



Cámara Chica

Our resources are designed to be used with selected film titles, which are available free for clubs at www.intofilm.org/clubs

**CÁMARA
CHICA**
championing young film

 **BRITISH
COUNCIL**

**INTO
FILM**

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Cámara Chica

Cámara Chica is a pilot project funded by monies from the Official Development Assistance (ODA) programme. The main aims of this project are to develop the knowledge of educators and community leaders in various countries, equipping them with the skills needed to teach digital filmmaking to young people; and to introduce young people to filmmaking and visual storytelling.

About The British Council

The British Council is the UK's international organisation for cultural relations and educational opportunities. Its specialist film team, part of a wider arts group, works to connect the very best of UK film and film culture to new audiences and practitioners around the world. Aside from their extensive programme of international showcasing they support training workshops and skills-building projects in all areas of filmmaking, from screenwriting and VFX to film education and festival management. Cámara Chica – the filmmaking programme for young people – provides access to new technology, enhances digital skills, develops media literacy and unlocks the creative potential of young people everywhere.

About Cámara Chica

'Cámara Chica' (which broadly translated in English means 'Little Cameras') speaks to many of the ideas that underpin the UK's 'Film: 21st Century Literacy' policy. The project proposes activity that aims to go beyond a simple transfer of expertise, by pioneering a new approach to the way we think about the relationship between children, filmmaking and visual literacy. To this end 'Cámara Chica' sits firmly within a skills agenda but also has a significant societal, educational and developmental dimension.

About Into Film

Into Film is a film education charity that puts film at the heart of the educational and personal development of children and young people across the UK. Supported by the BFI and the film industry, the organisation is responsible for one of the world's most extensive and fastest growing film education programmes for five to nineteen year olds.

About this resource

We believe that young people can make films that are cinematic pieces of art. They can make films that inspire, leave a lasting impression and take audiences to new worlds. We want to enable young people to share their passions and imagination with others. In order to achieve this, young filmmakers need to apply accomplished skills and techniques. This guide, therefore, is designed to support the teaching of the craft of filmmaking. Filmmaking is an absorbing, challenging and powerful creative process that can expand young people's understanding of what is possible. It's more than a journey: it's an adventure!

Watching and making films enables young people to develop an understanding of different cultures by introducing them to exciting new people and worlds that are different from their own. Making films can help young people think on their identities and view their own communities with a fresh perspective.

This resource provides ample opportunity to organise and plan but also encourages discovery and improvisation. It provides a great opportunity for young people to work with their friends or peers and build trust and respect. Everybody is able to join in, and all can bring their creative thinking, writing, editing, ICT, organising and production skills. In this way a strong team can be formed of imagination, co-operation and productivity.

Skills used by this resource

Essential life skills:

- Problem solving
- Communication
- Teamwork
- Analytical
- Negotiation.

21st century skills:

- Evaluating self and peers
- Working with others
- Thinking critically
- Making judgements and decisions.

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How to use this resource


Cámara Chica is divided into two parts. In Part 1: The Filmmaking manual you'll find a useful guide to every stage of the filmmaking journey, from planning through to production, through to exhibition. A number of extra assignments and activity sheets are mentioned here and these can be found in Part 2: Assignments, activities and glossary.

A glossary, further guidance and a set of useful links appears at the end of the resource.

Key

Leaf symbol – sustainability tips. 

Phone symbol – activity can be used with a phone 

Clapper Board – For a top tip suggestion 

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Pre-production

One way to get young people to think about their project is by engaging them with the process of filmmaking. Introduce the five stages of film production below (you might choose to mix their order and ask them to arrange the stages into the correct order)

1. **Development** – the first stage where ideas for a film are developed, the script is written and ideas are presented.
2. **Pre-production** – preparations for the shoot are made including cast and crew, locations, sets, costumes and props and the storyboard.
3. **Production** – the film is recorded using all the elements gathered in pre-production.
4. **Post-production** – editing, adding sound (soundtrack, sound design and recorded sound).
5. **Exhibition** – the film is shown to friends, family and peers. The achievements of young filmmakers are celebrated within the community.

A good way to begin to develop a film idea is to start by encouraging the young people to choose a theme such as:

- Triumph over adversity
- The outdoors
- Friendship
- My community
- Identity
- Solving problems.

Talk to the young people about the issues that are important to them. What are the key themes? Encourage them to work together to decide on a theme. **See Assignment 1, Page 11**

Premise

Good films have a clear message within them that can be described in one sentence. Having a premise will keep young people focused and motivated during the production process.

A premise could be a moral, a warning or a piece of advice such as:

- Consider the risk
- Dreams can come true
- Failure can lead to success
- True friends will always support you
- Love can be found in the hardest places
- The only way to stop bullying is to tell somebody
- If you want to succeed, hard work is what you need.

Support them to create a premise that can be summed up in one phrase or sentence.

Older or more able young people could be encouraged to talk to the group about their favourite films and books. Can they summarise the story and identify the theme and premise?



Character development

Once your young people have their premise, they next have to create characters.

Protagonist (hero)

- A protagonist is the main character.
- They are often likeable.
- They will go on a journey, quest or mission.
- The protagonist will learn a lesson by the end of the film.

Antagonist (villain)

- The Antagonist is sometimes known as the bad guy
- They will cause problems for the protagonist and try to stop them.

They may be defeated by the end of the film, or may learn a valuable lesson about how wrong they have been.

Other character types found in films

Teachers

advise and guide the hero.

Friends

provide help and support to the hero.

Tricksters/clowns

bring humour to a film but also convey a mischievous point of view.

Shape shifters

are characters that change. They can appear to be one way but actually turn out to be the opposite.



Exploring character types

Encourage the young people to think of examples of character types from the films and books they know. Can they identify which sort of character they represent? Encourage them to explain their decisions to the group.

Using one or all of the scenarios below, challenge your young people to imagine how their character might react and feel in a variety of situations.

- Your character loses their pet...
- Your character is planning their birthday party...
- Your character is getting to work (do they walk, cycle, run, drive, get the train, etc?)...

Then, ask members to summarise their character with five truths and five interesting facts about them, as in the example below. Finally ask each group to identify what each of their characters want

Truths	Interesting facts	What the character wants
They have courage	They turn into a creature at night	To rescue their friend
They have many pets	They live on a mountain	To make a change
They have a brother and a sister	They only wear purple	To put on a concert
They are generous	They are the fastest thing on earth	To win a game
They are committed	They can fly	To solve a mystery

See Part 2 for the following character Activity sheets:

Axis of emotion, page 56

Role on the wall, page 57

What do you know about genre?

Genre is the type or category of a film. Everyone has their favourites, perhaps adventure, comedy or horror, for example. Below is a genre analysis sheet. What filmmaking elements would you expect to find in these kinds of films. Two examples (Action/Adventure; Romance) are done for you. Three more genres are suggested for young people to fill in from their own knowledge of films. What other genres could you explore?

Genres	Scenarios	Settings	Characters	Style
Action/ adventure	Battles, escapes, natural disasters	Deserts, jungles, exotic locations	Spies, superheroes	High-impact, 3D, HD, loud!
Romance	Relationships, usually hard won, that end in death or marriage	Familiar or historical settings	Princesses, peasants, knights or even just 'ordinary people'	Soft focus, warm colours, flouncy over-the-top period costumes
Science Fiction				
Horror				
Western				

Develop these ideas by using **the story mountain, page 59**. Activity sheet in **Part 2**

Setting

Let your filmmakers know that when thinking about the setting for their story, they will also need to think about where they will film and know which areas will be available to them.

Ask them to use the **Setting the scene activity sheet** to plan what their character would be able to see, hear, smell, taste and touch in their scene.

They should then swap sheets and allow their partner to ask any questions they might have for their scene. They should also think about whether the setting will change during their film.

You could challenge groups to create a mood board for their setting, using the images and books around them in their learning space for inspiration.

Young people could bring images from newspapers and magazines from home.

One activity sheet could be used for each group so all can contribute and less paper is wasted

Create your story

Use the **Story mountain activity sheet, page 59** in **Part 2**.

Now the group should be ready to plot the story for their film. A basic story will look like this:

Beginning (There was once a....) Who is your main character? (Protagonist) What does the audience need to know about them? (Age? What they do? What they like?) Where is the story set?

The build up: (One day...) What happens to the protagonist that sends them on a journey or mission or adventure? (They could receive a message or an invitation or somebody could ask for their help...) What is their goal?

The problem: (Suddenly....) What big problem occurs that gets in the way of your protagonist achieving his/her goal? Who or what causes this problem? (Antagonist)

The resolution: (The hero must...) What must the hero do to solve the problem? (This will probably be something new or something they have never done before.)

The ending: (Finally....) How does the story end? What happens now that the problem has been solved? How has your protagonist changed? What has he/she learned?

The most effective way for young people to plan a story, as a group, is to mind map using a poster sized piece of paper and lots of pens! All ideas can be recorded by one member or all members of the group and they can all see the ideas being recorded.

Assigning production roles

Assign roles early, so that the crew can begin gathering resources and planning. Encourage groups to share or rotate these roles, so that everyone has a chance to try something new and challenging. Young people could discuss what the challenges and rewards of each role are likely to be.

- It can be useful to explain to your group that making a film is like building a house. It involves many different skilled people, all with different talents, working together to create something as a team.
- Ask the members of your group to identify what they are good at, like reading, writing, drawing, mathematics, computer programming, design, building things and more.
- If they know each other well, the young people can suggest what they think each other's skills and strengths are. This is a good, encouraging activity to do in a group. It enables several people at a time to give positive feedback to their friends and peers.

Discuss the tasks involved in each of the job roles with the young people, using the information below. Through negotiation, group discussion and agreement, assign the young people with their first jobs for the production part of the process.

Actor(s) These are usually outgoing and confident and will play the character(s) in the film.

Director The director may have been the leader in devising the idea for the film. The group needs a director to organise the crew and instruct the actors.

First assistant director (First AD) The first AD's job is to assist the director by checking that all the shots get filmed by ticking them on the storyboard or shot list and by watching the time to ensure the production stays on schedule

Camera operator A camera operator prepares the camera and films the action. Your camera operator should be able to use some or all of the techniques discussed in the Camera shots, angles and movements section.

Sound recordist They will need to monitor the sound and dialogue to make sure it is clear. Your recordist should be able to use all of the techniques covered in the Recording sound section.

Costumes and props Somebody will need to find the costumes for the characters and the props needed for the set. During production they can also prepare them for each scene and dress the set.

Can different groups share props and costumes to reduce cost and materials?

Production assistants will be good at preparing the set and keeping it tidy, stopping people from wandering onto the set and providing food and drink for the cast and crew.

Can vegan snacks and food be offered on the set? Can production assistants encourage their groups to bring their own water bottles to the set so waste can be reduced?



Activity: show don't tell!

