

BEGINNERS' FILMMAKING

with Pauline Findlay

Create your story
and share it with
the world.

FilmLikeAPro.com



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ABOUT Pauline Findlay



Pauline Findlay is a filmmaker, author, and online educator. She has 20 years of experience in theatre, film, television, and documentary in Australia and the UK.

In 2022 she is completing her Masters in Screen Business at Australia Film Television and Radio School (AFTRS) in Sydney Australia. Pauline is a graduate of the Academy Drama School in London.

Pauline's short films have screened at prestigious Academy (The Oscars) accredited film festivals around the world. Her short film Blue Mist was chosen out of 6,000 short films to be one of 24 international films to screen at Short Shorts in Tokyo.

Pauline has twice been nominated by the Australian Writers' Guild for the Monte Miller Award. Her script 'Lola' became a Quarterfinalist of the Nicholl Fellowships by The Academy of Motion Picture Arts and Sciences (The Oscars).

In 2017, Pauline published her first YA novel 'Can You Feel it?' which is based on her feature film script 'Lola'. She is currently working on her second novel in the young adult series 'Can You See It?'

paulinefindlay.com

STORY ROCK STAR

Pauline is an award-winning businesswoman and the founder of Story Rock Star, a storytelling start-up that helps companies, students, and individuals tell their story.

Pauline has won multiple awards for her storytelling, filmmaking, and teaching work in the hearing loss and education sector, including:

- Gold Stevie for Education Hero of the Year: Asia Pacific, London & Las Vegas 2022
- Silver Stevie for International Business Start-Up of the Year, Paris, 2020
- Bronze Stevie for Women in Business Start-Up of the Year, Las Vegas, 2020
- Gold Stevie for Solo Entrepreneur of the Year, New York, 2019

Pauline also teaches filmmaking and photography to deaf and hard-of-hearing teenagers across Australia.

For more details on Pauline go to her LinkedIn profile: <https://bit.ly/3puWG0t>



INTRODUCTION

Message from Pauline

LESSON CONTENT

Tell your story

LESSON ONE storytelling

LESSON TWO story elements

LESSON THREE heads of departments

LESSON FOUR shooting your film

LESSON FIVE post production

WRAP UP - GO TO PADLET screening and festivals

Hello, Filmmaking Rock Stars,

I've been running filmmaking and storytelling workshops, in person, for 10 years. At the beginning of 2020 when COVID hit, I had to quickly pivot to be entirely virtual; there was no way my students were missing out while in lockdown!

This is a **beginners' course** to learn the **basics** of **filmmaking**. This course is designed to **guide you** towards making your **first film**.

The course is developed to be **independent learning**. It has the following components:

- Video lessons (captioned)
- Information pack
- Padlet page
- Zoom sessions

See the **chart** on **page five** for the **breakdown** of each component to better **understand** how the **course** works.

The course **videos** are available **on-demand**. You will have access to the content for the life of the course, so you can go back over it at your convenience.

I will run a weekly 'drop-in' class on **Zoom**. This is where you can come and **meet** other **students** or just drop in and **ask questions**. I'll be there even if you are the only student because you matter to me.

May the story force be with you!

Pauline



INDEPENDENT LEARNING

BEGINNERS' FILMMAKING COURSE - INDEPENDENT LEARNING

VIDEOS

- Downloadable and available for the life of the course
- Closed Captioned
- Short in length to watch on the go, or munch all at once.
- Average length 5 minutes
- Quiz within lesson format

PACK

- Outlines the course content across six lessons.
- Easy to follow
- Pauline's contact details
- Check out the fun work square for your weekly homework.

PADLET PAGE

- Additional information on filmmaking
- Links to equipment Pauline recommends
- Introduction videos and information on other courses run by Pauline

ZOOM SESSIONS

- Come meet your peers
- Ask questions
- Share story ideas
- Be held accountable to finish the course
- Drop in whenever you need.

Padlet page link: <https://padlet.com/paulinefindlay/filmmaking>

Password: **MovieMagic**

There is a lot of additional content on the Padlet page. I will add the **Zoom link** there weekly.

Pauline's email:

pauline@paulinefindlay.com

Pauline's Instagram:

[@paulinefindlay](https://www.instagram.com/paulinefindlay)

[@p1shotonly](https://www.instagram.com/p1shotonly)

THIS INFORMATION PACK

Lessons and FunWork

I created this **Information Pack** to consolidate the information from each lesson in one place. Some sections have too much information to condense into one page. I will give you tips for those sections. Go back to your video lessons at any stage. I'll be right there to guide you.

Look at the **Padlet** page for each lesson. I've mentioned documentaries, short films, and trailers to watch on YouTube that you might enjoy or gear you might like to buy to prop up your kit bag! I have no affiliation with any brand, it's just gear I believe is worth investing in.

The **FunWork** is supposed to be just that... **FUN!** The FunWork is to help you digest the content and start to develop your script ideas.

Our **Zoom** classroom is run weekly. It is a **safe place** to ask questions and engage with other students. Please keep this space **positive** and **supportive**.

Bullying or Hating of any kind will have you dropped from the course and the community. I take this seriously and I've seen the damage it has caused my teenage students over the years. You don't have to be a teenager to be crushed by bullies or haters.

Please call out any unacceptable behaviour if you see it... standing by isn't cool. Let's set the example we want to see and have **LOADS OF FUN!**

NB: When I say **film** I mean all kinds of visual storytelling... **documentary**, animation, **web-series**, TV, feature films and family **legacy**.

Let your rock star out to play!

Pauline

Your FunWork
will be in this box!

My promise to you...

