

Scene 9: Bus  
fade in

# james makes a movie.



a step by step guide  
to really cheap film making



## introduction

We all know that 2020 was a year of disruption. Everyone's life was turned upside down or inside out, especially the film industry. Virtually all production came to a halt, except a few notable exceptions that we will talk about later. Completed films particularly blockbusters were not released as media companies sought to maximise their profits by waiting until cinemas were opened again.

James and I got together to work on a movie in early March of the Covid year. We were all set to go and restrictions came into place. From that day on we had to work on the movie together and apart via Zoom.

One of my few trips to the shops was to visit a local sheet retailer to buy a lime green sheet set for the green screen we set up in James home. A grand total of twenty five dollars. Next we purchased a gimbal with a small tripod for James iPhone so that he could shoot steady shots. We paid \$149 for a gimbal that as of writing has dropped in price. I bought a Kombi van model on eBay for \$20 and we borrowed a model train set from a friend. I edited the film on Premiere Pro and purchased all stock photography from Shutterstock. We used music and special effects from Epidemic Sound. That was \$25 for the one month we



needed it.

This course is about film making for those with limited resources. It would be nice to have a huge budget but it is amazing what you can do with little money or equipment. It is also a great way to learn the film making process.

The following two Australian series made under very strict lockdown. They demonstrate that very little resource, human or otherwise can lead to interesting story telling.

### Cancelled



A 10 part web series shot using an iPhone, a gimbal, a small plug in microphone and all natural light in one location, an apartment in Valencia. It tells the story of the couple in the film who were in Spain with his mother for their wedding when the country went into lockdown. The couple wrote the series in eight days as a slightly fictionalised version of their lockdown experience.

You can watch the entire series on Facebook by clicking on the link below:

<https://www.facebook.com/cancelledtheseries/>

### Retrograde



This series from ABC TV is basically a scripted Zoom conversation between a group of friends (actors). It was made with each actor in their home or apartment over a four month period.

You can watch the entire series on ABC iview by clicking on the link below:

<https://iview.abc.net.au/show/retrograde>

This course is an outflow of much that we learned during lockdown. We hope it is useful in your film making journey.

James Kurtze and Timothy Wallis

Throughout this course when we refer to film making we are talking about short films not feature films, although many of the principles would still apply to the longer form.

### **What is a short film?**

A short film is any film not long enough to be considered a feature film. No consensus exists but the Academy of Motion Picture Arts and Sciences define a short film as “an original motion picture that has a running time of 40 minutes or less, including all credits”.

The shortest film nominated for an Academy Award was “Fresh Guacamole”. It had a run time of 100 seconds and has over 400 million views on YouTube.

Short films can be professional or amateur productions. They are often screened at local, national, or international film festivals.

Short films are usually made by independent filmmakers with a low budget or no budget at all. Big budgets are rare unless created for a commercial entity such as the Mercedes CLA Project by vlogger Casey Neistat.

Generally short films are funded by film grants, non-profit organizations, sponsors, or personal funds. These films are often used by independent filmmakers to prove their talent in order to gain funding for future films from private investors, entertainment companies, or film studios.

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Equipment  
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Export  
Distribution

Scene 1



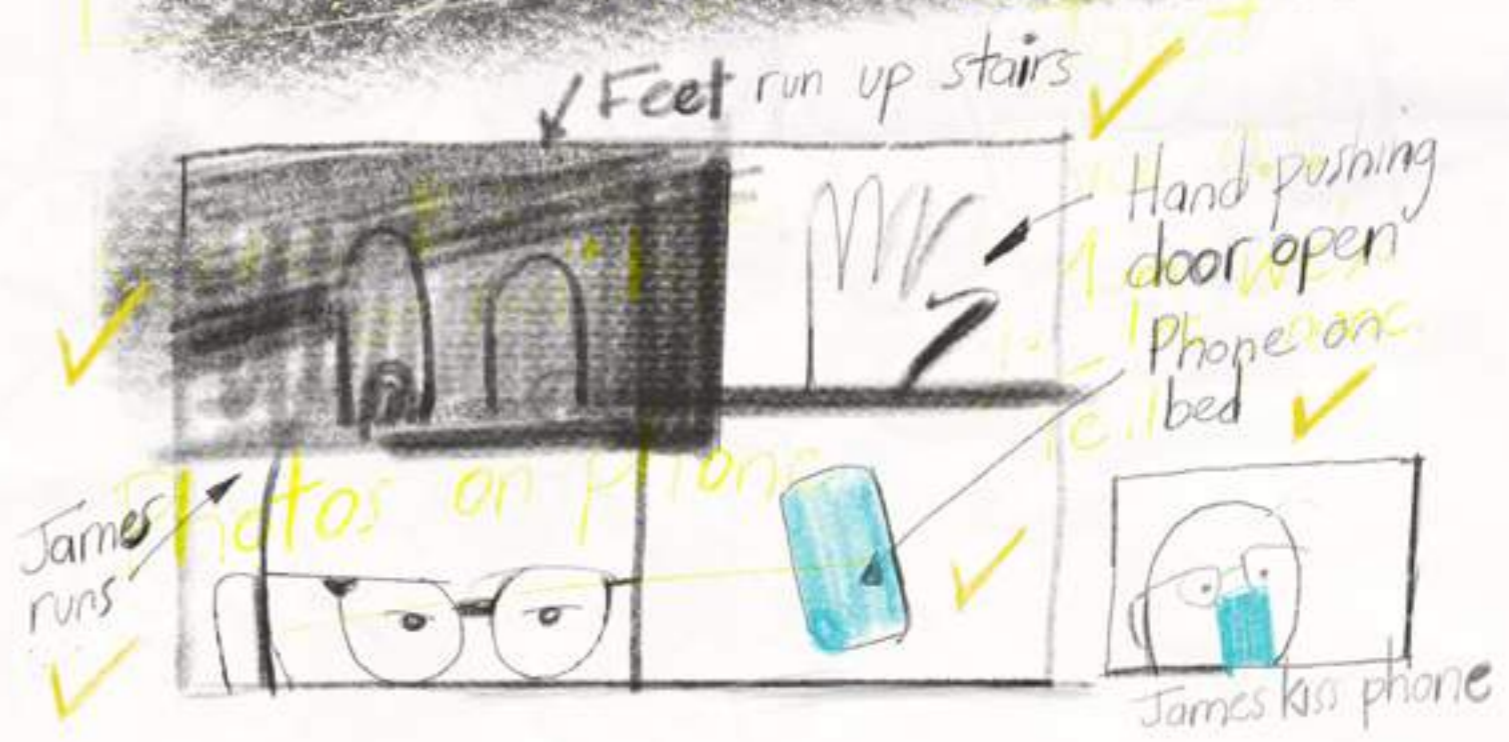
(story)

Scene 7 playground (Whiyalla)

JAMES  
JAMES

No Netflix for five days

Scene 10: James arrive home





## story

Story is probably the most important part of film making. When you get this right your film is more likely to connect with an audience. Even special effects driven blockbusters that are successful usually have a story that engages with it's audience. When making a short, no budget film, story becomes even more important because those things available to big budget projects such as name actors, high level production values, exotic locations and a massive special effects team are generally unavailable to the no budget or micro budget film maker.

Although broadcast TV is on the wane and most viewers world wide now consume their programming via streaming services the theory behind the story telling is really very ancient.

For instance the three act structure built around a beginning, middle and end is thought to have originated with the Greek philosopher Aristotle who lived in the third century BC. This structure is still at the heart of most storytelling today.

More recently the "Hero's Journey", used most famously by George Lucas when he wrote Star Wars, was articulated by Joseph Campbell in his book on the structure of hero myth

narratives, “The Hero With A Thousand Faces” originally published in 1949.

Campbell was an American professor of literature at Sarah Lawrence College who worked in comparative mythology and religion. His work covers many aspects of the human experience.

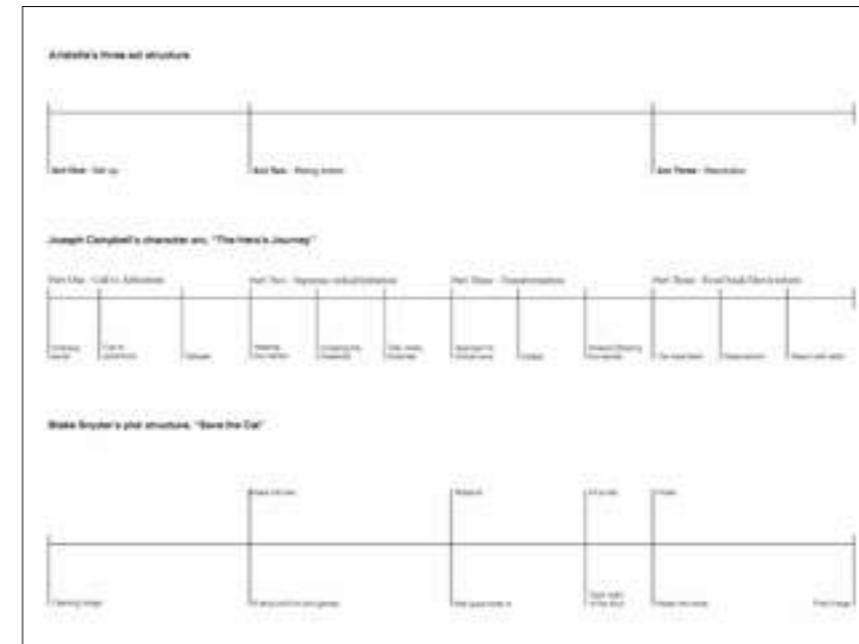
It was adapted for screenwriting by Christopher Vogler in his book, “The Writer’s Journey: Mythic Structure For Writers” in 2007.

More recently beat sheets have become an important tool in structuring the plot of film and television stories.

A beat sheet identifies the important moments in a series or feature film, and lays out what needs to happen in each act of the story.

One of the most widely known and used beat sheets was created by screenwriter and author, Blake Snyder. He wrote “**Save the Cat**”, one of the most widely read books on screenplay structure.

Many screenwriters and the films created from their screen plays now overlay the three act structure championed by Aristotle with the character arc of the hero’s journey and the more detailed plot mapping of a beat sheet. While the filmmaking industry, particularly Hollywood, can be accused of following such formulas too slavishly, they are a a great place to start if you are going to write a feature film or episodic television. These three approaches used together plotted on the following page.



You can download a copy of the document at the link below:

<https://static1.squarespace.com/static/5f36585c99bf563f56a3f220/t/61389abf08293611849239e6/1631099584377/Three+story+structures.pdf>

Although it is helpful to keep these structures in mind, when writing short films the approach needs to be slightly different. It would be impossible to touch every point outlined above in a short film.

There is no one way to create a short film but the following steps are designed to help you get started.



## Step 1: Find a small idea

Every short film needs, at its core, an “idea.” This idea can be as simple as a sentence, an image, a metaphor, or even a line of poetry. Whatever device you use to express the idea it must be able to be explored in some depth in a short period of time.

Think of your film as the visual expression of this small idea. The following examples can all be found on the Sit Down Shut Up and Watch website. To find the films, click on the links below each picture.

### Phone Home

James and his lost phone embark on a magical journey to be reunited.



<https://www.youtube.com/watch?v=CXghh-Llt4>

### Second Date

When a date goes wrong, a boy uses his wheelchair to go back in time to fix it.



<https://www.youtube.com/watch?v=7SdYapBKjC4>

### Optometrist

A simple eye test becomes a struggle for life and death.



<https://www.youtube.com/watch?v=r9zk2-XpwTA>

What unites these films is that they are built around short and simple ideas.

The most common mistake new filmmakers make is that they try to tackle too much. If the film description is longer

than one or two sentences, the idea is probably too large. You will end up skimming over a complicated story. Short films are a great way to explore a single, clear event in the life of one character. They are a poor way to explore multiple, complex events in the lives of many characters. So find a small idea which excites you and can be described in a single sentence.

## **Step 2: Write a treatment**

Next you will put together a treatment document.

A treatment is a story document that is often completed before the script or screenplay is started.

Don't focus on dialogue before you have completed this step! (Although you should note down snippets of dialogue that come to mind for later use or inspiration.)

It is all written in third person, present tense.

### **What is third person, future tense?**

Third person means the subject is either he, she, or it (for singular) or they (for plural).

Present tense means a simple verb tense indicating the present.

Examples:

He snores loudly.

She speaks slowly.

It eats noisily.

They run fast.

This treatment document can help you think through the elements of your story before you start your script and set up the world you want to communicate

It is like a road map that will aid you on your filmmaking

journey. It will help you identify plot holes, or parts of the film that need to be developed. It can assist you in the development of characters and work out they relate to the story.

It comes in many forms but your treatment will include the following: the title, a logline, a story summary, character descriptions, the structure and an epilogue.

### **a. Title**

Give your treatment a title, even if it's just a working title.

A title should be something that captures the essence of your story. Some titles use the names of a character (**I am Felix**),



<https://www.youtube.com/watch?v=GcEH4lvsYmQ>

the setting, (**Meteor Bunker**),



<https://www.youtube.com/watch?v=tYZVPtbVXIY>

or the premise, (**Two Deaf Travellers**).



<https://www.youtube.com/watch?v=nLzzNg4l6BA>

Titles should be as original and memorable as possible, and not sound like an existing film title.

### **b. Logline**

A logline is a brief sentence (or two) that captures the main idea of your movie. You may find that your “find a small idea” sentence completed in step one will act as a basis for the

logline. You should include following in your logline:

Identify the protagonist.

Describe the inciting incident.

Highlight your protagonist’s goal.

Create a gripping central conflict.

While no two film log lines are the same, you can use this template to get you started:

When (INCITING INCIDENT) happens, (OUR PROTAGONIST) decides (TO DO ACTION) against (ANTAGONIST).

### **What is an Inciting incident?**

An event in a story that upsets the status quo and begins a story’s movement.

### **Who is a protagonist?**

Protagonist comes from a Greek word for the principal actor in a drama. In modern storytelling, the protagonist drives the story forward by pursuing a goal. The protagonist of a story is sometimes called the main character. The protagonist of a story is opposed by an antagonist. The protagonist might not be a nice person but they are the character through whose eyes we see the story.

### **Who is an antagonist?**

The antagonist is the principal source of conflict for the protagonist. Often, the antagonist is a villain, but he doesn’t necessarily have to be. He may just be someone who has a different agenda from the protagonist. Antagonists might be one person, a group, or even an animal or other natural phenomena. Most disaster movies fall into the latter category although many often have a human antagonist



who adds to the torment of the protagonist.

Here is an example from the film, **Clown Crime**:

When their scooters are stolen, the dancing Pirate Crew pursue the Clown Gang and the Zombies to get them back.



<https://www.youtube.com/watch?v=1u6jXt3G5Z0>

### **c. Summarize the concept**

This is a synopsis of your idea and should read like a short story.

#### **What is a film synopsis?**

A film synopsis is a brief summary of a story's core concept, major plot points, and main character arcs.

Write it in the third person, present tense like the rest of your treatment document. It should present the entire story including the ending. Do not write this in screenplay form unless you feel it is necessary to present key scenes and dialogue. Such documents are now called scriptments!

During this stage you will expand on the shorter log line, and begin to understand how the film will play out. This is also where you can establish the theme, tone and surface any

relevant background that is essential to your story concept.

### **d. The main characters**

Define your character, their problem, world and a solution. Successful short films usually consist of a Character with a Problem in a World we understand looking for a Solution. These elements are the building blocks that will help you structure your film and find an emotionally satisfying solution.

Ask yourself the following questions:

Who is my character?

Why and where are they experiencing their problem?

What is the solution?

How will they develop? Write down their possible arcs.

#### **What is a character arc?**

A character arc describes the transformation of a character over the course of a story. The character begins as one sort of person and gradually transforms into a different type of person in response to what happens to them, for example, they move from greedy to generous because of the difficulties they themselves experience. Character arcs are generally reserved for the chief protagonist although other characters can change as well.

Who else is going to be in this story? What do these characters want? Their goals may be very different to the main character and this can set up a conflict that brings excitement to your film.



### e. Explore the structure of your idea

You might think of a short film as having:

- i A beginning
- ii A middle
- iii An end

Ask yourself how the beginning relates to the end, the middle to the beginning, and the middle to the end.

Once you've set up the world and its inhabitants, it's time to delve into the story itself. How does the story begin? What do we open on? Who do we see? Tell the tale of your film as if it were a short-story, and include all the interesting moments to keep the reader engaged in the world you've created. The length of your story summary depends on you as a writer. Some writers create short one-page summaries, while others use 70 pages to tell their film's story. (The latter for feature films.) Do what is necessary to help you understand the story.

### f. Epilogue.

The final paragraph of your treatment wraps up the narrative. Describe the ending. How does the premise conclude, what happens to all the characters, and what do they learn, if anything. Give the reader a sense of what will now happen in this world.

## STEP 3: Create a beat sheet

### What is a beat sheet?

A beat sheet identifies the important moments in a film or the episode of a series, and lays out what needs to happen in each part of the story.

We mentioned earlier that the “**Save the Cat**” beat sheet is

used by many screenwriters to structure their films. While some lament this formulaic approach it can be a very helpful way to make sure your film holds together. Feature films generally have a fairly detailed beat sheet but your short film will have less beats.

At this point of the process you should be thinking about visuals with a strong image for each beat. Show, don't tell.

You could beat out your short film using the following template:

Beat 1. Introduce the world of your character

Beat 2. Introduce the character

Beat 3. Introduce the character's problem

Beat 4. How does the character solve the problem

Beat 5. The character experiences a set back

Beat 6. The character discovers the solution

**Dania's Checkerboard** is an example.



<https://www.youtube.com/watch?v=rG3AdIKecEU>

In this film the group is the protagonist.

Beat 1. A day care centre for those with a disability.

Beat 2. The group play board games at the day care centre.

Beat 3. None of them can beat Dania at checkers.

Beat 4. Member after member plays Dania.

Beat 5. All of them lose.

Beat 6. Tim, the last player pretends to cry as he starts a game against Dania. While Dania gets up to comfort him, another member of the group removes a number of Dania's pieces. When Tim and Dania sit back down he beats her.

#### **STEP 4: Understand the script format**

All scripts worldwide are formatted in the same way, so it is helpful to use scriptwriting software that automatically formats your work. Even if you are writing a short film you should learn to use such a program. Each page of script when formatted correctly usually equates to about a minute of film.

Final Draft is the daddy of all screenwriting software. It is worth the purchase if you can afford it and will use it a lot. You can buy it at the Final Draft website as a digital download:

<https://store.finaldraft.com/all-final-draft-products.html>

There are free cloud based versions from which you can download your script as a PDF. Studio Binder has online software that you can use for free but you can only write one film per account.

You can access the Studio Binder screen writing software at:

<https://app.studiobinder.com/register?screenwriting>

#### **a. Title Page**

The first page of your screenplay is Title Page. This page shows the title of the screenplay and who the screenplay is written by in the center of the page. The writer's contact details appear at the bottom of the page in the lower left hand corner.



## b. Page Margins

Here are some guidelines regarding page margins for your screenplay. Remember – screen writing software automatically formats your margins for you, so you don't have to worry about doing it yourself if you are using such a program. But if you're interested in what the guidelines are, this information will be helpful. The top margin needs to be 25mm. The bottom margin, and your right margins should be 30mm. The left, or inside margin needs to be approximately 40mm to allow space for the three-hole punch binding needed when your screenplay is printed.

## c. Font and Page Numbers

You must use 12 point Courier font. This font is the entertainment industry standard. The top of the page, or header, should only contain the page number, flush right, about 12mm from the top of the page, and followed by a period. The first page shouldn't have a page number.

## c. Scene Headings

A screenplay is comprised of a number of different scenes, and every scene starts with a scene heading, also known as a slug line.

A scene heading consists of three elements:

Where the scene takes place i.e. inside (INT., short for INTERIOR) or outside (EXT., short for EXTERIOR);

The location where the scene takes place (a house, a bus, the outback etc.);

The time of day (DAY, NIGHT, MORNING, AFTERNOON, EVENING, ETC.)

Here are two examples of scene headings from the **Phone Home** film script with a still from each scene at (2:09) and (4:55)

INT. JAMES' BEDROOM, KURTZE HOUSE – MORNING



Be very specific with your scene headings, so the reader knows exactly where they are.

When writing a scene set inside, you can be very exact about what room the scene is taking place in by adding a further descriptor to the scene heading followed by a comma.

This scene heading tells us that we are in a James' bedroom in in the Kurtze home and it is morning.

EXT. THE SKY, ADELAIDE – NIGHT





This scene heading tells us that the scene is taking place outside, that we are in the sky over Adelaide, and that the scene takes place at night.

#### d. Action and Dialogue

A scene in a screenplay is composed of action and dialogue. The action tells you what is happening in the scene and dialogue indicates what each character is saying. After you write your scene heading, you should write a few lines of action to get the reader situated in your story. (The following examples are all from **Phone Home** unless specified.) The following example is at (0:15):



INT. THE HEAT BEAT CLUB — NIGHT  
The nightclub throbs with music. The packed crowd bounces to the beat. DJ JAMES KURTZE wears a satisfied smile as he works the controller. Life is sweet.

Dialogue is indented and centred on the page. Once again Final Draft and other screen writing software will automatically set the correct indents for you.

The name of the character speaking precedes a block of dialogue. This is called a CHARACTER CUE. This cue is always in capitals. Here is an example at (1:22):



JAMES  
I lost my phone.

Sometimes the dialogue for a particular character might continue over a page break. Screen writing software automatically handles this in the following way. On the bottom of a page where a block of dialogue begins you will see the word MORE in upper case letters, parentheses, and centered. This tells the reader there's more dialogue to come on the following page from the same character. Dialogue will be broken at the end of a sentence for a page break. At the top of the following page, the character cue is followed with a CONT'D to let the reader know that the dialogue begins on the previous page.

There is a third dialogue element that you should use sparingly. It's called PARENTHETICAL direction, because it is inside parenthetical marks underneath the character cue. It tells the actor how the dialogue should be delivered. Parenthetical direction is used when the script doesn't convey how the actor might deliver the dialogue. For example:

JAMES  
(loudly)  
I lost my phone.



A parenthetical can be used to describe who is being spoken to. Here is an example at (1:07):



James  
(to self)  
Hmm! Hmm! Hmm!

A parenthetical can also be used beside the character cue in very specific circumstances. If your character is speaking OFF SCREEN (O.S.). Here is an example in **Parent's Inc.** (0:38)



<https://www.youtube.com/watch?v=QMGWDiqWRDA>

Girl  
(O.S.)  
I got to tell them.

A narration or VOICE OVER (V.O.). See **The Fish Don't Care When it Rains** as an example (0:25)



<https://www.youtube.com/watch?v=Sad5AtBikFI>

EXT. RIVER BED — DAY

A child, Jenny Msumba stands awkwardly in front of someone with an old home video camera.

Jenny (V.O.)

Hi. I'm Jenny Msumba. If you search the internet you'll find I'm the only one in the world with that name.

### e. Transitions

You don't need to include any written transition between scenes, as it's understood that one scene naturally flows into the next.

So now we've gone through the elements that make up a script: a scene heading, action, and dialogue. Remember that if you use screen writing all formatting will be correct.

### Step 5: Write The First Draft

Writing for film is about telling stories in pictures in the most economical way possible.

When writing the first draft don't judge your writing, just let it flow. Writing is really re-writing, so write your first draft as fast as you can, and don't read it back until you are finished. We will use the film **The Hobbyist** as an example.



<https://www.youtube.com/watch?v=p1TYNDS0o20>

### **Act 1. The Set-up**

In its simplest form the set up should ask the the following questions.

Who is protagonist? Who is the antagonist? Where are we?  
What's happening?

A quick launch into the story helps the audience stay with the film.

Remember we mentioned earlier that a protagonist is not necessarily the hero but the character through whom the story is viewed. The antagonist is the character who thwarts the goals of the protagonist. In **The Hobbyist** the protagonist is a villain and the antagonist is more of a hero. In this film we meet the married protagonist carrying a small suitcase. The antagonist is an elderly perfumer who plies his trade in his basement workshop.

The dimly lit basement is lined with floor to ceiling shelves.

### **Act 2. The protagonist enters a point of no return**

A point of no return is the moment we watch the character make a few choices which ultimately take them so deep into

the drama that there is simply no going back. They must deal with the problem or face great difficulties.  
Raise the stakes.

### **What does raising the stakes mean?**

Conflict. The greater the conflict and the more characters have to lose as a result of that conflict, the more the stakes are raised. When the stakes are raised, audiences will be more invested in your story.

In **The Hobbyist** the protagonist seeks an undetectable poison to murder his wife. The perfumer offers the protagonist a drink of coffee and refuses his request. The protagonist pulls a gun. The perfumer divulges that he has placed undetectable poison in his drink. When he demands the antidote the perfumer lays out the cost.

### **Act 3. Resolution or tie-up.**

End your film. It sounds easy but coming to a resolution can be tough. Does the antagonist have the last say? Does the protagonist get away? Or do you write an ambiguous ending?

Either way your audience wants to feel changed by watching your work.

A great way to resolve end of your film would be to have three people you know, read your script. Get them to read it all the way to the end of act two and ask them how they want it to end. Reflect on the information for a few days and then return to the keyboard and finish the third act.

In **The Hobbyist**, the perfumer says that if the the protagonist murders him or his wife, a policeman whom he called while making the hot drink, will begin a criminal investigation.

## **Step 6: Find a constructive and knowledgeable critic**

Your critic is someone you know, or can contact, who understands scripts.

This is NOT usually someone who wants to please you, such a family member or close friend but doesn't know how to read a script. They will often tell you they loved it or hated it but have little useful feedback to improve it.

Your critic, on the other hand, will read your script and give you an honest appraisal. Listen to their feedback, and then do a considered rewrite, taking your time, based on their comments. Do not be defensive. Listen to what your critic says and act.

There are script reading services but you have to pay for those. If you have the money and are serious about your film making they can be a useful resource.

## **Step 7: The second draft**

As you start your second draft and read it over again you will probably see a lot of problems with it. This is a perfectly normal experience. Refer to the notes from your critic.

Try to make this draft the one which clarifies everything, that focuses in on the problems and irons out any inconsistencies. Be prepared to throw away your favourite scenes. If they don't advance the story, get rid of them.

Remind yourself of the image, idea or metaphor that started your story journey. Remember how excited you were with that idea, but based on feedback, try to tell the story in a different way.

## **Step 8: The third draft**

Rewrite the script again.

## **Step 9: The storyboard**

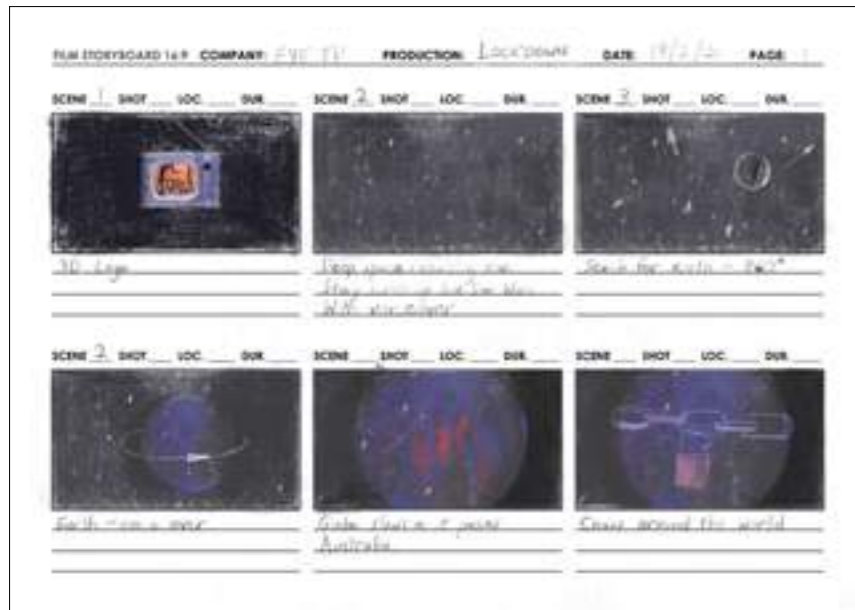
### **Steven Spielberg quote:**

The storyboard for me is the way to visualise the entire movie in advance.

The last two steps of story involve the look of the film. We have been dealing with words but now is the time to turn to pictures. It is time to work out how the film will look shot to shot. We will do this using a storyboard. It will indicate where the actors will be positioned, what type of shot will be used i.e. close up, wide shot etc., what props will be needed and sometimes the even the location of a scene. They will help you when you are on set to construct the scene without too much delay.

One of the common complaints when approaching the creation of a storyboard is, "But I can't draw."

While you can create more detailed storyboards like the one for James's next movie, "Lockdown", stick figures are enough as long as they remind you what the shot will look like.



<https://static1.squarespace.com/static/5f36585c99bf563f56a3f220/t/61386d87c5ffe815c814024d/1631088011877/Lockdown+storyboard.jpg>

Storyboard 16:9			Production:			Date:			Page:		
Scene:	Shot:	Type:	Scene:	Shot:	Type:	Scene:	Shot:	Type:	Scene:	Shot:	Type:

<https://static1.squarespace.com/static/5f36585c99bf563f56a3f220/t/6125fa5c1e421374529f9985/1629878876411/Horizontal+storyboard.pdf>

16:9			Production:			Date:			Page:		
Scene:	Shot:	Type:	Scene:	Shot:	Type:	Scene:	Shot:	Type:	Scene:	Shot:	Type:

<https://static1.squarespace.com/static/5f36585c99bf563f56a3f220/t/60ee8ffffb3cc800db59eae0/1629879842273/Vertical+storyboard.pdf>

## What should you include on your story board?

### a. Production name

The working title of your film.

### b. Date

When you drew the storyboard page. This enables you to keep track of different versions of your vision for the film.



### c. Page

To keep them organised you may like to put them in a ring binder with the story board on the left and the shot list on the facing page.

### d. Scene

A scene is where a series of events happen in the same place.

### e. Shot

Your scene is comprised of a number of camera shots. You should number these.

### f. Type

The basic camera shots are a close up, a medium shot, a long shot, an extreme close up or an extreme long shot?

### g. Description

What is happening in the shot? What are the actors doing? Include anything in a summary form that will be helpful for you when you come to shoot the film.

On the following page storyboard frames for “Phone Home” have been placed alongside frames from the finished film to demonstrate what storyboards are meant to do.

The drawings are simple line drawings and the instructions are minimal but enough to know what has to be done in each shot.

It is helpful when drawing your storyboard to understand the three ‘basic’ fixed camera shots in any film. They are the **Close up**, **Mid shot** and **Wide shot**. These shots are illustrated with images from the **My Daughter Yoshiko** supermarket scene.

### Close up

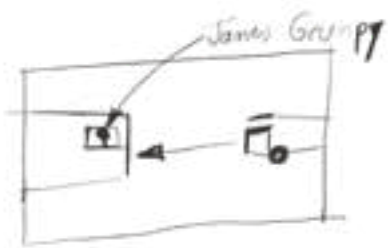


### Mid shot



### Wide shot





## STEP 10: The shot list

A shot list is a document that maps out everything that will happen in a scene by describing each shot within your film. It serves as a checklist, providing the project with a sense of direction and helps the film crew to prepare.