Visual storytelling is where stories are told through pictures, images and action rather than dialogue. For example, instead of a character shouting "I am so ANGRY!" they can be shown slamming a door.

Challenge the young people to write some action that could replace the following pieces of dialogue in a script. (Children, or those that need more support with this, could mime actions before or instead of writing them.)

- "I'm hungry!"
- "I've lost the cat!"
- "I'm so tired!"
- "I'm late for school!"

Extend this task by getting young people to write and perform actions that tell of their day yesterday, or of a big event in their lives.



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Scouting for locations

Next, the group will need to find the places and areas where they will shoot their film. These locations can be included on the storyboard, so it's a good idea to find them at the beginning of the pre-production process. Photos of these locations could be used in digital storyboards. The best way to decide whether a location is suitable is to visit it. You and/or the members of the group should consider the following when searching for locations.

- Is the location accessible when you want to shoot your film? If necessary, have you got permission to film in the location?
- Is there plenty of space? Where will your actors stand to deliver their performance?
- Check the sound. How noisy is the area? Is it close to a busy road, a train station or a crowded area? If so, these noises will be picked up on the sound recording.
- Is the location a safe place to film? Check for hazards that could cause accidents or injury.
- Is there plenty of light coming from above and from behind where you'll be setting up to film?

Can your group share transport, walk, cycle or use public transport to get to these locations to reduce your carbon footprint?

Are you certain you can leave your location in its original condition, without litter or damage?



Creating storyboards and shot lists

What is a storyboard? Explain to your group that a storyboard is a visual guide of their whole film. It helps filmmakers to plan and see how the entire film will appear on screen. It is a series of drawings or digital images which shows each scene from a film or, for greater detail, each shot.

It's a good idea to encourage your group to plan their shots in advance. This reduces mistakes and enables the filmmakers to spot any shots that don't work and remove them before filming.

Photographing your shots Your filmmakers have their actors pose for photos that represent their shot or scene. This will be quicker than drawing and means that the young people will be able to rehearse their shot.

Drawing your shots Reassure your filmmakers that, when it comes to storyboards, stick figures are OK! However, other members of the crew must be able to understand the drawings. Use pencil so it can be erased if they make mistakes.

Also to be included Beneath each image or drawing, your students will need to include notes on the following (if they're photographing on an tablet, they can use a note-making app to add the information to each image):

Location Where will this scene/shot be filmed?

Camera On shot-by-shot storyboards, each shot needs to be labelled and named.

Characters The names of the characters appearing in the scene/shot.

Costumes/props A note should be made of any important pieces of clothing or props that are essential for the scene/shot.

Sound Encourage the group to start thinking about the sound they'll use in their film at the start. This enables the sound recordist to begin planning how and when they'll source or record the sound they'll need:

- Sounds like footsteps, waves or crowd noises need to be either recorded live or added in as sound effects in the edit.



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The easiest option is to encourage your group to plan their film so it doesn't need any live sound. The group could create and then make digital recordings of their own sound effects on the tablet. When sounds like a creaking door or the sound of footsteps are recreated it's known as Foley. Often, sound effects available with apps can sound better than real life.

If the film needs some silence, record this on location with a microphone to capture the correct atmosphere.

- If the group wants to use music in their film, this will need to be found or composed. Explain that they can only use copyright-cleared music in their film.
- Voiceovers or narration should always be recorded separately on the tablet and not while filming. A good approach is for your group to time their voiceover and then record the correct amount of action to match it. For more information about sound, read the Recording sound section.

Props Characters are only able to carry one or two props, so the actors will need to think about what those props should be. They should only choose props that contribute to the storytelling or tell the audience something about their character. Pick props that the audience can identify and understand quickly and easily. For example, if the film features a queen, a character wearing a crown makes this clear. Encourage them to explain their prop choices to the group.

Can props and costumes be shared between groups?



Production

Lighting

Lighting is used in filmmaking to set a mood/atmosphere and to illuminate the actors.

- The **key light** is the brightest light and the main source of illumination.
- The **fill light** controls contrast. This is your secondary source of light.
- The **back light** separates the subject from the background.

Experimenting with lighting effects

Rather than explaining lighting effects to young people, they'll find it easier to understand if they create them for themselves.

- Use the lighting equipment you have to challenge your group to use lighting to create menace. How could they do this?
 - Take them to one of your outdoor locations and ask them to decide:
 - Where they will place their actors
 - From what direction they will film
 - How they will deal with unwanted shadows
 - How they will deal with any reflections from shiny surfaces such as spectacles or mirrors.

Possible lighting solutions

The camera operator should ensure the sun is behind them when filming if possible to give some detail to the actor's features. The group may need to experiment with a number of angles to get this right

If there is any unwanted shadow on the actor's face, they will need to think about how they are using their set location or whether any obstructions need to be moved.

If an actor wears spectacles, the crew shouldn't shine light into their face because the light will be reflected in the lenses. They should adjust the actor's position until the light reflected in the spectacles disappears.

Groups will need to be prepared for any surfaces that are too shiny or reflective. Coverings may need to be used.

Explain to your group that getting the best lighting arrangement is achieved through a lot of repositioning, trial and error!

Are there opportunities for natural lights, solar-powered lights or more economical LED lights to be used?



Why use a tripod?

Tripods stop the tablet from shaking. They allow the filmmaker to ensure all takes are shot from the same position and will allow for correct, controlled movements to produce smooth pans (camera moving horizontally) and tilts (camera moving vertically).

Preparing your tablet to record films

Here are some general tips to help your group prepare their tablet ready to film:

- **Check the tablet is charged.** Always make sure your group has the charger with them! The battery of an iPad for day-to-day use is around ten hours, but constant use for filming will greatly reduce this. To preserve battery power, set the screen brightness to 60 per cent, which should be adequate for both indoor and outdoor filming.

Put the tablet into airplane mode. This avoids interruptions and the battery will last longer. 

- **Check that the camera is in VIDEO mode** to ensure your students don't just capture still images.
- **Hold the device horizontally** so you're filming in 'landscape' mode. This is the 16:9 aspect ratio that audiences are used to seeing on TV and cinema screens. It means there will be no long black blocks to the left and right of the final image.
- **Film with two hands** and place your elbows against your sides so your shots will be steadier. If your shots are still shaky try leaning against something when filming.
- **Use a blanket to block out the brightness on a sunny day.** If light is reflecting off the screen making it difficult for your group to see what they're filming, a blanket could be used to block the light.



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- **Contrast.** You might get better results when filming when it isn't too sunny. Look at the ground, can you see shadows? If so then you'll need to consider this.
- **Keep your backgrounds interesting.** Avoid having a flat wall in the background of your shots wherever possible.
- **Experiment with how you place your actors.** If you have an actor in the foreground and an important object/building in the background it can be difficult to get both in the shot and for it to look good. Experiment, and don't be afraid to move yourself and your actor and props around
- **Frame your subject to achieve good composition.** Explain that the composition of a shot refers to where actors are placed in the frame. Good composition creates a more interesting and clear style. An easy way to achieve this is by using the rule of thirds, where images are divided into thirds horizontally and vertically. Explain that, in a well-composed shot, figures are placed according to the grid lines. When filming scenery, a horizon should be on one of the horizontal lines. When filming people, their eyes should be positioned a third of the way down the frame, in the same position as the top horizontal grid line.

Use a composition app or demonstrate how to do this on your device.

- Take a well-composed still image on the tablet.
- Press Edit.
- Select the crop tool. This will place a frame over the image that divides it into thirds horizontally and vertically.

When they film, the group won't have grid lines to help them compose the shots. They will need to imagine where they think the lines will be and compose the shot. The team will also need to think carefully about what to include or leave out of the frame, as this will affect the storytelling. If their characters are talking about something specific, the young people should frame the shot to include it. If it is an object, the character could hold it.

Look at the **Framing and composition activity sheet** on the next page to explore this or draw an image on a large piece of paper with a grid over the top. Use the method most easily accessible to your group.

ACTIVITY: FRAMING AND COMPOSITION

Look at the shots below, taken from a variety of youth-made films.

Take a ruler and create a nine-squared grid using the rule of thirds outlined in the *Getting Set Up* section of **Production**.

You can see how well these shots have been composed.



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ACTIVITY: FRAMING AND COMPOSITION



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Camera shots, angles and movements

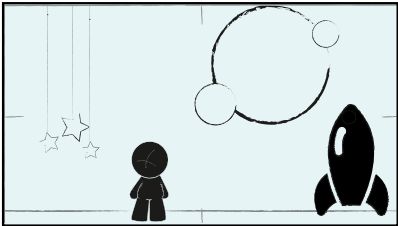


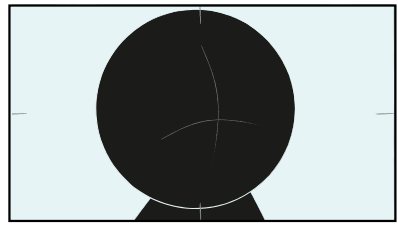
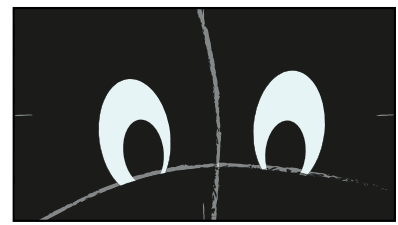
Before continuing, ask your young filmmakers to film a very simple scene with the following shots. Allow them to film the sequence on their own terms:


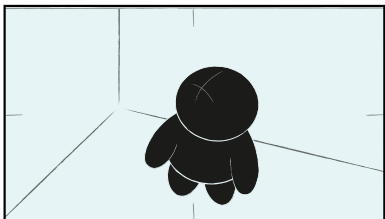
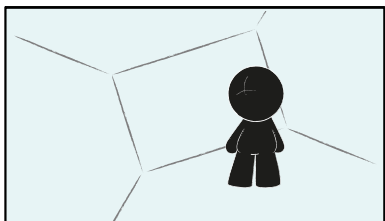
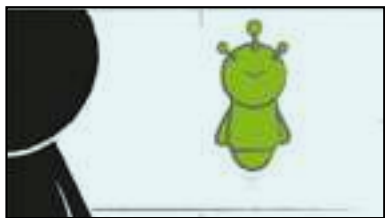
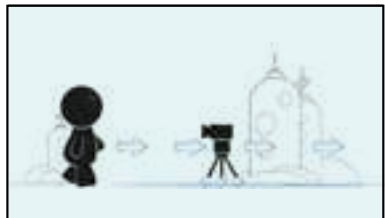
Shot 1	Shot 2	Shot 3	Shot 4	Shot 5
A character is in a room	Another character enters the room	One character tells a joke	The other character laughs	One of the characters leaves


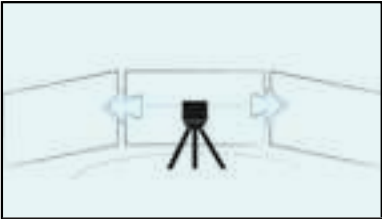
After this activity, explain that professional filmmakers divide scenes into shots. They set up and frame the first shot, film the action and then stop recording. This process is repeated for each new shot until the scene is completed. Once your group understands this, they can learn about camera shots, angles and movements and how they communicate meaning to the audience.