- I'll keep your homework brief, useful and fun. I even called it **FunWork!**
- I'll do my very best to answer your questions promptly.
- I will be **present** and **cheerful** for all our lessons. :)
- All **video lessons** in the course will be **captioned!**

Your commitment to me...

- Turn up to the **Zoom Classrooms** on time and have your **video on**. I love to see your shiny face.
- Commit to **finishing** your **film**. There really is nothing better than finishing something!
- Come ready to **learn** with an **open heart**.
- Be **respectful** of all your peers.

L1: STORYTELLING

- What is a story?
- Who is the protagonist?
- Who is the antagonist?
- What is the story setup?
- What can Ads teach us?

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**.

The hero/**protagonist** 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.

The villain/**antagonist** is a character that opposes the protagonist and adds drama to your story/film. Without an antagonist, your film can seem dull. The antagonist can also be an internal challenge, like losing your hearing. 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.

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. The 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 story.

Ads are everywhere. The best Ads grab our attention in seconds and make us feel something.

When creating your film think about what you want to share. Your story should have a compelling hero, an interesting story set-up, and use all the tools in your filmmaking toolbox, which you will learn in this course.

FunWork...

- **Watch your favourite** TV show, film, documentary, video game, web-series or short film on YouTube.
- Ask yourself what is keeping you engaged?
- Write three reasons for staying tuned in.
- Who is the **Antagonist** and **Protagonist**? Do they have the same goal?
- What is the **setup** of the story?
- Is there a big question that needs to be answered?

Now start to daydream on your story idea...

- Who is your main character?
- What do they want to achieve by the end of your story?
- Use the **Mind Map** exercise on the Padlet page if you need help to stimulate your imagination.



STORYTELLING - FUN WORK!

WHO IS YOUR MAIN CHARACTER? PROTAGONIST / HERO

WHAT DO THEY WANT TO ACHIEVE BY THE END OF YOUR STORY?

WHAT IS YOUR STORY SET UP?

MIND MAP BULLET POINT IDEAS

DOCUMENTARY STORY

- Who is your subject?
- Is it about a person or an idea?
- How can you create a movement?

Documentaries have the power to **change the world**. In a documentary film, the person or the subject becomes the central heartbeat of your story. I've included **documentary storytelling** as its own section so we can do a deep dive into the structure.

How should you approach documentary storytelling?

Raise a question that you are going to **answer** by the **end** of the **documentary**. This will keep your **audience engaged**.

You can ask your **audience** to come **along** on the **journey**. They can help you raise awareness after they have seen the documentary. Create a place where they can share your idea easily and help send the message out to the world through social media.

Documentaries are great at bringing people together and **creating a movement**. The power of documentary is weaving **fact** and **emotion** into the **storytelling**.

Most **documentarians** have a **strong sense** of the **story** they want to tell. Sometimes they are drawn to the subject because it's personal to them. Other times it can be something they are angry about and believe they can **show** better than **tell** people. Documentaries use the power of interviews and overlays (visual images) to put their point across.

Documentaries are also a lot **cheaper** and more **achievable** for small teams or even one person to **create**. If you have a phone or a camera you can create a documentary.

Documentaries are also **visually forgiven** if the **story** is **compelling**. Don't think this means you don't have to use professional sound. **Be brave** - go make a compelling documentary that will make people think! **I dare you!!!**

Now start to daydream on your documentary idea...

- Who is your main character or what is the subject idea?
- What do you want from the audience by the end of your documentary? To create a movement? Or raise awareness of the topic?
- Use the **Mind Map** exercise if you need help to stimulate your imagination on the **bigger** documentary **picture**.



DOCUMENTARY - FUN WORK!

WHAT IS YOUR DOCUMENTARY ABOUT? PERSON OR A SUBJECT



WHAT DO YOU WANT TO ACHIEVE BY THE END OF YOUR DOCUMENTARY?



WHAT IS THE CENTRAL STORY IDEA?



MIND MAP BULLET POINT IDEAS



LEGACY STORY

- Personal story
- Family story
- Business story

I added this **Legacy Story** section to help you bring your family story to life through film. It can be your personal story you are wanting to tell. It could be your family history or a business story you want to add to your website. All the tools are in this course to help guide you on your storytelling journey.

My mother died in June 2020. Yes, right in the middle of the Covid-19 pandemic. At the funeral, I heard her eulogy written by my uncle, her brother, and I thought wow I would have liked to have known that woman.

My mother and I had a challenging relationship, maybe if I'd known her **personal story** it might have helped me better understand her life before I arrived.

Don't leave it until your death or a parent's death to share these stories. Learn about these family stories now or **tell your story** from **your perspective**. It might bring you closer to your family and heal old wounds.

Incorporate your family into your story, for example, your **children's births**, and how you felt. **Proud moments** you remember that maybe you didn't tell them at the time.

I know some of you are sitting in your homes surrounded by memorabilia, photos, slides, articles, and plenty of time. You might know someone who is in isolation somewhere in the world. This is a brilliant combination: time, images, and stories.

Don't delay starting to craft your family story. It's just one baby step at a time.

Everyone has a story to tell and your family is waiting to hear yours.

The documentary section of this course will give you great ideas and a good structure for your Legacy Story. So if in doubt go back to the documentary video and Padlet page for more ideas.

Start your research...

- Work out who the **central character** is in your **legacy story**. Is it you? Someone else? The family business?
- Is the subject of your legacy story alive? Or do you need to do **research** on their **history** through family members or some archival research.
- What **images, drawings** or **videos** do you have already? Even jewellery or clothing photographed or filmed can be added to video. Now is the time to ask other members of your family or close friends to contribute.
- If you need **inspiration** go to the **Mind Map** section on the Padlet page.



