage.

ROLE DESCRIPTIONS

Producer

In the professional world it is often the producer who finds or commissions a script and then oversees everything, including obtaining the money to make the film, hiring all the crew. On the film's completion it is the producer who promotes the film, drives sales and gets as many people as possible to see it.

For the purposes of this Learning Resource, the producer's main role is to make sure the film gets made by the deadline. The producer oversees all the practical details and makes sure things are happening on time. If there is a budget, the producer makes final decisions about how money is spent. Other team members may request that money is spent on something, but it is the producer's call.

You may decide to produce the film as a team, and share these responsibilities evenly. Your teacher may also be involved as a producer of the film.

Director

The director's creative ideas about how to tell the story through performance, specific camera shots and editing choices will shape how the film is made by the rest of the crew. The director may have devised the idea for the film and written the script, or they may take an existing script and imagine how to translate it into a finished film. In the professional setting, it is the job of other creatives to follow the director's lead and help bring the story to life.

In your student production, you may decide to share creative decision making more evenly or more democratically. Even if your group does this, only one or two people will be able to direct the actors at any one time. The director works alongside the editor in post-production to create the finished film.

First Assistant Director (First AD)

The first AD's job, as the name suggests, is to assist the director. They carry out tasks such as:

- Checking which shots get filmed, by noting down information on the shot list
- Passing the director's instructions onto members of the cast and crew
- Monitoring the time to ensure the shoot stays on schedule.

Camera operator

Sometimes called a DOP (Director of Photography), a camera operator plans and then films the action according to the director's creative ideas. The DOP first identifies which equipment is needed and then sets up the cameras and camera equipment for the shoot. The DOP is also in charge of lighting and will need to test equipment and practice more complex camera movements before the day of the shoot.

Sound recordist

The sound recordist makes sure that dialogue and other sounds are captured to meet the script's requirements. In a professional production, the sound team will record clear sound with different crew members holding microphones and operating other equipment.

For your student production, you'll probably need a sound recordist as well as a camera operator. They'll need to wear headphones and will probably be in charge of holding the microphones and/or boom poles.

Actors

The actors portray the characters in your film. They usually rehearse before the shoot and take directions from the director.

Costume, hair and make-up artists

Crew members are in charge of designing, creating and maintaining a character's look. This includes all their clothes, shoes, accessories and make-up including special effects such as blood, scars or facial hair.

Production designer

Production designers source any props needed for the set, including furniture and smaller items. During production a crew member will also set up each scene and dress the set.

Editor

The editor works on a computer and, with the director, chooses the best footage and places it in order to tell the story as effectively as possible. The editor will edit sound as well as vision and may add music or narration. The editor may also add special effects. The editor then exports the film as a single digital file and this can be uploaded to a website or connected to a project in order for the film to be viewed.

Other roles

- Production manager – assists the producer
- Camera department may include grip, gaffer, best boy
- Sound department may include boom operator, foley artist
- Runners – general assistants
- Composer – composes music for an original score
- VFX artist – creates digital special effects

INTERVIEWS WITH FILMMAKERS

Thanks to Creative Content Australia for providing the following short interviews with Australian film industry experts employed in key roles. For more information visit: <https://www.nothingbeatstherealthing.info/education-resources/making-movies>

Producer

<https://www.nothingbeatstherealthing.info/making-movies/the-producer>

Assistant Director

<https://www.nothingbeatstherealthing.info/making-movies/the-assistant-director>

Camera Assistant

<https://www.nothingbeatstherealthing.info/making-movies/the-camera-assistant>

Production Designer

<https://www.nothingbeatstherealthing.info/making-movies/the-production-designer>

Runner

<https://www.nothingbeatstherealthing.info/making-movies/the-production-runner>

Stunt Performer

<https://www.nothingbeatstherealthing.info/making-movies/the-stunt-performer>

Hair and Makeup Artist

<https://www.nothingbeatstherealthing.info/making-movies/the-hair-and-makeup-artist>

Vehicle Supervisor

<https://www.nothingbeatstherealthing.info/making-movies/the-vehicle-supervisor>

Music Composer

<https://www.nothingbeatstherealthing.info/making-movies/the-music-composer>

Editor

<https://www.nothingbeatstherealthing.info/making-movies/the-editor>

Visual Effects Supervisor

<https://www.nothingbeatstherealthing.info/making-movies/the-visual-effects-supervisor>

Marketing Manager

<https://www.nothingbeatstherealthing.info/making-movies/the-marketing-manager>

Distribution Executive

<https://www.nothingbeatstherealthing.info/making-movies/the-distribution-executive>

Film programmer

<https://www.nothingbeatstherealthing.info/making-movies/the-film-programmer>

ACTIVITY

Either as a class or in small groups, brainstorm answers to the following questions:

- 1** Crew requirements vary from production to production. What are the different roles you expect to need for your production?
- 2** How do film industry professionals gain work? How do you think your group will decide who has each role?

With your teacher agree how roles will be allocated on your production.

ACTIVITY: PRODUCTION STAGES

The filmmaking process can be divided into five main stages:

- 1 Development
- 2 Pre-production
- 3 Production
- 4 Post-production
- 5 Exhibition

The following paragraphs each correspond to one stage. Working individually, match them to the headings above:

	<p>The director creates storyboards to show the kind of shots that will be used to film the action. A shooting schedule then lists which the order that scenes will be shot in.</p> <p>Because there are number of different steps, the producer or production manager carefully schedules everything that needs to happen:</p> <ul style="list-style-type: none">• Actors are chosen by the director in a casting session• Locations are researched, then chosen and any permission forms are signed• Equipment is chosen, tested and booked. <p>The look of the film, its production design, is agreed on by the director and producer, and then costumes, make-up and props are identified and sourced.</p>
	<p>The producer promotes the film as much as possible and may enter it into film festivals, where it may win nominations or awards. The producer also sells rights to the film to distributors. The film can then reach audiences in a number of different ways. It may screened in cinemas, sold to TV networks, made available to stream online or sold in DVD format.</p>
	<p>Once the shoot has happened, the editor takes all the footage and using editing software to create the final film using editing software. The director works with the editor and continues to have creative input. In the professional setting, the producer would often have final say in post-production as she or he will then be responsible for selling the file.</p>
	<p>An idea becomes the first draft of a script. The script is edited and improved until a final draft is reached. In a professional setting, the producer creates a budget and ensures there is enough money to make the film and contracts the services of key crew.</p>
	<p>The shoot itself. The first assistant director runs the shoot and the director gives instructions to the actors, the camera operator and the sound recordist. The production crew keep everything running smoothly by making sure costumes, make-up, props, scenery as well as catering is ready on time. The producer makes sure the crew are paid and the budget is under control.</p>

SECTION 4

CAMERA AND SOUND TECHNIQUES



It is very important to understand how the camera can be used to tell your story most effectively. Once you understand this you can start to shoot footage that has a particular impact on viewers and creates a mood or style that suits your script. This theory applies to all cameras, whether professional cameras to smaller digital camcorders to smartphones and tablets.