Using the **Camera shots and angles sheet, page 55** in **Part 2**, explore the meaning of the different types of film elements below.



Name	How to achieve it	What it does
<p>Extreme long shot, sometimes called an establishing shot</p> 	<p>Film from a distance.</p>	<p>Introduces the audience to the setting for the film. Often used at the beginning so the audience knows where the action is taking place.</p>
<p>Long or full shot</p> 	<p>Zoom out and then frame a shot that includes the full length of a character, from head to foot. The surrounding setting should also be included in the frame.</p>	<p>Introduces a character into the story by placing them in the film's setting. Gives the audience information about the character (costume, height, stance etc).</p>
<p>Mid shot</p> 	<p>Zoom in to frame just the top half of a character's body or just the legs from the waist down.</p>	<p>Focuses the audience on what a character is doing and their body language. Can also show the movement of the legs if this is needed for the storytelling, eg dancing, running away when being chased.</p>
<p>Close-up/reaction shot</p> 	<p>Tightly frame the character's face or part of an object.</p>	<p>Shows the character's facial emotions. Connects us with the character.</p>
<p>Detail shot</p> 	<p>Filming a small part of a person or thing, perhaps the eyes or mouth.</p>	<p>Shows an important small detail, and helps the audience's understanding.</p>

Name	How to achieve it	What it does
<p>Low angle</p> 	<p>Film your subject from below looking upwards</p>	<p>This makes your subject look tall, scary, or powerful.</p>
<p>High angle</p> 	<p>Film your subject from above looking downwards.</p>	<p>Makes your subject look small, weak or frightened.</p>
<p>Dutch angle</p> 	<p>Slant the camera.</p>	<p>Makes things look weird!</p>
<p>Over the shoulder</p> 	<p>Film over the shoulder of one character to show another.</p>	<p>Shows two characters talking to each other.</p>
<p>Tracking shot</p> 	<p>Move the whole camera to follow a subject. A forward movement is called a track in, backwards is track out and sideways is crab.</p>	<p>A good way to follow a character from one place to another</p>

Name	How to achieve it	What it does
<p>Tilt</p> 	<p>Move the camera vertically up or down.</p>	<p>Slowly reveals somebody or something.</p>
<p>Pan</p> 	<p>Turn the camera horizontally left or right to scan a scene or follow movement.</p>	<p>To follow the movement of an object or character. A pan also reveals more of a scene or setting.</p>



Activity: Which camera technique?

Challenge the group to plan how they should arrange the following scenarios:

- A character realises he has been tricked (close-up)
- A school setting (two establishing shots: extreme long shot and a close-up of school's sign)
- A terrifying character enters (high-angle close-up or tilt shot from feet to head)
- A character flees (mid tracking shot of running legs)
- A ring has a missing diamond (detail shot)

The process

Discuss the process of the shoot with your young people.

1. Check the storyboard and/or shot list. What shots do they need for this scene?
2. Dress the location and position the actors for the first shot.
3. Frame the shot and check the composition.
4. Film the action.
5. The first assistant director updates the shot list. Before they begin filming, remind the group to:
 - Try and shoot many shots so the editor has lots of different footage to work with. They may have to film a scene several times to get it right.
 - Consider a variety of angles.
 - Only include camera movements if they have good reason. Each change of movement, shot or angle should provide new information.



Good shooting practice:

Teach your students to follow good shooting practice while they are working together. This includes the following:

- Respect for others
- Safety to everyone
- Safety to equipment

You can reinforce these by introducing safety and respect rules to suit your group, like 'no running,' or 'no anger.'

You should also introduce a structure to how they film. For example, explain that just before shooting you will hear the following on a film set:

Director (or Assistant Director): Camera?

Camera Operator: Rolling.

Director (or Assistant Director): Sound?

Sound recordist: Speed.

Director (usually waits a few seconds): Action!

The scene is then acted, and the crew follow the action. When the scene is finished you will hear...

Director: Cut!

Structures like the above are very useful – everyone knows a scene is about to be filmed, goes quiet, focuses and performs their duties well.

You should also ensure your students create a 'shot log' as they film. This is a list of the shots, the scene and take numbers and a short note on the quality of the scene – such as 'excellent,' 'good but with plane noise,' 'okay,' etc. This will make it easier for your students to organise their shots when editing.

What are scene numbers and take numbers?

The 'scene numbers' are used when your students shoot their script, and are extremely useful when editing. So if the script starts with two students talking in a classroom, that is Scene 1. If the next scene is one of the students walking down the corridor and finding some money on the floor, that is Scene 2 – and so on.

The 'take number' refers to the number of times each scene is filmed. The first time your students film the opening scene of their script they will call that Scene 1, Take 1. When they shoot it again it becomes Scene 2, Take 2. If they want to film it again it becomes Scene 2, Take 3, and so on.

In general it's always best to recommend your students film their scenes more than once, as this can become extremely useful when they are editing their footage.



Activity: advanced camera techniques

Use your judgment to decide whether you want to instruct your young people in using the following techniques.

Establishing shots At the beginning of a film, establishing shots can introduce the setting. As well as an extreme long shot of the location, other shots like a close-up of a sign could be recorded. Ask the group why it might be a good idea to film a variety of establishing shots. (A variety of shots helps to show your audience where your story takes place.)

Master shot Explain to the group that, for most scenes, they should begin by recording the entire scene using one shot called a master shot. Having a master shot ensures you always have a shot you can use if other shots aren't suitable.

Cutaway shots A cutaway shot gives the editor something to cut away to. They can draw an audience deeper in to a story and add meaning to what the film is about.

Here is an example of how a master shot and cutaways could be used. Share this with the group:

The scene shows the main character writing a letter. To begin with a master shot of the entire scene is recorded. The director decides to use a long shot for this. He/she then asks the camera operator to record a close-up to show the concentration on the character's face. Finally, the director instructs them to frame a cutaway shot of a ticking clock on the wall. What messages does the audience get from this scene? What sort of letter might the character be writing and to whom? Encourage your group to explain their reasoning.

Shot-reverse shot This is a technique where the camera shoots in one direction, then in the other (the reverse angle). It is useful because it makes it easier for the audience to understand the space. It's very helpful when filming a conversation.

Advanced filmmakers To make this work, the group will need to follow the 180-degree rule. They should shoot all their shots with the camera on one side of an imaginary horizontal line between the two characters. If they 'cross the line' with the camera, viewers won't be able to make sense of the scene. Explain that you don't need two cameras for this: just shoot the scene several times with the camera in different positions.



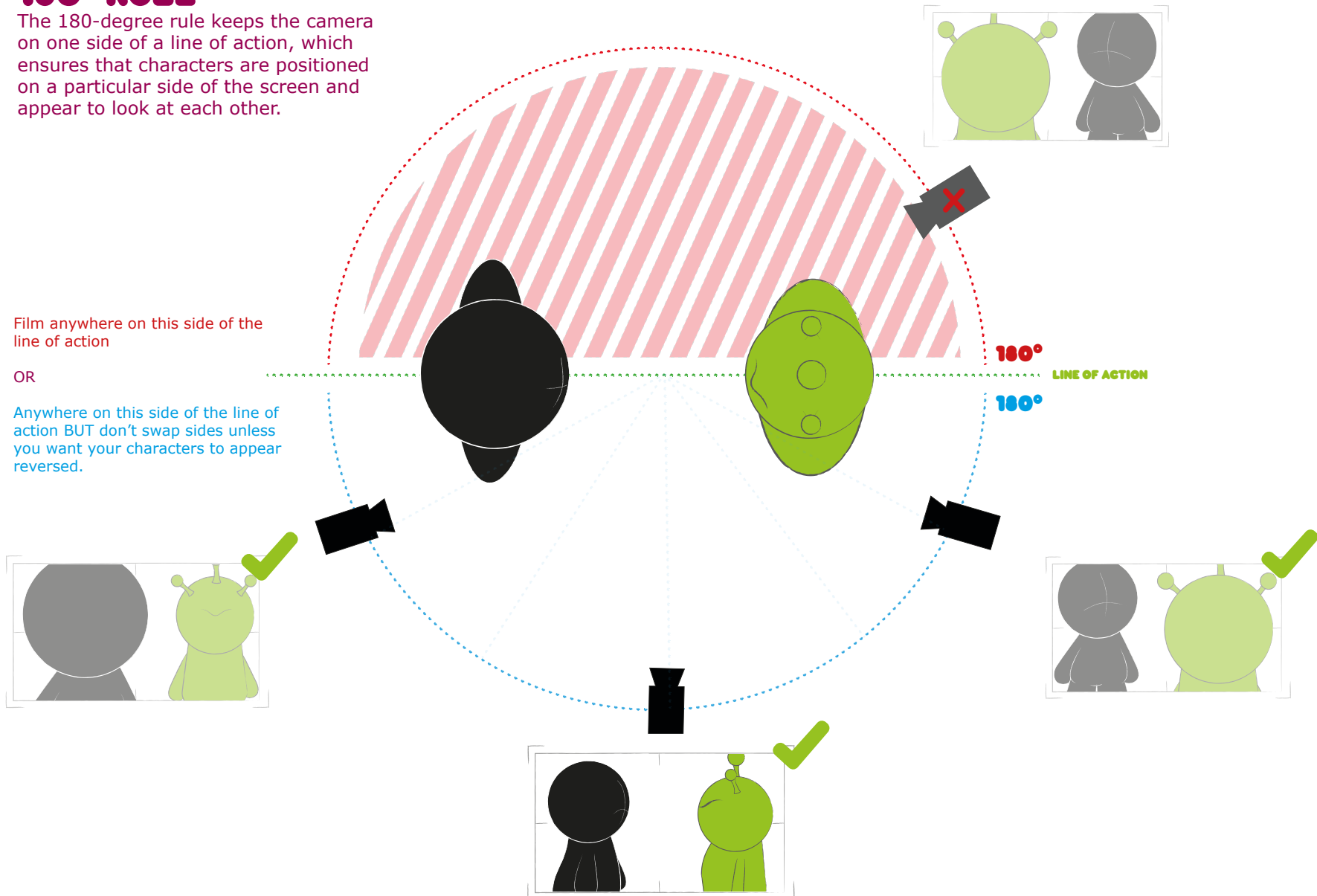
180° RULE

The 180-degree rule keeps the camera on one side of a line of action, which ensures that characters are positioned on a particular side of the screen and appear to look at each other.