LEGACY STORY - FUN WORK!

WHO OR WHAT IS YOUR LEGACY STORY ABOUT?

WHAT IS THE OUTCOME FOR YOUR LEGACY FILM?

WHAT IS THE CENTRAL STORY IDEA?

MIND MAP BULLET POINT IDEAS

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? This information informs your script.

What is the story world?

The story world is the place that your story is set. Chose an interesting story world to add big production values. Examples: Beach, Blue Mountains, Graveyard. For your short film you will need to be realistic on what is achievable within your location and follow all safety and government guidelines. Don't break any laws to make your films!

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? For example, is it a love story? What do you want people to take away from your film / story?

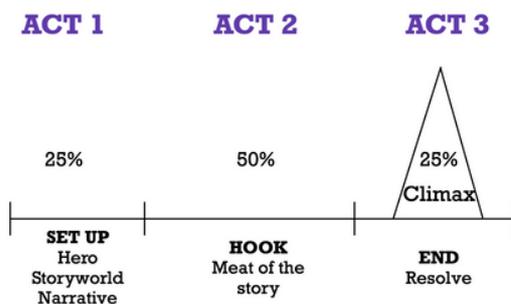
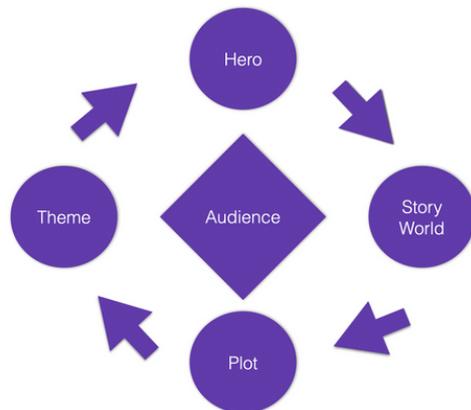
Who is the audience of your film?

It's important to think about who your audience is. Is it people the same age as you? We want to make work that is seen and changes the world so think of your audience early.

All of this applies to documentary and legacy storytelling.

L2: STORY ELEMENTS

- plot / narrative
- storyworld
- theme
- audience
- three act structure



Why use a three-act structure?

The three-act structure is centuries old. It works because it anchors your story with a purpose. I like to break my three acts into percentage sections.

Act One 25% is the set-up. **Act Two 50%** is the meat of your story. **Act Three 25%** is where the climax happens and you resolve your story for the audience.

FunWork...

- Watch the John Lewis **Christmas Ads** links. Think about why they move you or make you laugh.
- Watch the short films **Heartbeat** and the Oscar nominated short film **Oktapodi**. Think about how they used all the story elements.
- Start to add more **story elements** to your idea. You should now be able to **outline** your **three acts**, know your **hero**, **plot** and **story-world**.

STORY ELEMENTS - FUN WORK!

BULLET POINT THE PLOT OF YOUR FILM / DOCUMENTARY/ LEGACY STORY

WHO IS YOUR AUDIENCE? IF IT'S A DOCUMENTARY WHAT DO YOU WANT FROM THEM?

STORY WORLD - WHERE IS YOUR STORY SET?

WHAT THEMES ARE EXPLORED IN YOUR STORY?

WHO IS YOUR HERO OR SUBJECT?

INTERESTING FACTS ON YOUR HERO OR SUBJECT?

SCRIPT TIME - FUN WORK!

BREAK DOWN THE THREE ACTS OF YOUR STORY

OPEN A WORD DOCUMENT AND START TO WRITE YOUR SCRIPT

See the example of a script layout on the next page from my script Liv.

SCRIPT LAYOUT

THIS IS A PAGE FROM MY SHORT FILM LIV TO SHOW YOU THE LAYOUT

A FEMALE FACE floating under water gracefully.

A head emerges from water in slow motion.

TITLE CARD: LIV

SMASH TO BLACK

FADE IN:

1 INT. TATTOO PARLOUR - MORNING 1

Almond shaped eyes smudged to perfection appear.

A machine buzzing getting louder is heard.

The eyes of a fifteen year old girl deep in concentration come into focus.

This is LIV TAYLOR a punk rocker. She has blonde dreadlocks with the odd strand of purple.

LIV glances up at the polished dragon sketch mounted on the wall.

RAY (28) punk rocker encourages LIV.

RAY

Go for it...

On touch down she creates a beautiful, confident, artist's stroke.

LIV looks to RAY.

RAY (CONT'D)

Yeah looks good.

LIV proudly smiles.

JASPER (19) a sexy androgynous punk rocker swings around on the chair and looks back in the mirror then to LIV.

JASPER.

Sweet!

LIV glances uncomfortably, it's apparent they know each other.

JASPER. (CONT'D)

Same time next week?

LIV

Yeah.

JASPER gets up to leave, LIV'S eyes follow him out.

DOCUMENTARY / LEGACY ELEMENTS

- Interview talent
- Voice over
- B Roll

All of these elements are the same for documentary and legacy storytelling.



Interview

This is your chance to create a **narrative** through your **central character**. Prepare your questions and make sure you really show genuine interest in your subject. If it's just you **recording** the **interview**, then let the **camera / phone** roll and do some **chit chat** before you get into your main **interview**. Also, allow some time at the end before you get up and turn the camera off. You just never know if someone gives you a cute smile or laughs that might end your interview in a lovely positive or interesting way.

You need to do your **homework** on your **subject** and ask questions that won't give a yes or no answer. Ask the person to answer the question back to you.

Example question: **How long have you been living in this amazing house?**

Example answer: **I've been living in this house since the 1950s.**

It will mean you can edit out the questions in the film, and all the focus will be on your central character's answers.