You can watch our short video on Camera Techniques to understand these techniques better.

There are three main things to understand when it comes to camera technique:

- 1 SHOTS**
- 2 ANGLES**
- 3 MOVEMENT**

And there is one rule that operates across all of filmmaking and photography:

THE RULE OF THIRDS

This isn't actually a rule, just a guiding idea that arises from the fact that the eye prefers to look at things that are divided into threes. Rather than putting everything in the centre of the frame, it looks and feels better to the viewer for them to be in one or two of the thirds.

A great time to use the rule of thirds is when you are shooting an interview. Rather than having the eyes of your subject right in the middle of the frame – they should fall into the top/side third, with the subject looking into the empty space on the other side. This feels more natural to the viewer.

THE RULE OF THIRDS



SHOTS

Using a variety of different shots will make your film more interesting and give you the chance to manipulate the way your audience feels. Here are some of the main shots that a filmmaker can use to create different effects in their film.

EXTREME WIDE SHOTS (EWS)

ACT TO SHOW THE SETTING FOR THE FILM



WIDE SHOTS (WS)

SHOW THE ENTIRE PERSON OR AREA. THEY'RE GREAT FOR ESTABLISHING THE SCENE AND ALLOW ROOM FOR THE CHARACTERS TO HAVE SOME ACTION



MEDIUM SHOTS (MS)

FRAME THE SUBJECT FROM THE WAIST UP. THIS IS THE MOST COMMON SHOT AND ALLOWS FOR HAND GESTURES AND MOTION



MEDIUM CLOSE UPS (MCU)

SHOW THE SUBJECT IN MORE DETAIL AND USUALLY INCLUDE THE SHOULDERS AND HEAD OF A SUBJECT



CLOSE UPS (CU)

SHOW A PARTICULAR PART OF YOUR SUBJECT - USUALLY THEIR HEAD OR FACE



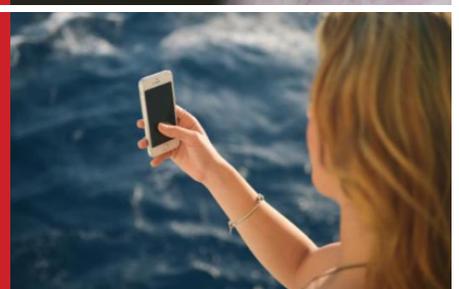
EXTREME CLOSE UPS (ECU)

SHOW ONE SMALL DETAIL SUCH AS AN EYE OR A SINGLE FLOWER



OVER THE SHOULDER (OSS)

ARE SHOT FROM BEHIND THE PERSON TOWARDS THEIR SUBJECT. THIS IS A GREAT TECHNIQUE TO USE FOR INTERVIEWS AND CONVERSATIONS



ANGLES

The difference between a shot and an angle is that **THE SHOT** is used to demonstrate different aspects of the characters and setting, while **ANGLES** are used to position the viewer so that they can understand the relationships between the characters.

BIRD'S EYE ANGLE

IS AN ANGLE THAT LOOKS DIRECTLY DOWN UPON A SCENE. THIS ANGLE IS OFTEN USED AS AN ESTABLISHING SHOT, ALONG WITH AN EXTREME LONG SHOT, TO ESTABLISH SETTING



HIGH ANGLE

IS A CAMERA ANGLE THAT LOOKS DOWN UPON A SUBJECT. A CHARACTER SHOT WITH A HIGH ANGLE WILL LOOK VULNERABLE OR SMALL. THESE ANGLES ARE OFTEN USED TO DEMONSTRATE TO THE AUDIENCE A PERSPECTIVE OF A PARTICULAR CHARACTER



EYE LEVEL ANGLE

PUTS THE AUDIENCE ON AN EQUAL FOOTING WITH THE CHARACTER/S. THIS IS THE MOST COMMONLY USED ANGLE AS IT ALLOWS THE VIEWERS TO FEEL COMFORTABLE WITH THE CHARACTERS



LOW ANGLE

IS A CAMERA ANGLE THAT LOOKS UP AT A CHARACTER. THIS MAKES A CHARACTER LOOK MORE POWERFUL. THIS CAN MAKE THE AUDIENCE FEEL VULNERABLE AND SMALL BY LOOKING UP AT THE CHARACTER. THIS CAN HELP THE RESPONDER FEEL EMPATHY FOR THE CHARACTER



MOVEMENT

Filmmakers also use camera movement to shape meaning.

Tracking shots – any shot where the camera moves alongside the people or objects it is recording. The camera can be mounted on something with wheels or handheld while the camera operator walks or shoots from a moving vehicle.

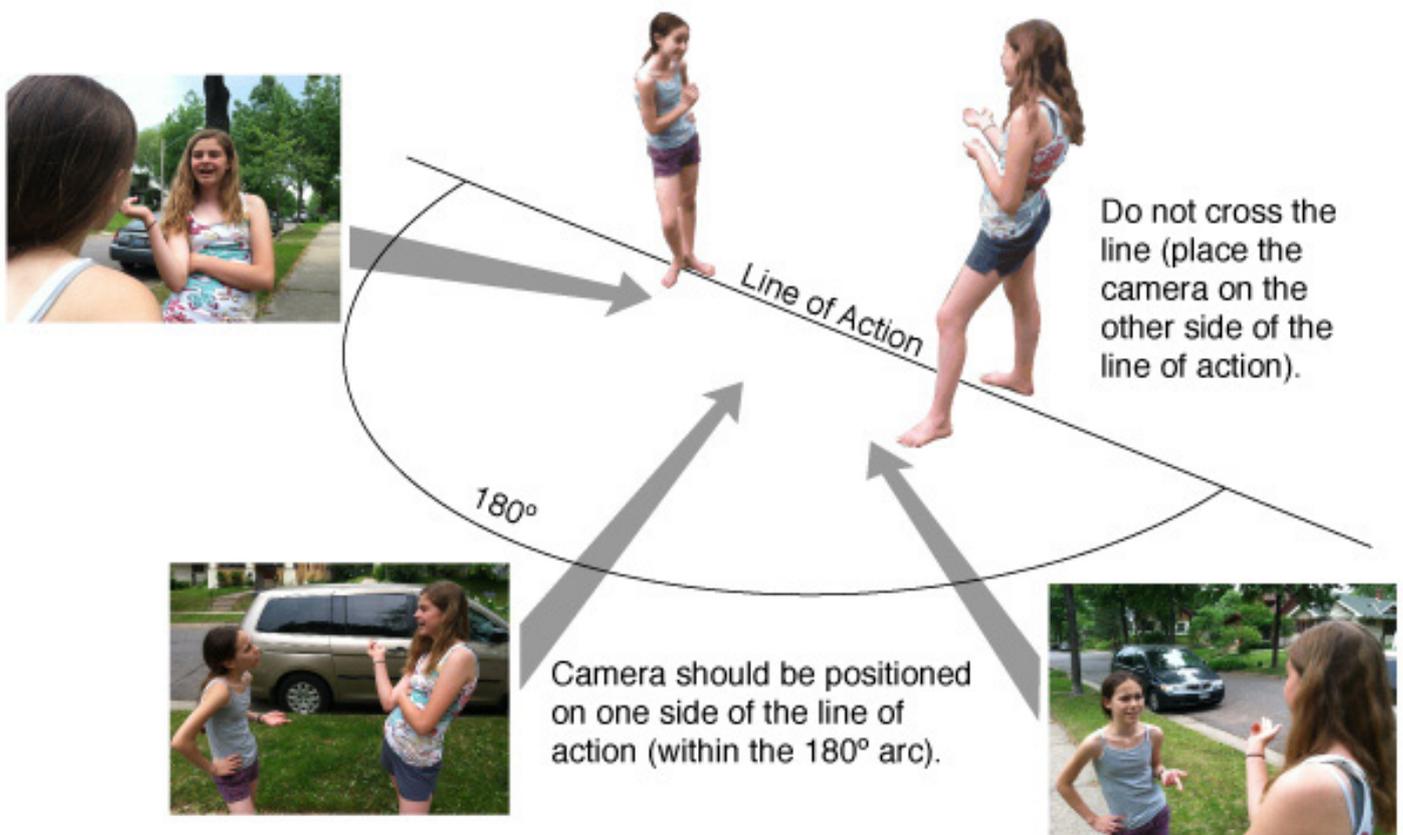
Panning – is used to give the viewer a panoramic view of a set or setting. The camera moves on the horizontal plane left or right. This can be used to establish a scene.