Film anywhere on this side of the line of action

OR

Anywhere on this side of the line of action BUT don't swap sides unless you want your characters to appear reversed.



What have you learned?

Now ask your groups to film the earlier sequence again using only shots from the grid. Ask them to look back over all their footage. Did they do anything differently on the second attempt? Which attempt was the most creative and effective?

In addition to these tasks, the filmmaking

Assignment 2, page 49

Assignment 3, page 50 and

Assignment 4, page 54 are in **Part 2**.

Recording sound

Sound is just as important as the visuals. Sound can powerfully affect an audience and has a huge impact on how they understand what they see on screen. There are two types of sound in films: Diegetic and non-diegetic sound. Diegetic sound is set within the world of the film, which characters within that world can hear. Non-diegetic sound is external to the film world, which characters within the film world cannot hear.

The importance of sound Film soundtracks can have four elements: music, sound effects, voice and silence, which all contribute to the meaning and storytelling. Sound can create atmosphere and inform the audience about the genre of the film: a horror film will have a very different soundtrack to a comedy! Sound can sometimes tell the audience more about what is going on in the film than the visuals do. It can affect how an image is interpreted and also what an audience actually thinks it can see.

Ask your group to imagine a scene showing a flower blowing in the breeze in a field, accompanied by a calming classical music soundtrack. How would watching this make them feel? Now ask them to imagine the same visuals accompanied by the sound of an approaching lawnmower and funeral-march music. The visuals are the same, but the sound dramatically changes the impression given to the audience. Try this activity with the images on this page and some of your own.



Copyright Into Film 2019

Activity: what can you hear?

Now ask the group to decide how they will use sound in their film. They have three options:

- 1.** Record none of their sound live and create a digital soundtrack. Most editing software has sound effects and music available to use. Recording a modern version of a silent film is another case in which this technique could be applied. Narration is replaced with intertitles, with the dialogue typed onto them. Sound in the film would be a musical soundtrack and sound effects. Assignment 3 could also be used as an introduction to this idea.
- 2.** Record all of your sound live on set. If you have a lot of dialogue in your live-action film, your students really need to record it live. Recording dialogue separately and synchronising the recording with actors' lip movements is extremely difficult!
- 3.** Use a combination of live-recorded sound and digital sound. The easiest way to do this is to record all of the dialogue live and add digital sound effects and music in the edit. Some sounds like footsteps, waves or crowd noises can be recorded live (Foley) or added in as sound effects when you edit. Music will need to be sourced or composed ahead of time, ready to be added in the edit.

Tip: Remember any music you use will have to be copyright-cleared. If they are using music in their film your young people could compose it themselves; this is more creative and will enable them to produce the right kind of style and atmosphere for their film.



Activity: become a Foley artist!

Foley artists work by using a variety of surfaces – concrete, sand, bark, gravel etc. They also use different props, which make noises like squeaks and bangs. Foley is used to enhance a particular sound, which contributes to the storytelling, so the audience can hear it more clearly.

Challenge your group to think about how sound effects can be created with props. An example is shown, but how could the other sounds be created? :

Prop and technique	Sound effect
Rub a pair of trousers together, slowly or more quickly	A person walking or running
	Washing on a line, sails in the wind, a flag
	Twigs breaking
	Flying birds
	A crackling fire
	A person walking on stones

Encourage your group to collect a variety of common objects and experiment with making sounds with them. What sounds of other objects can they imitate? Can they make the sound of a heart beating or door closing?

Top tip: *If the group wants to record Foley sounds on a tablet, they will be of a higher quality if an external microphone is used.*



Recording live sound: Equipment If your filmmakers are using the tablet's built-in microphone, they will need to record in quiet spaces and get close to their actors. Because most tablets only have one audio socket, you'll need a dual adaptor attachment that you can plug both the microphone and the headphones into. Headphones are important because they enable the sound recordist to hear what the microphone is recording.

Recording live sound: hints and tips

Before you go through this advice, challenge your group to see if they can write their own recommendations for good sound recording. How many of these points did they cover? Ask the following questions to guide their ideas:

1. What should the crew do (or not do) when they are on set during filming?
2. What could a filmmaker do if, during filming, a plane flies overhead?
3. Where should microphones be held?
4. Why should the filmmakers record some silence?

Answers:

1. When filming, all of the cast and crew have to be silent to prevent any low-level noise being picked up by the microphones. Electrical equipment such as humming or buzzing fans, computers or fridges should be turned off, as should mobile phones. Some microphones will even pick up the sound of vibrating phones on 'silent'.
2. Young filmmakers should record a shot of any unavoidable noises like roadworks or aeroplanes. It helps the audience accept the noise if at some point they can see it in vision.
3. Microphones need to be held as near to the actors as possible without appearing in the shot.
4. It's a good idea to record some 'silence': the natural quiet in a room if indoors or background noise if you are on location. This can be really useful for filling gaps in the sound at the editing stage. Approximately 30 to 60 seconds is enough.



Tips for recording good sound

- When preparing to film, stop for a few seconds and get everyone to be quiet and listen; sounds like buzzing lights or traffic will affect the shot.
- A microphone on a boom pole needs to be held over the actors, as low as possible without appearing in the shot. It must be directed towards the source of the sound, such as the actor's mouth.
- Plug headphones in and use them.
- If the sound is too quiet, you'll get a hiss when you make it louder in the editing programme. If it's too loud, you'll get nasty distortion.
- It's a good idea to listen to a test recording to check whether the sound is fine.

As filming progresses and young people watch their footage, they could consider:

Music How would you describe the music? What mood does it convey?

Voice What does a character's voice – accent, expression, volume – express about who and how they are?

Silence Silence can be very effective in films. It can create tension, drama and atmosphere. Silence can make the use of sound more noticeable. Consider loud jumps in a horror film or an explosion in an action film. Without silence, these sounds wouldn't be as effective. Young filmmakers should not be afraid to use silence in their sequences.

Keeping the set safe

Before your young people begin shooting, you need to ensure your cast and crew will be safe on set. Share all the measures you will use to keep your set safe with the group.

With the group, explore your indoor set or outdoor location and look for potential hazards.

Are there any uneven or slippery surfaces where people could trip or fall? If so, mop wet floors, put mats down or film on a flatter surface.

Are there any barbed-wire fences or sharp edges on furniture? Film well away from barbed-wire fences. Tape over sharp edges or file them down.

Are you filming outside where you are at risk from traffic? Don't film on roads without pavements.

Are the actors wearing any costumes that cover their feet? Ensure all actors can lift their costumes easily and safely to avoid falling.

General safety tips

Make sure any wires from your equipment are not a hazard.

Take care when moving lights or packing them away. They could be hot and cause burning.

Always have a first aid kit with you.

Make sure your crew has plenty of food and stays hydrated with water.

Young filmmakers can bring their own reusable water bottles to set with them, preventing waste and expense.

Post-production

When teaching post-production or editing, it can be intimidating for an Educator because there are many technical aspects to understand. One useful approach is that editing is like doing a jigsaw puzzle. Your students take the footage they have filmed, put it in the correct order, remove anything they don't want, and add extra sound, music, and titles in order to create a film. When you look at editing this way, it doesn't sound too complicated.

You may want to start this process by looking at something which isn't the footage your students have filmed. This will give your group an opportunity to think about the principles behind editing before they sit down in front of a computer.

Activity: on the following page we have 10 stills taken from a film – ask your students to arrange these images into what they think the correct order is, and to then explain what they think the story is.

ARRANGE THESE IMAGES INTO A DIFFERENT ORDER TO TELL A STORY – WHAT IS THE STORY?

Scene number:



Scene number:



Scene number:



Scene number:



Scene number:



Scene number:



Scene number:



Scene number:



Scene number:



Scene number:



Before we look at the mechanics of editing, here are some guidelines and activities which will strengthen your students' understanding of editing and shot types:

Scenes generally follow this structure:

- Open with a **wide shot** (which is sometimes referred to as an 'establishing shot' when it is the first shot of a scene) showing us clearly where we are and which characters are in the scene.
- Move into **medium shots** as they focus on the characters who are important in this scene.
- If there is dialogue, these medium shots will slowly be replaced with close-ups as we focus more on the emotions that the characters are feeling.
- If there are any important details we need to see, some detail shots will be used.

Imagine, for example, the following scene in a restaurant. (You can see an example of how this scene might look on page 38)

We open on a **wide shot** to show the entire restaurant and all the people sitting at tables, waiters walking back and forth. What can we hear? The restaurant is filled with voices talking, and then one voice becomes louder and clearer than the others and we cut to...

A **medium shot** of two characters, one of them is speaking and it's this person whose voice we heard in the wide shot. Their conversation continues and we change from a medium shot of both characters to...

Medium close-ups of each character – when one of them talks we only see that person on the screen. Sometimes we see a medium close-up of one of the characters listening, but generally we see the speaker. And then one of the characters leans in closer, their voice becoming a little quieter...

We move into a **close-up** – one character quietly asks for the secret formula. We see a close-up of the other character, who looks around the room to see if anyone is listening. The two characters talk quietly about this secret formula and then...

A **detail shot** – one of the characters removes a tiny piece of rolled up paper from a hidden compartment in their watch. The camera follows their fingers as they secretly pass this over to the other character.

Suddenly a third voice speaks – we jump back into a **medium shot** and a waiter is standing at the table asking if the food is good. Both characters nod, and the waiter walks away.

We move back into **close-ups** as the two characters look at each other and show relief that they were not discovered.

How many shots was that? There's the wide shot of the restaurant, then a medium shot of the two characters talking, with another medium shot later where the waiter interrupts them. There are medium close-ups and close-ups of each character talking. There are also detail shots of the paper being removed from the watch. Quite a lot of shots altogether.

Hopefully, looking at imaginary scenes like the one above can introduce your students to the idea of how many shots they will need to properly cover a scene ('covering a scene' means shooting all of the shots required). It's common for students to shoot fewer shots than they need, and to only realise this when they are editing their film. And remember, when your students are filming, it's best if they have at least two takes of each shot, just in case.

We also saw an interesting advanced technique in the example scene above: - an audio bridge. In a wide shot there may be too many people to find our main characters. Sometimes you will see filmmakers move the camera closer and closer to the people the story will follow. Here we simply heard a voice louder than any other in the restaurant, and when we cut to the medium shot the same voice was still talking. This is called an **audio bridge** – it carries us from one scene or shot to another, and it tells us who the important characters are in the scene.

The basic principle of editing in this restaurant scene is the same as what you'll see in most films – you start wide and slowly move closer and closer as the scene continues.