If you are interviewing yourself then just take your time to think about what you want to share with your family. You might like to talk straight to the camera like you are talking to someone in the room. Or you might like to do a voice over with some family images or video first.

Voice Over

You might like to use an additional **voice-over** to piece together your **story**. This can be done in the **editing stage**. Go somewhere quiet or crawl into a cupboard and talk into your phone through a lapel mic. It really works! Ask any actor who has done voice-over work throughout COVID, they talked to their shoes!

B Roll

This is the '**overlay**', providing extra **visuals** for your film to look more interesting. It is mainly used to cover the voice-over or interviews, or for moments for the film to breathe.

You will need **lots** of B Roll, **images**, for your documentary or legacy film to make it more **visually interesting**.

Nature Sounds

These are sounds captured in your environment to add texture to your film. It might be the ocean or birds you can hear in the background.

You might be filming in a bar. The sounds of ice hitting the glass, and drinks being poured, are great sounds to collect on set. Be creative, the more sounds the better. You can decide in the edit what works.

ATMOS

This is an atmospheric sound recording from the location where you are shooting the interview.

Make sure you get **30 seconds** of **silent** atmosphere in each **location**. You need to be quiet for 30 seconds and record it on your camera. I do it inside and outside. Air-conditioners are the worst sound, if you can't turn them off make sure you get the **ATMOS**. You might need the sound of the room with the air-conditioner when you are editing. If you want to create a reflective moment with a look from the talent, you will need the sound of the room to match the scene. So get your ATMOS.

Images

These are any **pictures**, drawings, paintings, **articles** and other **visual images** that can be used in the film. Collect as many as you can to add interesting visual moments. Old photos are wonderful for adding **texture** to your legacy **film**. There is nothing to stop you from filming these images on your camera to give them movement.

Video / Slides: Any home **movies** or **slides** that you have that might be interesting, start to collect these too. You can project your slide against the wall and shoot the vision on your phone. If you are only using it briefly it will probably look good enough. You can crop it once in the **edit suite** and add **filters** to make it more **interesting**.

Memorabilia: This can be anything that is important to the subject. **Trinkets**, jewellery, old **stamps** - anything that you can film or take a photo of that will help add visual richness.

DOCUMENTARY / LEGACY ELEMENTS

- Nature Sounds
- ATMOS
- Images

FunWork...

- Start to do your **research**. Think about the most interesting **questions** you can ask when interviewing your talent. Remember we want **open questions** to get **open answers**.
- **Start logging** all your images, slides, homemade movies, stamps, trinkets, and more. Put them into the '**Overlay Content Tracker**' on **page 19**.
- The content tracker will be used when you get to the **paper edit** of your documentary/legacy film.



OVERLAY CONTENT TRACKER

TITLE

DATE

DIRECTOR

PHOTOS	VIDEO / SLIDES	ARTICLES	MEMORABILIA

Producer
Director
1st AD
Production Manager
Cinematographer
Soundie
Editor
Sound Designer
Costume Designer
Hair and Makeup
Composer
Digital Colourist

L3: HEADS OF DEPARTMENTS

All **Heads of Department** have important jobs to help bring the Director's vision to life. They also have to manage their own teams through the production process.

Your job as a director is to encourage your team to be their most creative. The best directors make their teams feel valued.

I believe strongly in **collaboration** and that means listening to the input of others. You don't have to say yes to every idea presented, but it's a good idea to listen. Someone else's idea could elevate your story beyond your wildest dreams. Also, remember your manners. I know I'm old school on this, but **thank you** and **please** go a long way when people are working very hard and very long hours to bring your idea into the world.

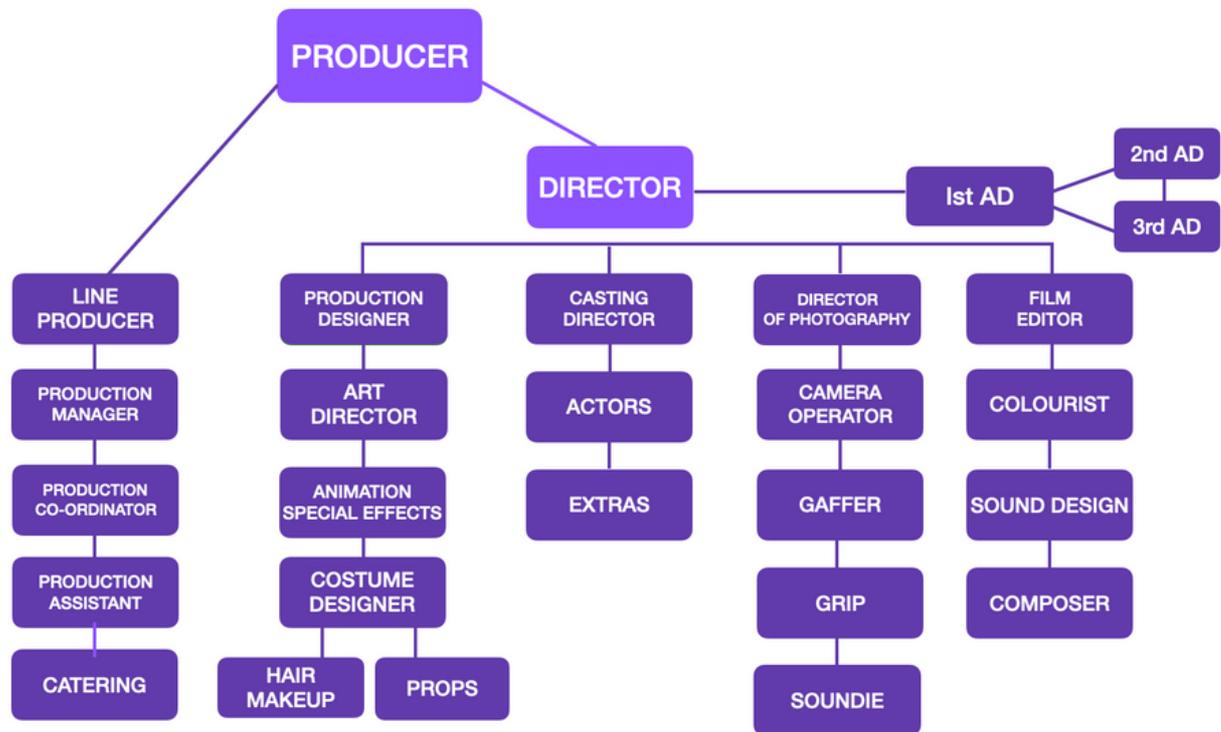
Look at the **Production Organisation Chart** on **page 19** to understand how all the departments connect.