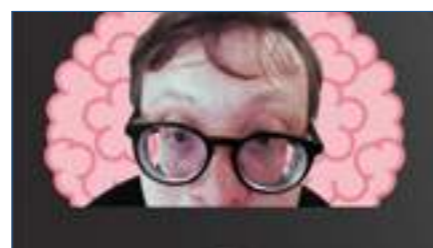
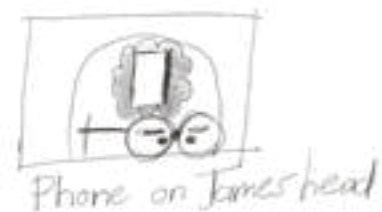
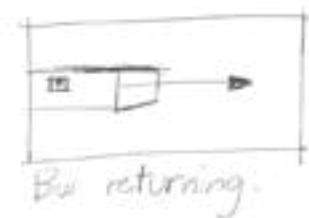
It is put together by the director, cinematographer, and sometimes the first assistant director. Shot lists are especially critical in managing and preparing for film scenes. Making a movie demands knowledge of shot type, camera movement, lighting, actor staging, and much more. Putting this information down in a shot list helps you as a filmmaker remember what you want and how to execute it.

It will also help you determine equipment needs, how long shot setups will take and so many other aspects of the schedule and budget.

### What should you include on a shot list?

- A brief description of shot: action and characters
- Scene number and shot number
- Location (Interior or exterior)
- Shot type (close-up, wide shot, mid shot etc.)
- Camera angle
- Camera movement
- Setup time
- Subject
- Description

The Excel spread sheet is over the page. You can download it there from the link under the image.







## Graphic Effects (GFX)

This folder is used for any non-footage elements like logos, images, pre-rendered lower thirds, motion graphics, etc.

## Projects

This folder is used for all project files, including Premiere, iMovie etc.

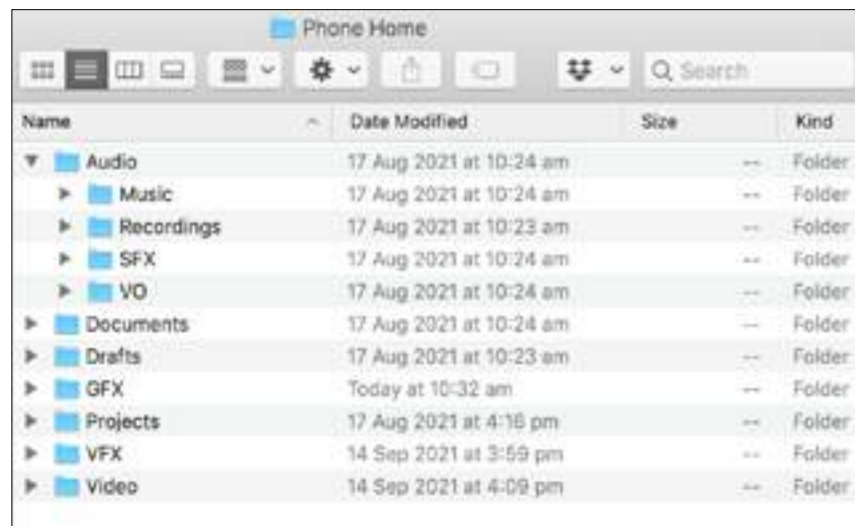
## Visual Effects (VFX)

This folder is distinct from the GFX folder and is used for any footage shot for green screens etc.

## Video

This folder is used for your original footage.

Create sub folders for each scene and possibly each day if you shoot across multiple days.

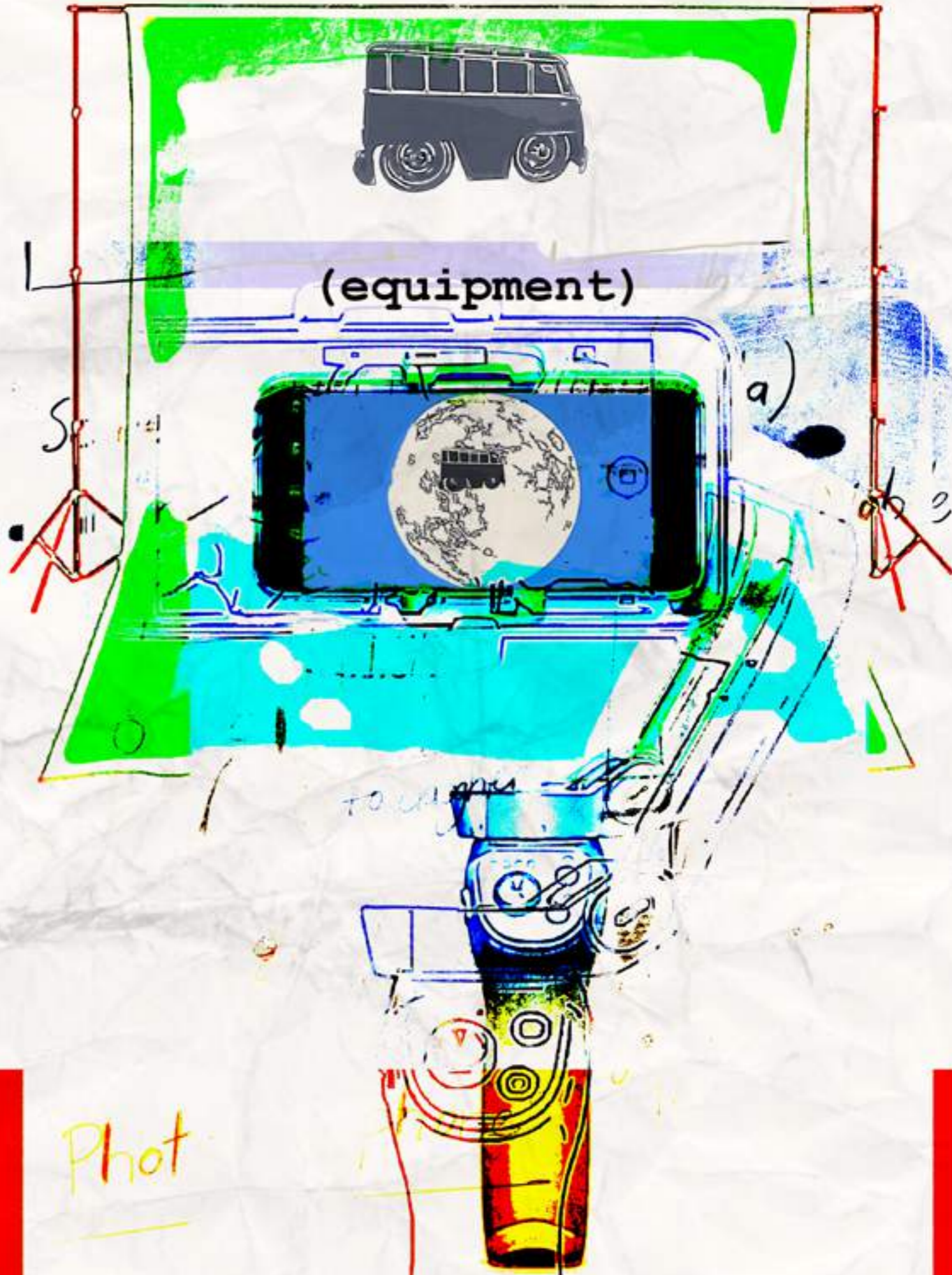


The screenshot shows a file explorer window titled 'Phone Home'. The window displays a list of folders with columns for Name, Date Modified, Size, and Kind. The folders listed are: Audio (17 Aug 2021 at 10:24 am), Music (17 Aug 2021 at 10:24 am), Recordings (17 Aug 2021 at 10:23 am), SFX (17 Aug 2021 at 10:24 am), VO (17 Aug 2021 at 10:24 am), Documents (17 Aug 2021 at 10:24 am), Drafts (17 Aug 2021 at 10:23 am), GFX (Today at 10:32 am), Projects (17 Aug 2021 at 4:16 pm), VFX (14 Sep 2021 at 3:59 pm), and Video (14 Sep 2021 at 4:09 pm).

Name	Date Modified	Size	Kind
Audio	17 Aug 2021 at 10:24 am	--	Folder
▶ Music	17 Aug 2021 at 10:24 am	--	Folder
▶ Recordings	17 Aug 2021 at 10:23 am	--	Folder
▶ SFX	17 Aug 2021 at 10:24 am	--	Folder
▶ VO	17 Aug 2021 at 10:24 am	--	Folder
▶ Documents	17 Aug 2021 at 10:24 am	--	Folder
▶ Drafts	17 Aug 2021 at 10:23 am	--	Folder
▶ GFX	Today at 10:32 am	--	Folder
▶ Projects	17 Aug 2021 at 4:16 pm	--	Folder
▶ VFX	14 Sep 2021 at 3:59 pm	--	Folder
▶ Video	14 Sep 2021 at 4:09 pm	--	Folder

## 2. Save your files in multiple locations

Equipment can fail and it is vital to save these files in at least two locations. Save one on a computer and one on a hard drive.



# equipment

## 1. Camera



A smart phone with a 4K video camera comes as standard with most smart phones these days.



## 2. Gimbal

A gimbal is a handheld mechanical stabilizer that can help you shoot smooth, cinematic footage without the need for a larger tripod or an expensive dolly.



### DJI Osmo Mobile 3

With a 3-axis gimbal that effectively reduces shaky footage, Osmo Mobile 3 delivers a super-smooth, stabilized image. A lightweight, ultra-responsive design reacts to your movements in real time, letting you focus more on the moment at hand.

The DJI OSmo 3 is not compatible with all smart phones. You can access their phone compability list here:

[https://static1.squarespace.com/static/5f36585c99bf563f56a3f220/t/6137f4bad7c08d36976599ed/1631057082795/Osmo\\_Mobile\\_3\\_Mobile\\_Phone\\_Compatibility\\_List\\_en.pdf](https://static1.squarespace.com/static/5f36585c99bf563f56a3f220/t/6137f4bad7c08d36976599ed/1631057082795/Osmo_Mobile_3_Mobile_Phone_Compatibility_List_en.pdf)

## 3. Microphone

When considering microphones remember that the closer a microphone is to the talent the better the audio quality.

### a. Camera microphone

Most smart phones have an inbuilt microphone. Usually the audio from the camera is not of the highest quality but it is absolutely necessary so that you can synchronise with other sources of audio.

### b. Lapel microphone

Lapel microphones also known as lavalier microphones are very good for recording voices.

Rode microphones, built by an Australian company, are one of the most respected in the film and television industry.



### i. The Rode SmartLav

This microphone can be used with an old smart phone as the recording device. This microphone can be purchased from a specialist music store for as little as \$89.

#### 4. Green screen

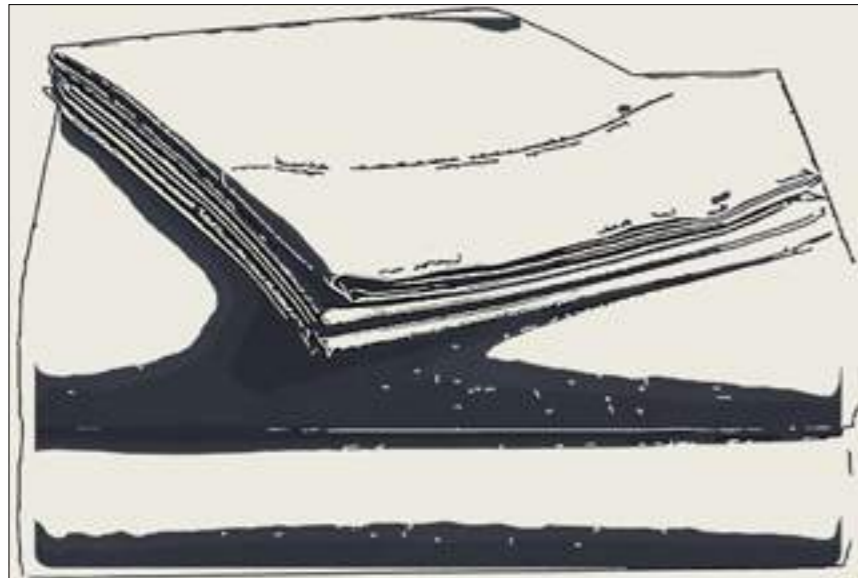
Green screen allows you to drop in whatever background image you want behind actors and/or objects. This method is used in film and television production including news and weather.

Actors or objects must be filmed in front of a green screen. The background images are then added during the editing process. This will be explained later on.

To create these alternative backgrounds using green screen you will need to purchase a lime green sheet set.

You can also use pale or sky blue sheets if your actor is wearing green or if you are filming a green object.

You can buy a frame to hang your sheet but the alternative, taping it to a wall with electrician's tape, is much cheaper.



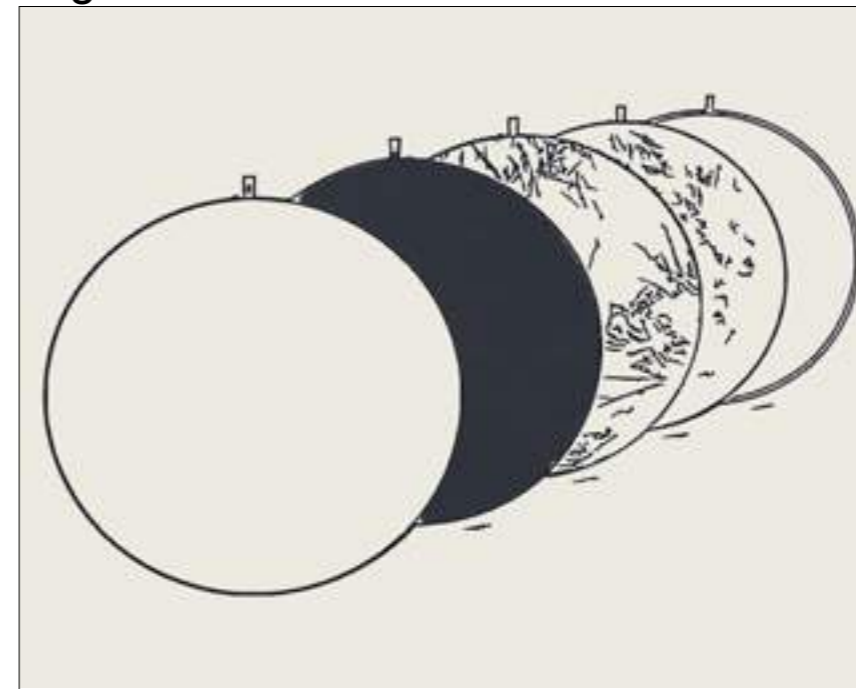
#### 5. Lighting

Obviously the cheapest form of lighting is natural lighting. Fit for purpose LED lights are relatively cheap and available from online stores but here are some even cheaper alternatives:

##### a. Reflectors

These discs of reflective material bounce existing light onto your subject. If you don't want to purchase one of these you can use large sheets of white cardboard.

aflg



### **b. Paper lanterns**

Nearly every lighting store or home furnishing store will sell these lanterns for as little as \$7. Amazon sells 20 for under \$30. They emit a beautiful soft light that can be used as a key, fill, or even a background light and are extremely adaptable.

For daytime use, you can switch to daylight balanced bulbs, which makes them such a versatile and valuable tool. They can be mounted on a light stand, used on a boom pole (for walking scenes), or rigged up just about anywhere.



### **c. Work Lights**

These common construction lights can be bought at just about any hardware store for about \$30, and considering the amount of power they can generate, they tremendous value. You can buy these lights with tungsten or daylight balanced bulbs which makes them extremely versatile, and their strong output makes them a great option for demanding lighting situations such as night exteriors. These lights have been used in countless feature films (even large-scale productions such as Fight Club), and are a must have for a Director of Photography on a budget.





#### **d. Energizer LED Folding Area Lantern**

These little light panels are available at most hardware stores. They are often used for camping or as a means to light up a completely dark area at night. As such, they well-suited for use on a film set. The light quality and fall off from these little panels can be very similar to small LED lights. Use these lights as a soft key or fill light, as they do a great job of illuminating skin tones in a natural way.



#### **e. Clamp Flood Lights**

These lights have been used for many years by filmmakers and photographers on a budget. They can be bought for as little as \$23 from your local hardware store.

They offer a great solution as an inexpensive, high power output. You can use a single lamp as a high key (or add diffusion to it if you prefer) or combine multiple lamps to illuminate an entire room.



Scene 6



(team) Whyalla sign

Scene 7: Hotel (Whyalla)



Mob



Scene

on

long

side  
M...  
go...  
T...



# team

## 1. Crew

### a. Director

The director is responsible for all the creative aspects of a movie. They usually help hire actors, decide on locations and plan the shots before filming begins. During filming the director oversees the actors and crew, sets up shots and keeps the movie on schedule and on budget with the help of an assistant director. They also oversee the entire post production process especially editing.

### b. Cinematographer

The cinematographer, or director of photography (D.P.), help create the look of a movie. The D.P. directs the lighting for each scene, helps frame shots, chooses lenses and ensures that the visual look of the film conforms to the director's vision. The cinematographer usually does not operate the camera on set (this is the role of the camera operator).



### **c. Camera Operator**

The camera operator is a member of the camera crew and runs the camera as instructed by the director and the cinematographer. The camera operator is responsible for keeping the action in frame, and responding quickly to the action as it unfolds.

### **d. Gaffer**

The gaffer is the chief electrician on the set and is responsible for lighting the set according to the instructions of the cinematographer.

### **e. Sound recordist**

Sound recordists capture all of the sound on the set or location. This can include dialogue, singing and action. They set up microphones and deal with any issues around their placement. They think about the combination of microphones needed, such as a boom microphone and hidden microphones on the actors.

### **f. Boom Operator**

The boom operator is a sound crew member who handles the microphone boom, a long pole that holds the microphone near the action just out of frame, allowing the microphone to follow the actors as they move.

When you are making a short film with little or no budget you may find yourself in most or all of these roles.

## **2. Actors**

Martin Scorsese one of the great American directors said, 'Directing is 90% Casting'. You may have the perfect script, great cameras and stunning set design but none of that will matter if the acting is poor. On a professional film set a casting director is hired to focus on this crucial task.

As a small filmmaker with a lot to do you may find that casting is not given the attention it needs. When you are planning to make your film be sure to set aside time for casting.

### **a. Where To Find Actors**

If you are working on a small film you will have to simplify the casting process. Do you know someone who could act in your film. Your early film projects do not have to be perfect, so start off by casting friends and family members.

Professional filmmakers generally find actors through a talent agency. If you have some budget find a local agency and email them with details of the production. If you don't have a budget a professional actor might work on your film if the screenplay or subject matter interests them. Actors might also choose to work on low budget films for extra showreel material.

Actors like all freelancers will have their own daily rate. If your project is low or no budget and you can't afford to pay your actors you could cover travel expenses during production.

### **b. How To Cast Actors**

Casting actors for your small film need not be difficult. The right actors will enhance your story and emotionally engage with the audience. With some pre-planning you can find talented actors who are committed to your project.

### **i. Find a space to hold your audition**

If you are currently a student you could use a spare room at your school or university. Pubs, cafes and libraries often have function rooms that you can book for free or for a small price. Ideally, you should have a waiting room and a separate room for the auditions.

### **ii. Book time slots for each actor's audition**

When organising an audition day determine how much time you will need with each actor and book specific times for each person.

### **iii. Choose a specific scene for the audition**

For the audition, actors will read a few pages from a scene. If there is little dialogue then you can provide a scene from another film. Actors should be given a copy of the script prior to audition day and if possible a breakdown of the story and characters.

If your film is a musical then you will have to ask the actors to prepare a song to perform.

### **iv. Introduce yourself to every actor**

When an actor arrives have a short conversation about the project, the actor's past experience and their availability for work. If you are the director it is important that you get along well with any actors you choose. When the actor is reading from the script, you may need someone else to read out dialogue for them.

### **v. Capture every audition on camera**

Film each audition. People look different on camera than in real life and you will be able to look back at the audition clips to help with the final decision. Take photographs of each actor and make a few notes on each performance when the

audition is over.

### **vi. Thank every actor for their time**

After the audition, thank every actor for attending and let them know when they can expect to hear back from you. When you have determined who you want to cast, contact every actor and let them know the results. You might also need to do a second or third audition to see how two actors work on camera alongside each other. It's also good practice to keep hold of everyone's details in case your first choice actor is suddenly unavailable.

## **3. Directing Actors**

### **i. Rehearse in detail**

Allow two sessions. Schedule a full day for a 10 page script. Use the rehearsal to improve the dialogue and shape the actor's performance. You and the actors should collaborate and agree on the performance during this rehearsal period.

### **ii. On set, scrutinise your actors performance**

Look for anything you would like to change in terms of the performance.

### **iii. Keep any feedback clear and short**

Don't confuse the actor with too many instructions on set. They may lose confidence in themselves or you.

### **vi. Get your actors to tone it down**

Talking quietly, thinking loudly is so important in screen acting. It is the opposite to the theatre. Many actors who are new to the filmmaking process will not know this. There will be times when an actors needs to be loud, i.e. during an

argument or a fight sequence. Watch for overacting and pull the performance back where necessary.

#### **v. Actor Continuity**

The other big challenge for new actors is continuity of performance. If they pick up a pen with the left hand in the wide shot, they must do the same in the close up. This can negatively impact the editing process if not attended to. Keeping continuity in mind is part of an actor's job. You also need to be across continuity issues. On large films there is a crew member who watches for continuity lapses.

#### **vi. Watch for the blinkers in your close ups**

Great actors portray their screen performance via their eyes. It is no accident that the big stars always control their blinking and do not do it.

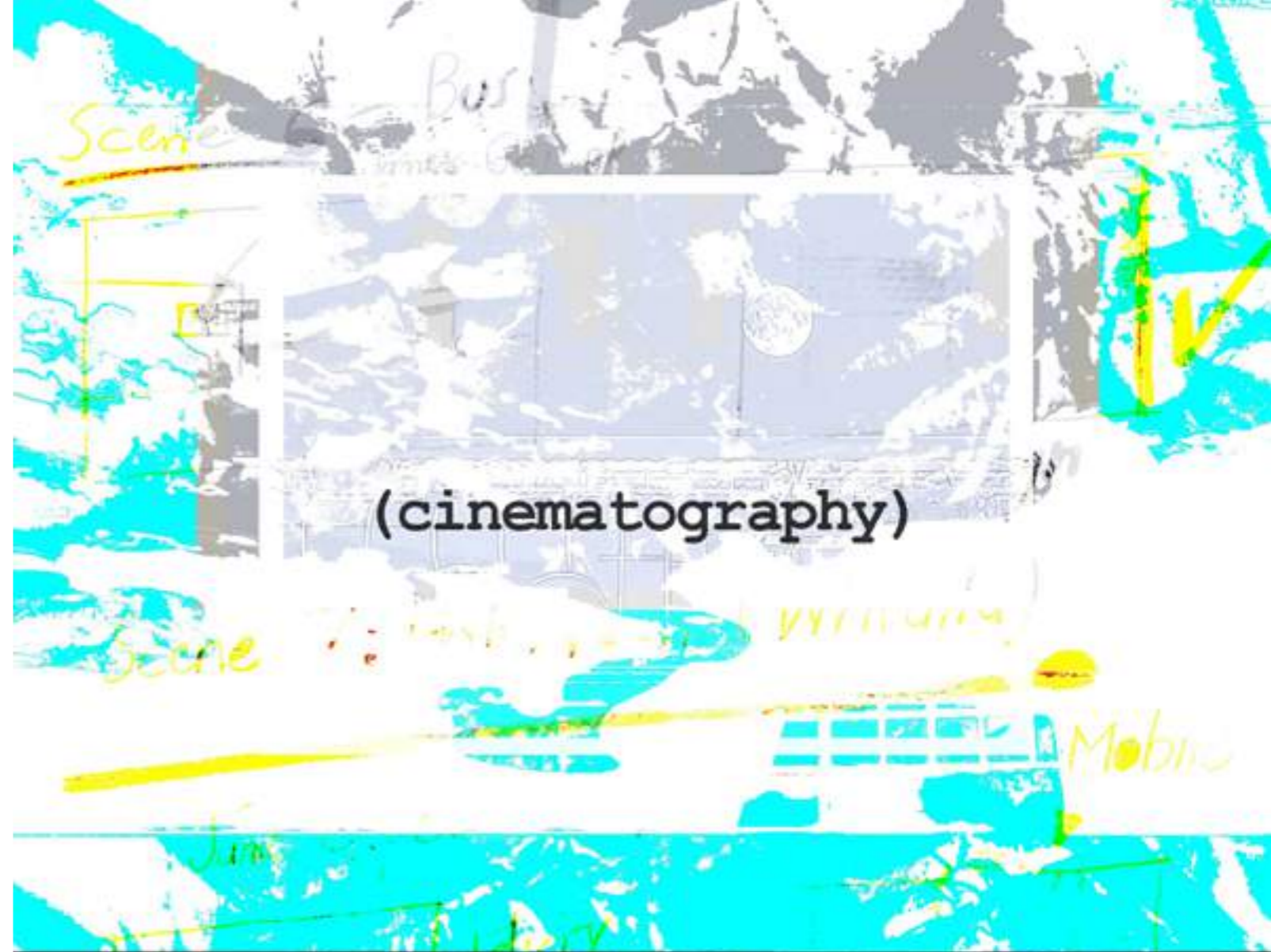
#### **vii. Ask your actor to give it their all emotionally in the close ups.**

Close ups are vital for the final edit.

#### **viii. Watch all your actor's footage and note their best moments on each take.**

Taking time to do this will improve actor performance and make sure you have the necessary coverage. It will also make your editing process easier.





# cinematography

## **What is cinematography?**

Cinematography is the art and craft of making motion pictures by capturing a story visually. Taken from the Greek for "writing with movement," cinematography is the creation of images you see on screen. A series of such images form a cohesive narrative. Cinematography composes each image based on the storytelling needs of each scene. In narrative filmmaking it is not just art for art's sake.

Cinematography is made up of the following elements, though these are not exhaustive.

1. Composition
2. Shot size
3. Camera placement
4. Camera movement
5. Colour
6. Lighting



# 1. Composition

## What is film composition?

It is the way a scene is arranged within the camera frame to convey a certain message. Through the elements of composition, deeper meaning can be conveyed without needing to tell the audience exactly what's going on.

Film composition is a vital element in the creation of a movie as it can draw the eye of the audience to a certain person or object while creating beautiful imagery. The five basic rules of composition are:

- 1. Rule of thirds
- 2. Balance and symmetry
- 3. Leading lines
- 4. Headroom
- 5. 180% rule

Under each explanation is an example from a film shown in the SDSW Film and New Media Festival.

## 1. Rule of thirds

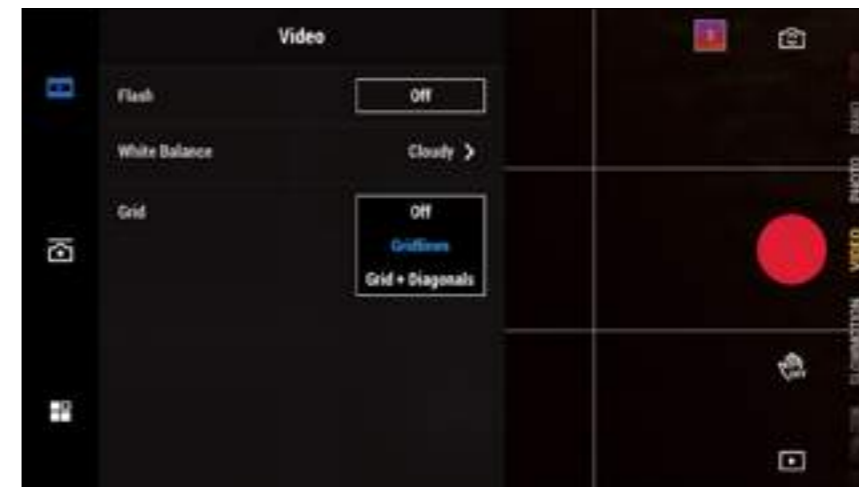
Divide your frame with three horizontal and three vertical lines. Place the part of subject you want your audience to focus on at one of the four intersecting points sometimes known as 'crash points'.

Gridlines are built into your DJI Mimo app. They can help you compose your shots as they are a constant reminder of the rule of thirds. They can be turned on by following the instructions on the coming page.

Navigate to your DJI app home screen.  
Click on the three dots in the bottom left hand corner.



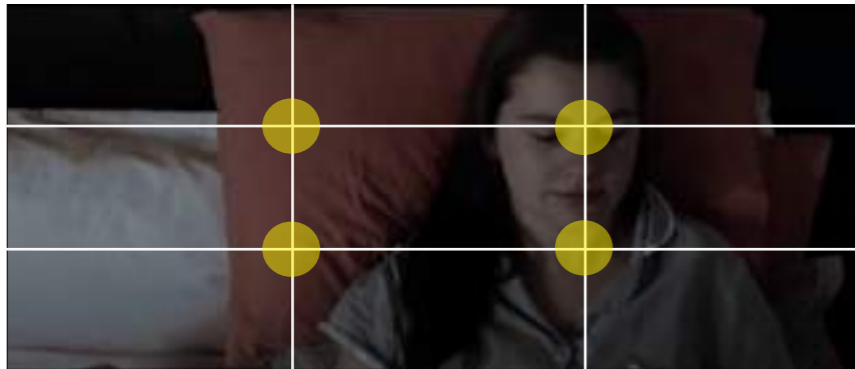
Click on the icon at the top that looks like a piece of film.  
Click on the 'Grid' tab and 'Gridlines' in the drop down menu.



Gridlines will now appear on your home screen every time you shoot video.



## 'unHeard Of'



<https://www.youtube.com/watch?v=xtdaQpE5k-CY&list=PL3PLBv5OrbIpxFFDcwMRMKFcbAFA1bX-Vx&index=4&t=12s>

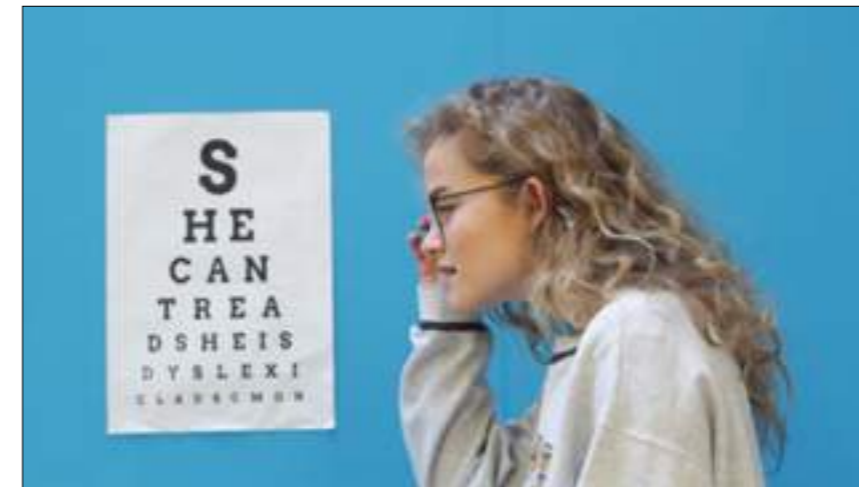
## 2. Balance and symmetry

Balancing the left and right sides of the frame normally gives a feeling of harmony and an unbalanced frame one of tension. While counter to the rule of thirds, sometimes completely symmetrical framing with the object of interest in the centre can be extremely effective.

## 'Whichiswhich'



Balance doesn't have to be symmetrical, though. Objects on one side of the screen can be balanced with objects on the other side of the screen that aren't their mirror image.



<https://www.youtube.com/watch?v=l1uHvIkLzT-g&list=PL3PLBv5OrbIpK3G0gxsR7nqjHjDuKUy17&index=4&t=1s>

## 3. Leading lines

Leading lines are actual lines or imaginary ones in a shot, that lead the eye to key elements in the scene or connect a character to other essential subjects. Whatever your eye is being drawn to in a scene, leading lines (indicated in yellow below) probably have something to do with it.