Tilting – the camera moves up or down on the vertical plane and this can show a viewer how high or deep something is.

The best way to become familiar with these is to try shooting them yourself. Use the worksheet to tick off each shot as you take it.

SOMETHING ELSE TO REMEMBER: THE 180 DEGREE RULE

THE 180° RULE IS A CINEMATOGRAPHY GUIDELINE THAT STATES THAT TWO CHARACTERS IN A SCENE SHOULD MAINTAIN THE SAME LEFT/RIGHT RELATIONSHIP TO ONE ANOTHER TO AVOID CONFUSING THE VIEWER. IF THE CAMERA PASSES OVER THE INVISIBLE AXIS CONNECTING THE TWO SUBJECTS, IT IS CALLED 'CROSSING THE LINE'.



WORKSHEET

NAME:

CAMERA TECHNIQUE QUIZ - PART A

DRAW A LINE TO MATCH THE IMAGE TO THE CORRECT NAME FOR THAT SHOT



1

EXTREME CLOSE UP (ECU)



2

EXTREME WIDE SHOT (EWS)



3

MEDIUM SHOT (MS)



4

CLOSE UP (CU)



5

MEDIUM CLOSE UP (MCU)



6

WIDE SHOT (WS)



7

OVER THE SHOULDER SHOT (OSS)

CAMERA TECHNIQUE QUIZ - PART B

DRAW A LINE TO MATCH THE IMAGE TO THE CORRECT NAME FOR THAT ANGLE



1

LOW ANGLE



2

BIRD'S EYE ANGLE



3

EYE-LEVEL ANGLE



4

HIGH ANGLE

CAPTURING AND DESIGNING SOUND FOR FILM

In a short film there are likely to be four main sound elements:

- 1 Captured sound
- 2 Voice-over
- 3 Music/soundtrack
- 4 Sound effects

In this section we consider captured sound while sound generated in post-production is covered in Section 7 and 8 below.



CAPTURED SOUND

Captured sound is what you record when you shoot your film: the dialogue and the background sounds you pick up when you capture your footage.

The main way to record sound for a drama is using a **boom microphone**. This is a directional microphone mounted on the end of an extendable pole. The boom operator holds this above or below the actor speaking, while keeping the microphone out of shot. The boom operator therefore moves as the actor does and may have to move the boom quickly and accurately between two different actors.

Boom microphones are also sometimes called “shotgun” microphones because they are directional (rather than ‘omnidirectional’) and you need to point them at the place where the sound is coming from. This will be connected directly to the camera by a cord, or to your phone/table via an extra device like an iRig.

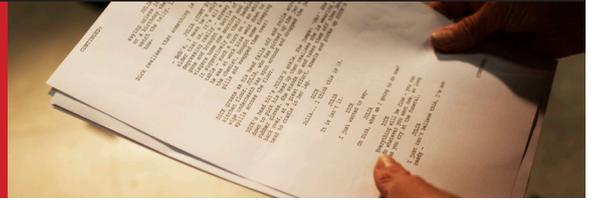


SOUND TIPS

- Most cameras and devices will also have an in-built microphone but these are not generally good at recording sound that is more than a short distance away. Make sure you test your camera’s microphone before you rely on it for quality audio recordings.
- Sound is as important in the final film as vision. On set, it is always worth getting another take of the action if the sound may not have been recorded properly. If you have multiple actors who are speaking quickly and at a distance from one another and you have only one boom mic, you may need to get sound first from one actor in one take, and then from the other actor in another take.
- Make detailed notes on set so you know which take has good sound, and which takes may have sound issues.
- Make sure you get at least 5 seconds of ‘silence’ at the beginning and end of each scene so that you have editing choices.
- Record ‘atmos’ – around 30 seconds of ‘silence’ in every location used to have realistic background sound to give editing choices. For example, if you need to record dialogue in post-production it will sound as though it belongs in the location.
- ‘Foley’ sound is sound that has been recorded separately to the main action. This can be edited into the final film to enhance the soundscape. For example you can record a door slamming or a kettle boiling and use this rather than relying on the sound recorded in the scene itself.

SECTION 5

FROM SCRIPT TO SHOT LIST



As described above, all the preparations are made for the shoot during pre-production. One of the most important elements of this is creating a final script and shot list. It is often a good idea to create storyboards to decide on the shots for the shot list.

Here is an example for you to have a look at. This is only one way this script could be made, a different director might make it look very different on screen. How would you do it?

BIRTHDAY SURPRISE

1. INT. LOUNGE-ROOM DAY

John comes into the lounge-room he is clearly in a hurry. He slams the door behind him. Mary hears the door slam and comes to the doorway, she is about to enter but she sees John is up to something. She watches John as he hides an envelope inside a book on the book-shelf. Mary enters. John quickly picks up a magazine as she enters and sits down.

JOHN

Oh, hi.

MARY

Hi. What you up to?

JOHN

Nothing, just reading.

MARY

(referring to the upside down magazine)
Upside down?

JOHN

(he puts down the magazine)
Yeah, well just looking at the pictures. Anyway ... I better get ready... I'm meeting some friends for dinner.