FunWork...

- I've provided lots of links on the **Padlet** page to **YouTube** for different **Heads of Departments** explaining or walking you through their jobs.
- It's **script time!** You should now have enough information to start to write your script in full.
- Now start to write your idea into script form. Be really specific about your character and locations, as this will make your story richer for your audience.
- Go back to the videos on storytelling, and three-act structure if you need to recap,



PRODUCTION ORGANISATIONAL CHART



*** DOP - Director of Photography / Cinematographer ***

This is a simplified chart for an **independent feature film** or **web-series**. There are additional staff members inside each department.

The **Executive Producer (EP)** sits above the Producer of the film. There can be several EPs. The EPs can come on before the film goes into production or after the film is completed. Their role might be opening doors to distributors, financiers, streamers and film festivals. They might also be a senior employee at a studio that is supporting the project.

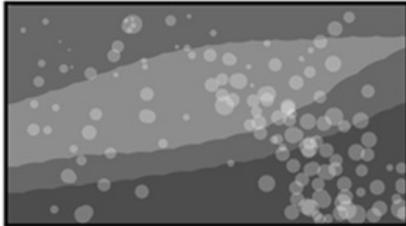
The **Producer** is the person who **shepherds** the **film** from the **seed** of the **idea** to **opening night** in the **cinema**. They are responsible for the film for its entire life. The Producer will be doing deals for the film with streaming networks and any other platform that arrives in the future. Some projects last for decades.

If you are creating a **documentary** you can get away with a nimble crew. So a director, cinematographer (DOP), and soundie. Some documentarians do everything themselves, others come in teams of two and split the load. ***DOP: Director of Photographer / Cinematographer***

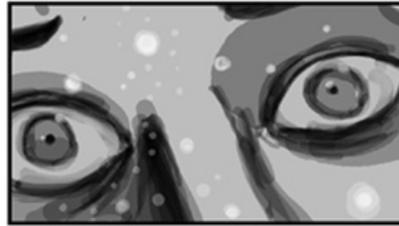
Behind every successful project is a team of highly skilled individuals.

STORYBOARDS

THIS IS THE 'OPENING SCENE' OF LIV IN STORYBOARDS



Scene 1 Shot 1
BW, Blurred, underwater



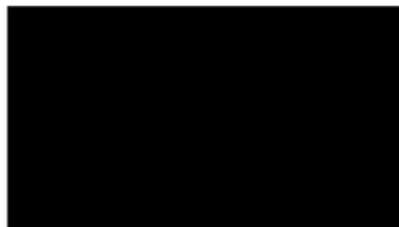
Scene 1 Shot 2
BW, Struggling for air, SFX of chanting



Scene 1 Shot 3
Underwater, toilet bowl cutout, struggling



Scene 1 Shot 4
Notes



Scene 2 Shot 1
All Black transition, sounds of tattoo parlour, street, breathing, racing heart; smells- Jasper's sweat, hot chips, Ray's coffee



Scene 2 Shot 2
Colour from now, tense, uncomfortable, sexy; warm lighting,



Scene 2 Shot 3
Jasper's hand gripping table.



Scene 2 Shot 4
Liv concentrating.



Scene 2 Shot 5
Ray watching the tattooing

These **storyboards** were created for my film Liv in **Pre-Production**.

Go look at the Liv '**Opening Scene**' clip in **Extras** and see how close they are to what we shot on the day.

The **storyboards** really helped me **shoot quickly** on the day. They also allowed me time in Pre-Production to **visualise** my **film** and give me **confidence** in my **story**. Never underestimate confidence!

You can use **storyboards** for your **documentary** or **legacy films** too. Think about creating **visual motifs** for your films.

My storyboard artist was Korshi Dosoo. Thanks, Korshi, I still love the storyboards all these years later! :))

SCRIPT

When it comes to your **script** for a **documentary** or **legacy** story, it's a little **different** to a **scripted drama**.

Story

You won't really know your **exact story** until **after** your **interviews** are completed. You might go in with an idea, but surprises might come up which change the direction of your original story idea. When this happens go with it, it's the story showing you a better path. I've never had a **surprise** turn out badly.

Research

You will need to do extensive **research** and be on your **A-game** when you are interviewing your talent (main subject).

Questions

When I prepare for a documentary I make sure I have lots of different questions to ask my talent. I make sure my questions are going to open up a conversation, not just yes or no answers. It takes skill but you will get better at asking questions that stimulate a conversation.

Paper Edit

After you have completed all your interviews it's time to look at the footage and create a **paper edit**. This will become your **script**. This is when you start to really **craft** your **story**. This is when you will find the **real juice** of your **documentary** or **legacy** story.