## 'Parents Inc'



[https://www.youtube.com/watch?v=QMGWDiqWRDA&list=PL3PLBv5OrbIpuYhim35X-KklzwhbiBGey\\_&index=5](https://www.youtube.com/watch?v=QMGWDiqWRDA&list=PL3PLBv5OrbIpuYhim35X-KklzwhbiBGey_&index=5)



#### 4. Head room

When framing a mid shot, head room is the amount of room above the subject's head. It balances out the frame, makes the viewer feel at ease and keeps the focus on the eyes of a subject.

#### 'Console Me'



<https://www.youtube.com/watch?v=AK17n-N2w-jc&list=PL3PLBv5OrblpxFFDcwMRMKFcbAFA1bXVx&index=1>

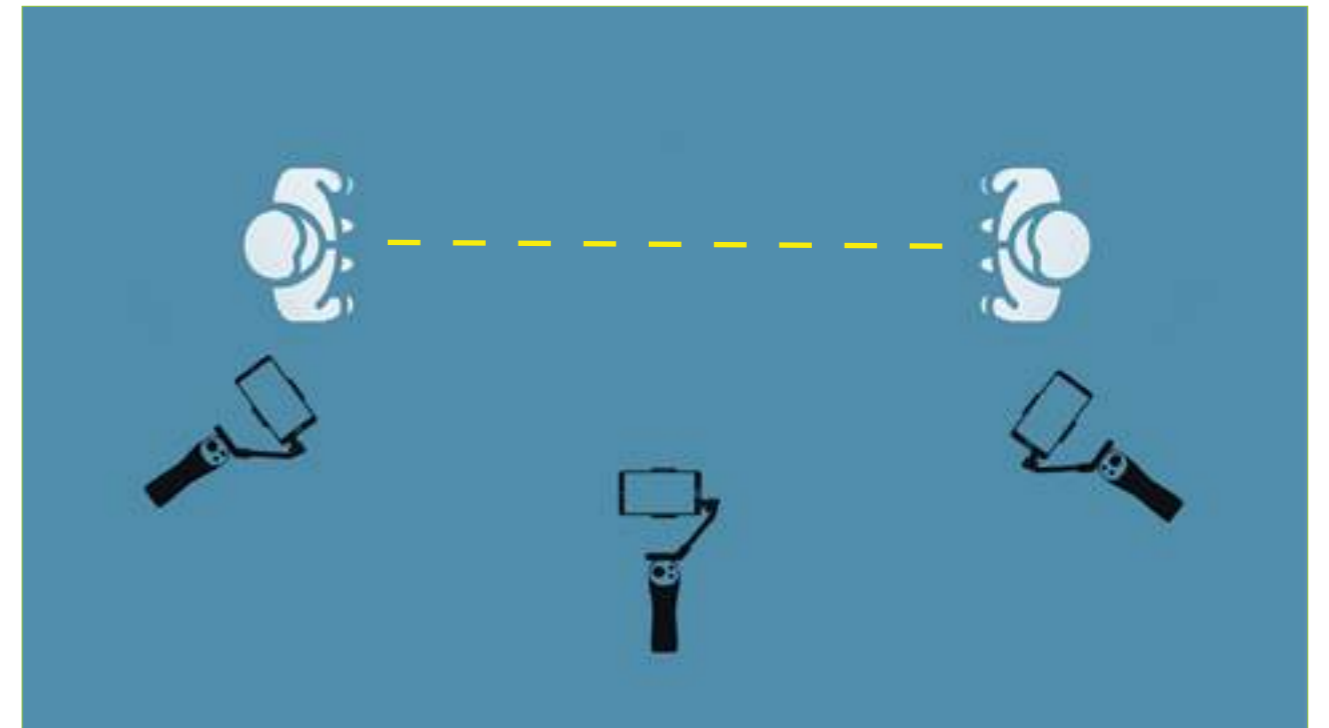
#### 5. 180% rule

This is a guideline that says that if you have two characters in a scene together, the one that is on the left should stay on the left of their fellow character, while the other character should stay on the right.

If you draw an imaginary line between the two subjects your camera shots should always be on one side of line.

If the camera were to cross the line, the audience could be confused as the characters in a conversation would appear on the “wrong” side of the frame.

You will find a diagram on the next page that illustrates this concept.



## 2. Shot size

### What is shot size?

Shot size describes how much of the scene is included in the picture, and whether it mainly shows the setting, people in the setting, or details of faces and things. It is important to vary shot sizes to create visual interest and impact.

Below you will find nine different shot sizes from the film 'Autism Ability'. You can view the film at the following link:

<https://www.youtube.com/watch?v=cY-Q6WsEkSE>

### Extreme long shot



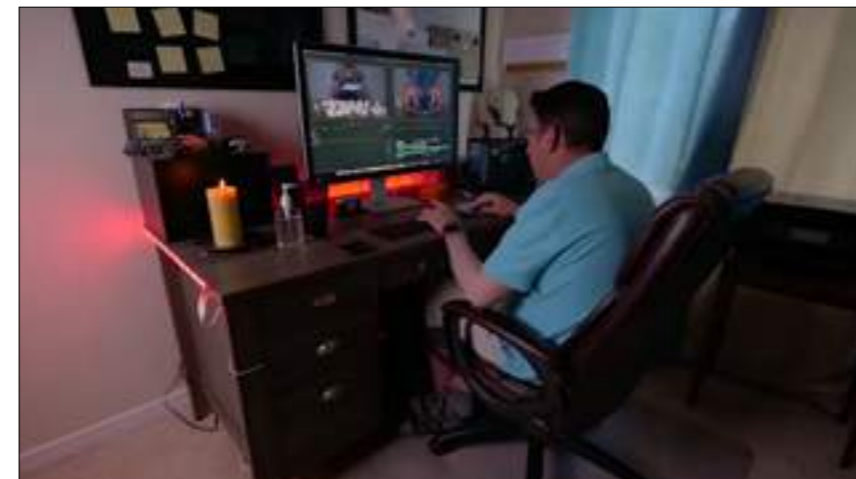
### Very long shot



### Long shot



### Medium long shot



### Mid shot



## Medium close up



## Close up



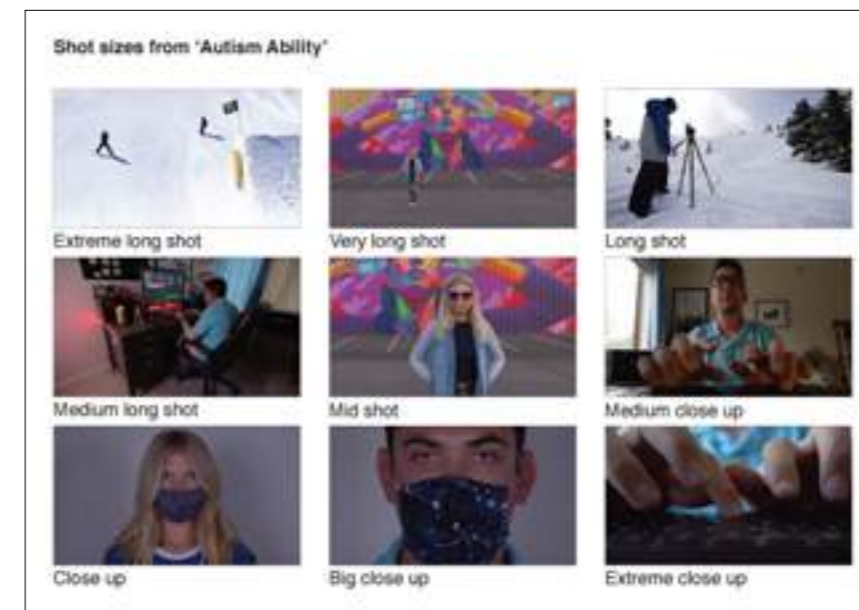
## Big close up



## Extreme close up



You can also download these shots as an A4 mini-poster. It may help to stick it on a wall and refer to it as you plan your storyboard or shots on location.



<https://static1.squarespace.com/static/5f36585c99bf563f56a3f220/t/616130d4b168ce22e6cb0055/1633759448049/Camera+shots.pdf>



### 3. Camera angle

Once you've decided on a shot size, you can add a bit more to your scene by choosing a particular camera angle.

#### What is a camera angle?

The camera angle describes the way you position a camera in space to shoot a particular scene. It can be higher or lower than or level with the subject.

Camera angles can be used to create positive and negative emotions. They can provide clarity or bring confusion to the viewer. We will look at five of the most widely used camera angles:

1. Eye level
2. Low angle level
3. High angle level
4. Dutch tilt
5. Bird's eye view

Under each explanation is an example from a film shown in the SDSW Film and New Media Festival.

#### 1. Eye level

The most neutral camera angle is the eye level shot. The camera points straight ahead at about the same level as the subject's face. The goal is to let the viewer follow the action without manipulating their emotions. While it's called an eye level shot, it doesn't have to be a shot of the character's face. An object can be shot using this neutral camera angle. It is the most commonly used shot because it shows subjects as we would expect to see them in real life.

Using this camera angle puts the viewer on an equal footing with the subject.

#### 'Spectrum What is Autism to Me?'



[https://www.youtube.com/watch?v=zUZCtns-88JY&list=PL3PLBv5Orblo2RL1Bxe\\_HWzAWe0x-45\\_V&index=5](https://www.youtube.com/watch?v=zUZCtns-88JY&list=PL3PLBv5Orblo2RL1Bxe_HWzAWe0x-45_V&index=5)

#### 2. Low angle

This is the camera angle that looks up to the subject from a low position, and, therefore, can make them look bigger than they actually are.

They can also appear threatening, dominant, or in a position of power over other characters.



### **'I Am a Very Special Being'**



[https://www.youtube.com/watch?v=Li0MOKY-8Jgw&list=PL3PLBv5Orblo2RL1Bxe\\_HWzAWe0x-45\\_V](https://www.youtube.com/watch?v=Li0MOKY-8Jgw&list=PL3PLBv5Orblo2RL1Bxe_HWzAWe0x-45_V)

### **3. High angle**

The reverse of the low angle shot is the high angle shot. This shot shows the subject from above, i.e. the camera is angled down towards the subject. It has the effect of diminishing the subject, often making them appear less powerful, less significant or even submissive.

### **'Yossernoons'**



<https://www.youtube.com/watch?v=cJE5ELnl-57c&list=PL3PLBv5OrblpK3G0gxsR7nqjHjDuKUy17&index=7>

### **4. Dutch tilt**

In this camera angle the camera is tilted and is not parallel to the horizon. It usually conveys a feeling of instability as it's not a natural way to look at things.

### **'Phone Home'**



[https://www.youtube.com/watch?v=CX-ghh-LIt4&list=PL3PLBv5OrblpuYhim35XKklzwhbiBGe-y\\_&index=2&t=308s](https://www.youtube.com/watch?v=CX-ghh-LIt4&list=PL3PLBv5OrblpuYhim35XKklzwhbiBGe-y_&index=2&t=308s)

### **5. Birds Eye view**

This type of camera angle is shot from an extremely high position or directly above the subject. It often frames an entire location and is used as an establishing shot to situate the audience.

It can be used to show the position and motion of different characters and objects also enabling the viewer to see things the characters can't.

## 'Radiance + Requiem'



[https://www.youtube.com/watch?v=jn2d3hlg\\_ME&list=PL3PLBv5OrbIpK3G0gxsR7nqjHjDuKUy17&index=8](https://www.youtube.com/watch?v=jn2d3hlg_ME&list=PL3PLBv5OrbIpK3G0gxsR7nqjHjDuKUy17&index=8)

## 4. Camera movement

### What is camera movement?

Camera movement is a shift in view, frame, or perspective caused by the movement of a camera. It enables the cinematographer and director to shift the audience view without cutting from one perspective to another using separate shots. Camera movements can make a film more emotionally and visually engaging.

### What is the purpose of the camera movement?

1. The most common reason is to follow on-screen action.
2. To reveal or hide pieces of visual information in the scene.
3. To highlight the emotional state of a character.

### The basic camera movements

The following camera movements can be accomplished using your smart phone and gimbal.

The first four are fixed shots involving subtle movements where the camera person doesn't move while the last three involve the camera person moving with the camera.

1. Static
2. Zoom
3. Pan
4. Tilt
5. Tracking shot
6. Dolly shot
7. Follow shot

Under each explanation is an example from a film shown in the SDSW Film and New Media Festival.

The time code after each title indicates where in the film the described shot takes place.

## 1. Static

A static shot involves no camera movement. The camera is placed on a stable platform (often a tripod) and captures the action that occurs within the frame. This is the most used shot in film making and is the basis for the following three shots.

### What is a tripod?

A tripod is a portable three-legged frame or stand designed to prevent camera shake by providing stability. Some smart phone gimbal packages include a mini-tripod that can be placed on a table or other flat surface to create stable shots.



## 'Critical Marx' (0:12 - 0:18)



[https://www.youtube.com/watch?v=tsm\\_xhpx-UN4&list=PL3PLBv5OrbIpuYhim35XKklzwhbiBGey\\_&index=5](https://www.youtube.com/watch?v=tsm_xhpx-UN4&list=PL3PLBv5OrbIpuYhim35XKklzwhbiBGey_&index=5)

## 2. Zoom

The zoom shot is also a commonly used camera movement. It allows you to move closer to the subject without physically moving. It is important when using zoom to keep the movement as smooth as possible. We will show you how to zoom smoothly using the DJI smart phone gimbal.

## 'The Hobbyist' (0:33 - 0:36)



<https://www.youtube.com/watch?v=p1TYND-S0o20&list=PL3PLBv5OrbIrNGFKkmcNyvmUsK-p3vwYX-&index=5&t=33s>



### 3. Pan

A pan shot is a horizontal camera movement where the camera pivots left or right while its base remains in a fixed location. This shot is often used to reveal a larger scene or something off screen. We will show you how to pan very smoothly using the DJI smart phone gimbal later in this section.

#### 'The Loop' (15:57 - 16:08)



[https://www.youtube.com/watch?v=WSMgq-W4eu9Q&list=PL3PLBv5Orblo2RL1Bxe\\_HWzA-We0x-45\\_V&index=4](https://www.youtube.com/watch?v=WSMgq-W4eu9Q&list=PL3PLBv5Orblo2RL1Bxe_HWzA-We0x-45_V&index=4)

### 4. Tilt

A tilt shot is one in which the camera stays fixed but rotates up and down on a vertical plane. It is similar to the motion of an individual raising or lowering their heads. It can be used to reveal a subject from top to bottom or the reverse. We will show you how to tilt very smoothly using the DJI smart phone gimbal later in this section.

#### 'In the Deep' (0:14 - 0:18)



[https://www.youtube.com/watch?v=tjH-xNF-W0Ig&list=PL3PLBv5Orblo2RL1Bxe\\_HWzA-We0x-45\\_V&index=3](https://www.youtube.com/watch?v=tjH-xNF-W0Ig&list=PL3PLBv5Orblo2RL1Bxe_HWzA-We0x-45_V&index=3)

### 5. Tracking shot

A tracking shot is a shot that follows alongside a subject throughout a scene, keeping them in the frame. Tracking shots will generally follow the subject across the frame along the horizontal axis.

#### 'I Am a Very Special Human Being' (3:21 - 3:25)



[https://www.youtube.com/watch?v=Li0MOKY-8Jgw&list=PL3PLBv5Orblo2RL1Bxe\\_HWzAWe0x-45\\_V&index=1&t=27s](https://www.youtube.com/watch?v=Li0MOKY-8Jgw&list=PL3PLBv5Orblo2RL1Bxe_HWzAWe0x-45_V&index=1&t=27s)



## 6. Dolly shot

A dolly shot is one in which the camera moves toward or away from the subject you're shooting. Instead of using the camera's zoom function to get closer, the camera is physically moved towards or away from the subject usually along a track laid before the scene is filmed. A gimbal can mimic such shots.

**'Whichiswhich'** (0:04 - 0:06)



<https://www.youtube.com/watch?v=l1uHvIkLzT-g&list=PL3PLBv5OrbIpK3G0gxsR7nqjHjDuKUy17&index=5>

## 7. Follow shot

A follow shot is a shot where the camera continuously follows the subject's action. The camera can be behind or in front of the subject as it moves. If you want to achieve a smooth, seamless follow shot, a gimbal is very useful tool.

**'Hyper Active'** (0:12 - 0:17)



<https://www.youtube.com/watch?v=olCuB8ejf-W4&list=PL3PLBv5OrbIrNGFKkmcNyvmUsKp3vwYX-&index=2>

## 5. Colour

The use of colour can be easily overlooked as an element of cinematography.

While some decisions may be made by the director and other crew members, the way that color is handled on camera is a vital part of the cinematographer's role. We will look at the technical and creative aspects of colour.

### Colour temperature and white balance

First, you'll need to understand the color temperature of your shot. Fluorescent light, tungsten light and natural light all have different color temperatures, as do clouds, shade, and direct sunlight.

Most cameras have built-in settings to adjust to a variety of light conditions.

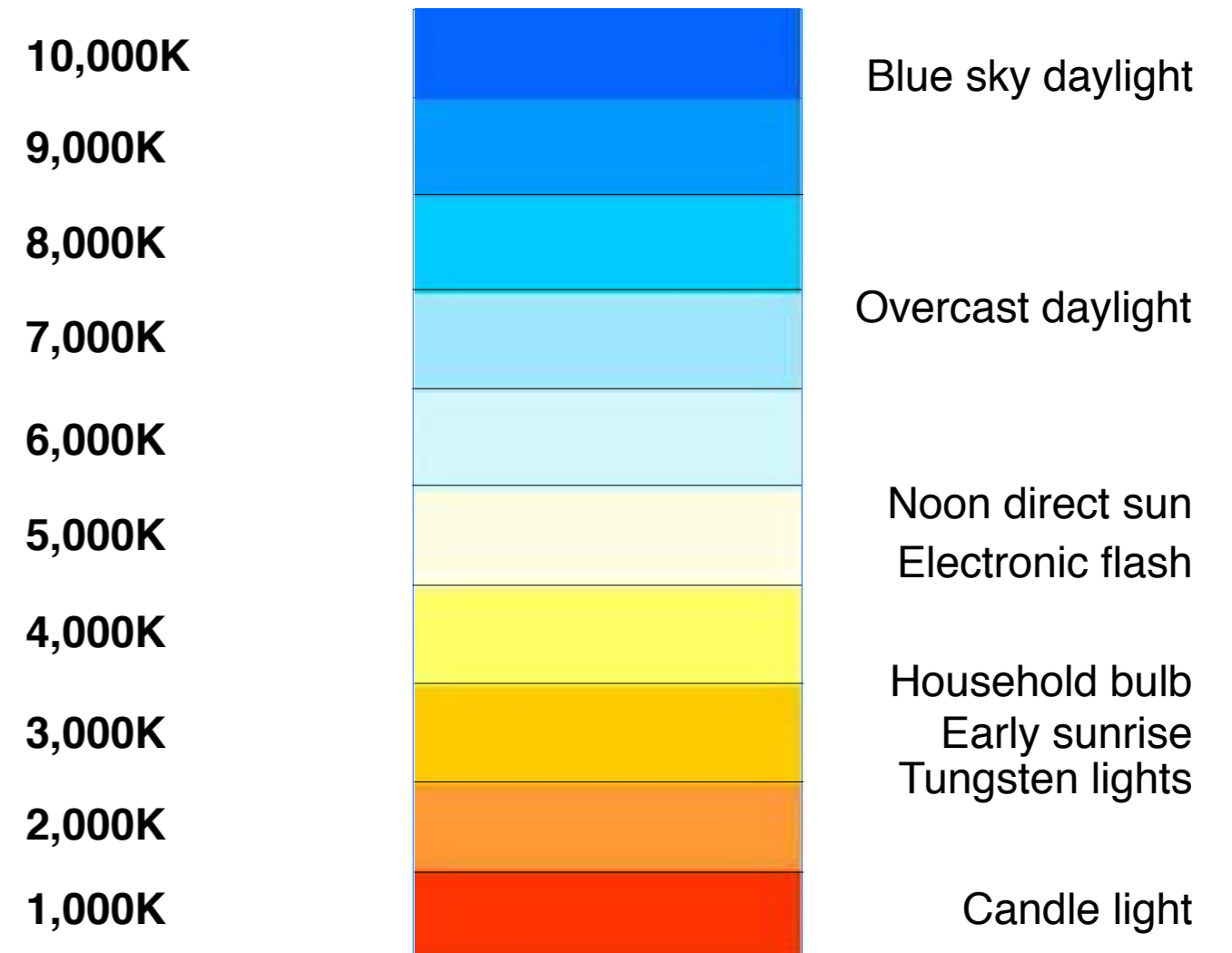
If you aren't using automatic settings and I recommend that you don't, then you'll need to understand a little bit about color temperature and how to properly white balance your shot.

### What is kelvin?

The term 'kelvin' refers to the unit of measurement of color temperature. Every source of light emits light at a specific color temperature which can be measured in degrees kelvin or 'K'. The color temperature of a light source varies from red to blue.

The higher the color temperature, the image will have more of a blue tint. A lower color temperature, such as that from tungsten light, will produce an orange hue.

The hue of a light source is measured in degrees Kelvin, and typical light sources range from 1000K (the flame of a candle) to 5000K (fluorescent light) to 15,000K (clear sky).



Adjusting the white balance in camera settings changes the way the camera processes an image to compensate for the different color temperatures emitted by various light sources. This is more difficult in smart phone cameras.

So in order to avoid unusual color variations between shots, you'll need to give the your smart phone camera a common reference point every time you shoot something.

Find an object that is naturally white. You can use a sheet of white paper as white balance cards can be quite expensive. (Perhaps something to invest in a little later in your film making journey.)

Film the white paper at the start of every shot so that when you come to editing you have a common reference point, the same sheet of white paper, that will assist you in the editing process to match colour across all your shots.

## The creative use of colour

The following part of this section is not the final word on colour in film. It is merely an introduction to get you thinking about colour and how you can use it to tell your story.

Over the next few pages we will look at some films from the SDSW Film and New Media Festival and observe their makers use of colour and how it has enhanced their story telling.

### 1. Colour attracts the eye

#### 'Gardening'



<https://www.youtube.com/watch?v=r6nicva252c>

In 'Gardening' the overall colour palette is various shades of green ranging from blue green to grey green to bright green. This is called a limited palette as it is limited to a small range of colours or in this case one colour. This palette acts as a backdrop to the action and characters. So a different colour is going to stand out, particularly one like yellow. When the sunflowers appear in frame with their bright yellow petals the eye is immediately drawn to them. That's really important because one of the sunflowers is a key 'character' and a surprising one at that!

### 2. Colour enhances mood and emotion

#### What is mood in film?

Also known as tone, the mood of a film can be dramatic, scary, funny, romantic, etc. This is why it's so important to know how to achieve the right tone using colour, because it plays such a vital role in telling your audience how to feel. Mood is concerned with the overall feel of a film.

#### What is emotion in film?

Emotion is concerned with the inner feelings of the characters in a film. They can also have a powerful effect on the viewer.

#### 'Autism Awareness - A Hate Crime'



<https://www.youtube.com/watch?v=c2J7-J8Qf-Q>



In **'Autism Awareness - A Hate Crime'** the film opens with quite a joyful atmosphere. We see a colourful classroom and the students in the foreground of the shot wearing colourful clothes. The entire scene is dominated by bright red, blue and yellow.

That all changes when the teacher is called out of the room. We soon realise we are looking through the eyes of a student (with autism) at the back of the classroom. The other students turn round and begin to torment him.

All of a sudden the scene reflects a drawing he has recently done. The students take on demonic qualities and flames fill the frame. It is the colour red that conveys so much of the emotions, hate and fear, that dominate.

While many elements make up the dramatic change of mood and emotion the change in colour conveys much of it.

### 3. Colour describes time and place

Colour can describe a time or place.

When attempting to describe a different time, particularly flashbacks, filmmakers will sometimes change the entire colour scheme of a scene to differentiate it from the present.

When attempting to describe a place colour can have a tremendous impact. A beautiful place such as a country town may be filmed and edited in soft pastel colours to enhance that beauty.

A bleak desert landscape at midday may be filmed in washed out colour to describe the heat and stress any characters within that landscape might experience.

### **'Radiance + Requiem'**



[https://www.youtube.com/watch?v=jn2d3hlg\\_ME&t=431s](https://www.youtube.com/watch?v=jn2d3hlg_ME&t=431s)

In the central part of **'Radiance +Requiem'** we see the aftermath of a nuclear war. The earth has been destroyed. To describe this terrible future the film maker has chosen a sepia stained look.

In the last section of the film the filmmaker paints a more hopeful tone as he describes what qualities must be present in human beings to avert this disaster. It appears to be another time, perhaps even a different place to that seen in the central act. The colour palette contains the bright colours of a child's chalk drawing and reflect a more hopeful time and place for the young.



#### 4. No colour (black and white)

Although we have looked at how the use of colour can impact the way the filmmaker tells their stories and connects with their audience it's important not to overlook the impact of no colour.

Of course black and white film was all that was available when the first motion picture (of a galloping horse) was created in 1878.

Black and white can be helpful in focussing the attention of an audience on the actors and their performance. An absence of the full range of colour can also be very pleasing to the eye as it forces the viewer to focus on the composition rather than the colours. It can also be used to create moods ranging from nostalgia to oppression. Black and white can be a very useful tool for your story telling.

#### 'Opposable'



<https://www.youtube.com/watch?v=ZeBfqKGfk8c&t=107s>

'Opposable' is an experimental film that combines beautiful black and white imagery with a mysterious atmosphere. The filmmaker reflects on evolution, from the first primates to the human race. The lack of colour enhances that ancient process by allowing the focus to remain on the young actress and the superimposed images of monkeys.

#### 5. Lighting

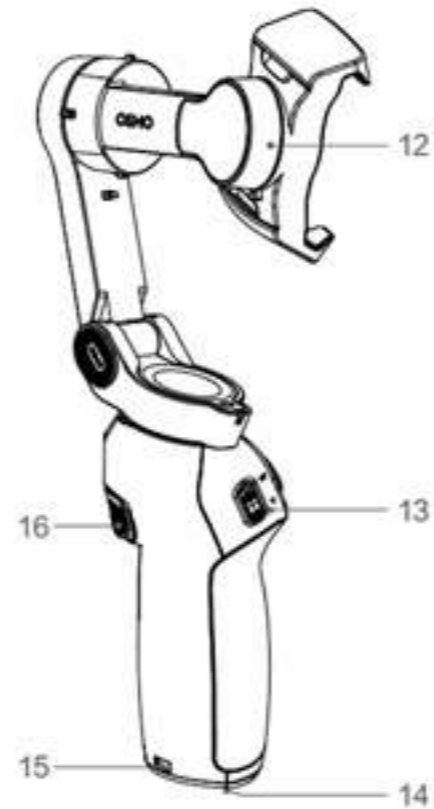
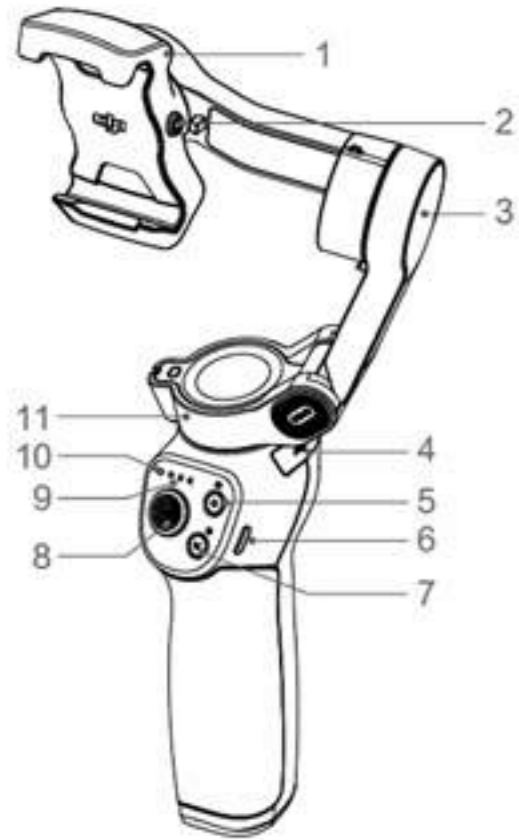
All the elements of cinematography so far concern the understanding and use of the camera. The last element of cinematography is something that happens outside the camera; lighting. The use of this element has a profound impact on the look of your film. We will look at this in greater depth in section six; 'Lighting'

## What is a gimbal?

In photography and videography, a gimbal is an apparatus that allows a camera to remain stable while the user is holding it. If you've used your smart phone for video you know that even with built in stabilisers the footage is still quite shaky.

Most modern smartphone gimbals are motorised and will stabilise video. On the following pages you will learn how to use the DJI Osmo Mobile 3 gimbal and the DJI Mimo App that interfaces with your phone.

## Understand your DJI Mobile 3



1. Mobile phone holder
2. M3x0.5 screw hole
3. Tilt motor
4. USB-A port
5. Shutter/record button
6. USB-C charging port
7. M Button
8. Joystick
9. Battery level indicator
10. LED status indicator
11. Pan motor
12. Roll motor
13. Zoom slider
14. 1/4"-20 UNC port
15. Lanyard hole
16. Trigger

## How to set up your DJI Mimo App

### STEP 1

Download the DJI Mimo App for the iPhone at:

<https://apps.apple.com/app/id1431720653>

or for an Android phone at Google Play:

[https://play.google.com/store/apps/details?id=dji.mimo&hl=en\\_AU&gl=US](https://play.google.com/store/apps/details?id=dji.mimo&hl=en_AU&gl=US)

(Unfortunately the DJI Mimo App for Android does not have as many features as the one available for iPhone.)



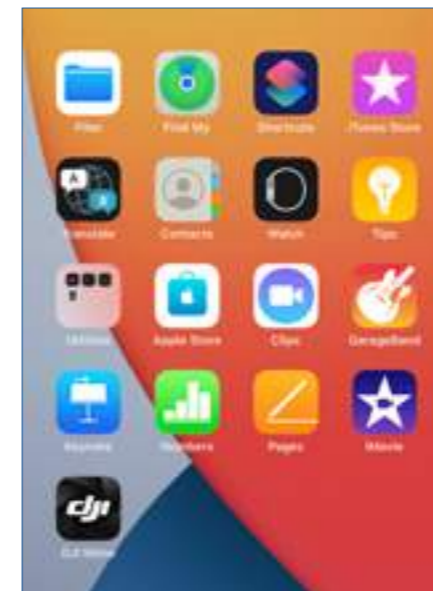
### STEP 2

Ensure Wi-Fi and Bluetooth are activated on the device. For your gimbal to work with your smartphone, it needs to be connected via 'Bluetooth' and 'Wi-Fi'. You can check these under 'Settings'.



### STEP 3

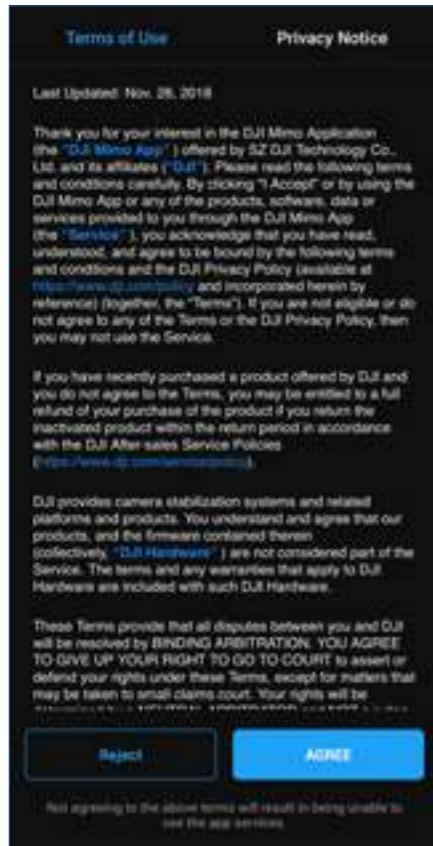
Open the DJI Mimo App on your phone.