John leaves the room. Mary waits until she hears the door slam. She pulls out the book and shakes it the envelope falls out on the carpet. John's pokes his head around the corner, watching her. Mary stares at the envelope. Finally she can't resist, she opens it, very carefully. As she turns the last flap, she discovers a small card with "caught you" written on it. John comes back in laughing.

John brings a package out from behind his back.

JOHN

Happy birthday, I didn't forget.

Mary can't help but smile.

BIRTHDAY SURPRISE - STORYBOARDS



1. WS - John comes in front door



2. MCU - Mary peeks around the corner



3. OTS MWS POV - John takes out a book



4. CU - John puts an envelope in the book



5. MS-MCU - Mary walks in the room "What are you up to ..."



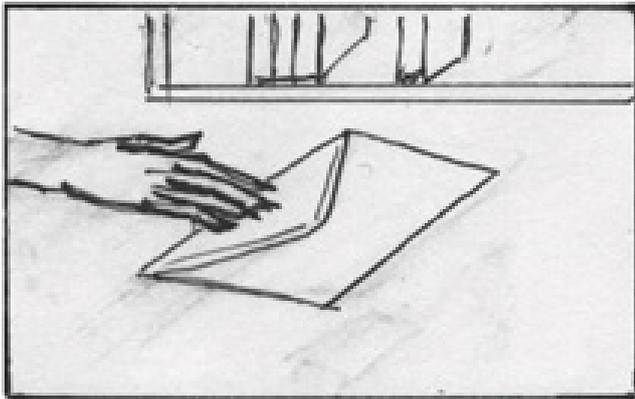
6. MS - John sits on couch reading magazine upside down.



7. MS OTS John leaves



8. MS Mary looks at the bookcase and takes the book.



9. CU - envelope falls on the floor



10. CU - Mary looks at the envelope.



11. CU - Mary opens the envelope.



12. MCU John pokes his head around the corner



13. MWS OTS John to Mary - "Very funny"



14. MS - John shows Mary the present. "Happy Birthday"



15. MCU Mary smiles.



16. MCU John smiles.

BIRTHDAY SURPRISE - SHOTLIST

Shot	Size	Description
1	WS	John comes in the front door and slams it.
2	MCU	Mary peeks her head around the corner
3	OTS MWS POV	The back of Mary's head and the room as she watches John takes out a book
4	CU	John puts an envelope in the book
5	MS - MCU	Mary walks in the room
6	MS	John turns around notices Mary and pulls a magazine off the shelf and sits down on the armchair.
7	MS OTS	John exits
8	MS OTS	Mary looks at the books
9	CU	envelope falls on the floor
10	CU	Mary looks at the envelope
11	CU	Mary opens the envelope and discovers card with "Caught You"
12	MCU	John pokes his head around the corner
13	MWS OTS	John walks in, Mary says "Very funny"
14	MS	John brings present out from behind his back "Happy Birthday"
15	MCU	Mary smiles
16	MCU	John smiles

ACTIVITY – SHOOTING A SCENE

DIVIDE INTO GROUPS OF 4-6

Film a selected scene from your script from a variety of angles and using a variety of shots.

ROLES

- Actors
- Camera operator
- Sound operator

- 1** Your teacher will divide the scenes among the group. You all may work on the same scene or a range of different scenes. If you wish to keep this exercise simple, select scenes with limited actor movement
- 2** As a group, create storyboards for the scene
- 3** Using the storyboards create a shot list
- 4** Gather any props that are essential for the scene
- 5** Shoot the scene
- 6** (Optional) edit the footage into a rough montage
- 7** Watch the footage

GROUP DISCUSSION

Having watched the footage, do you think you chose the right shot types?

Would you try different shots if you did this exercise again?

If you have time, you could shoot the scene a number of different ways and identify the shots which tell the story best.

SECTION 6

PRE-PRODUCTION



For filmmakers every moment they are on set or on location costs money from their budget, so they try and plan carefully to make the most of time and resources.

Once the script and shotlists are ready, filmmakers will need a detailed equipment list. Pre-production is also the time to find locations.

Here is a checklist you can use to make sure you have done thorough pre-production for your film shoot.

SCRIPT AND STORY	ACTORS
<ul style="list-style-type: none"><input type="checkbox"/> Shoot script complete<input type="checkbox"/> Storyboards complete if required<input type="checkbox"/> Shot list completed	<ul style="list-style-type: none"><input type="checkbox"/> Cast for actors<input type="checkbox"/> Actors complete release forms<input type="checkbox"/> Rehearse with actors
CREW AND SCHEDULE	LOCATIONS
<ul style="list-style-type: none"><input type="checkbox"/> Crew complete release forms<input type="checkbox"/> Crew confirm availability for shoot / post-production<input type="checkbox"/> Create a production schedule detailing dates and times of the shoot, shots, locations and people required<input type="checkbox"/> Send out call sheets (communication to all crew and talent with the timings for each day of the shoot and crew contact details)	<ul style="list-style-type: none"><input type="checkbox"/> Conduct a location scout<input type="checkbox"/> Choose locations<input type="checkbox"/> Complete permission forms for locations if required<input type="checkbox"/> Plan contingencies for bad weather if outdoor locations
PRODUCTION DESIGN	CAMERA AND SOUND GEAR
<ul style="list-style-type: none"><input type="checkbox"/> Identify and source props (furniture, small item, food etc.)<input type="checkbox"/> Identify and source costumes, including accessories (hats, bags)<input type="checkbox"/> Identify and source make-up and hair items<input type="checkbox"/> Organise a green room area where actors get changed, have hair and make-up done.	<ul style="list-style-type: none"><input type="checkbox"/> Complete an equipment list (see notes below)<input type="checkbox"/> Book equipment<input type="checkbox"/> Pick up equipment<input type="checkbox"/> Test equipment, source consumables such as replacement batteries, tapes etc.
GENERAL	HEALTH AND SAFETY
<ul style="list-style-type: none"><input type="checkbox"/> Organise catering and rest area for crew<input type="checkbox"/> Organise any transport if required<input type="checkbox"/> Check access to bathrooms	<ul style="list-style-type: none"><input type="checkbox"/> Complete risk assessment<input type="checkbox"/> Minimise risks<input type="checkbox"/> Source a first aid kit

ETHICS, COPYRIGHT AND SAFETY ON SET

SAFETY ON SET

A film set can be a very dangerous place to be, even a simple one. There may be cords and electrical equipment everywhere with tripods and props just waiting to be tripped over. It is important as a filmmaker to think about risks and plan to avoid them before you start production of your movie. This is called a 'risk assessment'. You think about the things that could go wrong with the film you are planning to make, the locations, the actors and the props, and then you write a plan to avoid it. It is important too, to look at how high the level of risk is, if you have something that is very high risk (like handing out of the back of a car to capture a shot) – it might be best to change the plan entirely. It's just not worth hurting someone. Here is an example of way risk levels work:

LEVELS OF RISK



LOW

Small problems may occur that are unlikely to hurt anyone



MODERATE

People could be hurt if steps are not taken to make things safe



HIGH

It is likely that someone will be hurt



EXTREMELY HIGH

People may die if the situation is not changed

HERE IS AN EXAMPLE OF A RISK ASSESSMENT

WORKSHEET: RISK ASSESSMENT		NAME:	
RISK	LEVEL OF RISK	ACTION TAKEN	NEW RISK LEVEL
Sunburn from exterior location	Moderate	All crew and cast must wear sunscreen and when possible hats	Low
Camera person may get hit with the football while shooting the scene.	Moderate	Extra crew member tasked to watch for the football so camera person can feel safe when shooting.	Low

HERE ARE 10 OF THE MOST COMMON SAFETY RISKS ON SET:

SAFETY RISKS ON SET



1. Exits and Entrances – cast and crew may not know how to get in and out of a set in case of a fire or other danger
2. Weather – extreme hot or cold
3. Tripping – loose cords or film equipment
4. Natural hazards in the environment – trees, cliffs, rocks etc. that might cause an accident
5. Electricity – extension cords outside or low power lines might be a problem
6. Animals – if you have animals in the film you need someone qualified looking after them
7. Time pressure – if people rush, they make mistakes and get hurt. Have you allocated enough time to get the shoot finished?
8. Lifting – make sure heavy items are carried carefully or are on trolleys/carts so that no one gets hurt
9. Dropping – heavy or sharp objects could fall and land on people’s feet or toes
10. Rules – your shoot must know and follow the rules of the location where you are filming e.g. train station, school, park, mall etc.

ACTIVITY 6 – RISK ASSESSMENT

Now write your own risk assessment for your film. Identify 4 things from the list that might be a problem for your film, fill them into the risk assessment worksheet and write a short plan for how to avoid these problems.

RISK	LEVEL OF RISK	ACTION TAKEN	NEW RISK LEVEL
1			
2			
3			
4			

COPYRIGHT

When making a film there are several things a filmmaker must consider in terms of copyright and ethical use. The checklist below gives you an idea of the sort of copyright issues you need to be aware of when making a film.

CHECKLIST



IS EVERYBODY WHO HELPED ON THE FILM CORRECTLY CREDITED AT THE END?

HAVE WE LISTED OUR SOURCES OF INFORMATION?

IS ALL OF OUR MUSIC “ROYALTY FREE”?

DO WE HAVE PERMISSION FROM EVERYONE INVOLVED AND OUR PARENTS IF WE PUT THIS ON THE INTERNET?

COPYRIGHT IS THE EXCLUSIVE AND ASSIGNABLE LEGAL RIGHT, GIVEN TO THE ORIGINATOR FOR A FIXED NUMBER OF YEARS, TO PRINT, PUBLISH, PERFORM, FILM, OR RECORD LITERARY, ARTISTIC, OR MUSICAL MATERIAL

You can't just take the work of someone else and use it in your film. Particularly if you want to screen it online or want to make money out of it. This is called copyright infringement and it is illegal. It is the way that artists, writers, filmmakers and musicians protect themselves so that they can make a living out of their work.

It is important, if you are using pictures, music or footage that isn't yours that you source these legally and ethically. Here are a few links to great royalty free images and music:



Creative Commons Australia: <http://creativecommons.org.au>

Purple Planet (free music): www.purple-planet.com

Free Music Archive: <http://freemusicarchive.org>

SECTION 7

THE SHOOT



COMMUNICATING ON SET

To ensure film productions run well, there is a sequence of instructions and commands that are used on set. These instructions are called out by the first assistant director or, on smaller sets, by the director. Following this standard sequence helps to keep things organised and makes sure that everybody knows what they are doing.

- 1** The camera operator sets up the shot by framing it correctly and positioning the camera appropriately to achieve the angle the director wants.
- 2** When it's ready, the director calls out, "Quiet please" or, "Quiet on set". This is very important. People must be quiet in order to hear the other commands. Any noise could be picked up by the microphones, resulting in a false take which could mean you'll have to start all over again.
- 3** The sound recordist will listen for a few seconds and will either reply, "Speed" to show they are happy with the sound conditions or give the director a nod.
- 4** The director can now call out, "Roll camera".
- 5** The camera operator starts the camera. When they're sure it's recording (after about five seconds) they call out, "Camera rolling".
- 6** Now the director waits five to ten seconds before calling, "Action" or giving a visual signal.
- 7** The actors or presenter do their part.
- 8** The director waits five to ten seconds at the end of the scene before saying, "Cut".
- 9** The camera operator stops the camera and the sound recordist stops recording sound.
- 10** A command of "Reset" means the scene needs to be done again, so everyone will return to their original places. If the director is happy, however, they will say; "Move on" and the next scene can be set up.
- 11** The first assistant director fills in the shot log with details of the successful take.
- 12** "That's a wrap" can only be said once all scenes are completed. This signals the end of production and means everyone can relax.

DIRECTOR	“QUIET ON SET”
SOUND	“SPEED”
CAMERA	“CAMERA ROLLING”
DIRECTOR	“ACTION”
DIRECTOR	“CUT”
DIRECTOR	“RESET” OR “MOVE ON”
DIRECTOR	“THAT’S A WRAP”

Practise this several times before you go on set or on location for the first time. Your crew should know this sequence and the associated commands off by heart.

SECTION 8

POST-PRODUCTION – SOUND DESIGN AND DATA MANAGEMENT



As mentioned in section 4 above, in a short film these are likely to be the main sound elements:

- Captured sound
- Voice-over
- Music/soundtrack
- Sound effects



We've already discussed captured sound, now it's time to consider post-production sound.

VOICE-OVER

Voice-over is captured straight to the computer or to a recording device and added digitally to the editing process. Many computers have audio recording programs on them exactly for this purpose. (Audacity, VoiceOver and Garageband are great examples of this). The best part about voice-over is that you can make sure that it is done well and that there are no mistakes because you can re-record it. It is also possible to record high quality sound with no background noise.

MUSIC AND SOUNDTRACKS

How important is music in a film? Does it make a real difference to the experience of the viewer? Would any music at all do? Do films even need music?

Choosing music for your film is an important task. You want the music to enhance the film and create a mood for the audience, but you don't want it to be distracting. Repetitions of sound and rhythm create tension. A rising melody suggests tension and a falling melody suggests resolution.

The same goes for volume – if the soundtrack gets louder and louder, we feel concerned. If it is trailing off, we feel like something is coming to an end.

Some of the most famous film sound tracks also create a sense of character and place with the music – we know where we are and who we are about to see when we hear the music. Can you think of any examples?

You can make your own soundtrack in musical programs like Garageband or Stagelight or you can find one that suits your film from a copyright-free music website. If you have a budget, you could also pay for the use of music from an artist.