SOUND

Documentaries are just as much about **sound** as **picture**. When you do your **meet and greet** with your **talent** before the main interview, start to think about **location sounds**. Do a location recy of the location. Ask lots of questions about the history of the area. If you interview your talent outside by a waterfall, you better get that waterfall sound.

I try to get the sounds at the beginning of the shoot before I interview the talent. I arrive at the location super early. I look around and start to think about what will serve the story in the soundscape.

Be open to the unexpected, that's where the magic is.

DOCUMENTARY / LEGACY SCRIPT

- How is the script created?
- What sounds do I need?
- Don't forget your overlay content tracker?

CONTENT TRACKER

The **content tracker** is so you can easily identify your visual content.

Examine what **pictures**, drawings, paintings, **articles** and other **visual images** can be used in the film.

Collect as many as you can to add interesting **visual moments**. Old photos are wonderful for adding **texture** to your legacy **film**. There is nothing to stop you from filming these images on your camera to give them movement.

FunWork...

- You guessed it! Start collecting all of the above and put it in your '**Overlay Content Tracker**' on **page 19**.
- Sit down and really start to do your research and think about the most interesting questions or answers you can come up with for your interview.

Documentary script

Project Title	Date	
Time Code	Vision / Overlay	Audio / Voice Over Sounds

STORY IDEAS



Sound Scape Ideas

Additional Voice over

More images and footage

Legacy script

Project Title		Date
Time Code	Vision / Overlay	Audio / Voice Over Sounds

L4: SHOOTING

- coverage
- cutaways
- shot list or storyboards
- gear
- style

Coverage

A film is made up of several different shot sizes to tell the story in the most visual way. This is called coverage.

In the **Extras Section** I have provided some storyboards which will show shot sizes. Be sure to use lots of different shots and angles to tell your story. Be adventurous. Nothing is wrong, it's just your interpretation of your story.

Cutaways

Cutaways are used to allow you to cut away from the main action and back again. Don't forget your cutaways to get you out of trouble in the edit! Like a cutaway showing the close-up of a cup, so the actor can sit down. Or cut to the clock for added tension.

Shot List / Storyboards

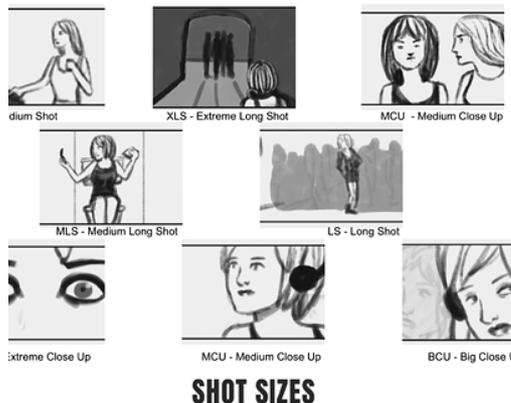
Some directors prefer to do a shot list over storyboards. They like to feel more free and open on the shooting day. Others like to have the whole film mapped out with storyboards. You choose what is best for you. You must turn up on set with a plan. Don't wing it! The crew and cast can tell when you are underprepared and you will start to lose their trust. There is nothing worse than your crew not believing in your vision.

Gear

It doesn't matter if you shoot on a phone or a fancy camera. It's about the skill, not the technology.

Shooting Style - Portrait or Landscape?

If you want your films to be seen on the big screen, at major film festivals, or look awesome on your widescreen TV, then use Landscape. If you are creating a film for social media like Instagram, you might like to go with Portrait. It's up to you and your creative choice, choose wisely.



FunWork...

- **GO SHOOT YOUR FILMS!!!**
- **May the force be with you.**
- Check out the Extras for release forms, storyboard examples and funny iPhone versus Android phones.

SHOT SIZES

USE THIS AS A GUIDE TO BE CREATIVE WITH YOUR SHOT SIZES



MS - Medium Shot



XLS - Extreme Long Shot



MCU - Medium Close Up



MLS - Medium Long Shot



LS - Long Shot



XCU - Extreme Close Up



MCU - Medium Close Up



BCU - Big Close Up

SHOT SIZES

Use at least four different shot sizes in your films. Think about this for your documentary/legacy films too.

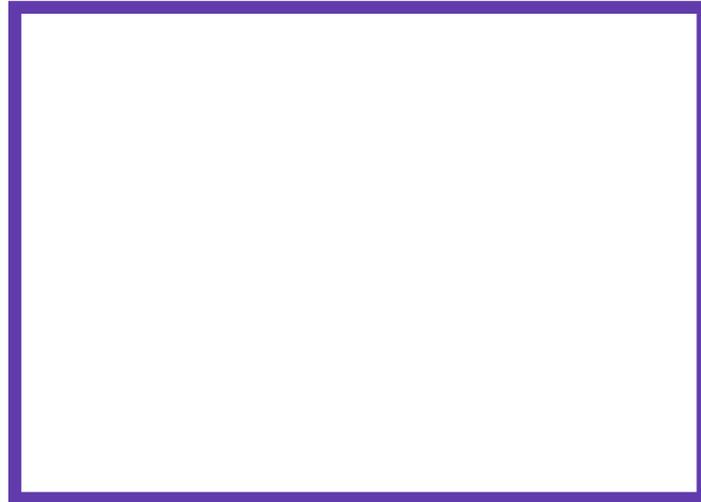
I try to use as many as possible to keep the **film visually stimulating**. Every film is different so just think about what you are trying to tell the audience at that moment. Then chose a shot size that is appropriate. For important information go in for a **Close Up** but don't over use it. If you want to show the room, do a **WIDE / Extreme Long Shot** so you are showing more information in the frame. Every shot delivers information to the audience.