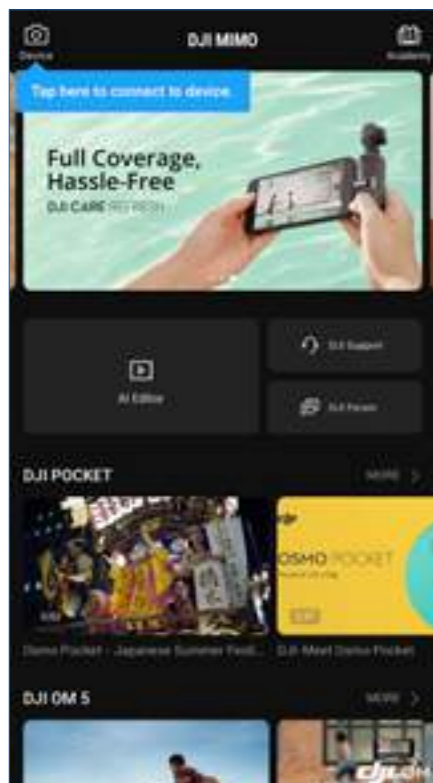


## STEP 4

Agree to the terms of use.



The 'DJI Mimo App' will open.



## STEP 5

Insert the phone into the gimbal and balance the device. Make sure the camera lens of your phone is on the side of the red arrow. Mount the smartphone on the gimbal before powering on the gimbal. It should be in the centre of the holder as indicated in the photo below.



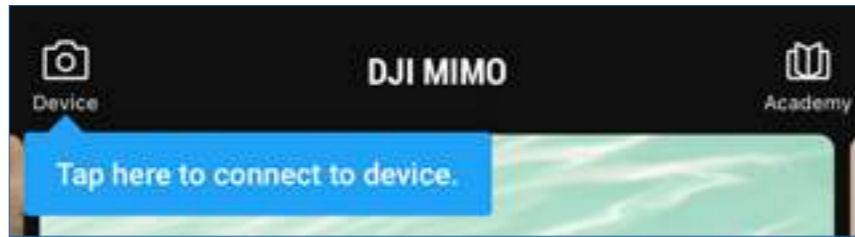
## STEP 6

Turn on the gimbal by pressing the 'M' button.



## STEP 7

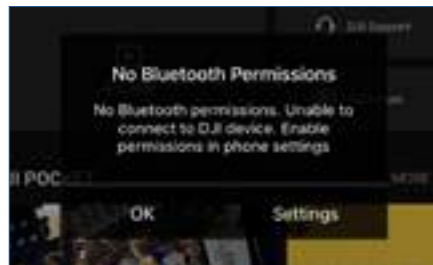
Once the DJI Mimo App is open, tap the camera icon in the top left corner of the screen.



## STEP 8

Connect the phone to the gimbal. There are quite a few permission screens that you will have to click through. Work through them one by one.

Click settings



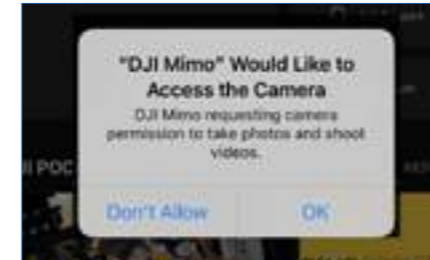
Make sure your device is indicated under 'My Devices' and that 'Bluetooth' is turned on.



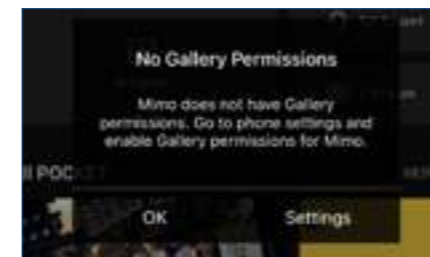
To allow the 'DJI Mimo' access to 'Bluetooth' click on settings/DJI Mimo and make sure 'Bluetooth' is on.



Return to the 'DJI Mimo App', tap the camera icon again and allow the 'DJI Mimo' access to your camera by pressing 'OK' on the pop up screen.



The following screen should pop up to indicate that your device is connected.



The last step is to allow access to your gallery so that you can store your video in 'Photos' on your phone. Tap 'Settings'.

Tap on the 'All Photos' tab so that your phone can store video from the 'DJI Mimo App' in 'Photos'.



## How to use your phone and gimbal

Now you have set up the DJI Mimo App on your phone and are connected to your gimbal it's time to film!

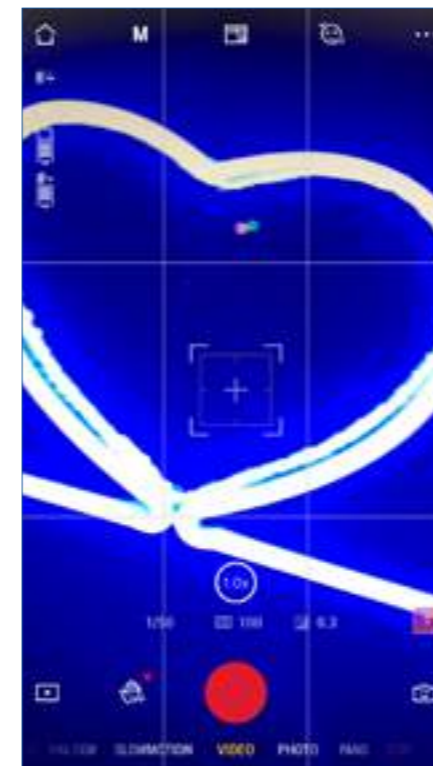
The following instructions will help you get started.

When you open the Mimo app, if it's already connected to the gimbal, then it should automatically switch to the camera interface of the app.

You can always switch back to the home page by tapping the small house shaped icon in the corner.

## STEP 1

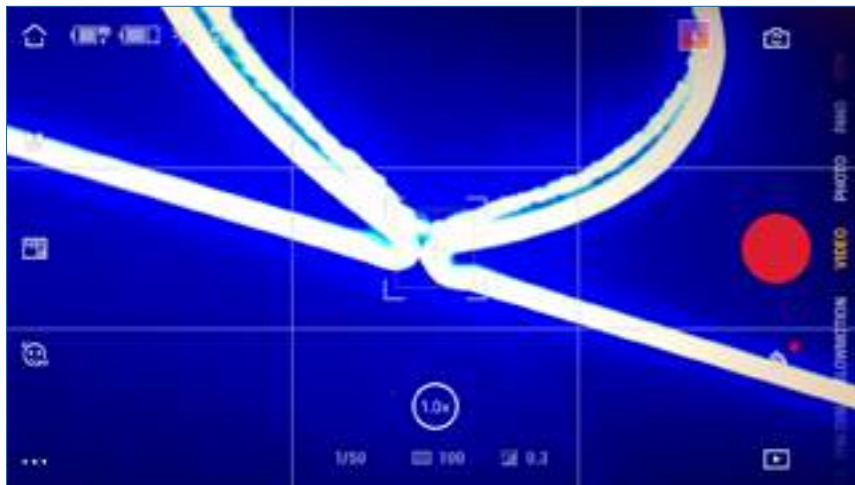
Set the app to Video. You can change the settings using the slider below the large red record button. In this image the camera is already set to video. It is highlighted in yellow. (When you first turn on the phone and gimbal the phone will be vertical).





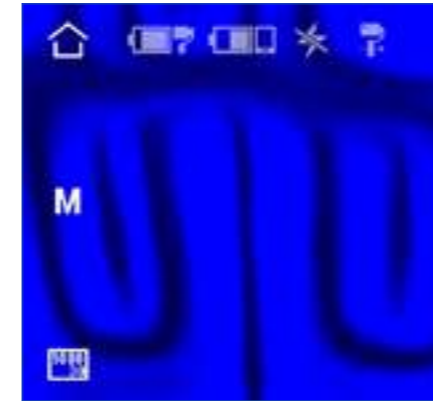
## STEP 2

To move the camera from the portrait to the landscape position double click the 'M' button on the handle of the gimbal. The phone will automatically rotate.



## STEP 3

Now it is time to set up your camera. We will look at the first two icons under the home menu on the left hand side of the screen.



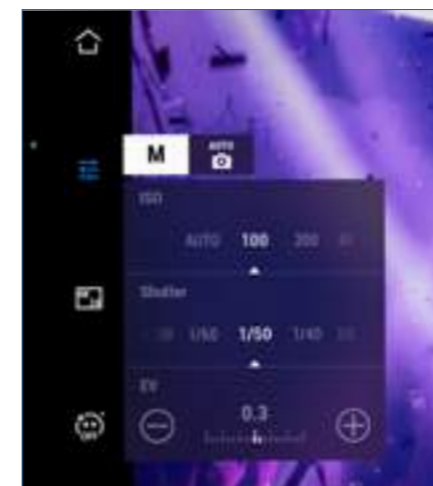
### 1. Set your exposure

#### What is exposure?

Exposure is the amount of light allowed to hit the image sensor of your camera while capturing video.

Tap on the first icon under the home symbol. it will either be an 'M' or 'AUTO'. You can have manual or automatic exposure settings.

The following menu will pop up.



Set 'ISO' to 100 and 'Shutter' to 1/50 when shooting inside. EV will automatically adjust to give you a correct exposure so that the video will not be too dark or light. (Android phones are always set to automatic.)



## 2. Set your resolution video frame rate (FPS)

### What is resolution?

Resolution refers to the number of pixels on a display or in a camera sensor (specifically in a digital image). A higher resolution means more pixels and more pixels provide the ability to display more visual information (resulting in greater clarity and more detail).

For example in the image that follows the resolution is set at 3840 X 2160 pixels. (This is also known as 4K.)

### What are frames per second?

Also known as frame rate and expressed as FPS (frames per second) the frequency (rate) at which consecutive images (frames) are captured or displayed.

For example in the image that follows the FPS is set at 24. Television and movies are usually shot at this frame rate.



Set Resolution to 3840 X 2160 and the "Video Frame Rate" to 24.

Now you are ready to shoot some footage!

## STEP 4: Camera controls

### 1. Record

Before we do lets look at the control panel again. Press the button highlighted in red to start record.



## 2. Pan and tilt

### What does pan mean?

A pan shot is a horizontal or vertical camera movement where the camera pivots left or right or up or down while its base remains in a fixed location. The term “pan” comes from the word “panorama,” a view so vast you have to turn your head to see it all.

### What does tilt mean?

A camera tilt is a vertical movement in which the camera base remains in a fixed location while the camera pivots vertically.

If you push the button up or down the camera will move up and down (tilt). If you push the button left or right the camera will move left or right (pan). You may want to position your camera in this way before you start recording particularly if you are using a tripod and therefore have a fixed shot.



## 3. Zoom

### What does zoom mean?

To zoom means to make your subject larger in the frame, without actually moving yourself and the camera forward. Instead zoom in out using the lens.

The zoom button is positioned on the side of the grip. It is highlighted in the image below.

If you push the button up towards ‘T’ (tight) you will zoom in i.e. make the subject in camera larger. If you pull the button down towards the ‘W’ (wide) you will zoom out i.e. make the subject in camera smaller.



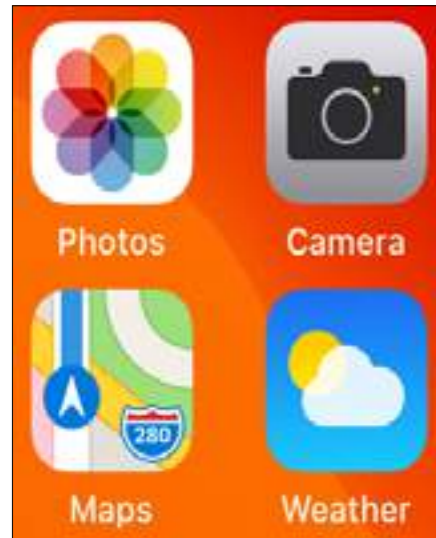
## 4. Stop

Push the record button again and the video will stop recording. Your video will automatically save in your ‘Photos’ folder.



## STEP 5: Locate your video

Tap on the photos file icon. You will find your videos there.

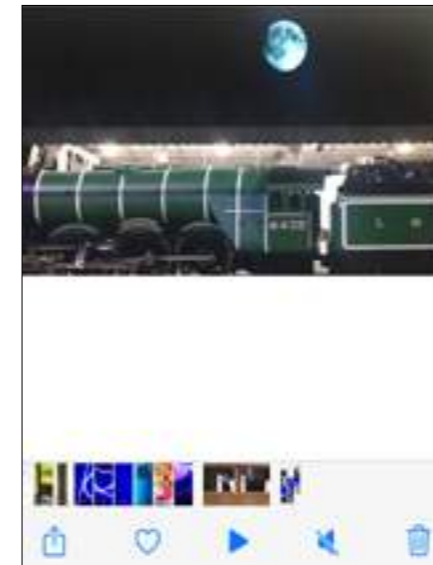


(To send multiple videos tap 'Select' and then click on the video files you want to transfer. A tick will appear on each file.)

## STEP 6: Export your video

You are now going to export the video or videos to your Mac. Click on the thumbnail of your video if you are sending one video.

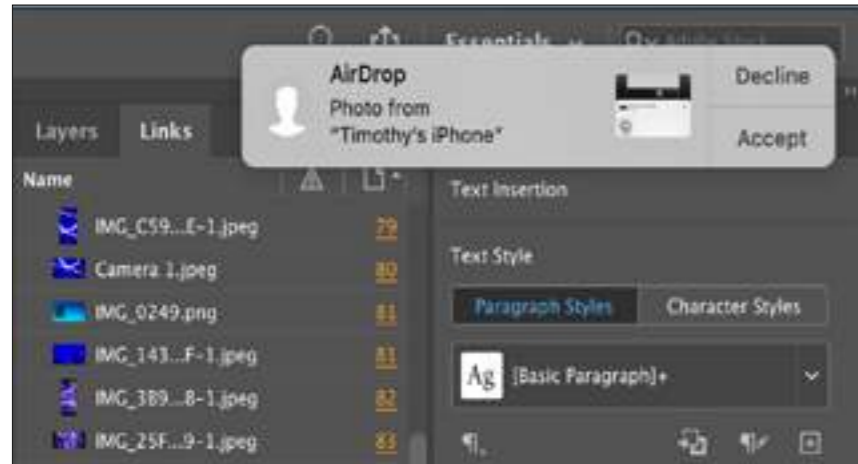
Then tap on the arrow on the bottom left hand corner of the screen.



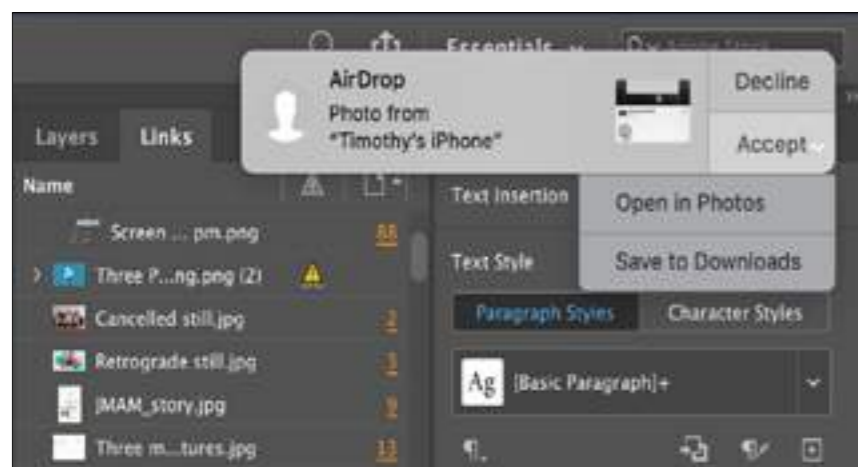
Make sure 'Airdrop' is enabled on your Mac and tap the 'Other People' icon on your iPhone. Make sure it is your computer that is listed! There can be other Apple devices around.



A dialogue box will now pop up in the right hand corner of your Mac screen. Tap 'Accept'.



Choose where you want to save the video or videos. Tap 'Open in Photos' or 'Save to Downloads'.



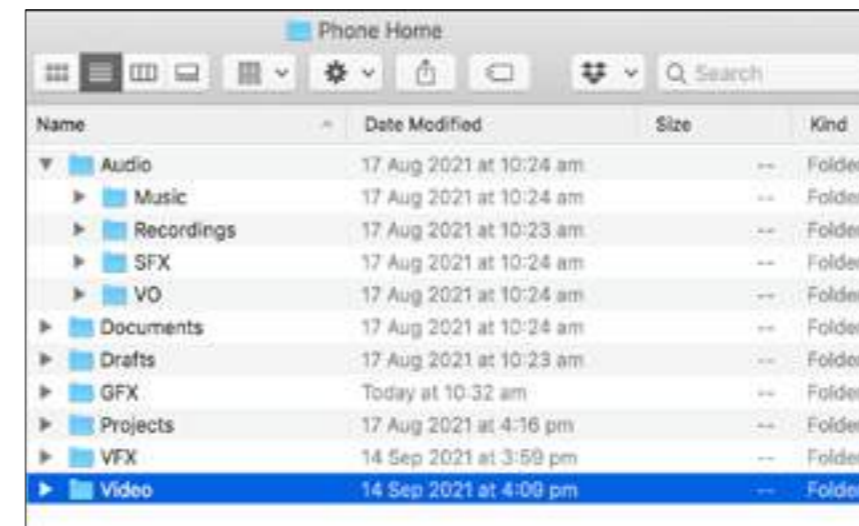
You have now transferred your vidoes from your iPhone to your Mac.

## File management

As mentioned previously it is so important to consistently back up your work. Many have lost work at some point in time because a computer has crashed or glitched. You should save all you work on a semi regular basis during production in at least two places. For 'Phone Home' everything was saved on a computer and a hard drive or large USB. If you have fast internet speeds it is worth saving footage on a cloud server such as Drop Box or iCloud. Your work is too valuable to lose.

Here is the file template that was introduced at the end of the story section.

Save your footage in the 'Video' folder. Create sub folders within this folder for each scene so that when you come to edit the footage you can find all your footage easily. It will save you a lot of time.



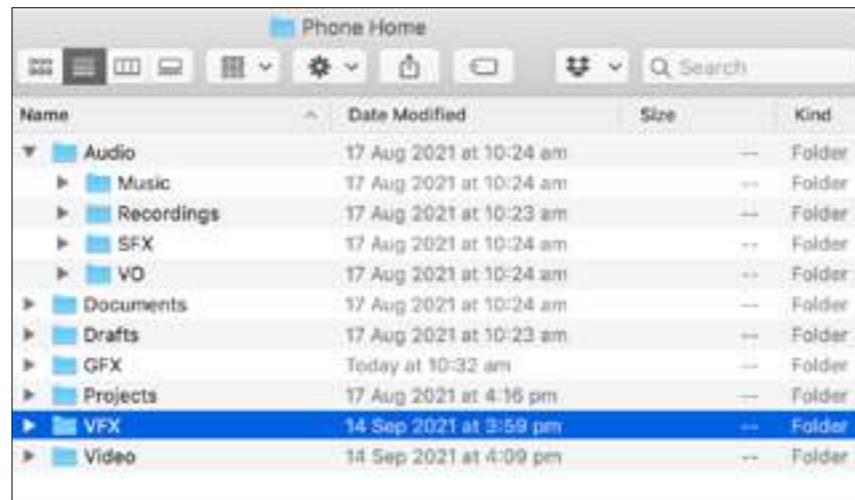
It is important to come up with a labelling system for each clip that makes it easy to find and use later on.

You could label the first clip:

Scene\_1\_Take\_1

and so on and so on.

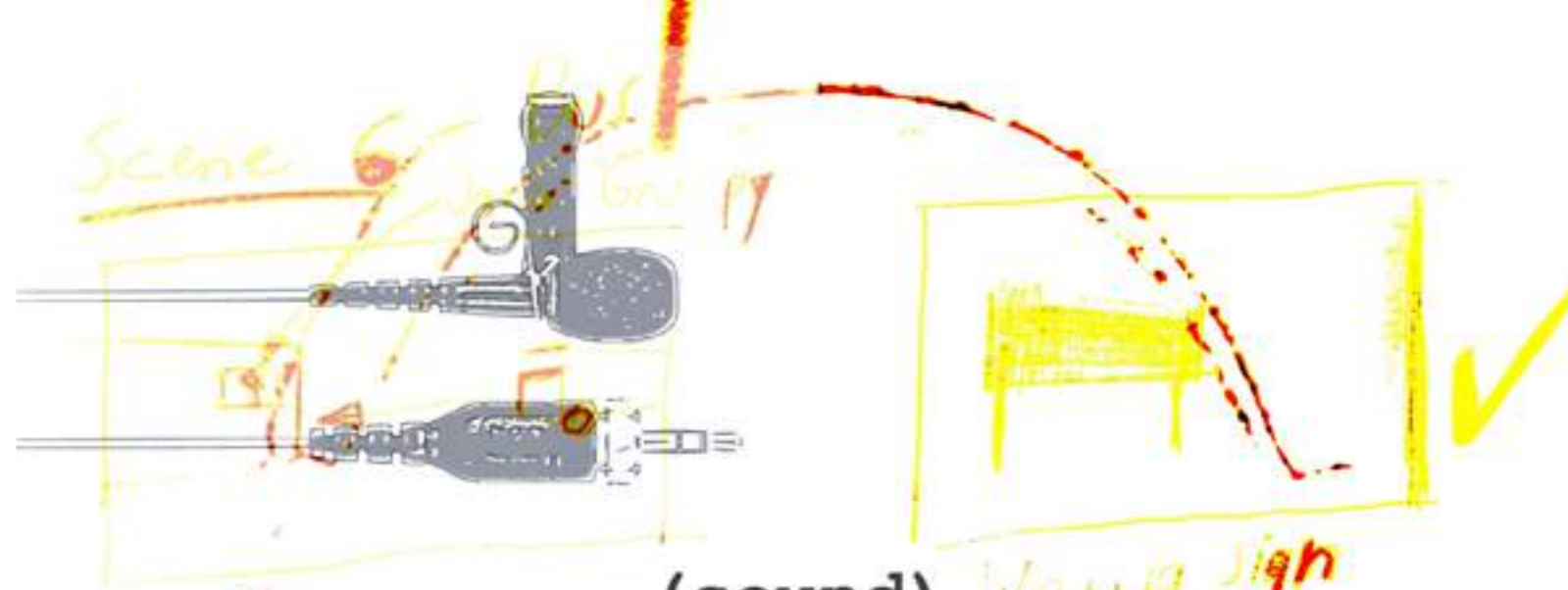
Save your green screen footage in the 'VFX' folder.  
Once again label your video files in a way that will make them easy to find at a later time.



The image shows a screenshot of a file explorer window titled 'Phone Home'. The window displays a list of folders with columns for Name, Date Modified, Size, and Kind. The 'VFX' folder is highlighted in blue. The folders listed are: Audio, Music, Recordings, SFX, VO, Documents, Drafts, GFX, Projects, VFX, and Video.

Name	Date Modified	Size	Kind
Audio	17 Aug 2021 at 10:24 am	--	Folder
▶ Music	17 Aug 2021 at 10:24 am	--	Folder
▶ Recordings	17 Aug 2021 at 10:23 am	--	Folder
▶ SFX	17 Aug 2021 at 10:24 am	--	Folder
▶ VO	17 Aug 2021 at 10:24 am	--	Folder
▶ Documents	17 Aug 2021 at 10:24 am	--	Folder
▶ Drafts	17 Aug 2021 at 10:23 am	--	Folder
▶ GFX	Today at 10:32 am	--	Folder
▶ Projects	17 Aug 2021 at 4:16 pm	--	Folder
▶ VFX	14 Sep 2021 at 3:59 pm	--	Folder
▶ Video	14 Sep 2021 at 4:09 pm	--	Folder





(sound) Wapiti sign

Scene 7: Holo... (Whalla)



Scene 8:

Photos on

14 to 15  
16 to 17  
18 to 19



## sound

Sound is half of your finished product. It is so important to make sure that you have the best quality sound available. The closer the microphone is to the actor or speaker, the better the sound quality.

Generally the sound recorded by your smart phone microphone will not be good enough to use in your finished edit. You will need it to align the better quality audio. You will need an exterior microphone and a recording device. In the equipment section there are details for a lavalier kit. To keep costs down use a smart phone as a recording device.

There are two alternatives to using an exposed lavalier microphone:

1. Additional Dialogue Replacement (ADR). This will be discussed in more detail in the post section. It basically involves re-recording the actors dialogue in the studio after the video shoot.
2. Hide the lapel microphone on the body so that it is out of sight. Later on in this section we will show you how to do this.

A lavalier microphone needs a recording device attached

to it. The cheapest way to go is to use an iphone that is not being used for filming.

The following instructions use the iphone but most android devices have some sort of in built recording application.

### **STEP 1: Attach the microphone to the talent**

As mentioned earlier there are at least two ways to set up the lapel microphone on the talent. The first method is the traditional method where an interview is being recorded. Clip the lapel microphone to the shirt or blouse about 20 to 30 centimetres from the mouth, running the microphone cable behind the shirt. You will clip the microphone to the collar if the talent is wearing a t-shirt.



This set up is great for interviews where it is perfectly acceptable for a small microphone to appear in shot. For narrative films you can still use the lapel microphone but will have to tape it to the inside of the shirt.

Remove the microphone from the clasp and use tape that can stick to clothing. It should look something like this before you do up the shirt:



In order to hide the recorder (in this case an iphone) on the talent you will need something to attach the recorder to their body. A runner's belt (pictured below) that consists of a zip up pouch attached to a polyester buckle belt can carry the largest mobile phone. This one cost \$8 from a local department store.





Unzip the pouch and attach the microphone cable to the phone.



Zip up the pouch enough so that the phone doesn't fall out but the zip doesn't pinch the cable. 20mm gap should be about right. Buckle the runners belt to the talent under their shirt. Position it to the side if you are filming an interview or a scene for a narrative film where any bulge from the pouch will not be seen. If you are filming a scene where the talent is standing and moving, place the pouch in the small of the back as indicated below. It is virtually undetectable.



When everything is in place zip open the pouch enough to open the Voice Memo app and hit record. Zip everything up again and straiten the talen't clothing. Obviously you will record audio before you are ready for them to answer questions or say their lines but this can be edited out later.

## STEP 2: Plug the microphone into your iPhone

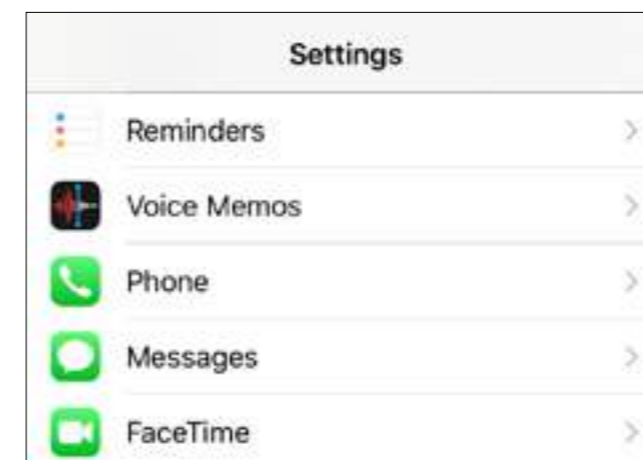
Plug the RODE smart lav microphone into your iPhone headphone jack as indicated below.



## Step 3: Record the talent

With the Voice Memos app, you can use your iPhone as a portable recording device to capture the actor's dialogue. You will find the Voice Memo app in the Utilities folder of your iPhone.

Before you do this you need to make sure that the audio quality is set at the highest quality possible. To do this go to settings and tap the Voice Memo tab.



This will bring you to the 'Voice Memos' settings.

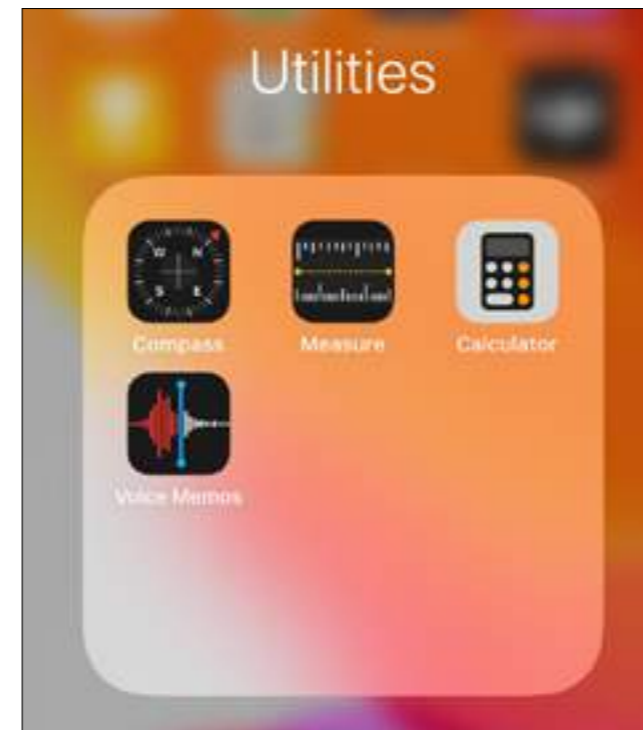


Tap on 'Audio Quality' and make sure 'Lossless' is ticked.



This will give you a better quality file although the file size will be larger. Make sure you save the recordings from your phone onto a computer and harddrive on a regular basis. You will then be able to clear sound files from your phone freeing up space for the larger 'lossless' files.

Now go to the 'Voice Memo' app on your phone. You will find it in the 'Utilities' folder.



Tap on the 'Voice Memos' app.



Tap the record button and place the phone out of sight of the camera. Your screen will look like the image below.



Tap the record button again to stop the recording. The file of your new recording file appear on screen. If the location service is turned on, the recording will be named after that location.



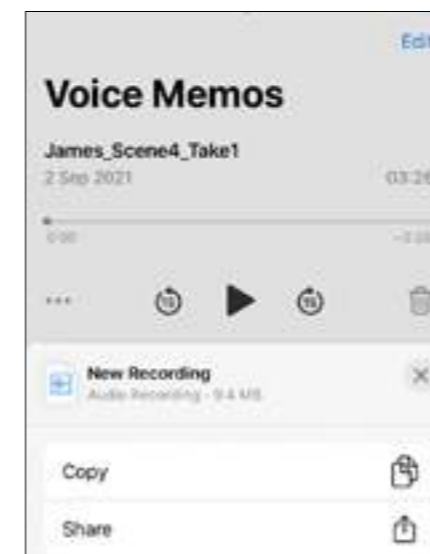
Rename the file in such a way that you can reference it easily when you begin to edit.

For example:

James\_Scene4\_Take1



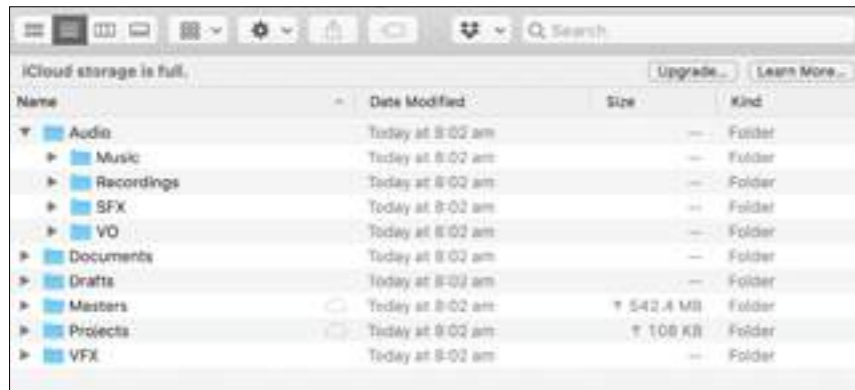
Export the recording to your computer via email or with Airdrop if you have a Mac. You can send all the recordings from a particular session at one time if you would like. Just select each sound clip before you send.