Some great free music databases:



PURPLE PLANET: <http://www.purple-planet.com/>
FREE MUSIC ARCHIVE: <http://freemusicarchive.org/>

SOUND EFFECTS

Sound effects are used to create atmosphere and to make it feel realistic – as though the viewer is really there. When you are standing on a busy city street, you don't simply hear the person in front of you. You also hear the traffic, the birds, the construction and the other people going by. For a film, you may only capture the voice of the person speaking, so often filmmakers will add in sounds later – the traffic and construction – to make it feel more natural. The great thing about film is that you can keep it at a low level so that it doesn't drown out the main voice. Sound effects are usually added later after the film is shot and edited.

In your editing program, you simply upload the sounds you wish to use and then place them against the visuals in your edit. It is important to then balance the volume of the sound effect with the soundtrack, any other sound effects and the voices of your characters. Dialogue is the most important thing and should always be easily heard and understood.

Some great places to find free sound effects:



FREESOUND: <https://www.freesound.org/browse/>

SOUNDBIBLE: <http://soundbible.com/free-sound-effects-1.html>

This short documentary gives a great insight into the work of Hollywood foley artists. Watch their techniques and be inspired to create and record interesting sounds on location for your documentary.



MAGIC OF MAKING SOUND:

http://www.youtube.com/watch?v=UO3N_PRIgX0

Planning your sound

- Use the following spreadsheet to plan the sound requirements for your film.
- Identify the elements which are 'captured sound' items to be recorded during the shoot and which are elements that will be sourced and added during the edit.
- Remember that you'll have a chance to review and update these plans after the shoot.

WORKSHEET SOUND BREAKDOWN

NAME:

Filmmaker:

Film:

1.	AUDIO: PIECE TO CAMERA AND INTERVIEWS	SOUND EQUIPMENT REQUIREMENTS
2.	AUDIO: VOICE-OVER	SOUND EQUIPMENT REQUIREMENTS
3.	AUDIO: LIST OF REQUIRED SOUND EFFECTS	SOUND EQUIPMENT REQUIREMENTS
4.	AUDIO: REQUIREMENTS FOR SOUNDTRACK	LINKS TO DATABASES OR PLAN FOR RECORDINGS

DATA MANAGEMENT, SAVING AND PREPARING FOR AN EDIT

Once you have captured vision and sound it becomes very important that you manage your data carefully. It is very easy to corrupt or lose footage that took you hours to record and might actually be impossible to replace.

The first thing you need to do is download your footage from your device to the computer you are planning to edit on. This is usually a simple process of attaching your camera/device to the computer and dragging the footage across. As soon as you have done this save it, and create another copy somewhere else as a backup. You can backup to an external hard-drive, to a USB storage device, to a DVD or you can save to an online storage site like iCloud, Dropbox or Google Drive. This will make sure that you have a back up in case something happens to your original footage. These sites all have a free version of the service that you can use for small projects.



For more information on managing video files, refer to the [FAQ section](#).



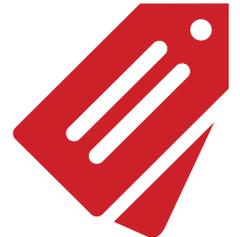
DRIVE: <https://drive.google.com/drive/#>

DROPBOX: www.dropbox.com

ICLOUD: www.icloud.com

THE IMPORTANCE OF LABELLING

It can be very time consuming to sift through footage for the bits that you want. As you upload your interviews, pictures, music and sound effects, put them in folders and label them very specifically so that they are easy to find later on. Once you have done this – save this to your secondary source as well.



PREPARING FOR AN EDIT

Take out your original script and shot list and compare these with the footage you have taken, the pictures and images you have collected and the audio you have. You may need to update the script to match what you managed to get. Once you have done this you can plan – on paper – the way you want to edit your footage.

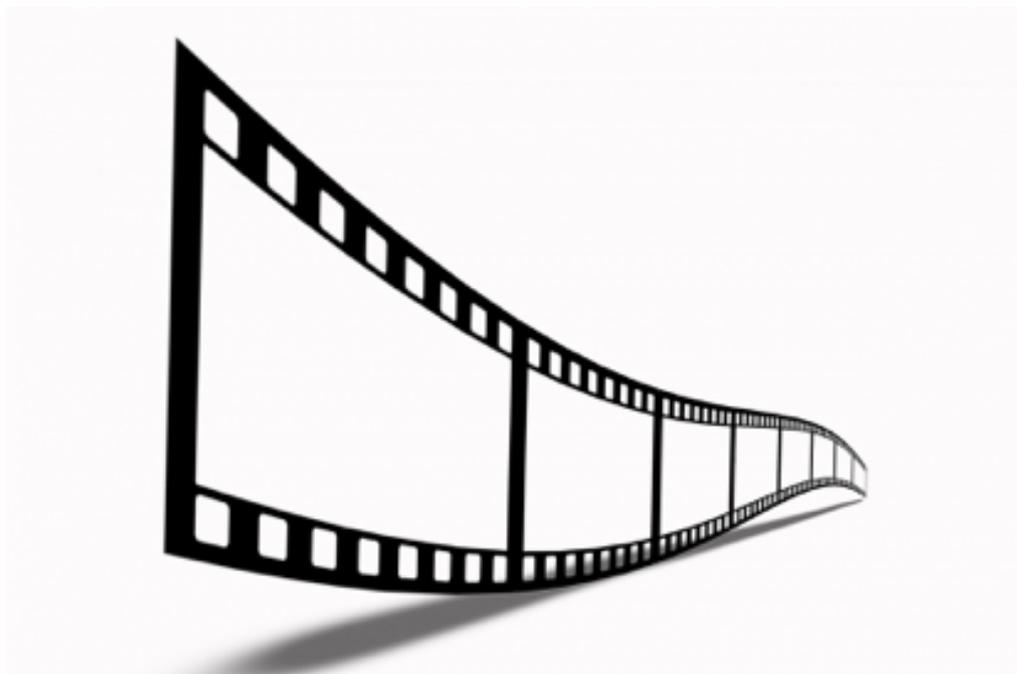
You can do this as a basic timeline with three layers:

- Visuals
- Audio: music + sound
- Slates, graphics and transitions (slates are plain screens with words on them – it may be part of your film or your credits, etc)

Once you have your editing map, it will be time to get started on your digital edit.

EDITING MAP – E.G. FILM, ‘THE SPY’

TIME IN SECONDS	VISUALS	AUDIO	SLATE + TRANSITIONS
0:01 – 0:04	Black	The sound of wind rustling through trees + soundtrack	Title Slate Dissolves to footage
0:05 – 0:010	A person sits at a café table drinking and reading a paper	Wind + soundtrack	None
0:10 – 0:30	B walks into frame and sits down	Wind + soundtrack	None
0:30 – 0:40	B: First line of dialogue	Audio	None



SECTION 9

POST-PRODUCTION – THE EDIT



Once you have shot your film, collected any still shots or animations you are planning to include and have recorded all the sound you need – it is finally time to edit your film. But before you do, there is a whole language around editing that it is important to understand. Here are the basics of editing grammar.