STORYBOARDS

TITLE

SCENE

PAGE



Story Rock Star

Okay, so the day has come to film your subject or put yourself on camera. **DO NOT STRESS... You've got this!**

Android or iPhone it doesn't matter just use the phone in your pocket!

Phone settings:

1080 or 4K

If you have 4K shoot in 4K so you have lots of the image to use in post-production (edit). But if you are using an older camera or phone 1080 is fine. Most people won't know the difference if your STORY is strong. **Yes, Story matters!**

Camera App:

A camera app is great for giving you more control over your phone. I will put the links in the Extras Section.

Android - Open Camera

iPhone - Filmic Pro. (I've used this before it's awesome!)

Slow Motion:

If you want to make an impact in your films you might like to use some slow motion to create moments for people to remember. **120 fps** is 5 times slower than **24 fps** which is the normal recording time. So it will look well sexy! Some phones now shoot in **240 fps**, check out your phone settings. You can speed up slow-motion footage, so if you want it at normal speed it's easy to change. You **can't slow down footage** in the edit very well. It always looks strange. **Settings: 120 fps or 240 fps**

Stabilisation: Use a **Tripod** if you can.

Check out the **Padlet** page for recommended tripods and adaptors. You can also make a homemade tripod with a broom! Seriously, you can.

Lighting:

Make sure you don't cast shadows on your subject or leave them in the dark. Add extra light to fill in the shadows. A normal standing home light will work just fine.

Landscape / Portrait - it's a creative choice, but choose wisely as you can't undo it! I always shoot in **landscape** for **short films** and sometimes **portrait** mode for **social media**.



SOLO IPHONE SHOOTING

SPOT CHECK

- **Clean** the **lens** on your camera or phone.
- Check the **microphone** is on and **connected**
- Enable **flight mode** to your phone, you don't want any interruptions.
- Check you have enough **space** on your **phone**.
- Check the **lighting**. Are there any **shadows** on your talent?
- Do a **test run**, then watch it back. Make sure you put your **headphones** on to check the sound is working.
- **Now you are ready to start !)**

FunWork...

- Now you are going to **watch** all your film **footage** back.
- Start to **create a log** for each **clip** and **make notes**. Is the clip going to make the cut? Try using a star system. **5** for **excellent**. **1** for **do not use**.
- File the clips in folders accordingly.
- You can use the use an **excel spreadsheet** if you wish. I find them easy to look up and find content or clips later.

L5: POST PRODUCTION

Post Production is the final stage of filmmaking.

Editing is often thought of as the **final stage** to **reshape** and tell your **story**. Now is not the time to hang onto your script too tightly. You can use your script as a guide but be open to things changing. Scenes might work better being moved around in the edit. In my short film **LIV** we moved a scene from the end of the film to make it the opening scene. It added dramatic and emotional weight.

Be open and be brave. This is the fun part of filmmaking, time isn't against you like when you're on set. The crazy side of filmmaking with all the moving parts is now behind you. **Relax**, take a deep breath and go into this next phase with a sense of calm knowing... **you got this!**

I'm not going to recap on every area in Post Production, there are just too many. So if you have shot your film, now might be a good time to **recap** the **videos** with me again.

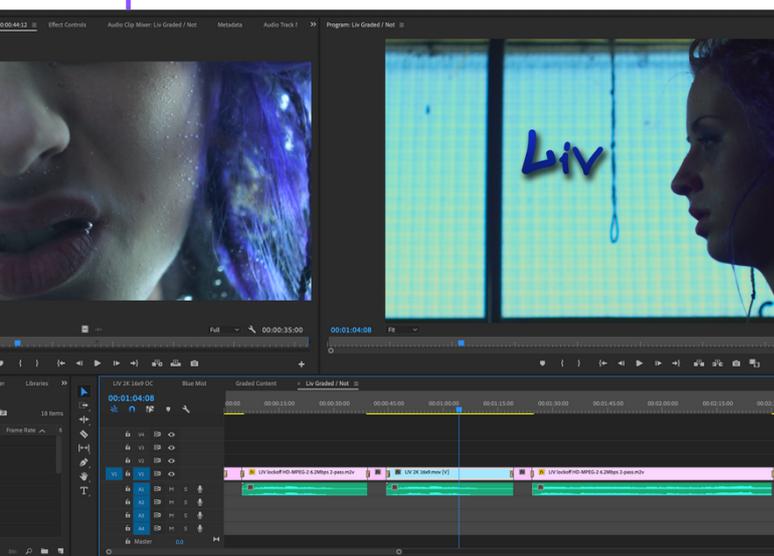
Remember to look at all the cuts that are available to you in the edit suite. **Jump Cuts**, **Cutaways**, **Match Cuts**, **Montage Sequence**, **Cross Cuts** and most importantly don't forget to **cut on action!** When someone blinks, moves their head or leaves the scene **CUT**. Your films will look **WAY** better for **cutting on action**. There is LOADS of content on editing on the Padlet page.

FunWork...

- Go cut your films and **create** your **movie magic**.
- Don't forget about sound effects, music, voice-over, and colour! They will all enhance your films.
- Check out all the links for editing on the Padlet page.
- Choose your editing program wisely. I prefer **Premiere Pro** but there are lots of freebies out there.
- Look at the **video** I have **created** on a straightforward walk-through of **Premiere Pro**. I will take you through setting up bins, pulling through footage and more. **Don't worry I've got your back!**

Lesson Videos...

- Four Stages of Editing
- Digital Colourist
- Sound Design
- Music (Composer)
- Premiere Pro Demo / Setup with Pauline



Documentaries / Legacy films are **edited** slightly **differently** from **drama films**. You need to really think about your **storyline**. What story are you telling? You need to really **anchor** your **story** in the **Paper Edit** and stick with it when you are in the edit suite. At least for your first edit pass.