Place it in the 'Audio' folder under 'Recordings' that you have already prepared.



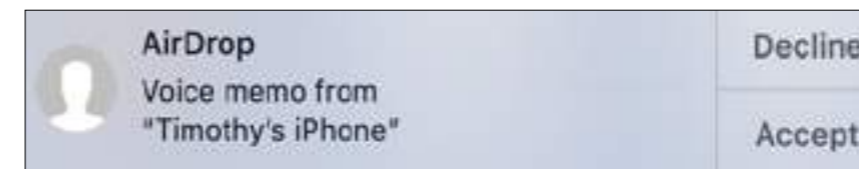
## Convert audio imported from your iPhone

Before you start your edit you will have to turn the audio files you have imported from your iPhone from the .m4a format to the .wav format.

Premiere Pro does not recognise the .m4a format so it will have to be changed to a .wav format before it can be imported into your project.

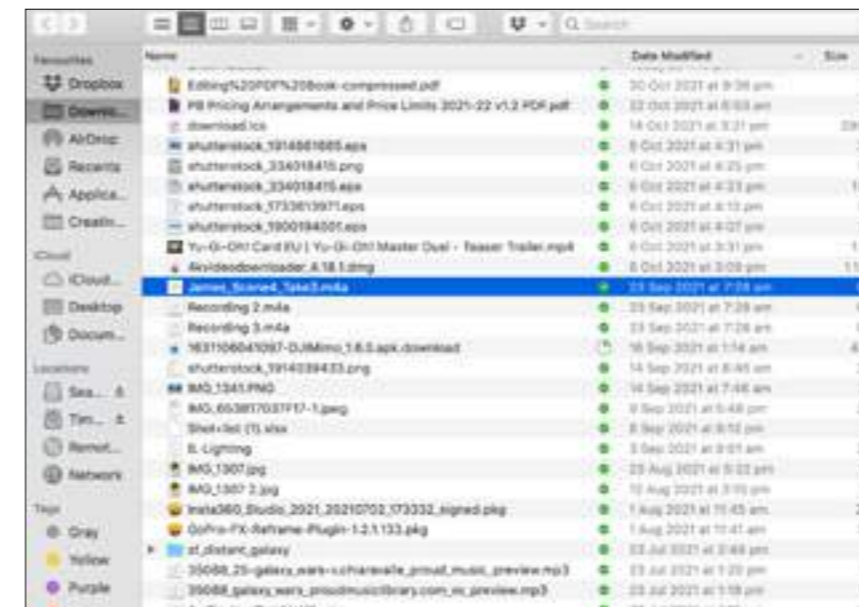
### STEP 1: Find your airdrop confirmation

This will appear in the right-hand corner of your 'Desktop'. Click accept.



### STEP 2: Find your file in downloads.

This will appear in the right-hand corner of your 'Desktop' after you click 'Accept'.

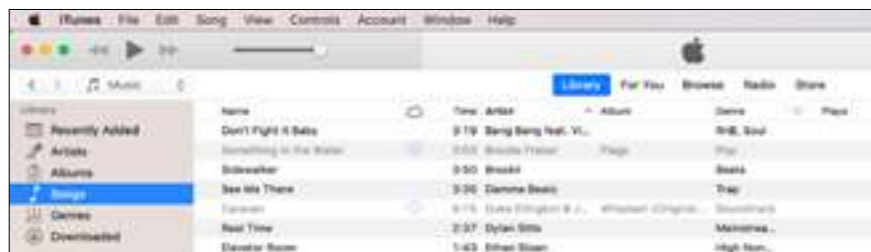


### STEP 3: Drag the file to the 'Desktop'

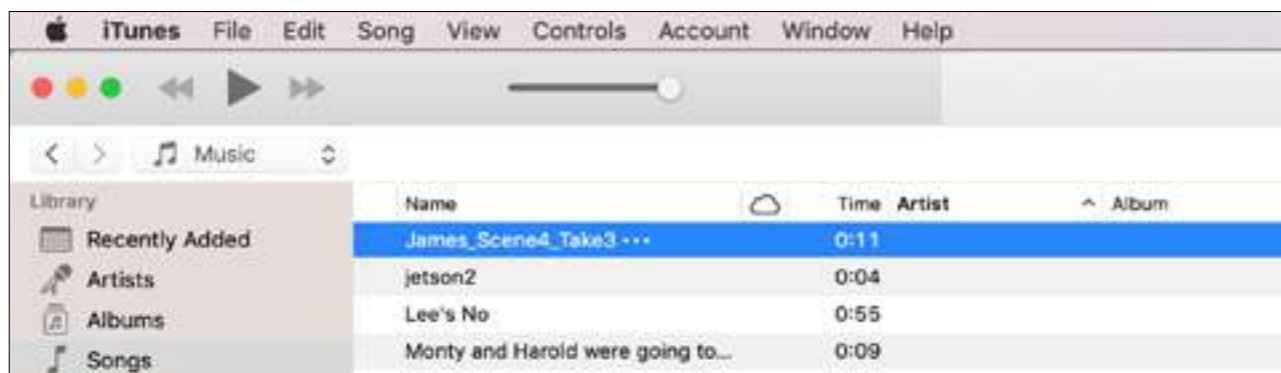
It will look like this:



### STEP 4: Open 'iTunes/Songs'

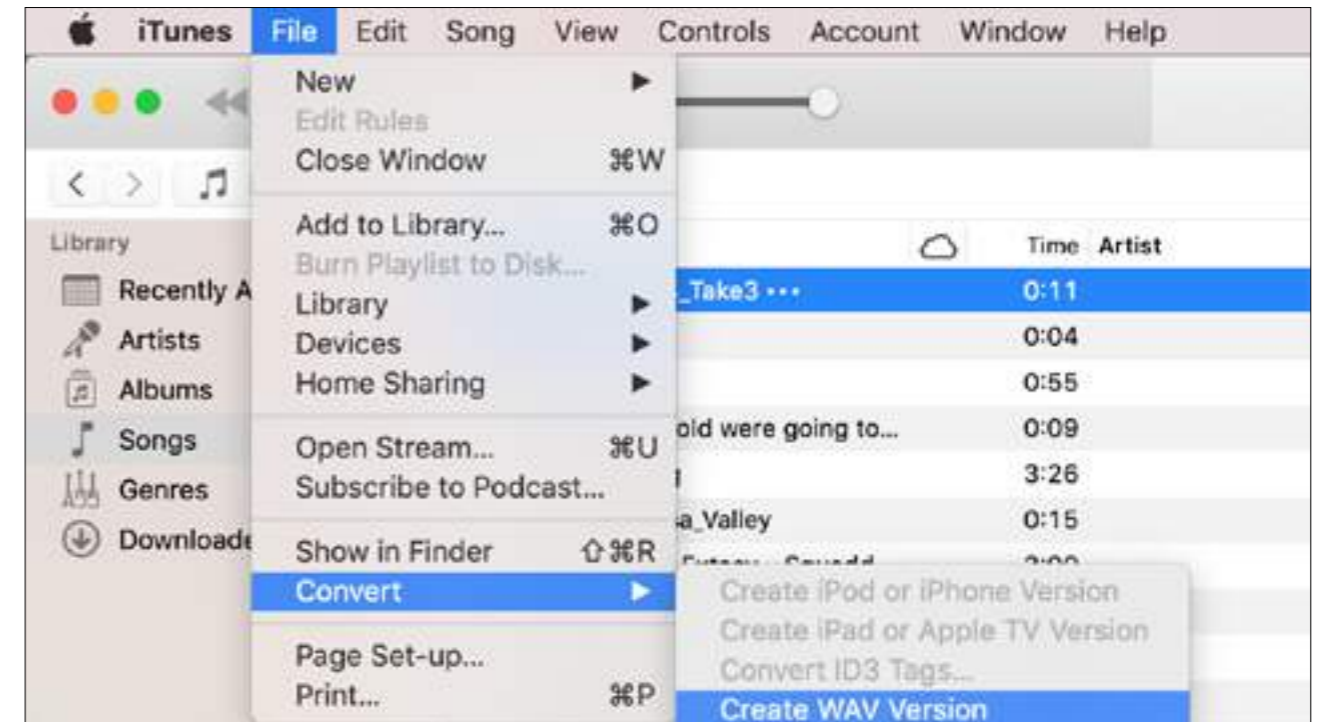


### STEP 5: Drag the file into 'Songs'.



### STEP 6: Navigate to 'File/Convert/'.

Click on Create WAV Version.



### STEP 7: Find the WAV file.

The .wav file will appear with the same name below the .m4a file.



## STEP 8: Drag the file to the 'Desktop'.

It will look like this.



## STEP 8: Save the file.

Drag it to your pre-prepared files.

Now it will be ready to import into your Premiere Pro project.

Name	Date Modified	Size	Kind
Audio	Today at 4:32 pm	--	Folder
▶ Music	Today at 4:32 pm	--	Folder
▶ Recordings	Today at 4:45 am	--	Folder
▶ SFX	Today at 4:45 am	--	Folder
▶ VO	Today at 4:45 am	--	Folder
▶ Documents	Today at 4:45 am	--	Folder
▶ Drafts	Today at 5:16 pm	--	Folder
▶ GFX	Today at 4:20 pm	--	Folder
▶ Masters	Today at 4:45 am	--	Folder
▶ Projects	Today at 4:45 am	--	Folder
▶ VFX	Today at 4:45 am	--	Folder

Now we turn to the other elements of sound, Music, Sound Effects and Voice Over. This can be done as you edit.

## Music

Music helps to tell the story of a film. Filmmakers can use it to build tone and mood including tension and even horror. It can also describe the feelings of characters and reinforce their actions. Music can create atmosphere and turn a good film into a great one.

You will find a number of free and paid versions on the following pages.

### 1. YouTube music

If you want to monetize a video on YouTube, you can't use a song that's copyrighted by another party. If a song is copyrighted, YouTube's Content ID system can block your video or put copyright-specific advertising over it.

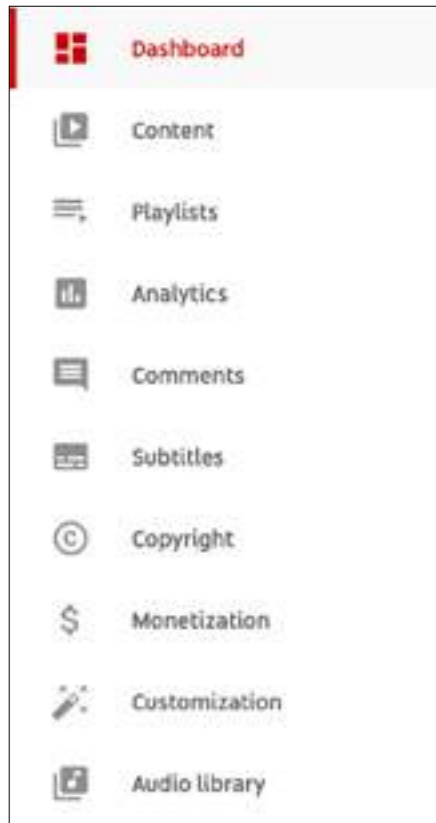
## Sign in to YouTube Studio

You must have a YouTube Studio account. You will find out how to do this in the Distribution section.

From the left menu, select 'Audio Library'.

You can also access the 'Audio Library' directly at:

[youtube.com/audiolibrary](https://youtube.com/audiolibrary)



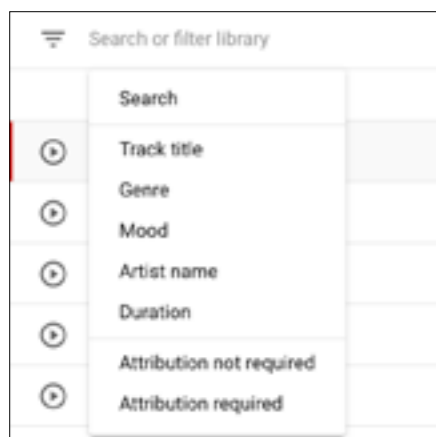
## Search the Audio Library

### Find 'Free music'

A screenshot of the search results page for "Free music". It shows a search bar and a table of results. The table has columns for Track title, Genre, Mood, Artist, Duration, License type, and Added. The first track listed is "North Oakland Extasy" by "North Oakland Extasy" with a duration of 3:00.

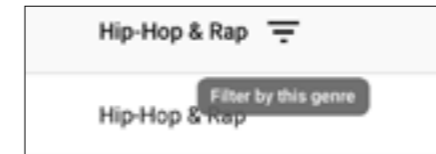
Track title	Genre	Mood	Artist	Duration	License type	Added
North Oakland Extasy	Hip-Hop & Rap	Insightful	North Oakland Extasy	3:00	CC BY	Aug 2021
Big Street Blues	Hip-Hop & Rap	Funny	Big Street Blues	2:55	CC BY	Aug 2021
Spain Age Music	Hip-Hop & Rap	Dark	Spain Age Music	1:40	CC BY	Aug 2021
Travel Home	Hip-Hop & Rap	Stimulating	Travel Home	1:57	CC BY	Aug 2021

In the Free music tab, use the filters and search bar to find tracks for your videos.

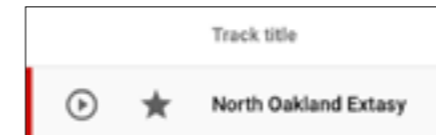


Refine your search results by clicking the filter next to the artist, genre, or mood of individual tracks. You can sort your search results by track title, artist name, duration, or date by clicking their column names.

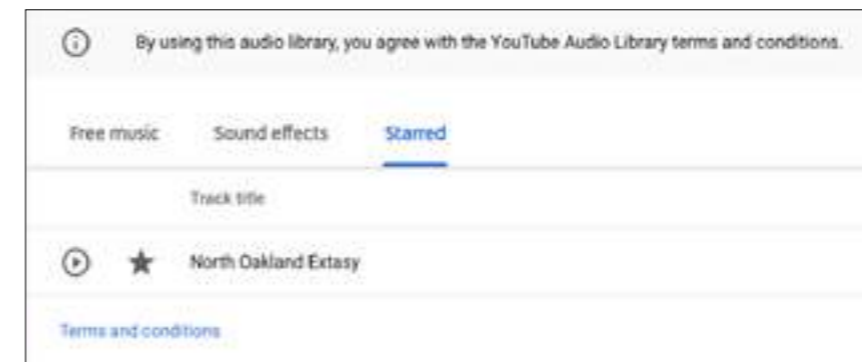
An example of filtering according to 'Genre' is below:



Save your favorite tracks by clicking the star icon next to the track title.



To see a list of your favorite tracks, click the Starred tab.



To download a track scroll over 'Added' and click 'Download'.





Your track will be available in your 'Download' tab on the right hand corner of the desktop.



New releases are added to the Audio Library twice a month.

## 2. Epidemic Sound

\$15 US per month

You only have to subscribe for as long as it takes you to upload your film to YouTube, Facebook etc. If you upload your film during the subscription period the production music is licensed for that film as long as it is online.

You can start the subscription process here:

<https://www.epidemicsound.com/subscriptions/create/>

If you cancel the subscription within the first thirty days you will not have to pay anything but you will still be able to access the site and download songs using your original login details. (But don't upload any tracks to YouTube etc. unless you renew your subscription.)

## 3. Audiio

You can get a lifetime subscription for all their music for \$299 USD. It is a large upfront cost but if you are serious about continuing your film making journey the positive is that you never have to go through the licensing rigmarole for any of your projects.

You can start a subscription here:

<https://audiio.com/pricing>

## Sound Effects

### What is a sound effect?

A sound effect is a sound recorded and edited for a specific storytelling or creative point without the use of dialogue or music. These sounds include everything including noises made by people and nature. They need to sync exactly with the image.

The person who creates and records these sounds is known as a **foley artist**. (They are named after Jack Foley who created sounds for films until his death in 1967.) They will often watch the film and create the sound effects live.

While films with serious budgets are able to create these sounds for the independent film maker there are a number of options.

### 1. YouTube

YouTube has a library of sound effects available for free. Follow the instructions for music to access sound effects.

### 2. BBC sound effects library

Has over 30,000 sound effects.

The link is below:

<https://sound-effects.bbcrewind.co.uk>

This sound effects library is free to use but cannot be used for commercial projects unless you get their permission and possibly pay a fee.

Their terms and conditions are at the link below:

<https://sound-effects.bbcrewind.co.uk/licensing>

### 3. Epidemic Sound

You can access the sound effects from the account you have opened for music. Epidemic Sound has over 90,000 special effects.

### 4. Audiio

Audiio already has 30,000 special effects and is adding more all the time. A lifetime subscription for their special effects package is \$199 USD.

You can sign up for a lifetime sound effects subscription at the links below:

<https://audiio.com/sound-effects>

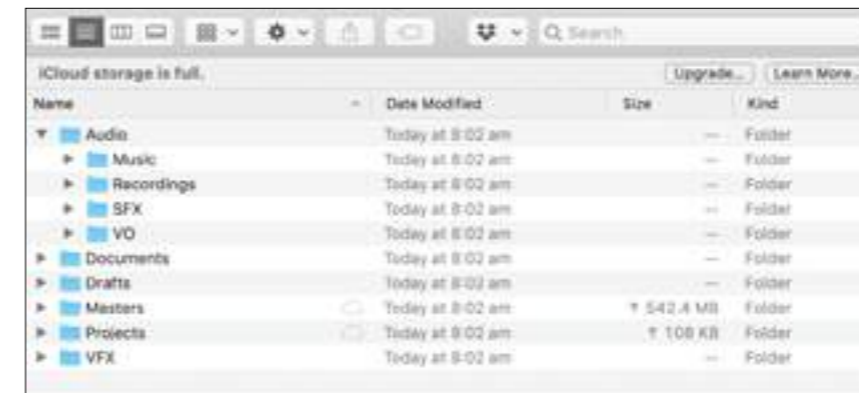
### Voice-over

#### What is a voice-over?

Voice-over is dialogue from an unseen, offscreen voice, character, or narrator.

Record voice-over in the same way you record regular audio from you actors. Just make sure that you are in a quiet location that is relatively free from background noise.

Save these tracks in the 'Audio' file you have already prepared.

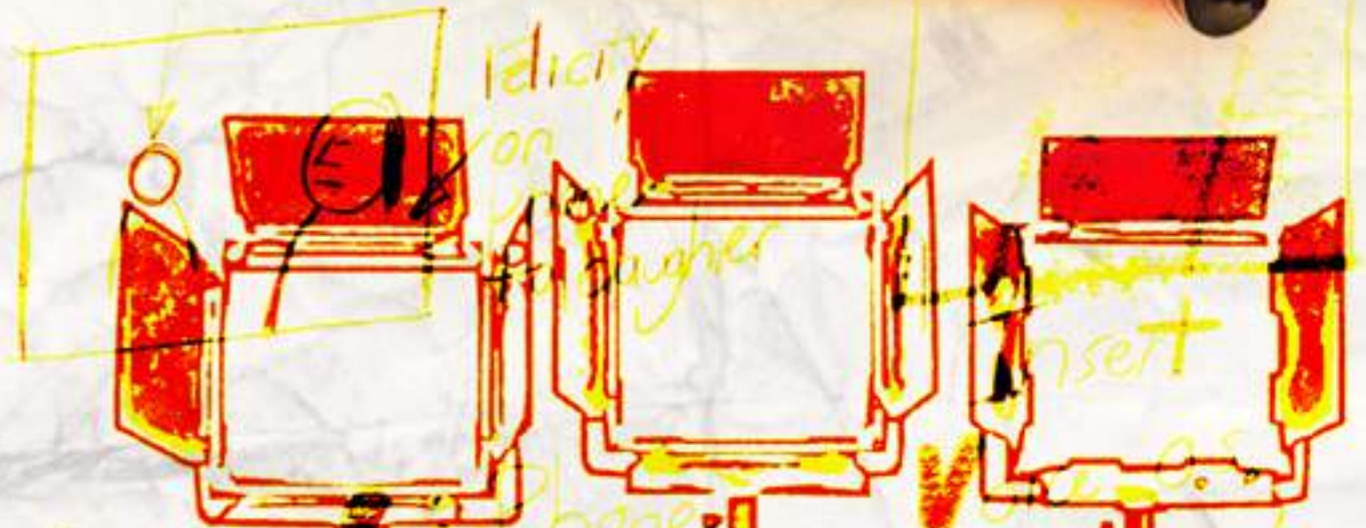


Scene 6



(lighting)

Scene 7: tel room (Whyah)



Scene on holiday

"Mum we've got the phone. Tell

Photos on phone

# lighting

Lighting can make or break your film. It can create or kill a mood or a performance. Lighting can seem very intimidating when you first try to set it up but in this section you will learn a technique that is used in all visual media. It is known as three point lighting.

## **What is Three Point Lighting?**

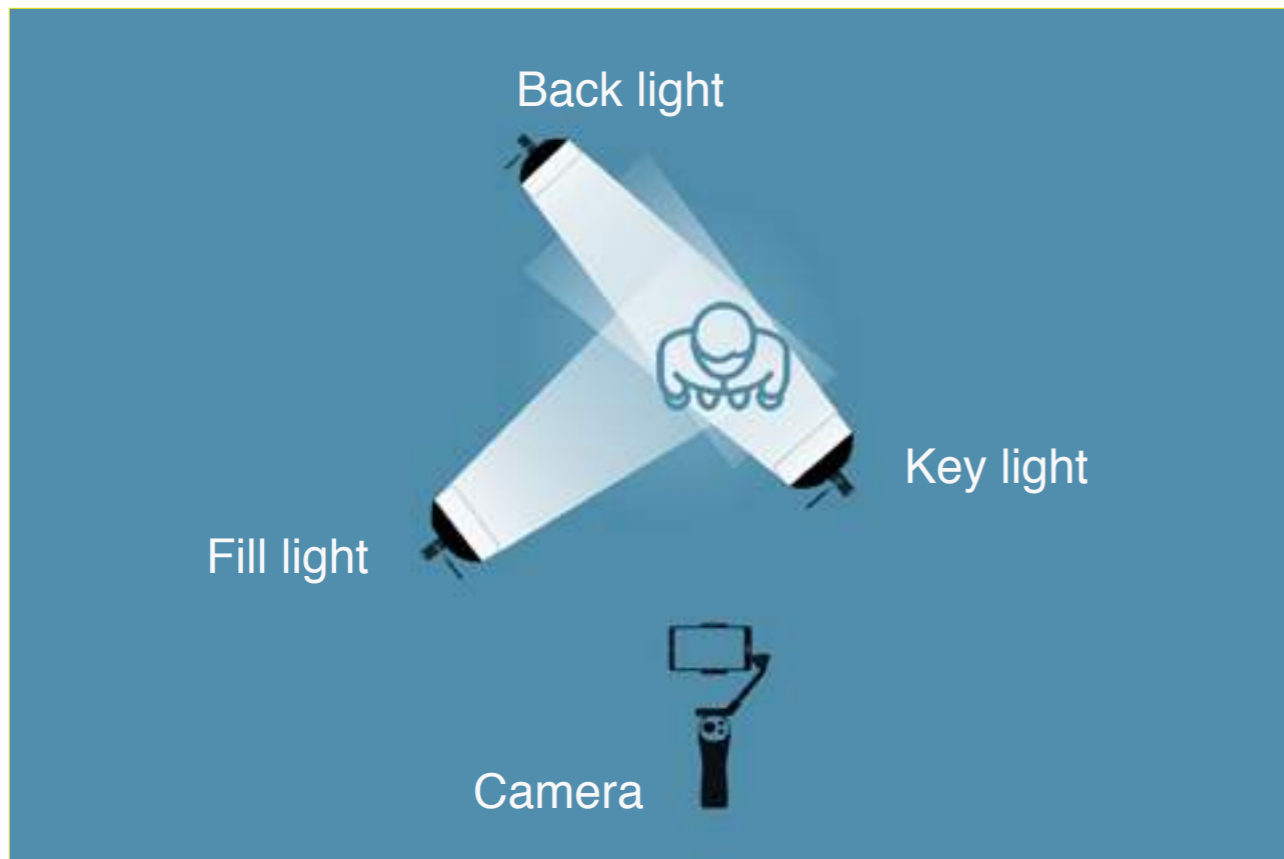
Three-point lighting is used in theatre, video, film, still photography, computer-generated imagery and 3D computer graphics. It is a simple but versatile system that forms the basis of most lighting. Once you understand three point lighting you are well on the way to understanding all lighting and will understand how to adapt it for your film. This set up uses three lights known as the key light, fill light and back light. Naturally you will need three lights to do this. But understanding the principles will enable you to light your subject using one or two lights.

If you only have one light, it becomes the key.

If you have 2 lights, one is the key and the other is either the fill or the backlight.

The following illustration shows you the basic set up.





### **Key Light**

This is the main light. It is usually the strongest light and has the most influence on the look of the scene. It is placed to one side of the camera/subject so that this side is well lit and the other side has some shadow.

### **Fill Light**

This is the secondary light and is placed on the opposite side of the key light. It is used to fill shadows created by the key. The fill will usually be softer and not as bright as the key. To achieve this, you could move the light further away or use a diffuser. We will look at this in more detail soon.

### **Back Light**

The back light is placed behind the subject and lights it from the rear. Rather than providing direct lighting (like the key and fill), its purpose is to provide definition and subtle highlights around the subject's outlines. This helps separate

the subject from the background by creating a rim of light around the subject. For this reason it is also known as the rim light.

In the equipment section there are a number of lighting recommendations if you can't afford studio lighting. The principles for lighting with each will remain the same.

### **Hard and Soft Lighting**

In film, video, and photography, there are two major categories of light: hard light and soft light. You can work out whether your light source is hard or soft by looking at the shadows. Hard lights will have shadows with very sharp edges, whereas soft light will have shadows with soft edges or no defined edges at all.

The thing that makes a light either soft or hard is the relative size of the light source. A small source will be much harsher than a larger source. The best example of this is the sky. On a bright and sunny day, your shadows will be incredibly sharp because the light source that illuminates the subject (the Sun) is relatively very small in the sky.

Contrast a sunny day with a cloudy day. On an overcast day, you no longer have a strong single point light source illuminating your subject, rather the light is diffused across the entire sky. Such conditions produce very soft shadows.

### **Why Soft Lighting?**

While one type of light source is not better than the other, hard and soft lights can create very different moods. Soft light is also easier to work with than hard light.

There are a number of reasons for this.

First, soft light doesn't create sharp shadows in the way that hard light does.

By nature, our eyes are drawn to high contrast. If you're us

ing hard lights, the viewer's eyes may be drawn to points in the frame other than your subject.

Soft light also helps make your subject look as good as possible by minimising wrinkles and blemishes.

## How can you achieve soft shadows on set?

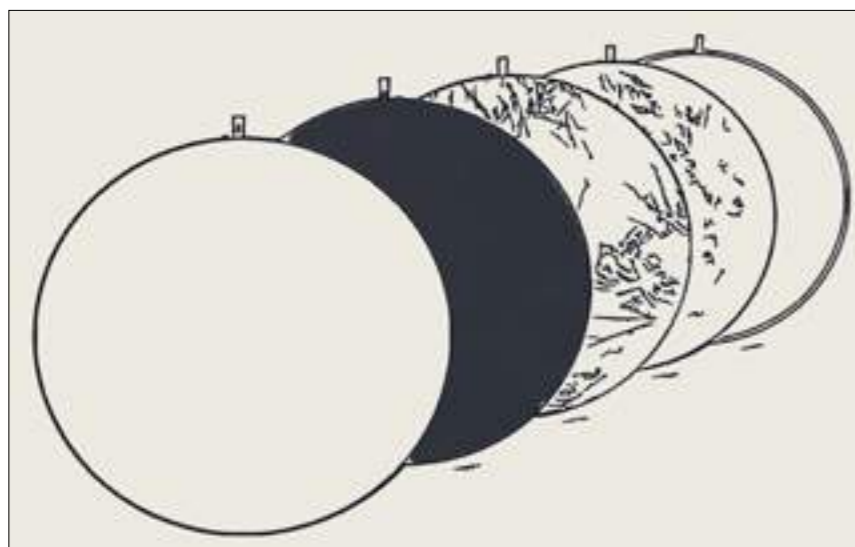
### 1. Diffusion Paper

Diffusion paper is a translucent paper that is a great option if you want to soften your lighting. It limits the amount of light if you place it between the light and the subject. The "paper" is usually clamped to the barn doors of a light. The result isn't dramatic, but it is subtle enough to soften the shadows.

You can use wax paper or baking paper instead of diffusion paper to get a similar effect. These papers that are readily available from the supermarket will work with LED lights but shouldn't be used with a tungsten light as they could catch fire.

### 2. Reflector

There will be times when on location you will only have natural light to work with. Other times the lights you have available are too bright and need some diffusion. A 5-in-1 reflector can be a great tool to help tackle these issues.



### i. As a Key Light

As mentioned earlier the key light is your primary light. It clearly highlights the form of your subject. Now, if you find yourself on location with nothing but natural light, you can use a reflector instead of a key light. Place your talent with their backs to the sun. Then use the reflector to bounce the sunlight onto their face.

### ii. As a Diffuser

At times you'll find that you may have too much light. In this case you'll want to diffuse that light so that your subject isn't harshly lit.

If you're working on location using natural light you can use the translucent side of a 5-in-1 reflector and place it between your subject and the sun to diffuse it. This will cast smooth light on your subject rather than the harsh light that you would have without it.

### iii. To add Shadow

You can also use your reflector as a shader because at times you will have too much reflected light and you may want more shadow. Place the black panel of your 5-in-1 reflector between the reflective light source and the subject to achieve an even shadow opposite the key light.

### iv. To create Rim Light

You can position the reflector to redirect light from one of your lights, particularly the stronger key light, if you only have two lights, to illuminate the back of the head to create a rim light.

## Green screen

Green screen allows you to shoot actors and objects and insert backgrounds behind them at a later date. You can film someone inside but then take the action outside. You can place them somewhere else altogether. There are many such shots in **'Phone Home'** which was filmed in the middle of a pandemic where it was not possible to shoot on location. We also had trouble finding a flying bus so green screen had to do.

We have placed this subject in the 'Lighting' section because much of green screen success depends on effective lighting, building on what you have learnt in this section.

The still below from the **'Phone Home'** flying bus sequence involved two images shot in front of a green screen.  
(4:22 - 5:22)



[https://www.youtube.com/watch?v=CX-ghh-LIt4&list=PL3PLBv5OrblpuYhim35XKklzwhbiBGe-y\\_&index=2](https://www.youtube.com/watch?v=CX-ghh-LIt4&list=PL3PLBv5OrblpuYhim35XKklzwhbiBGe-y_&index=2)

Below are the two green screen images shot for the scene before they were edited.



## Step 1: Build your Green Screen

We will look at two ways to create a green screen. The first is the use of chroma key paint. It can be purchased online and is great for a static, front on, medium shot. The draw back is that you will have to paint a wall. If you have a permanent place set up for shoots this is a great option. The second involves using a piece of fabric suspended on a frame or taped to a wall. This is what was used for **'Phone Home'**. James and his father taped a lime green sheet to a large flat wall.



You can also purchase a green screen frame and suspend your cloth or paper green screen as pictured below.



What's great about the material option is that your green screen is now portable which gives you the ability to shoot green screen in different locations.