Some editing software programs include: iMovie (Mac) and Movie Maker (Windows)

THE ‘GRAMMAR’ OF EDITING

Cut:

The change from one shot to another. Cutting may:

- Change the scene
- Compress time
- Vary the point of view; or
- Build up an image or idea.

There is always a reason for a cut, and you should ask yourself what the reason is. Gradual transitions are achieved with the fade, dissolve, and wipe.



Matched cut

In a ‘matched cut’ there is a smooth transition between shots.

- Continuity of direction
- Completed action
- A similar centre of attention in the frame
- A one-step change of shot size (e.g. long to medium)
- A change of angle (conventionally at least 30 degrees).

Jump cut

An abrupt switch from one scene to another which may be used deliberately to make a dramatic point. A jump cut is sometimes boldly used to begin or end action. Alternatively, it may be result of poor pictorial continuity, perhaps from deleting a section.

Motivated cut

Cut made just at the point where what has occurred makes the viewer immediately want to see something that is not currently visible (causing us, for instance, to accept compression of time).

A typical feature is the shot/reverse shot technique (cuts coinciding with changes of speaker). Editing and camera work appear to be determined by the action. It is intimately associated with the 'privileged point of view' (see narrative style: objectivity).

Cutting rhythm

A cutting rhythm may be progressively shortened to increase tension. Cutting rhythm may create an exciting, lyrical or staccato effect on the viewer.

Cutaway/cutaway shot (CA)

A bridging, intercut shot between two shots of the same subject. It represents a secondary activity occurring at the same time as the main action. It may be preceded by a definite look or glance out of frame by a participant, or it may show something of which those in the preceding shot are unaware. For example, when interviewing a person about their interest in cooking, you could include a close-up cutaway shot of them cutting vegetables.

Fade, dissolve (mix)

Both fades and dissolves are gradual transitions between shots. In a fade the picture gradually appears from (fades in) or disappears to (fades out) a blank screen. A slow fade-in is a quiet introduction to a scene; a slow fade-out is a peaceful ending. Time lapses are often suggested by a slow fade-out and fade-in. A dissolve (or mix) involves fading out one picture while fading up another on top of it. The impression is of an image merging into and then becoming another.

Wipe

An optical effect marking a transition between two shots. It appears to supplant an image by wiping it off the screen (as a line or in some complex pattern, such as by appearing to turn a page). The wipe is a technique which draws attention to itself and acts as a clear marker of change.

ANALYSING AN EDIT

Now that you know the words to describe an edit, it is important to know what it looks like on the screen. Take a look at a short scene from any film (your teacher might show you one in class) and answer the questions. Hint: make sure you read the questions first so that you know what to look for.

If it is an action scene, there might be a lot going on!

- 1** How many cuts did you see in this scene? (You might like to make a mark on a piece of paper every time you see one and add them up at the end. It is easy to lose count!)
- 2** How many different types of cuts did you see – name as many as you can?
- 3** How does the cutting rhythm change and how does it make you feel as a viewer?

Discussion: How do the cuts change the scene? Would it be the same if it was just one camera shooting the entire action sequence? Why or why not? What is the role of editing in this scene from the film?

What about a slower paced clip? Do cuts work differently in gentle or slow scenes? Watch one and ask the same questions of it to see how the pace and overall feeling of the scene are different because of the edit. How does the editor match the cuts to the tone, content and feel of a scene? What can you learn from this as an editor of your own film?

EDITING YOUR FILM

The edit will probably be the most time consuming part of your filmmaking process so it is important to be organised and prepared so that you don't waste any time. Use the editing map you created to guide you, and work through the following steps to stay on track.

TICK OFF AS YOU GO	STEP	WORKFLOW
	1	Ingest your footage onto the computer from your hard drive/ camera and begin organising the rushes into bins or folders. Label these clearly. Throughout the edit, make sure you save your work regularly and back up your files to a second location in case your system crashes.
	2	View and analyse your clips. Mark or note the best takes. If any clips are completely unusable, delete them, but retain anything else.
	3	Create a rough cut by assembling your chosen footage on the timeline. Don't worry about getting cuts running smoothly together at this point.
	4	Begin refining your edit. What works? What doesn't? Which moments convey the emotion of the story? Which moments are flat? Add reverse angles, cutaways or alternative coverage and see what works best. Then trim shots so the story flows well. Take a break now and then and come back to it fresh.
	5	Now pay close attention to the audio and identify poor quality dialogue. Brainstorm any ideas to fix any audio issues using foley, voice-over or effects.
	6	Add music and sound effects to the timeline as well as any additional atmos. Remember, good sound effects help tell the story without being obtrusive.
	7	Show your rough cut to people whose opinions you trust. What did they understand? What confused them? Were they emotionally moved? Listen to the feedback of others, but also listen to your gut instinct and make the film you want to make.
	8	When you are satisfied with your cut, add titles at the start and credits at the end. Check the spelling of all names and make sure you have thanked everyone who helped you make the film. Export your edit as a QuickTime file and save it, both in your editing program, on your computer and to your hard drive.

SECTION 11

EVALUATION



It is an important exercise as a filmmaker to look at your finished film critically. This means you look at what you are happy with and what you think you did right, but also at the parts of it that didn't measure up to your original vision, the parts that didn't resonate with your audience and anything you just didn't know how to do technically.

After you have screened your film for a few people and asked for some feedback, watch it again yourself, taking careful note of all the elements and answering the questions below.

FILM SELF-ANALYSIS

Do you feel that you managed to capture all of the script ideas and action on the screen?

How do you feel about the camera work? What are you most happy with?
What would you like to change or add?

Are you happy with the sound quality of your film? What would you change or improve about it? Does the soundtrack work for the film?

Does the edit enhance the film? What would you change if you could do it again?

What feedback have you received about your film from the people who watched it and the people who were involved in making it? What suggestions did they offer?

What have you learned about filmmaking from the process of making this film? What will you do differently next time you make a film?

SECTION 12

CONCLUSION



Now that you have made your first film, and had the opportunity to analyse it and learn from it, it's important to keep up the momentum. If you are interested in making films as a profession and/or a passion, then now is better than ever to start making content. As a young person, you have insight, knowledge and a perspective that is unique to the majority of filmmakers out there. You also have a wide audience available at a click via sites such as Youtube.

With the knowledge you have acquired in this course, we encourage you to go forth and make more films.

Ask your teacher if you can make photocopies of the important sections of this course, or if you can access the course material online then you can print it yourself.

Make a couple of more films to fine-tune your skills. Make sure you are safe and ethical in your work, and soon you should find yourself a good audience.

You should also watch as many films as you can. If you are hungry to consume films to support your own development, here are some popular and critically acclaimed Australian feature films. Some of these are available via streaming services (eg. Netflix, SBS On Demand and Youtube) while some will need a trip to the library or DVD store.

MAD MAX (1979) by George Miller

A dystopic Australian future where murderous gangs run riot on endless desert highways.