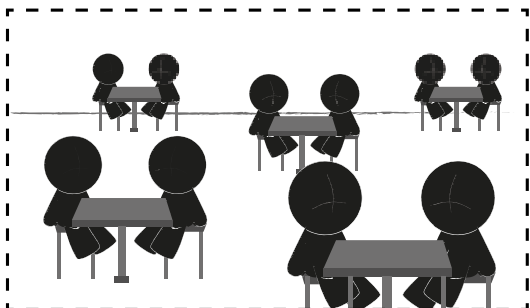
Your students can learn a lot by watching scenes from films in detail with you – it doesn't matter which films, but it can help a lot if you show them scenes from different genres. Different genres use different editing. For example, a tense, scary scene will usually feature more close-ups. A gentle, happy scene will usually feature more wide shots.

In the restaurant scene above we moved closer and closer, but then we moved back into a medium shot when the waiter appeared. This is a common technique when reducing or relieving the tension of a scene - moving from a tense moment to a more relaxed moment often involves changing shot types.

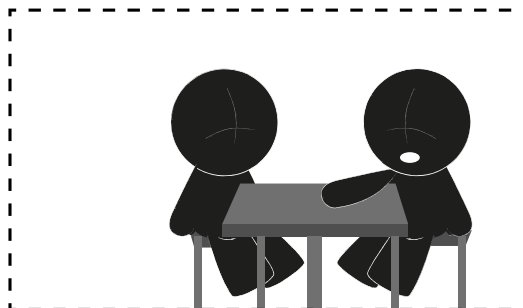
Try the following activities with your students to get them to think about editing and shot types. You can try these before they have done any filming, or afterwards – but they will work best before your students have started editing.

Audio Bridge: *An audio bridge is a sound that starts at the end of one shot, and then continues into the next shot. It's a great way to 'carry' your audience from one location to another. For example, imagine a character is in training for a race – we see a shot of our character exercising, and then the sound of a crowd cheering can be heard. We cut to the next shot, and our main character is now in a stadium getting ready for the race, with the crowd cheering and applauding.*

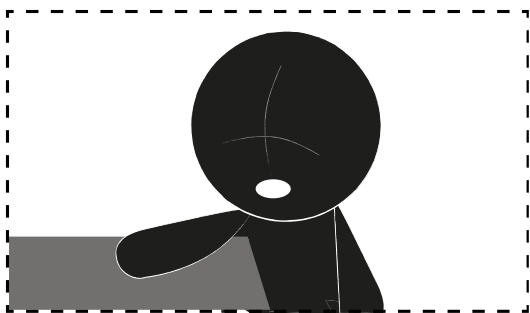
CAMERA SHOTS AND ANGLES - RESTAURANT SCENE



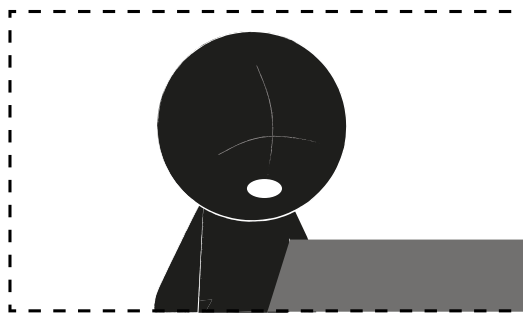
Wide shot



Medium shot



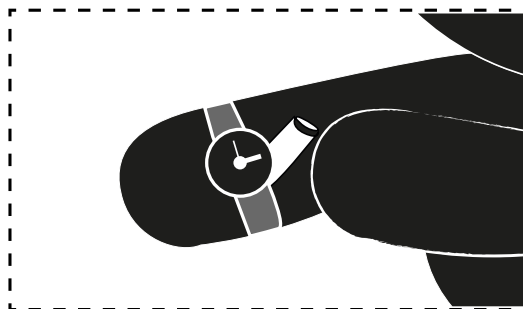
Medium close-ups



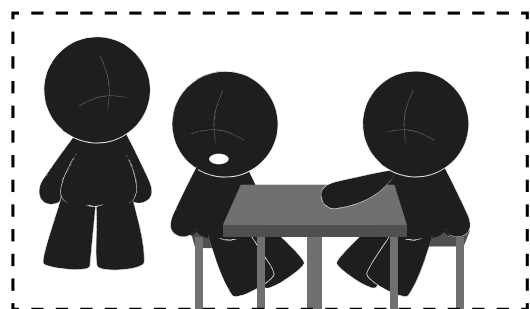
Medium close-ups



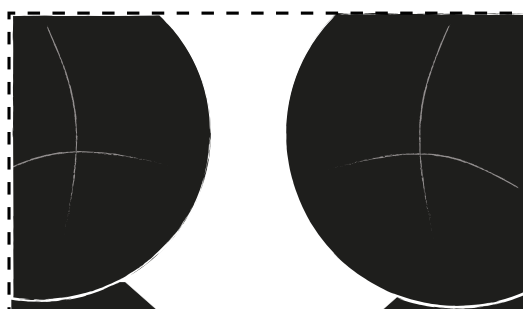
Close-up



Detail shot



Medium shot



Close-ups

Activity: learn by watching


Show your students 10 scenes from films – ask them to tell you how many shots there were, which shot types were used, and to explain why the filmmakers chose those shot types. Tip: find scenes from different genres of films for maximum effect.

Activity: complete the scene

Divide your students into groups and give each group the following scene guidelines. They are free to decide what happens and how the scene ends. They have to explain which shot types will be used to film the scene and why they have chosen those shot types:

- A child is getting ready to go to school, he picks up his homework, but...
- Two children find a treasure map in their attic, but...
- A race is happening, the child in first place thinks she's going to win, but...
- Lunchtime at school, a group of children sit down to eat, one of them opens his lunchbox, but...
- Two children are playing, a third wants to join their game, but...
- A child is walking home, she finds some money on the ground, but...

Have your groups explain to the class which shots they chose and why.



Tip: Talking about editing also gives you an opportunity to talk about filming schedules. Students will tend to film everything in their script in sequence, but filmmakers always shoot a script out of sequence. Encourage your group to film every scene in each location, before moving to the next one. This might sound obvious, but it underlines a basic misunderstanding in shooting schedules that students often have – the faster they understand that it's best to film all the scenes in one location at a time (which usually means filming scenes and shots out of sequence) the faster they will become real filmmakers.

Now that we understand a little more about the ideas behind editing, tell your students how to do it in more detail with more technical language.

Edit filmed footage

Editing allows you to:

- Select the shots you want
- Put them in the correct order
- Add, remove or even repeat shots to tell the story more clearly
- Cut and trim particular sequences or clips so you just have the most essential parts
- Add transitions (dissolves or fades) between shots
- Add sound effects, music and voiceover/narration
- Add opening titles, subtitles or intertitles if needed, and credits at the end
- Export the finished film into a version you can play on your computer or use online.

Editing is performed on software programs such as iMovie, Final Cut, or Adobe Premiere. iMovie is a very accessible program available on iPads. Moviemaker is often available on Windows computers.

The principal aim of editing is to assemble film clips so that the audience can understand your story easily. Remember: if there are gaps in the narrative, it will be difficult for the audience to follow the story.

Upload your video clips on to your computer

The first step in the editing process is to transfer all the film footage from the camera onto a computer or tablet.

Save all your clips into a folder on your computer/tablet where they are easy to find and organise.

It's good practice to keep a 'shot log' while filming. This is a list of all shots and includes: scene number, take number, and a short description or note on the quality of the take (for example, 'good,' 'excellent,' 'good but with background noise,' etc). Keeping a detailed shot log while filming is a task which carries a lot of responsibility. It is often the job of one of the Assistant Directors on a professional film shoot.

When editing, your students can check each clip with the information on the shot log, to ensure they know which are the best takes. Your students will have shot more footage than they will include in the final version of the film, so it is important the takes are clearly labelled. As they save each file, they should name it so they can easily identify and find it later. It is usually easier to number and order all the shots after they have been transferred. This process is called logging.

If your group has shot a lot of footage, they may want to rename the imported files with their shot log details – for example, S1T1o (Scene 1, Take 1, okay) S1T2g (Scene 1, Take 2, good), this can be extremely useful when your students are editing and are looking for particular shots.

It can be tempting to delete shots which are not good, but tell your students to keep all shots, as they may contain a moment which comes in useful in the editing process – you can never have too many shots to choose from.

Assemble a rough cut

After your students have labelled and logged all of their clips, the next step is to get the footage (rushes) into the edit suite. All of the different types of software will have a function name or command for this, along the lines of 'capture', 'import' or even something as simple as 'add video'. As your students import each clip, it will appear in a 'bin' or 'collection folder'. They can then drag the clips onto their timeline, in what they think might be the correct order. The timeline is a feature of all editing programs, and is the area where your students are going to be adding shots, removing sections they don't want, editing shots together, and adding sound effects and credits. It usually has one area for video/images, and an area below for sound.

If your students have labelled and numbered their clips well, it should be easy for them to assemble a rough cut. A 'rough cut' is the first assembled version of a film – it's not perfect, it may be too long or too short, and the sound is likely to have lots of mistakes. There probably isn't any music yet, but this is when all your students' hard work begins to be seen – their film is taking shape, the story is understandable, but there is still some work to be done.

Once your students have their rough cut, you can watch it together and think about how to improve it to reach the final version of the film. If they need to change the order of any of the clips, they can select the clip they want and drag and drop it into the preferred place. Remember your groups' aim is to convey their story to the audience in the most effective way they can. Common techniques to work towards achieving the final cut include:

Remove shots by selecting and deleting. Editing involves cutting anything that isn't needed. Don't be afraid to be ruthless – remove anything that does not work in a scene or add to the narrative. Every shot should help tell the story or show the feelings of the characters. Remember to save all original footage though, so that if you make an error you can restore a cut scene.

Trim clips. Shortening some shots can often make a film tighter. Consider removing the beginning and/or the end of a clip so that you are left with the most important part of each clip. All editing programs allow you to shorten a clip by dragging it or making a cut and simply deleting what you don't want.

Set the pace. The pace of your film is the speed: sometimes you'll want your film to speed up, and sometimes you'll want it to slow down, and editing is a key part of this. Always review and watch sequences after you have edited them. Fast editing where shot changes occur quickly can make things feel exciting and frantic. But take care, as scenes can become confusing if there is too much action. Slower shot changes set a peaceful tone or build suspense.



Split clips to insert cutaways. This works well to help a scene feel more exciting or eventful. For example, a person being chased can be cut with shots of the person doing the chasing.

Create continuity. When editing from one shot to the next, look carefully at what the viewer will see at the end of one shot and the beginning of the next shot. It can work well to match these so that the shots are similar. For example, in two close-up shots, the eyeline of the character in the first shot could be matched with the eyeline of the character in the second. Thinking about the relationship between shots is key in becoming a good Editor.

Film more footage. If you are not happy with some of your shots, don't be afraid to go back and film some more footage or experiment more with your editing. Don't worry about making mistakes as you can always undo your last step.