A blue screen might be the choice when you are filming foliage or green plants, or when your subject has light blonde or even white hair.

Whether you use green or blue screen make sure that you have a big enough area for the action required. If you're shooting an action scene, you should use a much larger green screen sheet.

This is so important because if the actor or object overlaps the edge of the green screen they will look "cut off" in post production.

When using a wide shot in which the actor's entire body appears in the shot you will need to cover the floor around them. If you buy a sheet set, you can use one on the wall

or frame and one on the floor. It is important to stretch the sheets flat using gaffer tape to minimise wrinkles that cast deep shadows and are quite difficult to edit out in post production.

## Step 2: Light Your Green Screen

Good lighting is critical when using a green screen to create an even colour and eliminate shadows. This makes the editing process a lot easier.

When lighting your green screen, a major issue is to avoid "green spill". This happens when the colour of your screen taints everything around it with a green glow including your actors or objects.

The number one way to avoid this is to make sure you light both the screen and actor or object correctly.

When lighting the backdrop, your goal is to not only illuminate the screen but also reduce shadows and wrinkles. To light the backdrop, use two lights that are positioned at different angles, each a couple of feet from the screen about half-way up the screen. If you choose to go with a pull-up screen, collapsible backdrop or simply to paint the wall, getting rid of wrinkles won't be a major issue, but you'll still want to illuminate the backdrop as brightly as you can.

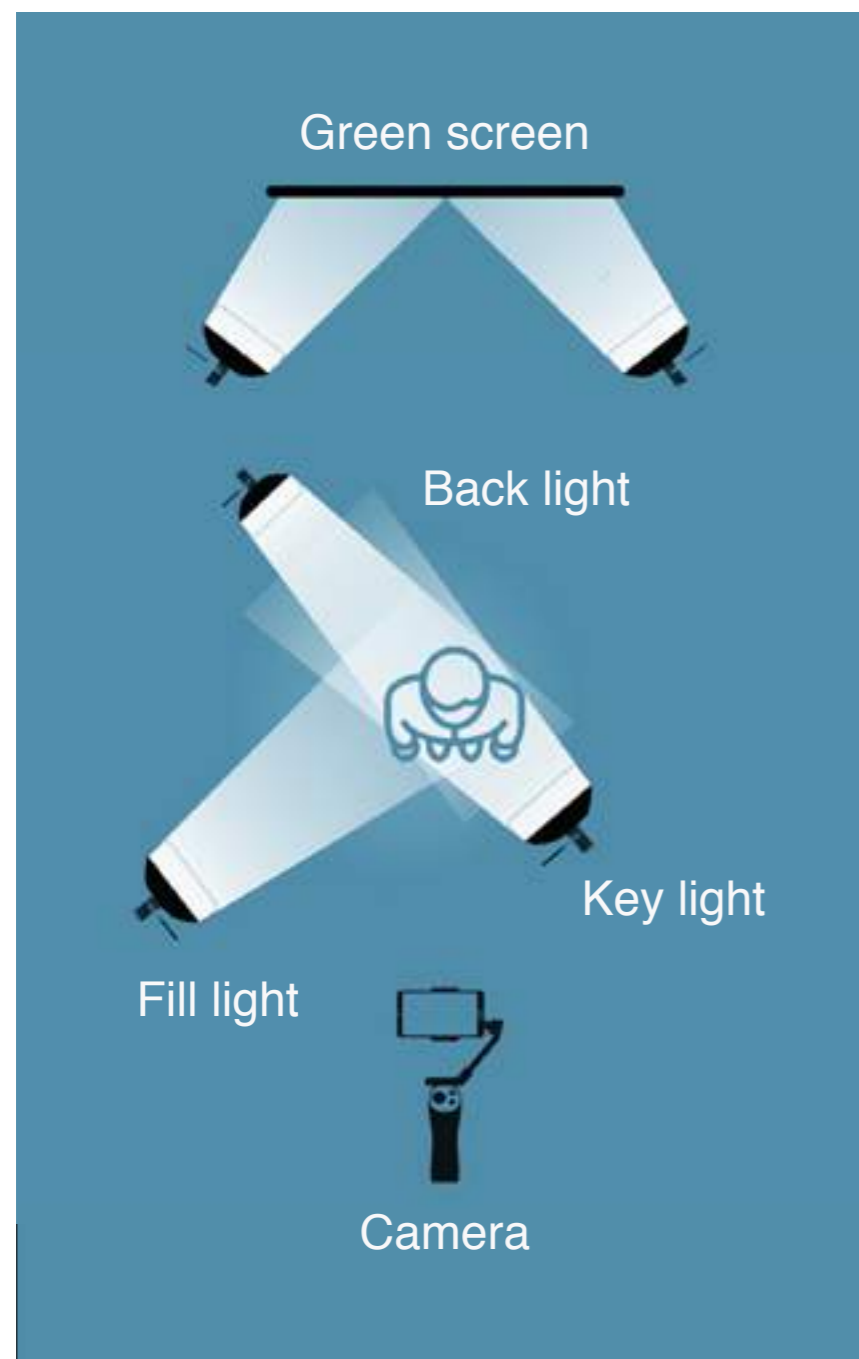
Once your backdrop is lit, it's time to light your subject. If you can, use three separate lights; a key light, fill light and backlight. Your key light is the most prominent because it casts the most light on your subject.

Your fill light is softer and placed at an angle opposite to the key light. Its purpose is to fill the shadows caused by the key light. And finally, the backlight helps to illuminate the edges of the performer. This is vital when using a green screen as it helps to clearly separate the subject from the backdrop.



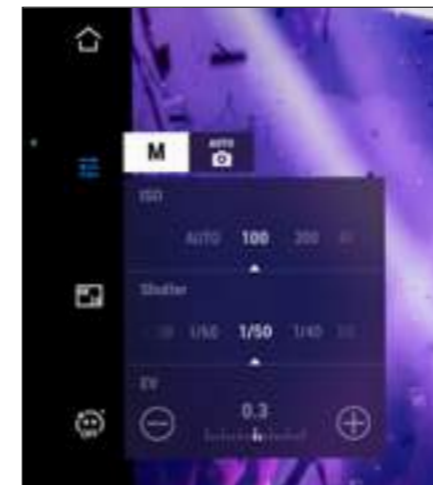
Make sure that your lighting is also consistent with the background you use. You need to create similar lighting effects on your actor or object as is found in the background photo or footage. For example if the light is coming from the right hand side in the background photo/footage you need to key light your subject from the right hand side.

The image below illustrates the ideal set up.

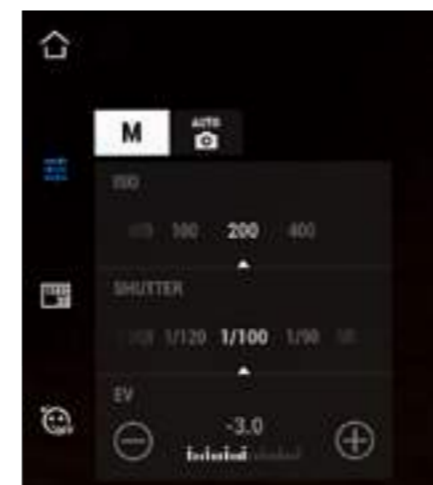


### Step 3: Filming in front of a green screen

As with regular camera videography, try to avoid high ISO as you want to get the cleanest image possible without a lot of noise. Set it at 100. You'll want to set your shutter speed as you normally would, 1/50. These settings will be fine for fairly static poses.



If your actors are making quick movements, up your shutter speed to 1/100 and your ISO to 200. The higher shutter speed will minimise blur but your picture may be a bit more noisy or grainy. Try not to go above ISO 200 when you are shooting inside.



Now that your camera is set up, here's some tips when shooting with a green screen.

First of all make sure your subjects aren't wearing any green. Those green items will also disappear when you edit the clips!

Actors should not wear reflective jewellery or glossy makeup that may attract green spill.

When working with a green screen, it's essential that you know what action will take place and choreograph it perfectly so your performers are interacting with the background elements as they happen.

#### **Step 4: Edit your green screen footage**

You will find a step by step guide for this at the end of the 'Editing' section.

Scene 6 - bus



(editing)



SCE

Photo

Scene

Make the phone  
tell



# editing

## What is film editing?

Film editing is the art and craft of cutting and assembling a finished film. A film editor works with raw video footage to select shots and combine them into scenes in order to complete the project. Their goal is to fulfil the director's vision. In low budget film making you may have both roles. The editor is not just a button pusher but an artistic partner and creative decisions are usually a collaboration between the editor and the director. This process is usually started and completed during post-production.

In this section you will look at how to create a film in Premiere Pro, one of the most popular editing software packages available.

They have a number of packages available. You can access them here:

<https://www.adobe.com/au/creativecloud/plans.html>



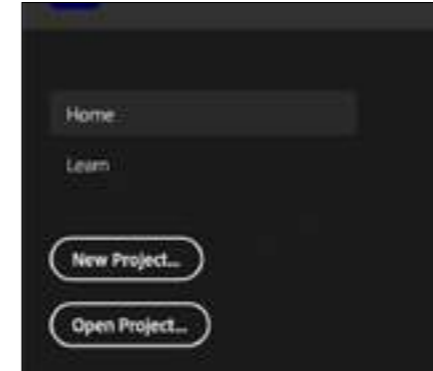
## The ten steps of editing

- STEP 1: Create a project
- STEP 2: Import media
- STEP 3: Sift and select
- STEP 4: Shape the story with music
- STEP 5: Colour correction
- STEP 6: Colour grading
- STEP 7: Sound design
- STEP 8: Text
- STEP 9: Transitions
- Step 10: Export

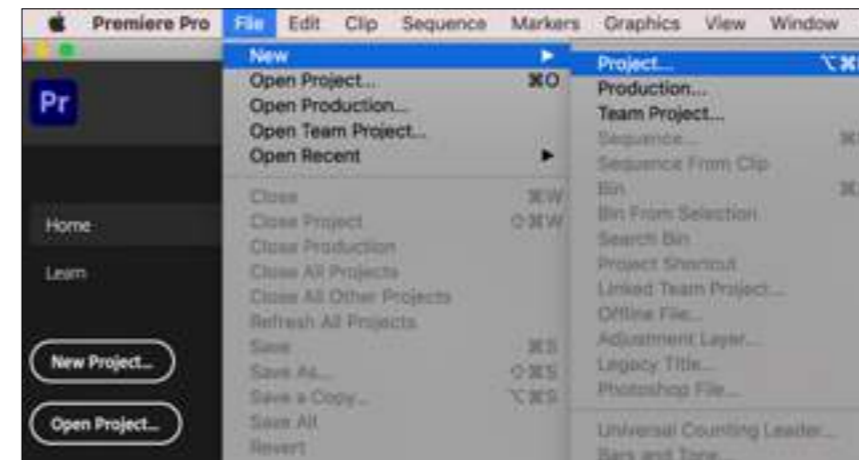
This last step happens after the edit is completed and you will find the how to guide for this in the 'Export' section.

## STEP 1: Create a project

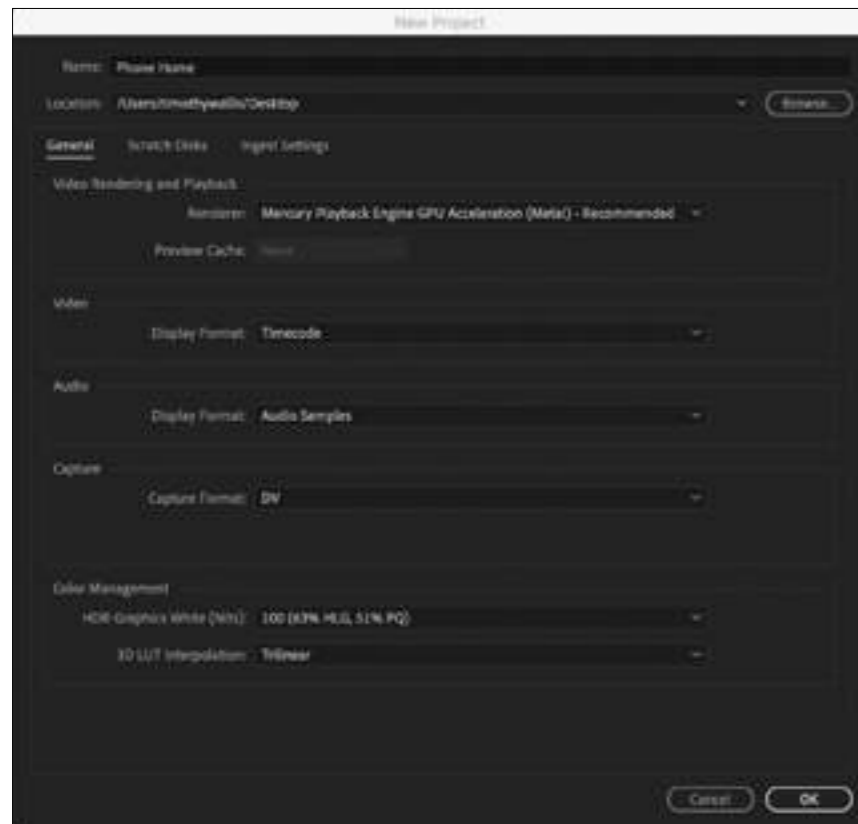
Launch Premiere Pro and click New Project in the 'Start' screen



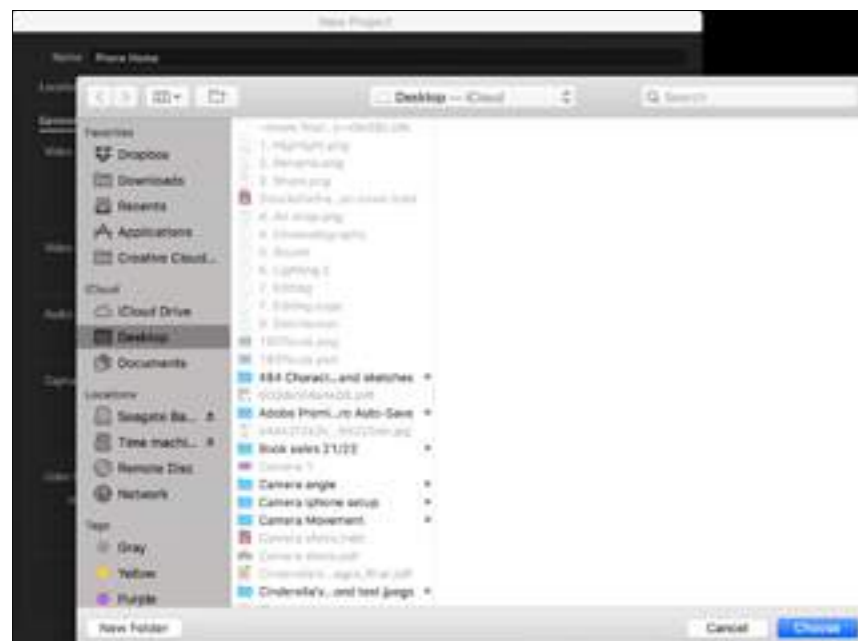
or choose File > New > Project from the main menu.



In the 'New Project' dialogue box, name your project.



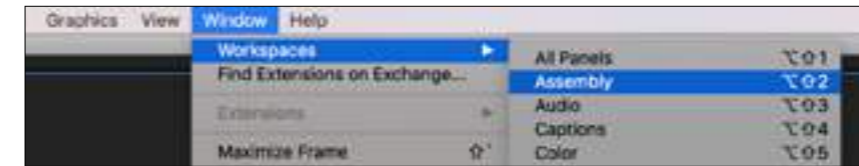
Choose 'Browse' and navigate to the place where you want to save the project. This could be a previously prepared folder, the desktop or an attached drive.



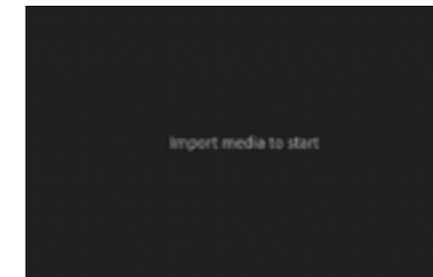
Click 'Choose'.

## STEP 2: Import media

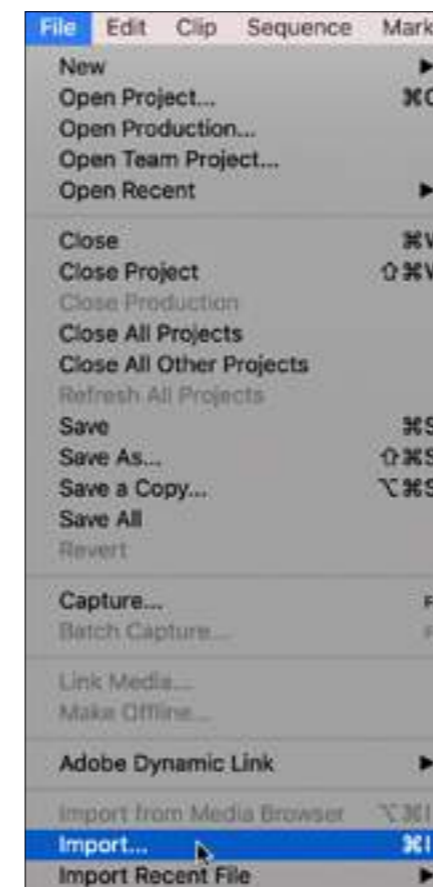
Choose Window > Workspaces > Assembly.



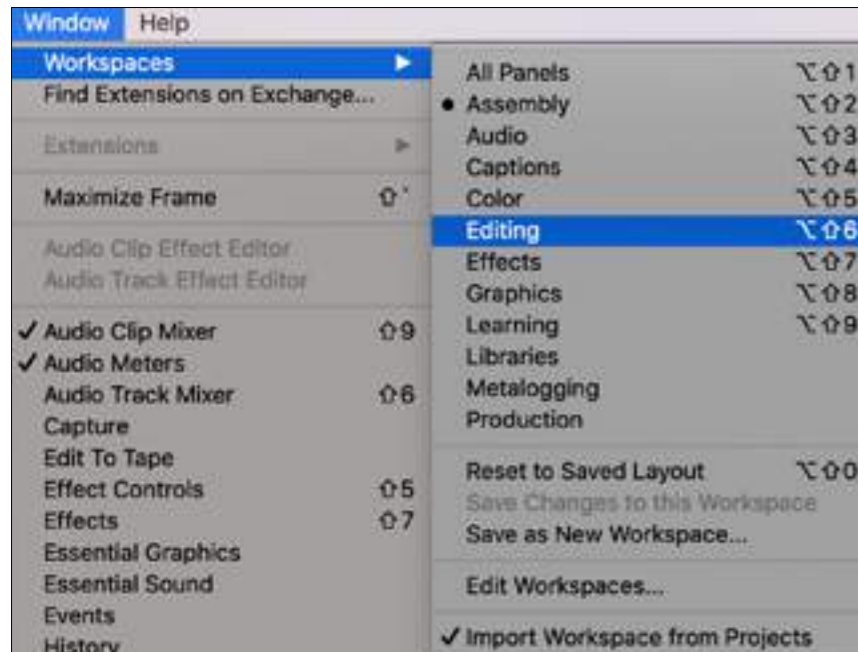
On the right hand side of your project is a large box with the words 'Import media to start' in the middle.



Drag your media files into this box from the desktop or you can import them via the drop down menu, File > Import.



Once your media is imported navigate to the 'Editing' workspace. Go to the menu at top of the screen and choose Window > Editing.



Your screen will now look something like this.



## Understand the 'Editing' workspace

In order to edit effectively you really need to understand the basics of this editing workspace. You can find an A3 PDF on the 'James Makes a Movie' website page that labels the various parts of the 'Editing' workspace. In order to assist you while learning to edit, print out the poster and have it handy so that you can refer to it as needed. Click on the link below to download the PDF.

<https://static1.squarespace.com/static/5f36585c99bf563f56a3f220/t/61764d0a0d878d50943741e0/1635142927924/Editing+workspace.pdf>

## Definition of terms for the editing workspace

### A. 'Source' monitor

The 'Source Monitor' is used to playback and preview individual clips. You can also use the 'Source Monitor' to prepare clips before you add them to a sequence. In the 'Source Monitor', you can set In and Out points, add markers, and specify how the clip will be added to the 'Timeline'. You can drag and drop clips into the 'Source' panel or by double-click them to view them in this monitor.

### B. 'Effect Controls' panel

Special effects can be added to video and audio clips on the 'Timeline'. Some effects, for example, can change color video to black-and-white, while others alter the color balance of an image or can help to simulate the look of film. The 'Effect Controls' panel allows you to edit effects that have been applied to your clips. To access these, you click them to select. If you do not have a clip selected, the panel remains blank. You can also use the panel to access the

Motion, Opacity, and Audio properties of clips.

### **C. 'Audio Clip Mixer'**

Use the 'Audio Clip Mixer' to adjust settings while listening to audio tracks and viewing video tracks. Each Audio Mixer track corresponds to a track in the Timeline of the active sequence. You can also use the mixer to add effects, change the volume of relative tracks, or to record audio directly into sequence tracks.

### **D. 'Metadata' panel**

'Metadata' is the information that describes the content or properties of a file. Video and audio files automatically include information regarding their file size, format, creation date, and duration.

Metadata can also include additional information, such as location, director, scene, shot, etc. The metadata panel allows you to edit and view these properties so you can use them to organize and sort your files, or share with other Adobe applications.

### **E. 'Program' monitor**

The 'Program Monitor' is the live monitor for your 'Timeline'. Used it to playback and preview clips on the 'Timeline'.

### **F. 'Media Browser' panel**

The 'Media Browser' allows you browse and preview files on your hard drive. The Media Browser gives you quick access to all your assets while you edit.

### **G. 'Info' panel**

The Info panel displays information regarding the currently selected item in the 'Project' panel or 'Timeline'.

### **H. 'Effects' panel**

The 'Effects' panel is the place you will find all available video and audio effects and transitions. You can place transitions such as Dissolves, Dip to Black, etc. between clips to allow you to transition from one clip to another. You can also add effects such as Black and White to individual clips, to change their appearance or audio quality.

### **I. 'Markers' panel**

You can use the 'Marker' panel to see all the markers in an active clip or sequence. The panel displays marker information such as In and Out points, comments and color coding tags.

### **J. 'History' panel**

The 'History' panel stores a list of the actions you have performed to change the state of your project in the current working session. As an alternative to using Edit > Undo, or the keyboard commands Ctrl+Z (Windows) or Cmd+Z (Mac OS), you can use this panel to jump back to any previous state in the current work session. However, you should note that changes you make to the program that affect panels, windows, or preferences are not stored in the 'History' panel. Also, when you close and re-open Premiere Pro, the 'History' panel is automatically reset and you lose access to the previous states of your project.

### **K. 'Project' panel**

Video editing is a non-destructive editing process because you do not edit the original content of your files. The 'Project' panel contains references to all the footage files (video, audio and images) that you have imported into Premiere Pro in addition to the sequences, titles and other supporting material you create in the application.



## L. Tools panel

This panel stores the various editing tools you can access in the application. The cursor changes appearance based on the tool that is active and the type of content that you are hovering over. We will explain these tools in greater depth in the following pages.

## M. Timeline panel

You perform the majority of your editing work on the 'Timeline' panel, including adding clips, positioning them, and changing their properties. You can also use the 'Timeline' to add effects and transitions to the video and audio clips in your project. Each sequence in the project is a separate, independent 'Timeline'. When multiple Timelines are visible, the panel uses a tabbed display similar to a web browser to separate each.

## N. Audio meters panel

This panel is a VU (Volume Units) meter. It shows the volume of clips that are on the 'Timeline'. The display in this panel is active only when you preview the video and audio clips on the 'Timeline'.

## Understand the 'Editing' tools

Now we will look at the tools you will regularly use to edit footage on your timeline.

You will find the Tool panel wedged between the 'Project' panel and the Timeline panel.



- A. Selection tool
- B. Track selection tool
- C. Ripple Edit tool
- D. Razor tool
- G. Slip tool
- H. Pen tool.
- J. Hand tool
- K. Type tool

If you click on the arrows at the corner of the tools there are sub-menus. These tools tend to be used less.

### Track selection tool

'Track Select Forward Tool' and 'Track Select Backward Tool'

## **Ripple Edit tool**

'Rolling Edit tool' and 'Rate Stretch Tool'

## **Slip Tool**

'Slide Tool'

## **Pen Tool**

'Rectangle Tool and Ellipse Tool'

## **Hand Tool**

'Zoom Tool'

## **Type Tool**

'Vertical Type Tool'

## **Definition of terms for the editing tools**

### **A. Selection Tool**

Use this tool to select clips, menu items, buttons, and other objects found in the user interface. Most clips and interface interaction requires the use of the Selection tool.

### **B. Track Selection Tool**

Use this tool to select all clips to the right of the cursor in a sequence.

### **C. Ripple Edit Tool**

You can use the Selection tool to trim the start or end of a clip in the 'Timeline'; however, they will create an empty space between those clips. Use the Ripple Edit tool to trim the In or Out point of a clip. Close gaps caused by the edit, and preserve all edits to the left or right of the trimmed clip.

### **D. Rolling Edit Tool**

Use this tool to simultaneously change the In and Out points of a pair of adjacent clips on the Timeline: the Rolling Edit Tool trims the In point of one clip and the Out point of the other clip, leaving the combined duration of the two clips unchanged.

### **E. Rate Stretch Tool**

This tool is used to shorten or lengthen a clip in the 'Timeline'. The 'Rate Stretch' tool speeds up or slows down the playback of the clip without trimming the clip. It leaves the In and Outpoints of the clip unchanged.

### **F. Razor Tool**

Use this tool to split clips in the 'Timeline'. Click any point on a clip to split it at that exact location. To split all clips across all tracks at an exact point, press and hold the Shift key while clicking a clip.

### **G. Slip Tool**

Use the Slip tool to simultaneously change the In and Out points of a clip in a 'Timeline', while keeping the overall duration of the clip unchanged.

### **H. Slide Tool**

Use this tool to move a clip to the right or left on the Timeline while trimming any adjacent clips. The combined duration of the clips, and the location of the group in the 'Timeline', remain unchanged.

### **I. Pen Tool**

The Pen tool is used to set or select key frames for clips in the 'Timeline'.

## J. Hand Tool

Use this tool to move the viewing area of a 'Timeline' to the right or left as an alternative to the scroll bar at the base of the Timeline panel.

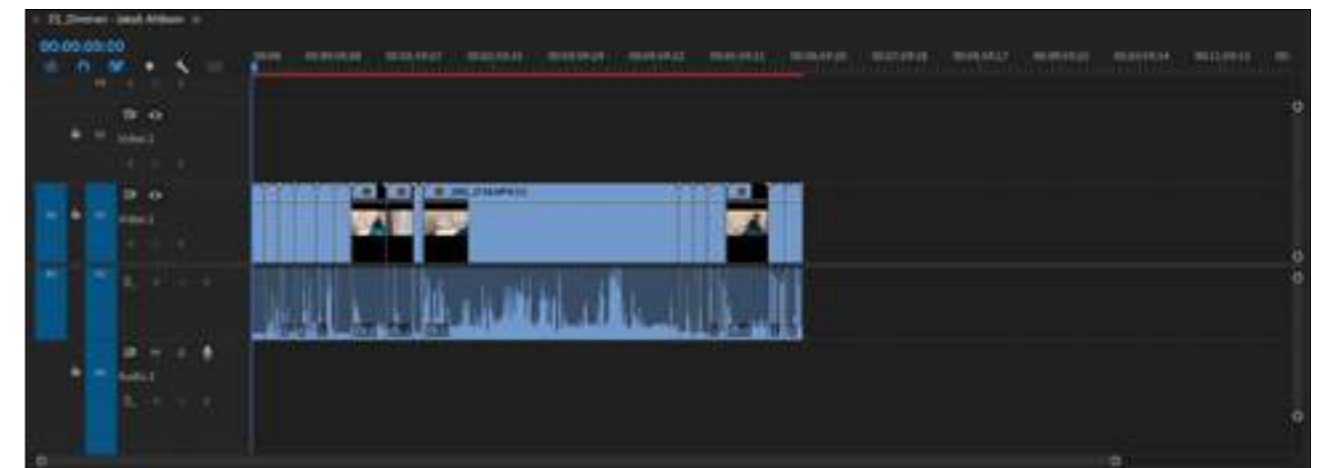
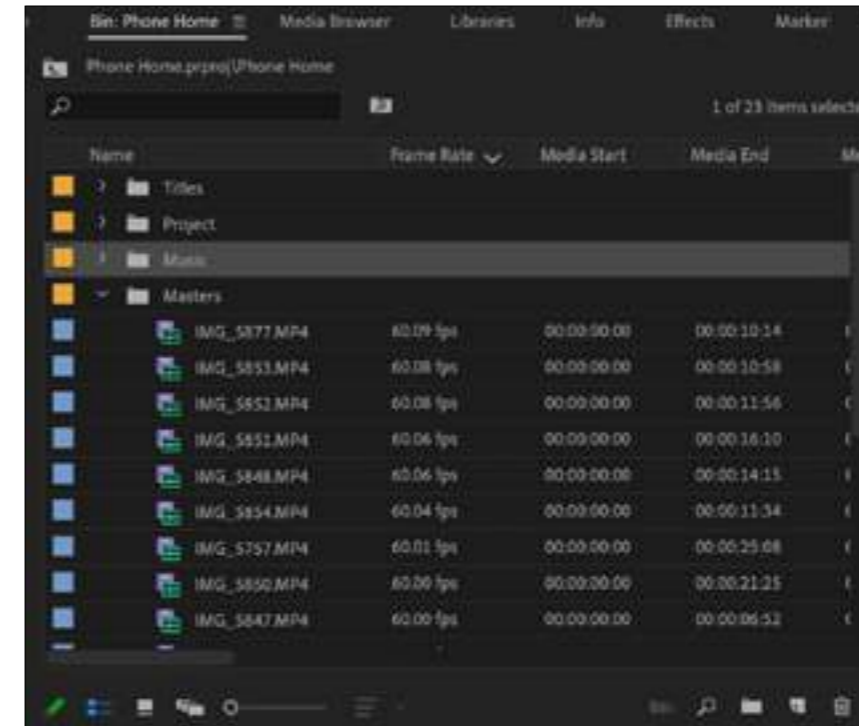
## K. Type Tool

The type tool allows you to quickly add type to your project.

## STEP 3: Sift and select

During this step you will place and edit your footage on the 'Timeline'. The aim is to look at all the footage and discard what you don't want and trim what you do.

Drag the clips from the 'Project' panel in the 'Masters' folder onto your 'Timeline'.