In documentaries, it is very easy to feel like you are **swimming in content**. You will often feel like you can't remember your story. This is normal because there is so much content. The interview can have several takes. The overlay in your tracker can be enormous, full of visual content. This is why we create a paper edit before we go to the edit suite.

Keep a cool head and walk away from the screen from time to time to get perspective.

Narrative

Your **narrative** is the **main story** you are telling your audience. What makes this story so compelling? What do you want to leave the audience feeling? Do you want them to take action? If so what action and how? **Set up your story** with a **question** and make sure you answer it at the end. This will keep your audience engaged.

Sounds

Don't forget to think about the **sounds** in your documentary/legacy film. They will **add weight** to your film and make it **look more pro**. You can add sounds in from sound libraries if you didn't get them on the location.

Overlay

These are the **pictures**, drawings, paintings, **articles** and other **visual images** that can be used in the film. Old photos are wonderful for adding **texture** to your documentary/ legacy **film**. You can add these anywhere in your film to cut away from the talent or the action. You can create beautiful motifs when the talent is talking to add a visually powerful moment.

Test Screening

I can't stress this enough - get **people** to **watch** your **film**. It's really **valuable** to get input into how the **story** is **tracking** with an **audience**. I normally go with the rule if I hear something **three times** it has to be changed or **improved on**.

DOCUMENTARY / LEGACY

POST PRODUCTION

FunWork...

- Don't forget to use '**Overlay Content Tracker**' in the edit. After all your good work cataloging your images, you will be very pleased in the editing room.
- Go and have **fun editing** your documentary, legacy or drama **films**.



PAPER EDIT

Project title:

Draft:

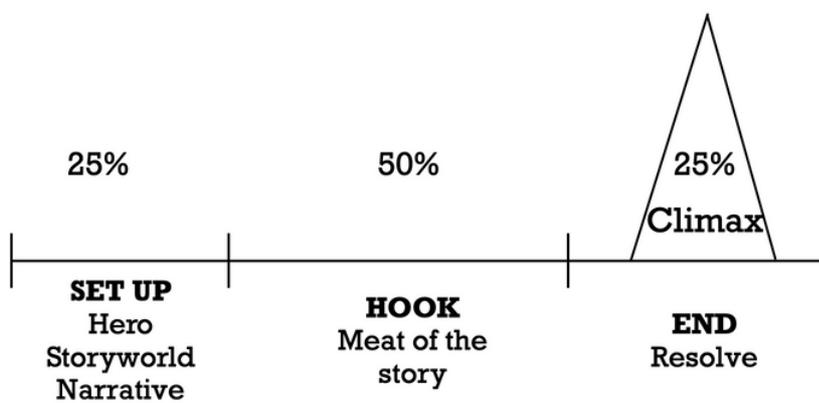
Date:

Opening Act

ACT 1

ACT 2

ACT 3



Meat of your story – Act 2 – HOOK

Final Wrap up – Act 3

Characters

Drama / Conflict

Themes / Audience

WRAP UP - GO TO PADLET

Get your film seen and walk the red carpet!

Film Festivals or YouTube?



1ST STAGE

- **Congratulations** you have finished your film!!!! Do a **happy dance** and pat yourself on the back... this is a **HUGE** achievement. So many people say they will create a film, then never finish it. Additional information for this section can be found on the **Padlet** page - **Wrap Up Festivals**.
- Get your cast, crew, family and friends together to **watch your film**, it needs an **audience**. If you have a good sized TV screen it at home. If not go and find someone who does, and see if they will host your screening. Your film deserves the biggest screen you can find.
- If you want the **cinema experience** talk to your local cinema. they might **rent** you the **screen** for 30 minutes. I've done this with all my films, so the cast and crew can see their work on a big screen all together. Waiting for a festival screening can take months, or even up to a year! Don't wait, watch the finished film while everyone is excited.
- For class participants, I will organise a **group virtual screening** in the not too distant future. Keep an eye on your email box. **Bring your popcorn!**

2ND STAGE

- You need to decide if this film is for **YouTube**, **Vimeo** or any other **social media** platform. If yes then upload and share with everyone you know and this group. The feedback you receive will help you with your next film. NB: Take the haters with a grain of salt, they didn't make a film, you did! :)
- The other option is entering your film into **Film Festivals**. They can be highly competitive and receive thousands of entries each year but don't let that stop you. If you are happy to wait for an official film festival screening some months or up to year later then **go for it**. Festivals are great if you want a professional career in the entertainment industry. Don't forget to let the group know about your success, and drop me a message on social!
- Check out the **Extras** section for more information on **Festivals**.

3RD STAGE

- It's time to make another film! Yes, I'm afraid if you've caught the film bug then it's time to make another film, or at least plan your next moment on set. Take what you learnt and charge forward knowing... **you got this!** And I'm here to help you, just go back to Lesson One!

DON'T BE SHY

- Stay in touch with your **class mates** via social media or in real life.
- If you are in the same city meet up if it's safe to do so. There is nothing better than **eyeballing** another **human** who has the same passion as you. You just might find a **passionate collaborator**.
- Drop back into a **Zoom** class and share your wins.
- Keep an eye on the **Padlet Page** for new content.

Finally, thank you for coming on this journey with me and being a part of our community. I love seeing my students succeed. :)

YOU GOT THIS!

STAY CONNECTED



IF YOU ENJOYED THIS COURSE PLEASE SHARE

[FilmLikeAPro.com](https://www.filmlikeapro.com)