Colour grading. When you are happy with your edit, you might want to use your software for colour grading, to help the final look of the film and match up any differences in colour between the shots. (only recommended for more advanced groups of filmmakers)

Transitions

Transitions are the animations that can be placed between shots to make the change from one shot to the next smoother. Fades, dissolves and wipes can be inserted to create a particular effect. Most editing software will give you some choices of transitions.

When choosing whether or not to put a transition between shots, consider whether its inclusion makes sense to the story; gimmicky effects can sometimes just be confusing. It's probably best not to put transitions between every shot, particularly if the action is supposed to be continuous; simple cuts work better usually. Use transitions or effects only to help people understand your story. For example:

- Black and white or sepia can be applied to show something's in the past or in somebody's imagination.
- Dissolves, where one shot melts into the next, can show that part of a journey has been missed out or that the scene is part of a dream. You can also use dissolves to show that someone is remembering something.
- Fade to black at the end of a scene or use a fade to black followed by a fade in to show that time has passed.

Titles

Your opening titles tell the audience the name of your film. You type this onto a slide, which is positioned either before the beginning of your footage, or over the beginning of your film. Consider your genre when designing your titles. Matching the colour and style of your background and font to the film's genre will set the correct tone and atmosphere for your audience.

Intertitles and subtitles

Intertitles are usually used in silent films to replace the dialogue, sound effects or narration. If you aren't making a silent film, you can use them sparingly to provide information that won't be conveyed by your characters, such as 'based on a true story'.

If your editing program allows you to add subtitles, you could make a version of your film suitable for hearing-impaired audiences or audiences who speak another language.

Credits

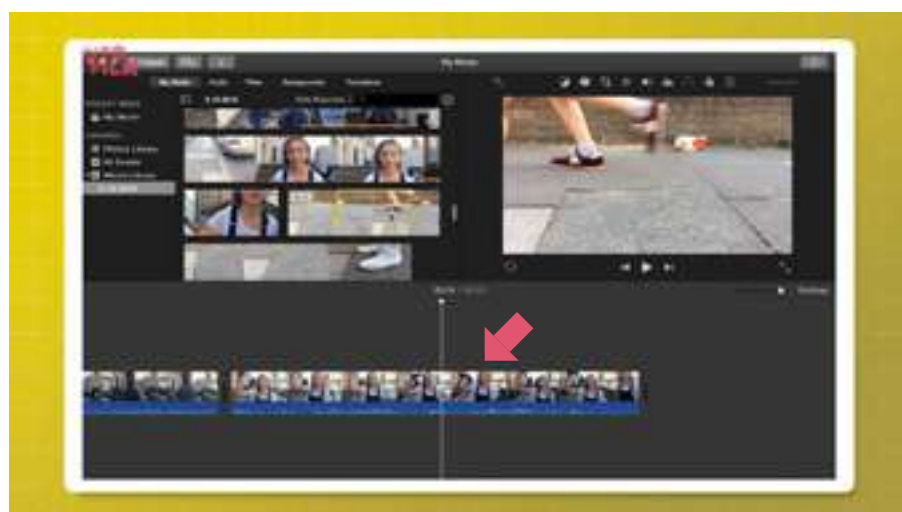
In your closing titles, you give credit to everybody involved in making the film by listing their name and role. Cast members (actors) are traditionally listed first and then the crew. To copyright your film and show other people that it is your work, you could add © with your name and the date to the end credits.

For a brief overview of the editing process, watch Into Film's video guide **How to Edit** at bit.ly/YTHowToEdit

You can also follow our step-by-step introductory guides for iMovie and Windows Movie Maker.

Into Film iMovie resource: www.intofilm.org/resources/85

Into Film Moviemaker resource: www.intofilm.org/resources/84



The timeline (where you edit your footage)

© Into Film (2017). All rights reserved



The preview viewer (where you can watch your edited footage)

© Into Film (2017). All rights reserved



The bin (this is where all the footage you have shot is kept)

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Activity: theme music challenge

Challenge the group to use a music app or their own instruments to compose a piece of music suitable for:

- The opening and closing music for a horror film. Would music used at the end of the film be different to the music at the beginning? How does your group want the audience to feel as they leave the cinema after watching their film?
- A love scene when two people first meet. How can your young people communicate the feelings of the two people through music?

Creating your soundtrack

If a film needs a simple soundtrack like the sound of ocean waves, this sound effect can easily be added to your visuals. The group just needs to decide where they want to put it.

Each different soundtrack appears in the timeline in the editing program and sits below the film footage. Most editing software will provide at least two soundtracks, so two different types of sound, eg dialogue and sound effects can play at the same time. Remind the group they can also use silence to create a dramatic effect and they should use the atmosphere track recorded on location for this.

They can then edit their soundtrack to fit their visuals by cutting, trimming, removing parts and repeating, just as they did with their video clips. They can adjust the volume of the sound by tapping the sound file and adjusting the volume cursor at the bottom of the screen. They can also duplicate the sound, adjust the speed or add a fade at the beginning or end of their sound clip.

It's also possible to separate the sound from the video clip (they may need to do this if they would like to add separately recorded sound or were filming in a noisy place). To do this, tap on the film clip and select 'Audio' on the bottom left of the screen. This gives the option to adjust the volume of the clip or to detach the sound from the clip. By tapping 'Detach', the sound from the film clips can safely be deleted without deleting the visuals.

Reflecting upon the film Take some time to watch the films together, as a group. Encourage positive and useful peer feedback. Ask the young people what was good about their films and what could have made them even better if they had more time to complete the project.

Sharing the film When your young people have completed their film, they'll need to export and share it. They can save their film in different formats. Support the group in exporting one version in the highest quality possible, which is HD 1080p (1920 x 1080). Smaller versions that can be put on a website or a video-sharing site can be HD 720p (1280 x 720).

Exhibition

****Before your films are screened, it is important that all young people in front of and behind the camera have signed release forms, so that their image and their work can be displayed publicly. This includes any individuals in still images****

Films are made to be seen and screened. Screenings provide a purpose and give young people a chance to celebrate and take pride in all they have achieved. We hope you enjoy the experience of seeing your young filmmakers sharing their work

You may be looking to continue filmmaking with your young people and screening films beyond the Cámara Chica project; we hope that you do! Screening films in local venues Have a discussion with your group about who they would like to see their film and where they might be able to screen it. For example:

- A café or meeting place with screening facilities
- A local cinema
- A school.

Discuss the following questions with your group to help them think about how their local screening could be organised:

- How are you going to invite people to watch the screening, and whom are you going to invite?
- Where and when are you going to hold the screening?
- What props, decorations and snacks can you use to make the screening feel more cinematic and special?

Promotion The young people responsible for promoting the screening can:

- Design posters, adverts and invitations. These promotional materials should be eye-catching and fit the theme and genre of the film. They should give the audience clues about the film they will see.
- Posters can be put up in prominent places eg school and community noticeboards, in shop windows etc. Remind your group to ask permission before putting posters up.

Uploading films online

If you have internet access and a good connection, the group could upload their film to a video-sharing website like YouTube or Vimeo. People across the world can then watch the film and comment on it. If your young people have their own websites, they can link to their video and share it with their friends using Facebook or Twitter. Using social media will allow them to get feedback on their film. It might also help them build an online audience that could help secure a real-time screening at a venue.

Protecting films online Although sharing films online can enable them to reach a larger audience, making films available this way can also jeopardise the ownership of your group's work. If they do decide to share their film online, they should consider using the following measures to protect it:

- Put the settings in Vimeo and YouTube to 'Private' so only the people who have their permission can watch the film. (Sometimes festivals say you cannot enter films that have been shared online.)
- Include some contact details such as an email address in the credits so that anybody who wants to use the film can ask for permission.
- If your pupils are under 13, you should seek parental permission before uploading anything online.
- Consider "Disabling Comments" for the page on which the films appear. This can prevent any hurtful or offensive comments being read by young people.

Submitting to film festivals Festivals allow filmmakers to showcase their films alongside the work of other filmmakers. They often have a competition element to them and/or an awards ceremony. Festivals can last a fortnight or one or two days and be hosted at arts venues, cinemas, multiple venues or be online-only.

Festivals are a great opportunity for young people to see new films, take workshops and specialised sessions, meet other filmmakers and gain useful feedback.

When submitting to film festivals, there are a few points to remember.

- Some festivals will charge an entry fee. Check for those you can submit to for free.
- Check the age range – all festivals are different, eg age 13-25 only or under 22s or simply described as 'student' or 'youth'.
- Festivals generally accept the standard three genres of live action, animation and documentary. Search for niche festivals that focus on a particular form, eg animation-only, experimental, 90-second film etc.
- Most film festivals request that films are submitted online. There are websites that host multiple film festivals, which enable filmmakers to upload their films just once. Contributors can browse the available festivals and choose which ones to submit to. These sites are free to filmmakers. The most user-friendly is called FilmFreeway, but there are others:

www.filmfreeway.com

www.withoutabox.com

www.reelport.com

www.shortfilmdepot.com

Assignment 1

In preparation for the project, and thinking about what we can make our films about, here are some ideas you can discuss with the group.

Local history, myth and legend

Is there a local story that everyone knows?

How could you go about telling this in a different way?

For example you could:

Make a documentary

- Recounting the tale in the style of a TV Report
- A film poem: a series of beautiful images with a voiceover telling the tale
- Interviews with people who recall the events.

Make a drama

- Dramatise the events
- Update the story to the present day
- Turn it into a drama that is acted out to a voiceover.

A video postcard from my country

How would you tell someone from a different country about your life or about life in your country in a short film?

How about A day in my life?

- Your school day
- Where you live – your house, village or neighbourhood
- Your friends and family
- What you have for breakfast, lunch and dinner
- What do you celebrate? eg birthdays? Holidays? Festivals? Historical events?
- What is your favourite thing to do?

Assignment 2:

Ten shot visual study

Brief

- You will use ten different shot types to create a visual study of a chosen subject.
- Each shot should be approx. 5-10 seconds long.
- You must use a mixture of shot types including Long Shot (LS), Mid Shot (MS), Close Shot (CS), Detail Shot (DS), as well as different heights and angles.
- You will include one pan and one tilt.

Shooting script use this to plan your shot types:

1. *LS ESTABLISHING SHOT*

2.

3.

4.

5.

6.

7.

8.

9.

10.

Optional subjects:

- A building
- A person
- An object
- An idea or emotion – how would you show anger, sadness, joy or some other feeling or concept in a short montage?

Assignment 3

Production: 12 shot silent film

Brief:

You will shoot a 12 shot silent film that is edited 'in camera' This means we can watch it straight back off the tablet and it works as a film. This film must tell a simple story.

Storyline suggestions:

- A letter or note being written and delivered
- Two people meeting, talking, exchanging something and leaving again
- A journey around the building you are in
- A misunderstanding that is resolved
- A simple task unexpectedly becomes more and more complicated.

The 12 shots you use to make the film need to be a mixture of shot types and shot from different heights and angles to help tell your story.