GALLIPOLI (1981) by Peter Weir

A story about several men from rural Australia who enlist in the army during WWI. It explores themes of Australian identity and the loss of innocence in war.

PROOF (1991) by Jocelyn Moorhouse

A blind man with trust issues takes photographs of the world around him and then labels them in Braille.

MURIEL'S WEDDING (1994) by PJ Hogan

A comedy-drama about socially awkward and ABBA obsessed Muriel discovering the harsh realities of the real world.

THE CASTLE (1997) by Rob Sitch

A working-class family fights government bureaucrats after being told they must vacate their beloved family home to allow for infrastructural expansion.

RABBIT-PROOF FENCE (2002) by Phillip Noyce

Based on the true story of three Aboriginal kids who try to outwit the authorities on a 1500-mile journey back to their hometown.

SAMSON AND DELILAH (2009) by Warwick Thornton

A love story about two 14 year-olds – played by first time actors – who embark on a journey away from their remote community in Central Australia.

ANIMAL KINGDOM (2010) by David Michod

Loosely based on a real life family who ruled underworld Melbourne in the 1980s.

RED DOG (2011) by Kriv Stenders

Based on the legend

ary true story of the Red Dog who united a disparate local community while roaming the Australian outback in search of his long lost master.

THE BABADOOK (2014) by Jennifer Kent

A fine example of the horror genre, this film keeps audiences in suspense as we follow the story of mother and child.

EXAMPLE SCRIPT: CUSTOMER SERVICE

'Customer Service' was developed into a script by young filmmakers, based on an idea from Chester P, as part of AFTRS' School Holiday program.

SCENE 1.INT.DAY.GLORIAS KITCHEN/LOUNGE

An old fashioned kitchen. Hands prepare a cup of tea in methodic meticulousness: teabag, hot water, sugar, milk – jiggling and stirring. Biscuits are arranged on a sideplate. The old lady (GLORIA) struggles slowly out of the room carrying her bounty – into the lounge room where she sits down in a comfy-chair. Reaching for reading glasses she turns her attention to a brand new Xbox controller. Focusing she presses a button. Nothing.

GLORIA(MUTTERING)

Goodness me...nothing is happening. Maybe it's this button...?

She presses a second button and a third. Still nothing. Exasperated she presses all the other buttons before, in frustration she puts down the controller and reaches for the phone-book. She looks up a number and dials. The phone rings.

FADE TO TITLE CARD:

"Customer Service"

SCENE 2.INT.DAY.CALL CENTRE

The phone is ringing,continuous from scene 1. BRYAN is lounging at his workstation. Feet up, big bowl of dorritos and massive shurpee cup attest to his healthy lifestyle. Another mouthful of doritos as he focuses on the game he is playing on his mobile device. The phone is still ringing.

At length he finally puts down the device and answers the call on his headset.

SCENE 3.INT.DAY.SPLIT SCREEN OF PHONE CALL/GLORIAS LOUNGE

As BRYAN answers the call the screen splits into two with GLORIA on the other end of the line. BRYAN'S answer to the call is bored and mechanical

BRYAN

Hello, Senior Trainee Assistant Customer Service Technician Bryan, how may I help you?

GLORIA

Hello dear. I bought a new console from your store yesterday and now I want to watch Sound Of Music on it but I cant get it to work. I've made myself a cuppa and biscuits to have with it but it won't work. Would you be able to help me, love?

BRYAN

Ah yeah...just navigate to the TV menu and press X.

GLORIA

Sorry, could you repeat that dear I'm a bit hard of hearing

BRYAN

...just navigate to the TV menu and press X.

GLORIA

...press whatnow....?

BRYAN

press X

GLORIA

So I just navigate to the TV menu

you say...?

BRYAN
yeah, thats right. Navigate to the
tv menu and press X.

GLORIA
All right love, I'm just writing it
down now....(pause)...so I just -
navigate to the TV menu...

BRYAN
...and press X.

GLORIA
...and press X....so you think that
will work, will it?

BRYAN
Yeah, just navigate to the tv menu
and press X thats all you need to
do.

GLORIA
All right, love, I'll give it a
whirl, thanks ever so much!

BRYAN
No worries, good luck.

The screen unsplit and we are left with Bryan. He fills his
mouth with an obscene amount of Dorritos and resumes his
game.

SCENE 4.INT.DAY.SPLIT SCREEN OF PHONE CALL/GLORIAS LOUNGE

We see GLORIA staring at her TV. She presses buttons at it
but to no avail. We see that the screen is black. She puts
down the controller and picks up the phone again. She dials
and the phone rings. Split screen.

BRYAN ignores phone whilst it rings. He sighs and
eventually picks up the phone.

BRYAN
Hello, Senior Trainee Assistant
Customer Service Technician Bryan,
how may I help you?

GLORIA
Beg your pardon Brian, I'm afraid
the tele is still black even after
I have pressed X.

BRYAN
Have you turned the TV on?

GLORIA
No I havent, do I have to do that?

BRYAN
Yeah, the TV has to be on and so
does the console...

GLORIA
oh, silly me of course they do
thanks for your help, I'll get
right to it.

Gloria hangs up, and walks to the back of the tv. She pulls
the cord up to her face and slowly inspects the cord.

SCENE 5.INT.DAY.MONTAGE OF CALL CENTRE/GLORIAS LOUNGE

We see a continous stream of cuts as GLORIA calls BRYAN
again and again to help her every step of the way.

Gloria plugging in cord. Gloria on the phone. Gloria writing
down H-D-M-I. Gloria inspecting the end of cables. Gloria

putting batteries into controller. Gloria sipping her tea.
Gloria looking puzzled. Gloria pushing buttons.

Bryan playing his game and putting it down. Bryan answering
a call. Bryan spelling out H-D-M-I. Bryan eating Dorritos.
Bryan looking exasperated. Bryan miming plugging in a cable.
Bryan looking angry. Bryan drawing a picture of an ugly old
lady

End of montage on GLORIA picking up phone and dialling.

SCENE 6. INT. DAY. SPLIT SCREEN OF PHONE CALL/GLORIAS LOUNGE

Split screen. Bryan angrily throws down his game and answers
the call. His mouth is full of Dorritos.

BRYAN

Can you stop calling me every two
minutes, you stupid old dingbat!
Find someone else to annoy - I'm
sick of answering your moronic
questions!

He angrily signs off leaving GLORIA stunned on the line.

SCENE 7. INT. DAY. SPLIT SCREEN OF PHONE CALL/GLORIAS LOUNGE

Gloria puts down the phone slightly crestfallen. She sits
down and mutters to herself.

GLORIA

Well I never.....! How terribly
rude.

She sits back thinking for a few seconds.

GLORIA

I suppose I could call my grandson.
He knows about all that newfangled
HDRI stuff....

She picks up the phone and dials a number.

We see the name Grandma come up on a phone. A hand picks up
the phone and we reveal that it is BRYANS mobile.

FREEZE AND FADE TO BLACK.