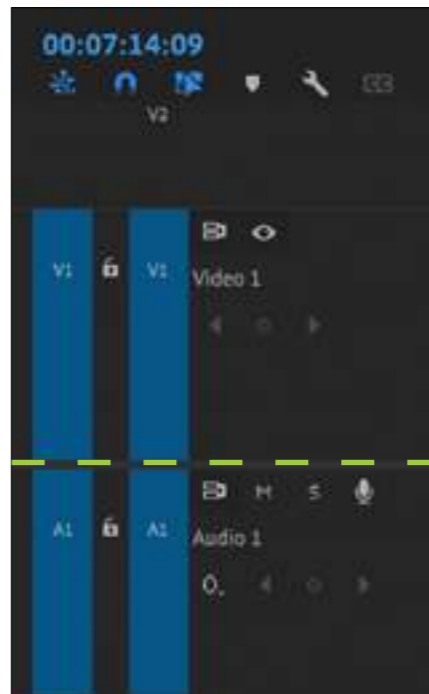


## Timeline workspace

Time code

V1  
(Video track one)

A1  
(Audio track one)



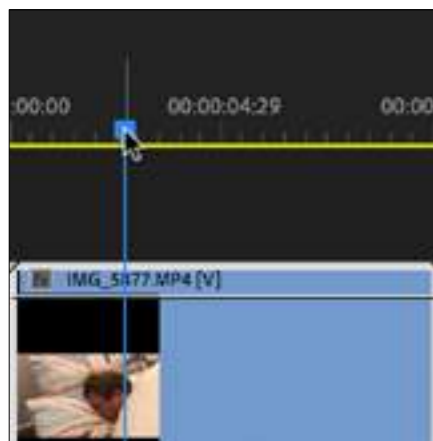
Eye icon  
(Show/hide video )

M  
(Mute audio)

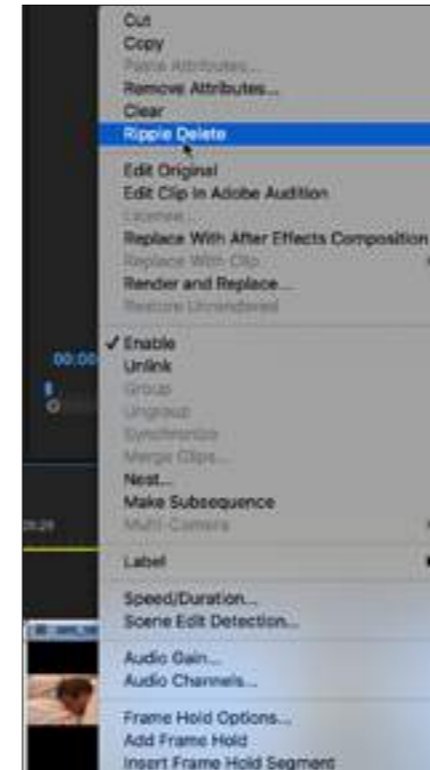
Video tracks are found above, and audio tracks below, the yellow dashed line. You can have as many video and audio tracks as you like.

Line up all your clips in the order they will appear in the film. To do so select the clip you want to move and drag it into position.

When this has been done scroll through each clip. You can grab the play head and move it along the clip or watch it in real time when you tap the space bar on your keyboard.



If you want to remove an entire clip select the clip, right-click the mouse and click 'Ripple Delete' in the drop down menu.



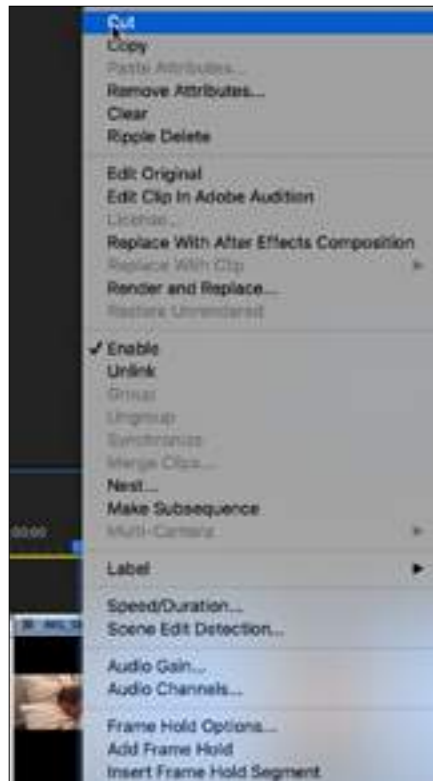
When you use 'Ripple Delete', the deleted clip is removed and the clips either side are joined.

If you want to cut a clip, grab the playhead and move it to the point you want to cut. Click on the razor blade tool in the tool panel. It will look something like this on the 'Timeline'.





Right-click on the mouse and click 'Cut'.



You have now have divided the clip. As you have done before, select the unwanted section of the clip and click 'Ripple Delete'.

Work through all the clips on your 'Timeline' until you have removed all unwanted clips and are left only with the clips you need.

The reality is that you will probably need to do this a number of times as you continue to edit your film.

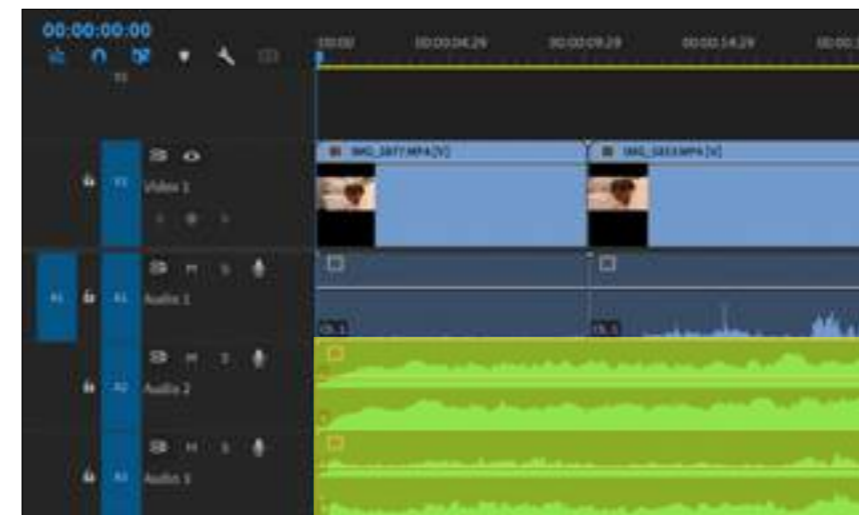
## STEP 4: Shape the story through music

Music can be such an important part of story telling. It is time to source the music you have chosen from sites such as 'Epidemic Sound'.

They should be in the 'Music' folder in the 'Project' panel. If you have not chosen your music, now is the time.



Drag the music onto the 'Timeline' and position the tacks under the appropriate clips. They are highlighted in yellow.



You can mute any tracks you are not listening to by clicking 'M' to the left of that 'Audio' track.

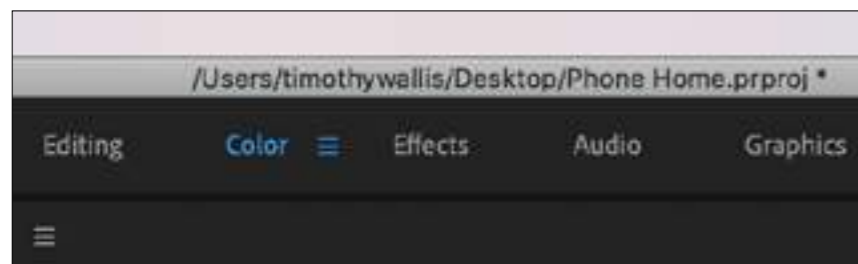
Play through the music tracks one by one until you feel as though you have found the music that enhances your video and therefore your story, and delete the rest.

## STEP 5: Colour correction

### What is colour correction?

Colour correction is a process that occurs during a film's post-production phase. The film makers use editing software to adjust the white balance, colour, contrast and exposure of film footage so that it appears natural and unprocessed, exactly the way the human eye sees them.

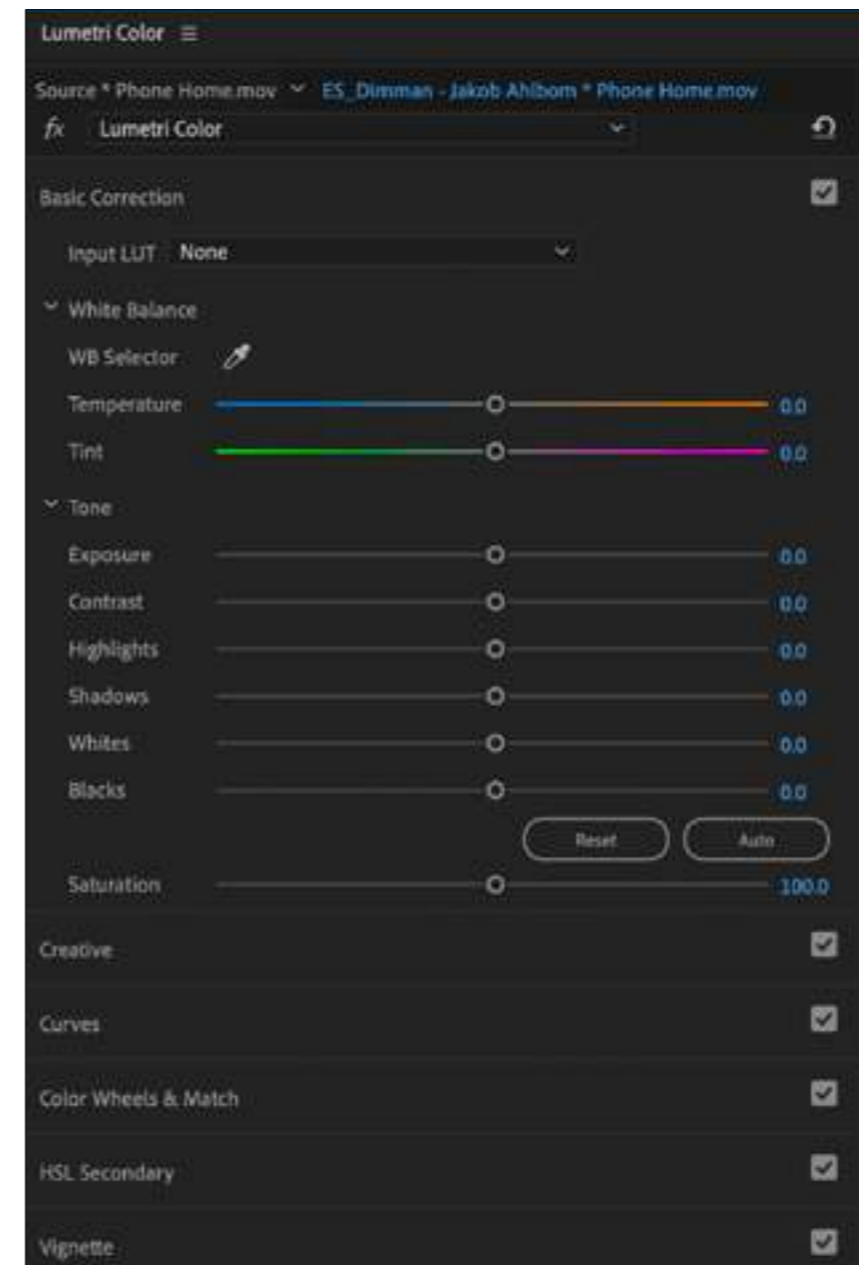
Go to the colour workspace by clicking on the colour tab at the top of the editing workspace:



Your workspace will now look something like this:



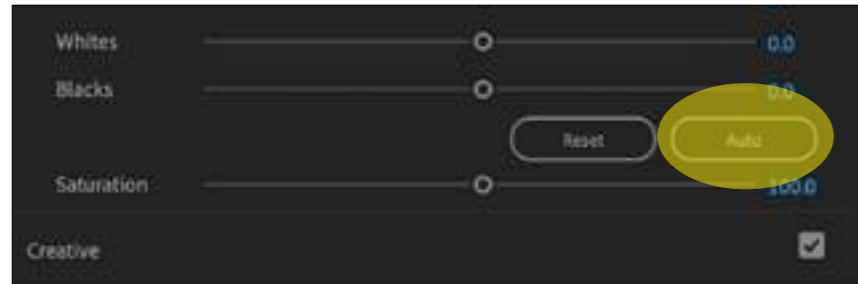
At the far right of the colour workspace you will see the 'Lumetri Colour' panel. Click on 'Basic Correction' and you will see the following interface:



Drag the eye dropper tool onto a clip on the 'Timeline' that you would like to colour correct. Place it over the white card you included at the start of each shot. (You may have to go back and find those frames with the card in it. Otherwise look for something white in your footage and drag the eye dropper onto that.)

You will immediately see that the colours change.

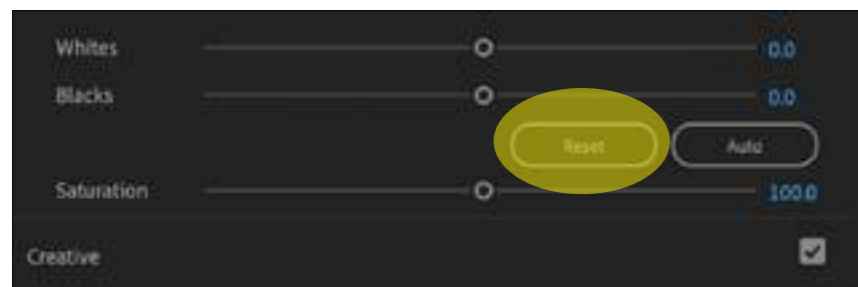
If you're not satisfied with the look of the footage you can click on auto colour correct. The colours will adjust again.



If you want to adjust the colours a little more, work your way down the sliders under 'Basic Correction'. This is the best way to learn how each slider will effect your footage.

The sliders are; 'Temperature', 'Tint', 'Exposure', 'Contrast', 'Highlights', 'Shadows', 'Whites', 'Blacks' and 'Saturation'. Click on the circle in the middle of each slider and drag it left and right until you are satisfied with the look of your footage.

If you feel unhappy with the result you can click 'Reset' and this will restore the footage to the original look. You can then start fresh.



## STEP 6: Colour grading

Once you have corrected your colours it is time to grade them.

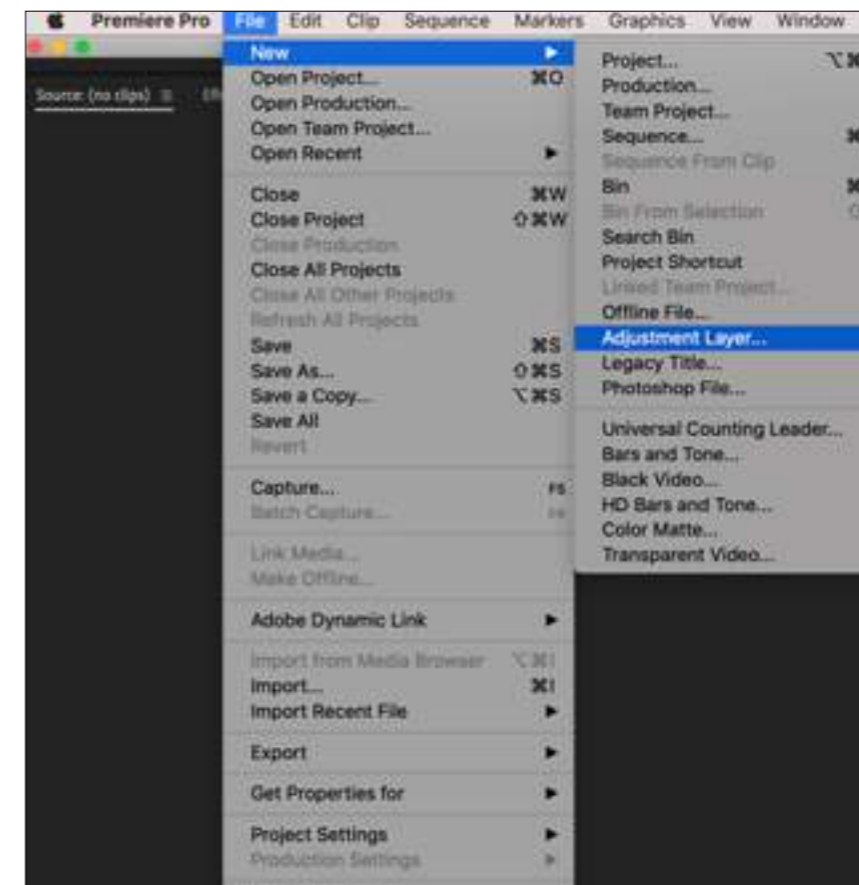
### What is colour grading?

Colour grading is the process of stylising the colour scheme of your footage after you have colour corrected it. During colour grading, editors use editing software to emphasise the visual tone and atmosphere of a movie, making it look more cinematic. It is added on top of the colour correction you completed in the previous step.

To accomplish this look you can use a LUT.

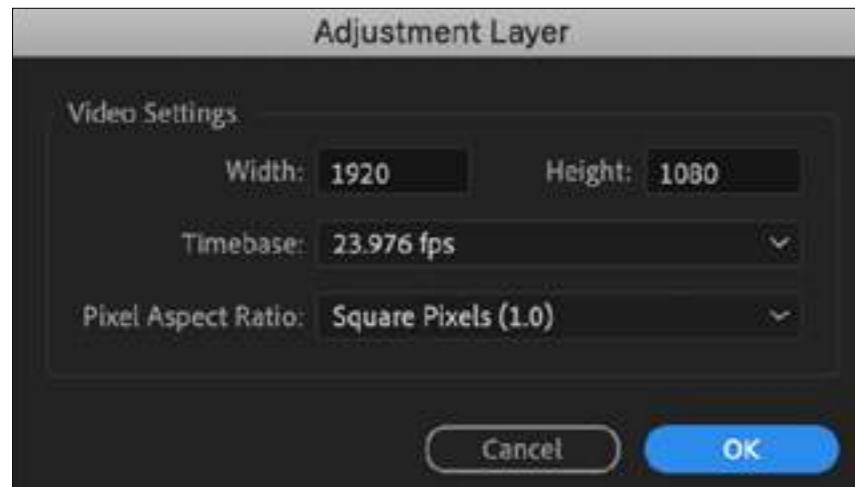
A LUT (Look Up Table) is a simple way to colour grade footage.

1. Create an 'Adjustment Layer'. Return to the 'Editing' workspace and select File > New > Adjustment Layer.





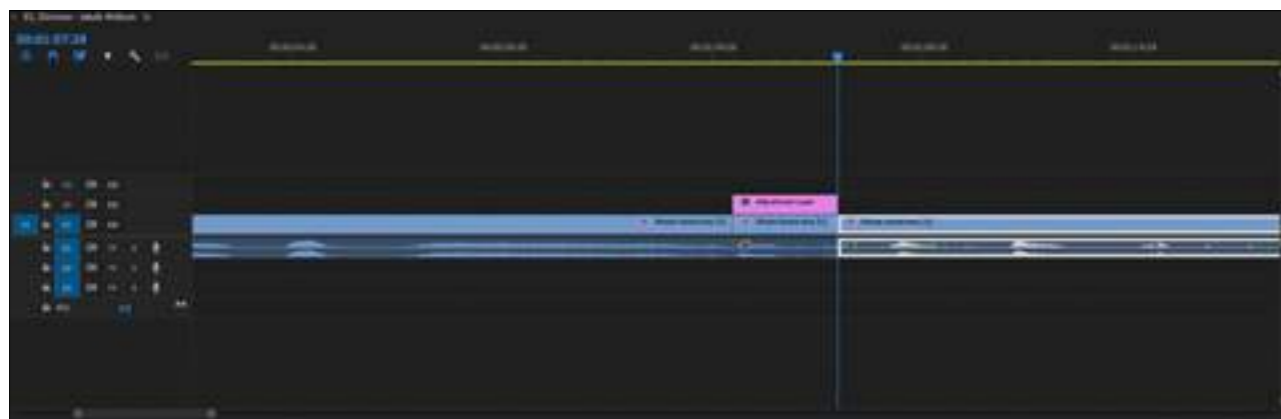
The following dialogue box will appear in the centre of the screen.



Click OK and the adjustment layer will appear in the “Project Panel’ at the bottom left of your workspace.

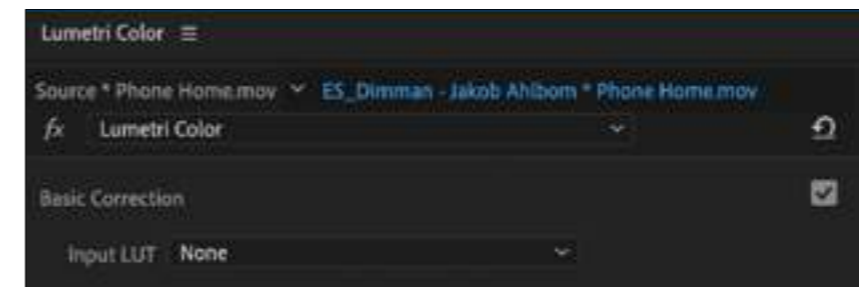


Select and drop the adjustment layer onto your ‘Timeline’  
Drag it to the length of the clip you want to colour grade. To add this colour grade to your entire film drag the adjustment layer across all you colour corrected footage.



You will add your LUTs to this adjustment layer and make your corrections without affecting the original clip. (You can also change the opacity of the adjustment layer to add more or less colour change to the clip underneath.)  
Now that you have created and placed your ‘Adjustment Layer’ return to the ‘Colour’ workspace.

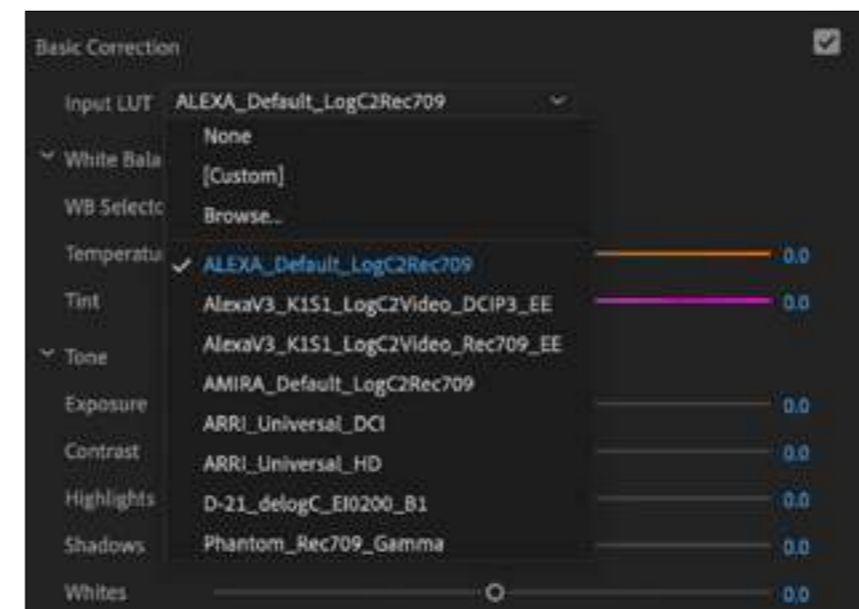
2. In the Lumetri panel, open the ‘Basic Correction’ tab.



3. Select the ‘Adjustment Layer’ on your ‘Timeline’.

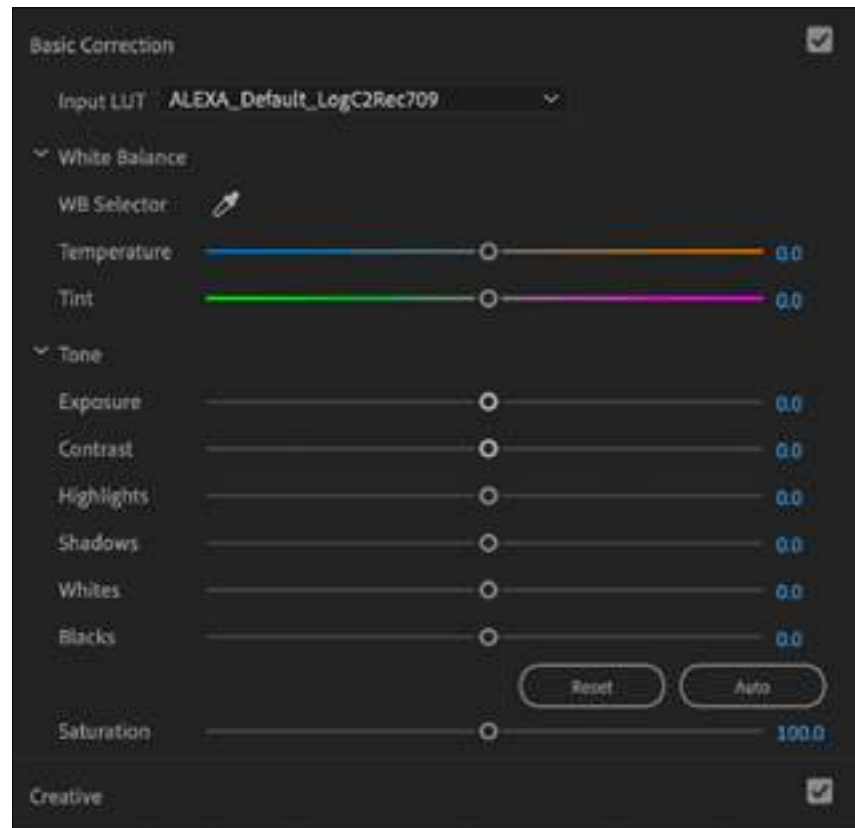
4. Under ‘Basic Correction’, select the ‘Input LUT’ dropdown menu, and click on ‘Browse’. Premiere Pro has a number of pre-loaded LUTS. Select one of the LUTs in the menu and you will see the colour change.

You might like to try a number of them until you find the “look” you want.





4. You can further adjust the LUT by using the same colour correction tools (the sliders) that you used to colour correct your clip.



## STEP 7: Sound design

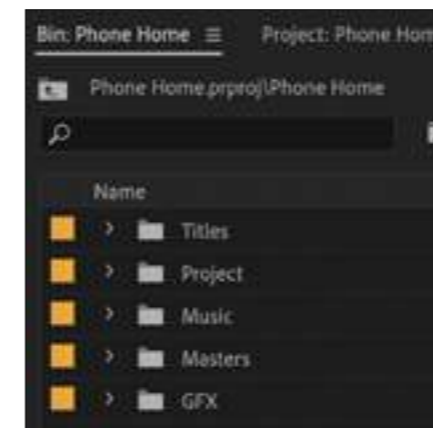
It has often been said about film making, that sound is half of the final product and should therefore be given a lot more attention than it sometimes fails receives.

In this step we will look at three aspects of sound; voice, sound effects and music and how they interact with one another to enhance a story.

If you haven't already done so import your sound effects and the audio you recorded via the lapel microphone. If they haven't been exported to a format that Premiere Pro can recognise you will find out how to accomplish that by taking a look at the last few pages of the 'Sound' section where it is all explained.

Place all your sound effects into a separate folder labelled 'Sound Effects'. Save this in the GFX folder in the 'Projects' panel.

Place all your voice recordings in a separate folder labelled 'Audio Masters'. Save this in the 'Masters' folder in the 'Projects' panel.



It is important in sound design to have an organised Timeline. You will need four audio tracks; camera audio (Audio 1), microphone audio (Audio 2), sound effects (Audio 3) and music (Audio 4). Make sure they are in this order, top to bottom.

## Camera Audio (Audio 1)

As mentioned previously camera audio is not the greatest but it is important to have it as reference audio for what we are about to do.

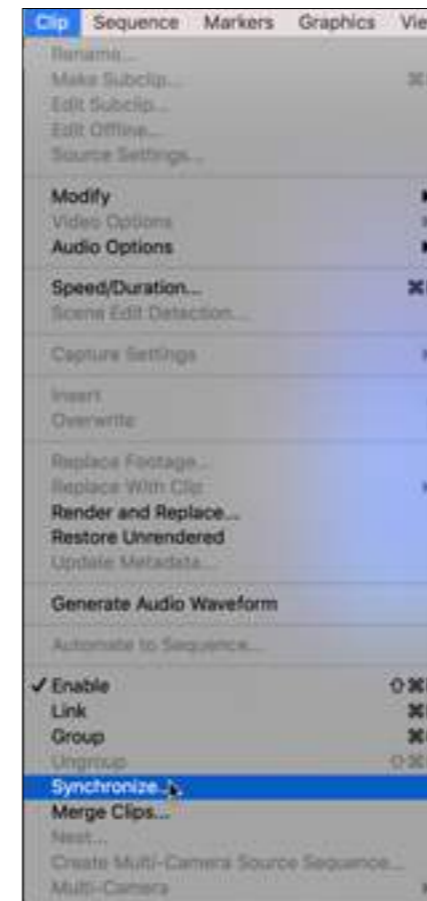
## Microphone Audio (Audio 2)

Transfer the audio files to the timeline. Match each one up as close as you can to the video clips you have shot. Do this clip by clip. It will take a while but it will be worth the sound quality improvement in the end.

Select the camera audio and microphone audio while holding down the 'Shift' key.



When both clips are selected navigate to:  
Clip > Edit > Synchronise.



The audio clips will automatically line up!  
Work your way through the rest of the clips.

You can leave the camera audio on the 'Timeline' just in case you accidentally move the microphone audio. It happens! Then you will need to re-synchronise the camera and microphone audio.

If you go this way, mute the camera audio (Audio 1) so that you can only hear the microphone audio (Audio 2).

### Sound Effects (Audio 3)

Add the sound effects files to your 'Timeline' and adjust them until they are where you want them. This is more an art than a science and you will probably play some parts of your film back again and again, until you are happy with the timing.

### Music (Audio 4)

Hopefully you've already placed the music where you want it in 'Step 4: Shape the story through music'. Now play it back with the camera audio and sound effects turned on.

### Sound levels

The combined sound of all your audio tracks should be no more than 0dB (decibels). In order to keep an eye on this we will need to monitor the 'Audio Meters' panel at the bottom right of the 'Editing' workspace.



You will see something like this when you are playing your film. Note that the bars; left and right (stereo) are green. This means that the audio levels are considered safe.

If the combined audio is too loud it will break the 0db and look something like this in the 'Audio Meters' monitor.



Notice the red at the top of the monitor. This is known as 'audio clipping'.

### What is audio clipping?

The audio starts to 'break up' and sounds slightly distorted. The more severe the clipping, the more distorted the sound becomes.

### Adjust your sound levels

This process is an art and a science. You will particularly want to balance the play between the voices and the music but also listen out for how the sound effects interact. You may need to decrease the music so that the voice can be heard. A subtle sound effect may need to be increased in volume or a reduced in volume if it is too loud. This is the art of sound, but keep in mind the science of sound. The overall audio levels must be below 0dB. Keep an eye on that 'Audio Meters' panel.

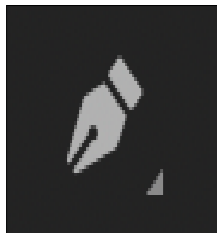
## Adjust an entire track

If you want to raise or lower the volume of an entire track navigate to the audio track you want to adjust on the timeline. You will notice that there is a white line running through the track. Click on this track, hold left-click down on the mouse and raise or lower the line until you are happy with the audio levels for that track.

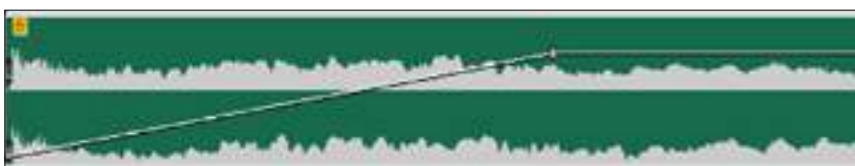


## Vary the adjustment within a track

Often you will want to do this with music. You may want to bring down the volume when a character in your film begins to speak but lift the volume when they are not. You may want to fade out a track at the end of a scene. For these adjustments we will turn to the 'Pen Tool' in the tools panel.



We will build a simple audio ramp from silence to full volume. Click on the white line where you want to start the ramp and again where you want to bring the music to full volume. You will notice little dots appear on this line when clicked with the pen tool. Lower the left hand dot like this. You can adjust all your audio tracks in the same way.