You must use:

- 1 x cutaway - to indicate time passing
- 1 x extreme (EXT.) DS (detail shot) to show emotion.

You should use a mixture of shot types including Long Shot (LS), Mid Shot (MS), Close Shot (CS), Detail Shot (DS) as well as different heights and angles.

Shooting script use this to plan your shot types:

1. *LS ESTABLISHING SHOT*

2. _____

3. _____

4. _____

5. _____

6. _____

7. _____

8. _____

9. _____

10. _____

11. _____

12. _____

Example shot sequence:

1. *LS ESTABLISHING SHOT*

2. *MS*

3. *CS*

4. *LS*

5. *MS CUTAWAY*

6. *MS*

7. *EXT. CS CUT-IN - SAME ANGLE AS PREVIOUS AND FOLLOWING SHOT*

8. *MS*

9. *MS CUTAWAY*

10. *LS*

11. *CS*

12. *MS*



Your brief

To create a short video piece of a journey using 12 shots

Your rules

- Stay within grounds
- 1 x main character
- Mix the shots and angles. Minimum six shots and maximum ten shots only

Your deadline

Your crew

Name:	Role:
Name:	Role:
Name:	Role:
Name:	Role:
Name:	Role:

Your basic idea

Your production notes

Assignment 3 example

This exercise is to help you become familiar with using the cameras and introduce you to narrative techniques, visual continuity, guided viewing and differing shots.

Step 1.

Create a story of no longer than two minutes based on the brief below.
It can be in whatever style you want. Try and be as imaginative as possible.

The brief:

- Two people meet.
- They exchange glances.
- They check no one is watching them.
- Something is passed from one to the other.
- It is put into a bag.
- They have a short conversation.
- They go, leaving behind the bag!

You decide:

- What happens next?
- Who finds the bag? Was someone watching them?
- What's in the bag?
- Do we ever discover?

Step 2.

Watch these and discuss.

Step 3.

Wait and see...

Assignment 4:

Production: 6-10 scenes story structure

Consider the way you tell a joke

- You start the joke by introducing your character[s] and saying what they are doing. You set the scene.
- You develop the idea, providing clues, leading the listener to the conclusion
- Just as they think they know where this story is heading, you surprise them with an unexpected punchline – the end!

Brief: You will write and shoot a short film using the familiar story-telling structure of mainstream cinema

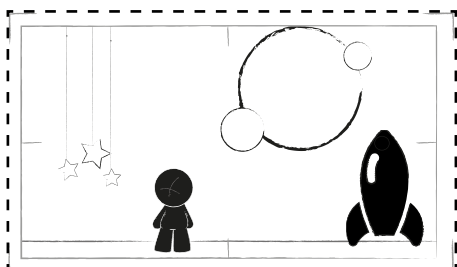
Scene 1:	Establish the world in which the story happens
	Whose story is this? Who is the protagonist?
	Where is it happening?
	What is the situation our protagonist is in?
Scene 2:	What is the mission? There is a task or a goal the protagonist must achieve for the story to be complete
Scene 3:	An obstacle prevents the mission from being completed – is this a person (the antagonist), an object, a lack of knowledge, a changed situation or a physical obstacle?
Scene 4:	The obstacle is overcome – how? What ingenuity must the protagonist show to overcome it – what new skill must they learn, what new knowledge must they develop to be successful in overcoming this
Scene 5:	The mission can now be completed – the protagonist performs their task
Scene 6:	The conclusion – what do you want the audience to feel at this point?
	The mission is completed (relief)
	The mission is not completed (tension)
	Unexpected conclusion (horror, laughter, surprise, intrigue)

To extend the film, further scenes could add further obstacles or complications to the completion of the mission – each of these obstacles must be overcome before the mission can be completed.

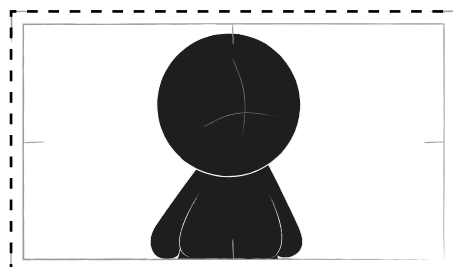
The shots you use to make the film need to be a mixture of shot types and shot from different heights and angles to help tell your story.

You should use a mixture of shot types including Long Shot (LS), Mid Shot (MS), Close Shot (CS), Extreme Close Shot (EXT CS) as well as different heights and angles.

CAMERA SHOTS AND ANGLES



Establishing shot



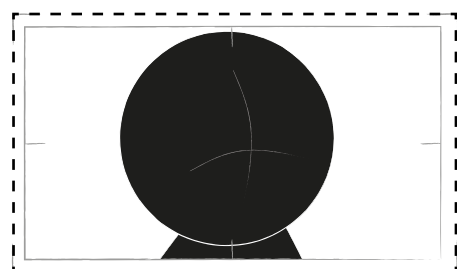
Mid shot



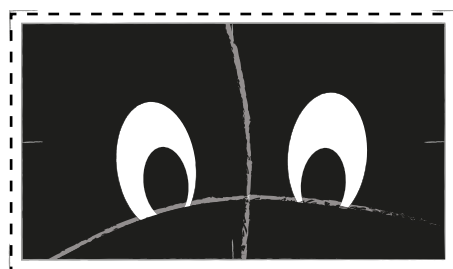
Long shot



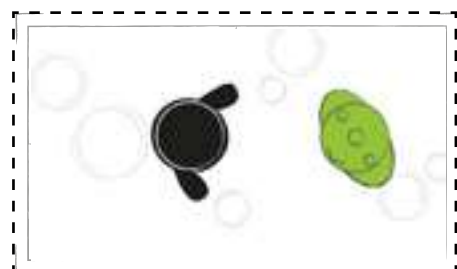
Medium long shot



Close up



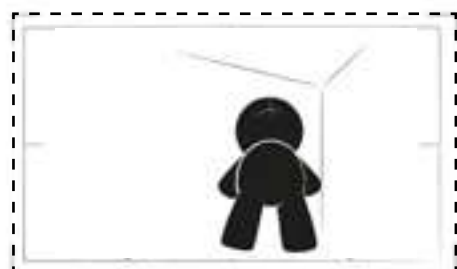
Detail shot



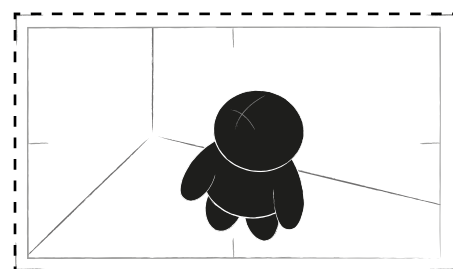
Top shot/Bird's eye view



Worm's eye view



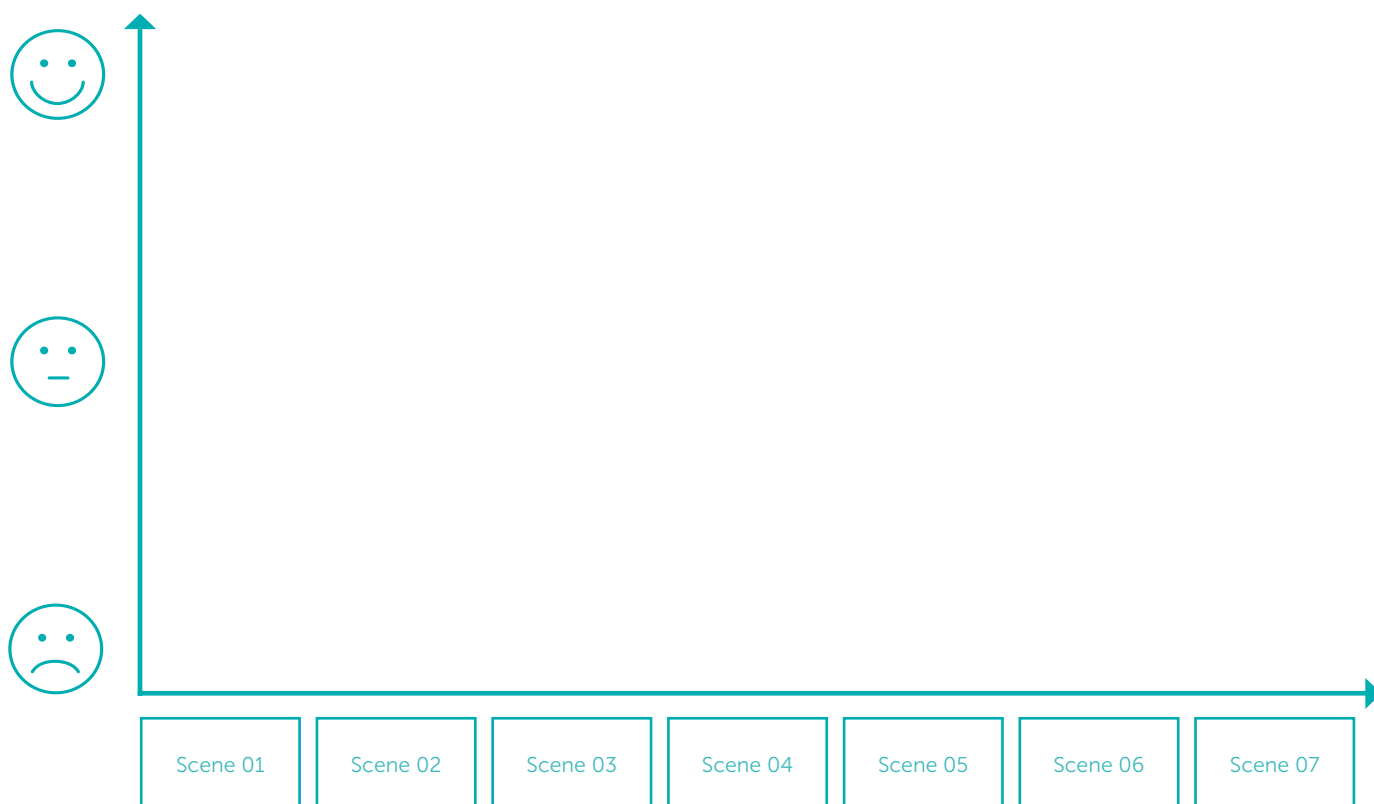
Low angle



High angle

AXIS OF EMOTION TEMPLATE

Plot a character's emotion at different points during the film.

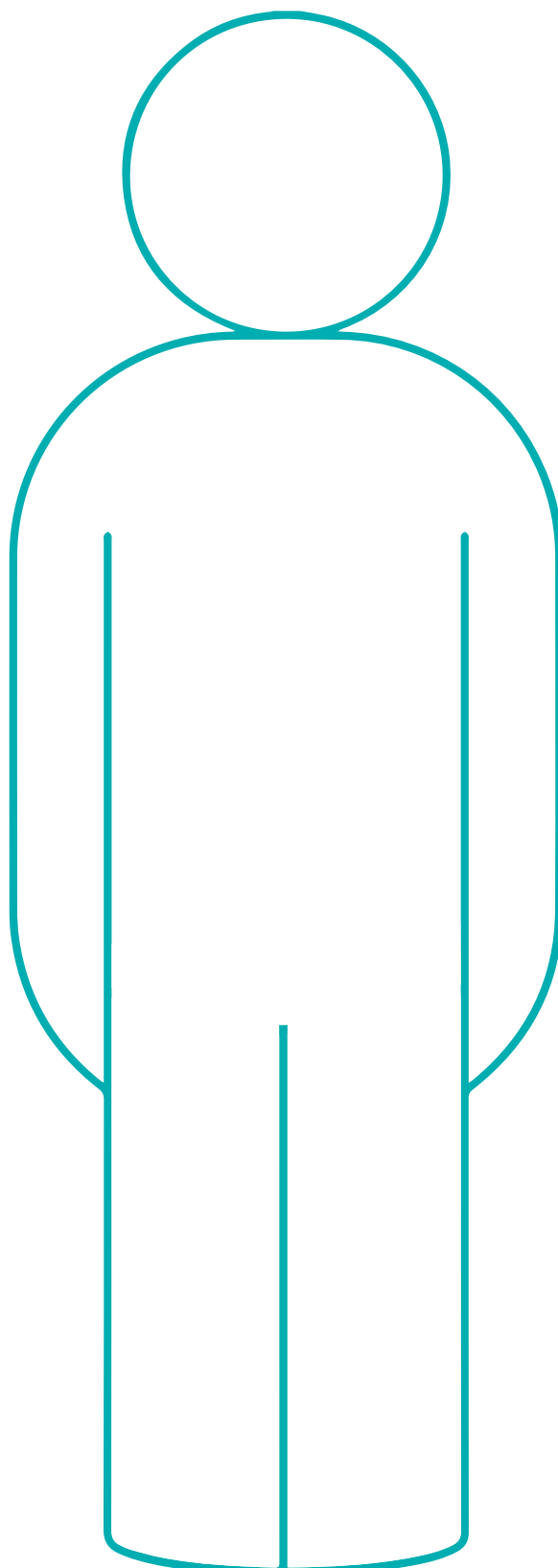


Plot
Emotions
here

Plot significant
scenes here

ROLE ON THE WALL TEMPLATE

Annotate with what the character is thinking in the head, how he/she feels in the body and what others think around the outside.



SETTING THE SCENE WORKSHEET

Use this guide to help set your scene. Imagine you're the main character when you fill it in.

What can you touch?

What can you taste?

Draw or describe what you can see:

What can be heard?

What can you smell?

PLANNING YOUR STORY: STORY MOUNTAIN

1) The beginning

Introduce the main characters and describe the setting. What will your first sentence be?

2) The build-up

What things happen? What clues are there? What is said? How do you build up the excitement?

3) The problem

Things might go wrong! Is there a mystery, or do terrible things happen? Are there any disagreements?

4) The resolution

How are things going to be sorted out? Problems must be solved. Think about every step.

5) The ending

Does the story end with everyone happy? What have people learned? Have characters changed?

The Story Mountain template consists of five vertical columns, each corresponding to a stage of the story. The columns are labeled 1) The beginning, 2) The build-up, 3) The problem, 4) The resolution, and 5) The ending. Each column contains ten horizontal lines for writing. The columns are connected by a mountain silhouette. The mountain has a dark grey base, a light grey middle section, and a teal top section. Red arrows point to the peaks of the mountain, indicating the start of each stage. The first arrow points to the start of the first column, the second to the start of the second column, the third to the start of the third column, the fourth to the start of the fourth column, and the fifth to the start of the fifth column.

Appendices

- i) Some young filmmakers may decide to create a documentary:

Making documentaries

Documentaries show an aspect of real life by focusing on a true story, event or a person's life or experiences.

Planning documentaries

Choosing a subject The first thing your students need to decide is what their film will be about. Have a discussion with the group and try to find a subject they are passionate about to keep them engaged with the filmmaking task ahead. This passion will come through in their film and engage the audience. Here are some approaches you could use with your group to find a subject.

- What news stories are they interested in? What makes them happy or upsets them?
- Explore an issue that affects the group but that they disagree about. A good subject is one that inspires young people to speak up and defend their feelings about it.
- Is there a place that means a great deal to the group? What is it about the place that makes it interesting enough to feature in a film? Is it old or sacred? Is it important to the local community? Are there environmental issues that can be explored? Did something incredible happen there? A good documentary takes the audience somewhere they've never been or may never have a chance to go.
- Is there a historical event the young people want to explore? It could be something well known that they explore from a new viewpoint, or an event that not many people know about.

Through group debate, work together to find the subject or issue the documentary will explore. Encourage your students to research the subject and find out as much as they can about it. This will help them identify the key questions they want to answer through their film. Often documentaries will have one key question at their heart. For example, a documentary about leaving or starting school could have a question like: **What do you want to be when you grow up?**

This seems like a very simple question, but asking a variety of young people from different places and backgrounds would provide a range of different answers. The answers will also reveal the young people's personalities and tell us something about their lives, their viewpoints and the society they live in. The film might reveal similarities and differences between the answers boys and girls give. This should prompt the audience to question why young people might have different/similar aspirations. The magic of documentaries is that they reveal something to the audience they weren't expecting.

Making documentaries

There are usually three approaches for creating a documentary: observational, artistic and interviews. Your young people can get involved and appear or be heard asking questions. Alternatively, an observational film can be made where events unfold and the people involved are not directly questioned. Artistic or creative documentaries do not include subjects talking to camera, but instead use the filmmaker's own visual style to explore a subject.

Each of these styles works well, but it is up to your group to decide which path they want to follow.

How to get the message across Instead of interviews, what else could your young people film to help get their message across? As a group, discuss the following points.

- Where can they film live action that will help explain their argument? This could be presented as a cutaway shot.
- Could they include a short animation?
- Could they act out reconstructions to show events that explain their argument? If they decide to do this, they'll need to write a script.
- Do they want to use a music soundtrack?
- Will they use a voiceover or narration?
- Could they use the views of local people, where people walking past in a public place are asked their opinion on a particular subject?

Other things to consider: Check the facts. As documentaries are about real events, people and places, they must not mislead the audience and misrepresent facts, individuals or organisations. Your group will need research to ensure their documentary is well informed.



iMovie is a free editing app, used across all apple devices

Getting started

Open iMovie on your computer. Before you import your video clips, you need to create a new event. An event is a folder where you will store all of your film footage as well as any audio clips or photos for a film.

To create a new event:

- Select File and New Event
- Name the event. For example, 'history project'.

Importing video clips

The next step is to import the clips from your film. To import video clips:

- Highlight the event that you have created for the film and select Import
- Locate the video clips on your computer. If you have already organised and named these, they will be easy to find
- Once all of the clips have been found, highlight them and select Import Selected.

You are now ready to start assembling the clips into order to make your film.

Adjusting clips

If you would like to make some further changes to the clips you have selected, including trimming and cropping, there are a number of tools to help you. Here are just two:

Clip trimmer

This feature allows you to change the duration of a clip by moving the clip's start point or end point.

- Select the clip that you want to trim in the timeline.
- Select Window and Show Clip Trimmer.
- The Clip Trimmer will appear above the timeline.
- The edges of the clip are highlighted white.
- You can now drag the edges of the clip to a new start and end point.
- Hit Enter when you are happy with the new clip.

Split a clip

This feature allows you to split an existing clip into different parts, making them easier to move around.

- Select the clip that you want to split in the timeline.
- Position the playhead (the white vertical line that marks the current position in the timeline) where you want to split the clip.
- Select Modify and Split Clip.
- The clip is now split into two separate clips.
- In the event that you make a mistake, do not worry; the original footage will remain in the Event folder.



Creating a new iMovie project

- Select File and New Movie.
- You will be asked to select a theme.
- A theme is a group of related transitions and titles that have a unique visual style. There are lots to choose from but for this basic guide, select No Theme.
- Name your film and make sure that it will be saved in the correct Event and select Okay.

The iMovie page is now split into three sections:

1. Top left (Event Browser) - this is where all of your imported clips sit ready for you to edit
2. Top right (Project Browser) - this is the media player where you can playback clips or your edit in progress
3. Bottom (Timeline) - this is where you assemble clips and add audio, photos, transitions and titles.

Adding clips to your project

It is now time to assemble your film clips in the order of the story you have filmed. Start with your first shot and work through the clips in the order that they will appear.

- Click on any clip in the Event Browser. A yellow box will appear on the thumbnail of the clip.
- Adjust the edges of the box so that all of the footage you want to add to your project is within the yellow box.
- The Project Browser lets you view what will be included in the clip you have selected. Press the spacebar to play or pause the playback of the footage.
- Grab the selected footage and drag it to the timeline. Continue this until all of the clips have been added to the timeline, one after the other in sequence.
- If you want to change the order of the clips, click on the clip so that the yellow box appears, and then drag and drop in the preferred place.
- If you make a mistake, do not worry, the original footage will remain in the Event folder.

Adding transitions

Transitions are used to smooth or blend the change from one scene to another. There are lots of different options. For this guide, we are going to add a 'Cross Dissolve Transition'.

- In the bottom right hand corner of iMovie click on Transitions
- Select Cross Dissolve and drag down to the timeline to fit between each of the different clips
- When you play the film through the Project Browser, you will see how the cross dissolve function makes the change from shot to shot smoothly



Adding titles and credits

You can add text to your film to create opening titles as well as end credits to show who worked on your film. You can also use titles throughout the film to help tell your story.

For this guide, we are going to use a standard title card for the opening titles.

- In the bottom right hand corner of iMovie, click on Maps and Backgrounds.
- Select a background colour for your title card (black will give a more cinematic feel).
- Drag this to the start of the film on the timeline.
- Just above Maps and Backgrounds, click on Titles. This will bring up the title options.
- Select Standard and double click to reveal the text editor.
- You will see that a purple tag has been added to the timeline. Double click this and you can now edit the text in the right hand window.
- You can change the font, size, colour and alignment of the text.
- Once you are happy with the text, tick to apply the adjustments.
- Make sure that the purple tag is positioned over the title background.

Sharing your film

Once you are happy with the order of the clips you have assembled you are ready to save the final version and create your film.

- Select File and Share.
- Select File and then Next.
- You can now select where you would like to save the film file on your computer.
- Select Save.
- You will receive a notification onscreen to say that the share file was successful.
- Useful links in continuing the filmmaking journey: For further ideas on filmmaking on a global scale, please visit:

<https://www.cinematheque.fr/cinema100ansdejeunesse/en/>

<https://www.futurelearn.com/partners/into-film>