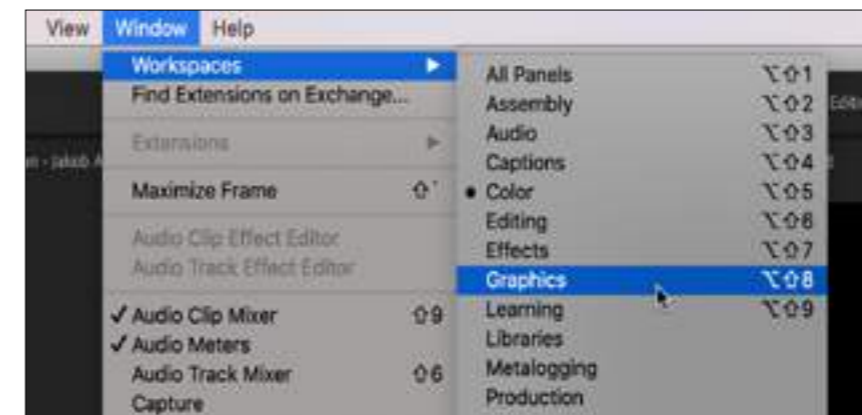
## STEP 8: Text

Now is the time to add a film title and end credits.

### Add a film title

There are a number of ways to do this but for this film title we will use the type tools found in the 'Essential Graphics' workspace.

Go to Window > Workspaces > Graphics in the main menu,

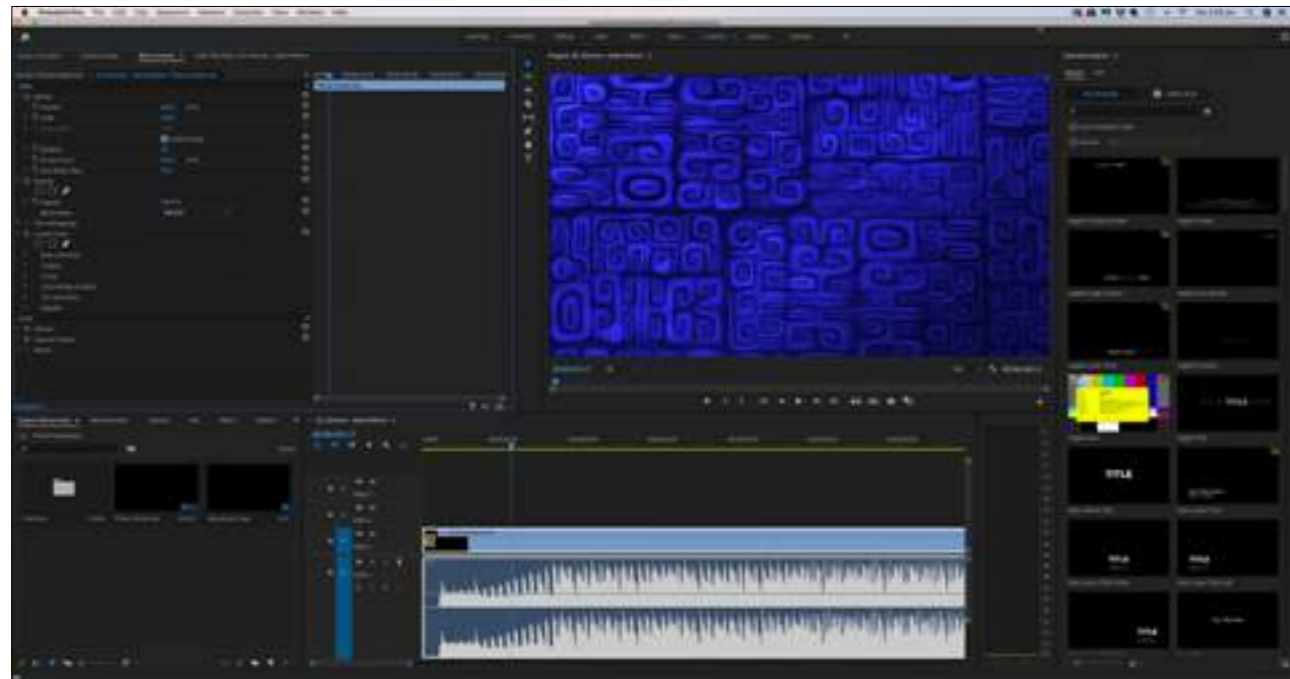


or click 'Graphics' in the 'Workspace' panel at the top of your workspace.

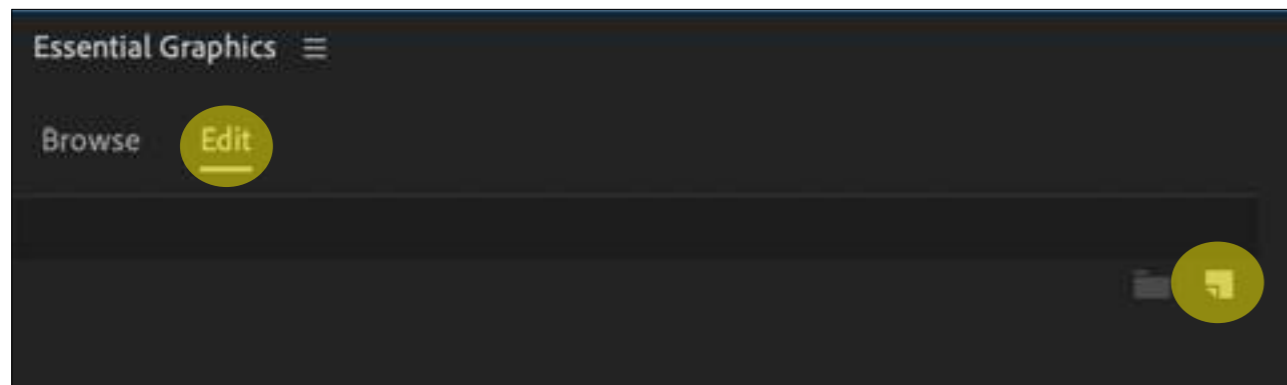




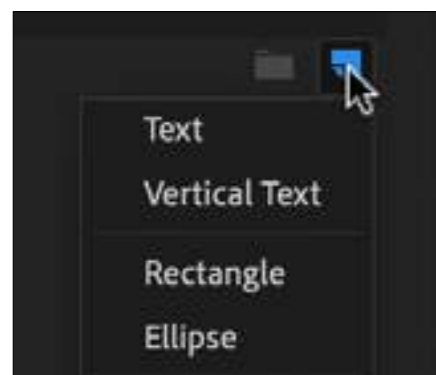
Your workspace should look something like this:



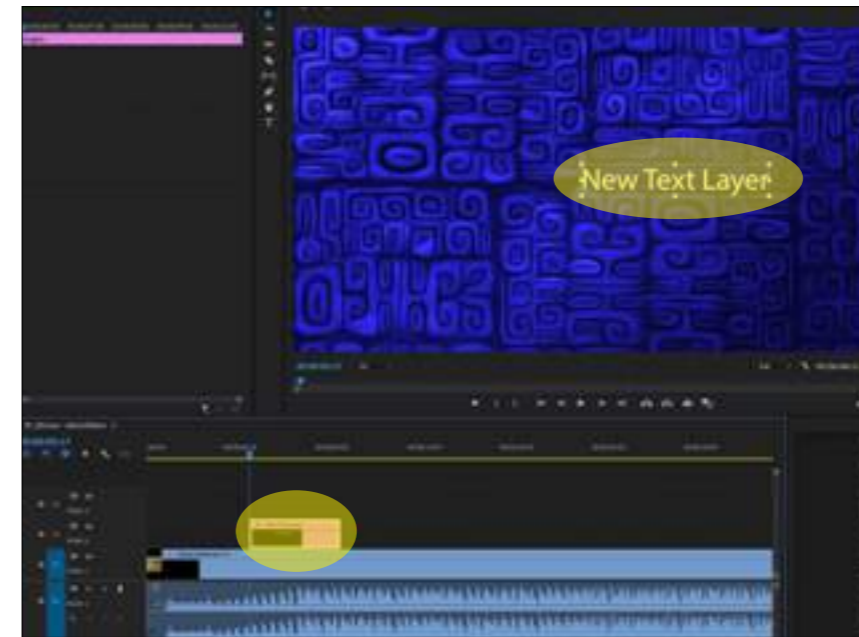
The right hand panel is the 'Essential Graphics' Panel  
Choose Edit > New Layer ('Turning Page' Icon)



Choose 'Text' from the drop down menu.



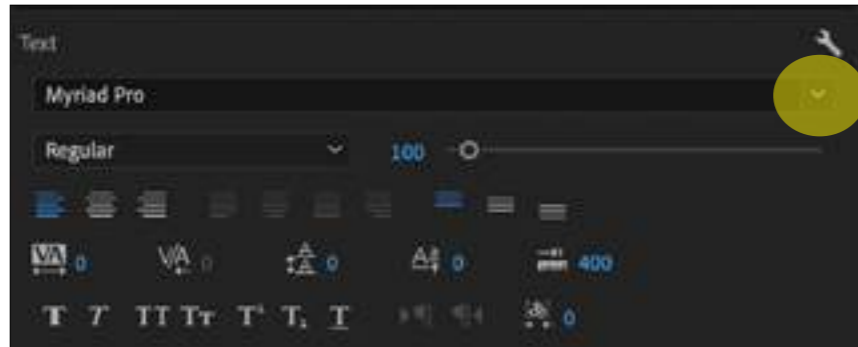
Make sure your playhead is over the clip where you want your title to appear and left-click inside the 'Program' monitor. You will now have a text layer overlaying your clip and a text box in your 'Program' monitor.



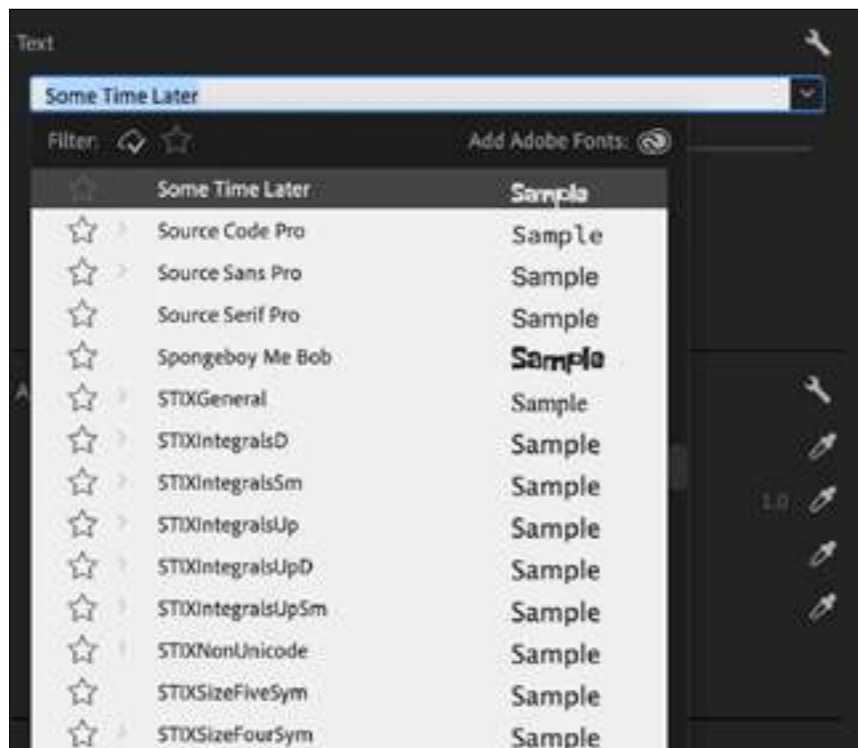
Your 'Essential Graphics' panel will now look like this:



To change your font double click the text in the text box and navigate to the 'Text' panel in the 'Essential Graphics' panel.



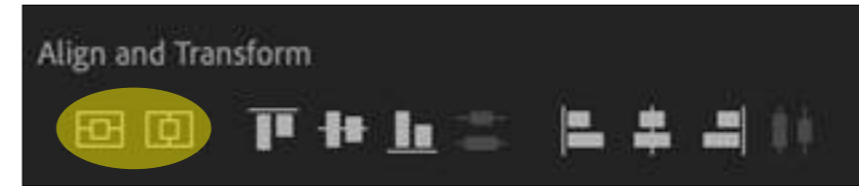
You can choose a new font by clicking on the arrow next to the font panel and scrolling through the drop down menu until you find your desired font.



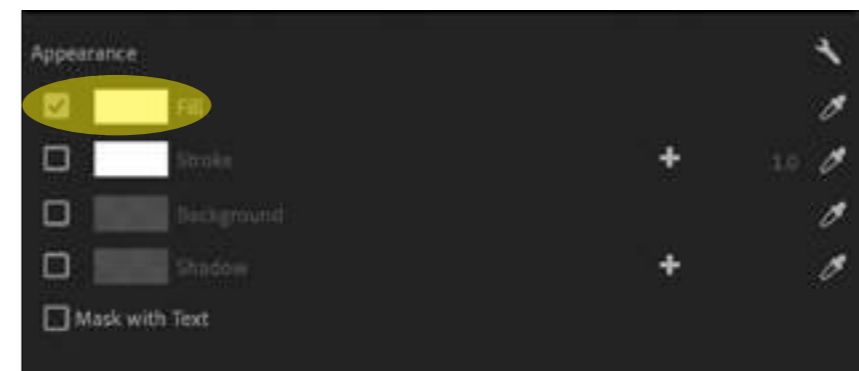
Click inside your text box, drag the cursor across the existing text "New Text Layer", and type your title.



To centre your text in the monitor click the first two icons under the 'Align and Transform' controls.



To change the colour of your text navigate to the 'Appearance' panel and click 'Fill'.



With your text in your text box selected, click on the colour you would like. The title will change to that colour





Adjust the text layer on the 'Timeline' until it is at the desired length.

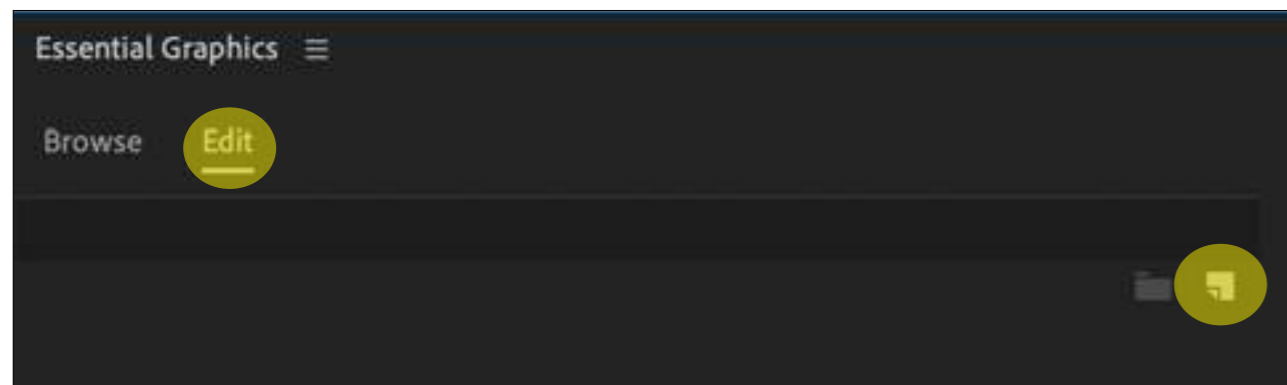


You may like to fade your text in and out. You will learn how to do this in 'STEP 9: Transitions'. But before we do that let's create a scrolling credits sequence for the end of your film.

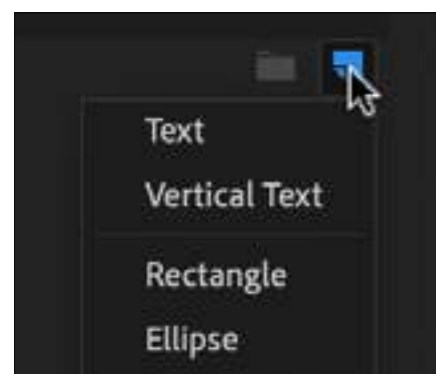
### Add a scrolling end credit sequence

Return to the 'Essential Graphics' panel and start as you did with your film title.

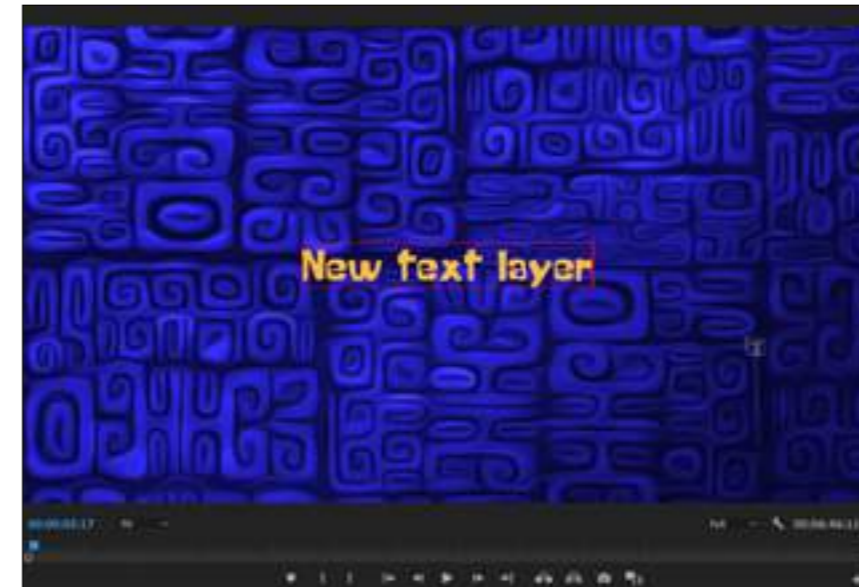
Choose Edit > New Layer ('Turning Page' Icon)



Choose 'Text' from the drop down menu.



The text layer will appear in your 'Timeline' and the text box will appear in your 'Program' monitor as before.

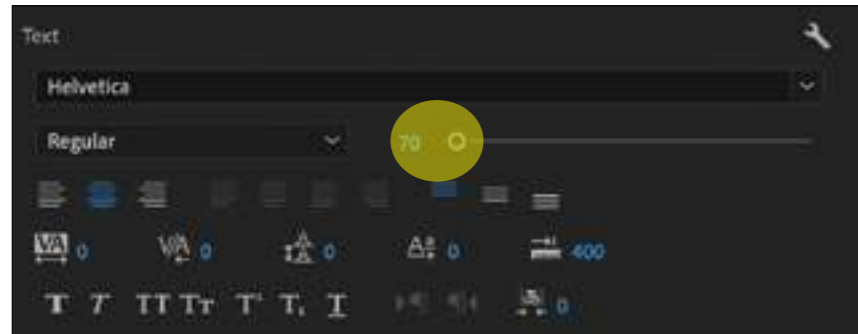


Start to type the credits in the text box one after another. In this example the font, colour and size of the names has been changed.

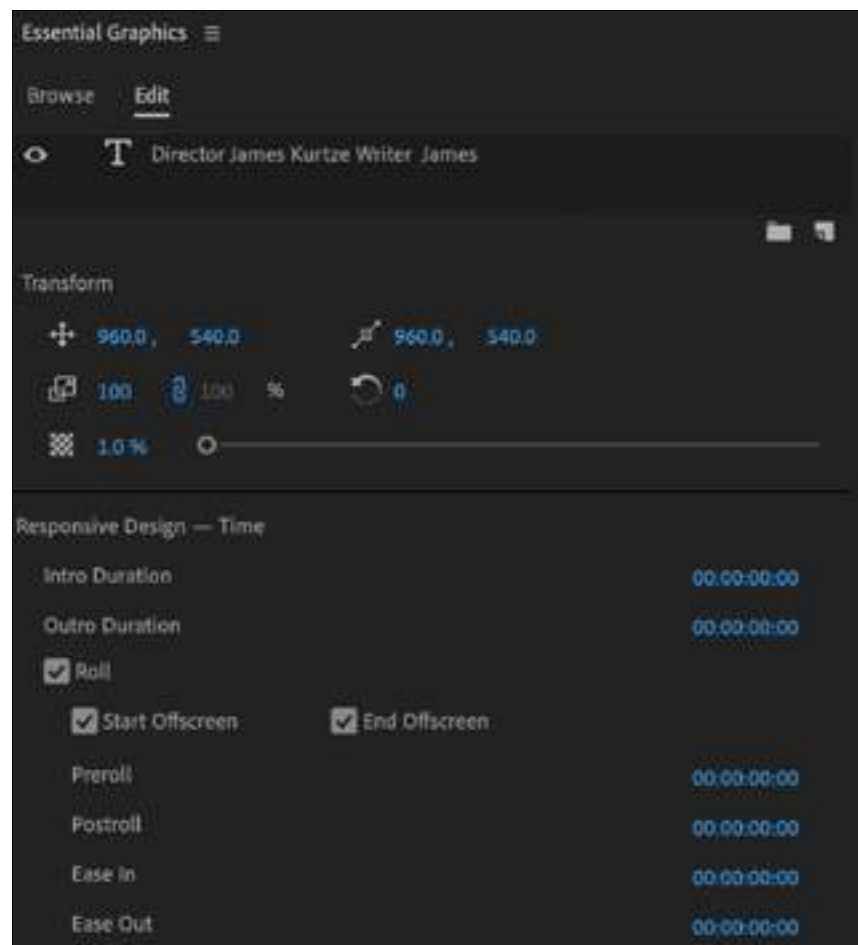


To change the font and colour follow the instructions under 'Add a film title'. The names are in a reduced text size. In order to do that do the following:

Navigate to the 'Text' panel and grab the little circle highlighted below. Scroll left and right until the text is at the required size.



When you have typed and formatted your entire credit sequence deselect the text and return to the 'Essential Graphics' panel. Click on 'Roll' and the credit sequence controls will appear.



(Make sure 'Start Offscreen' and 'End Offscreen' are ticked.)

You now have a scrolling end credit sequence. In order to slow down or speed up the credit sequence return to the 'Timeline' and change the length of the title layer as described in 'Add a film title'. If you make the title layer longer the text will scroll more slowly. If you make the title layer shorter it will scroll more quickly. Once again you can apply add "fade in" and "fade out" transitions to the text layer as described on the following pages.



## STEP 9: Transitions

Now that you have assembled your film you may like to add transitions; fade in, fade out or cross dissolve.

### What is a fade in?

A fade in is a transition that fades from a blank screen to a picture. It is mostly used at the beginning of a film or scene.

### What is a fade out?

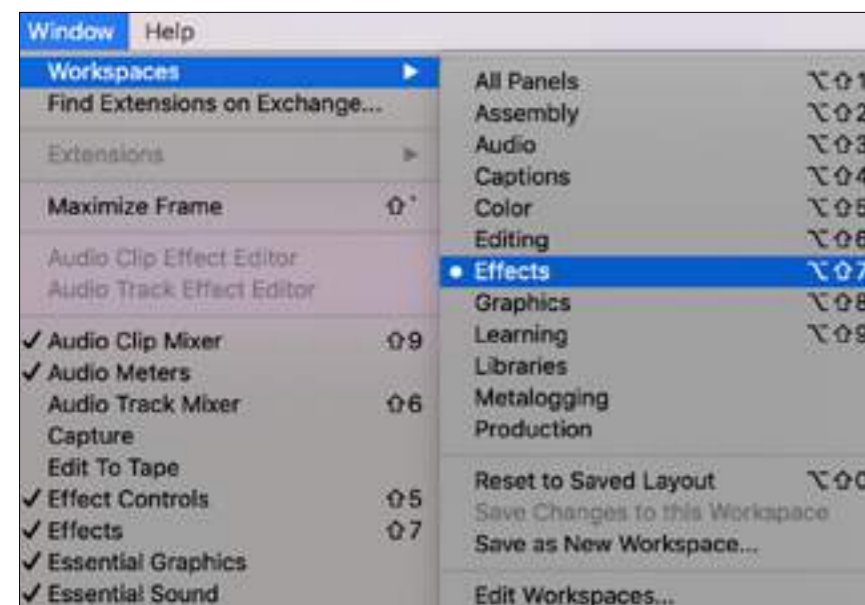
A fade out is a transition that fades from a picture to a blank screen. It is mostly used at the end of a film or scene.

### What is a cross dissolve?

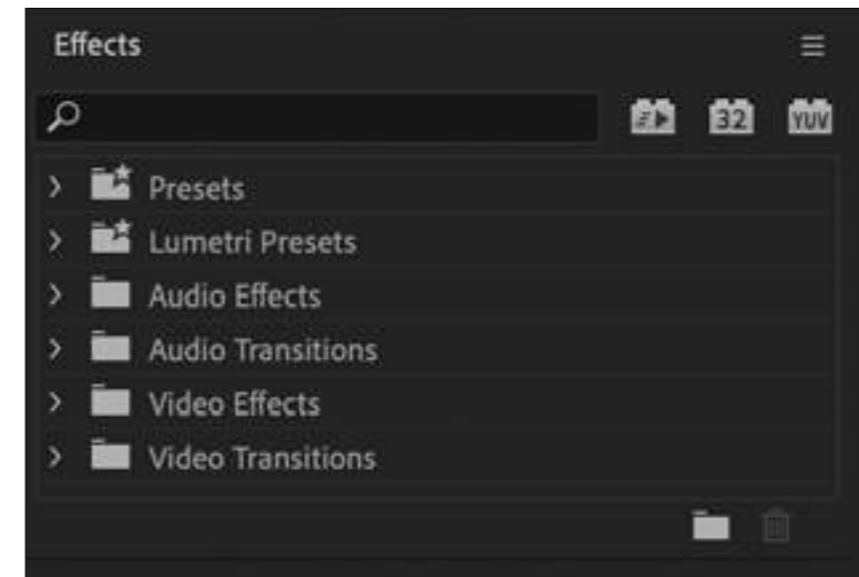
A cross dissolve is a transition in which the opacity of one scene is gently increased over the previous one. It contrasts with the sharp transition of a jump cut. One scene fades into the next and the two images briefly overlap.

### How to add a fade in/out

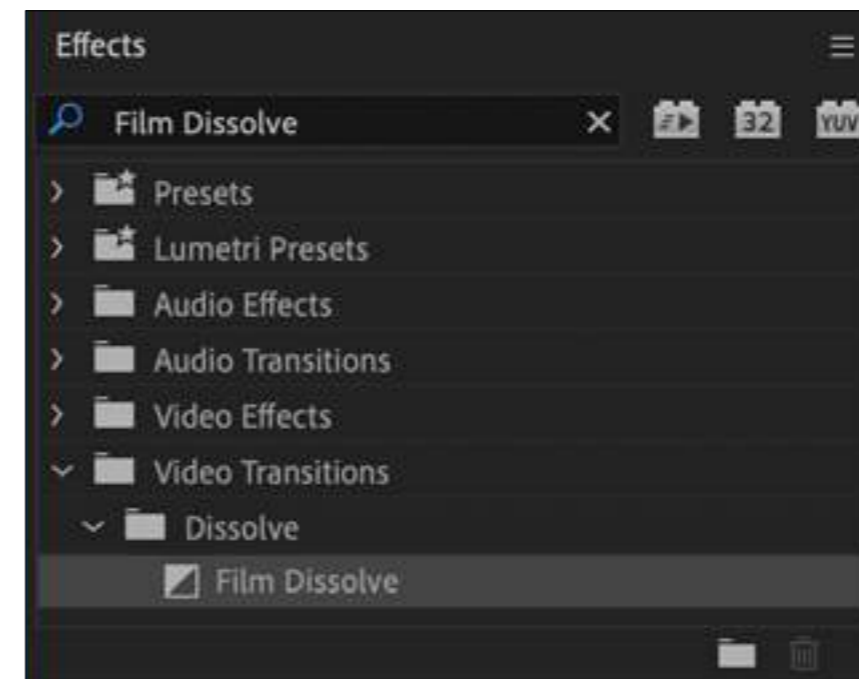
Open the 'Effects' workspace by selecting Window/Workspaces/Effects at the top of the screen.



Your 'Effects' panel is at the top right hand corner of the workspace.

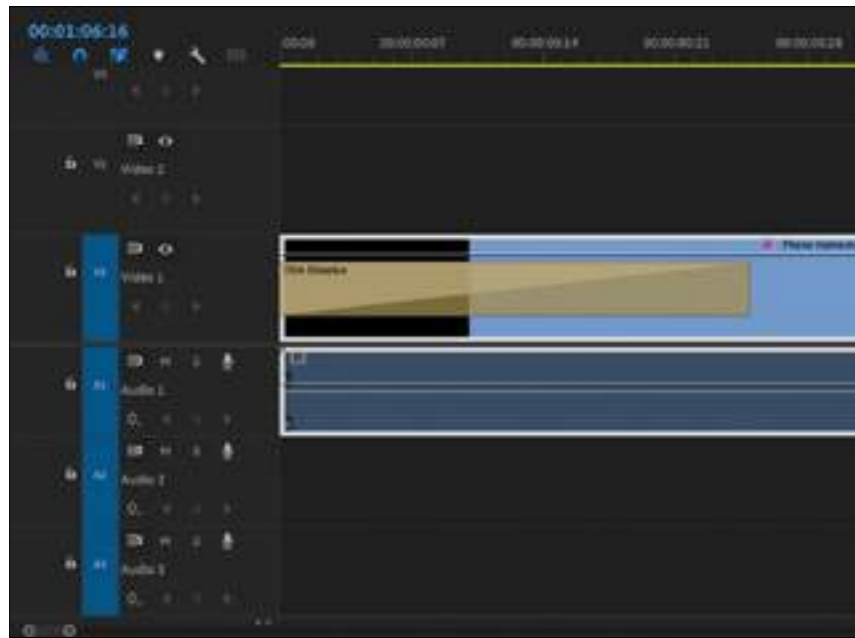


Type 'Film Dissolve' into the search bar.

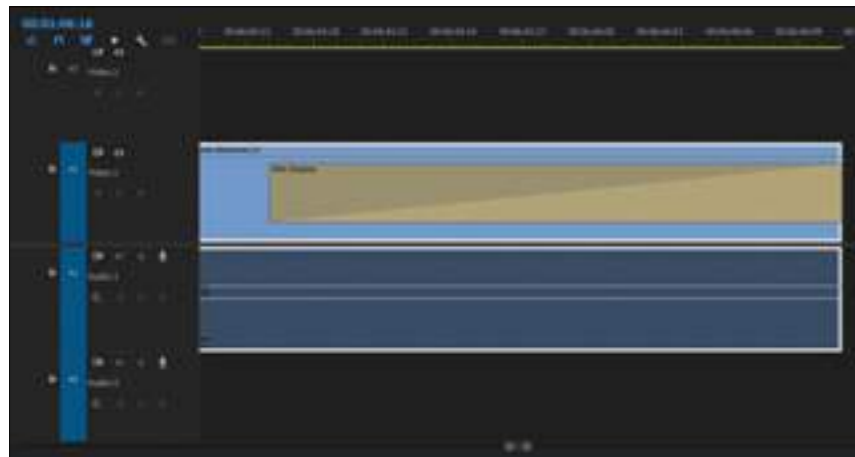


Select the clip on your timeline that you will fade into or out from and drag the 'Film Dissolve' icon onto that clip.

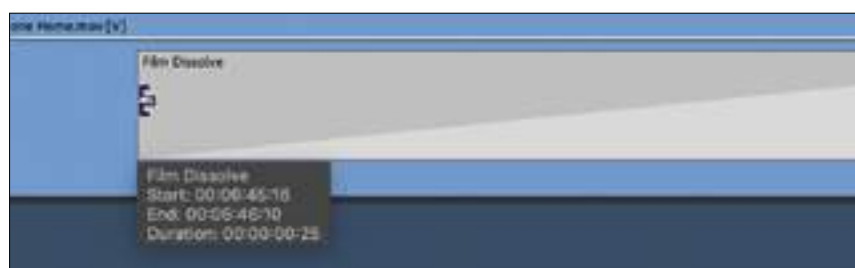
It should look something like this if it is a “fade in”,



or this if it is a “fade out”.

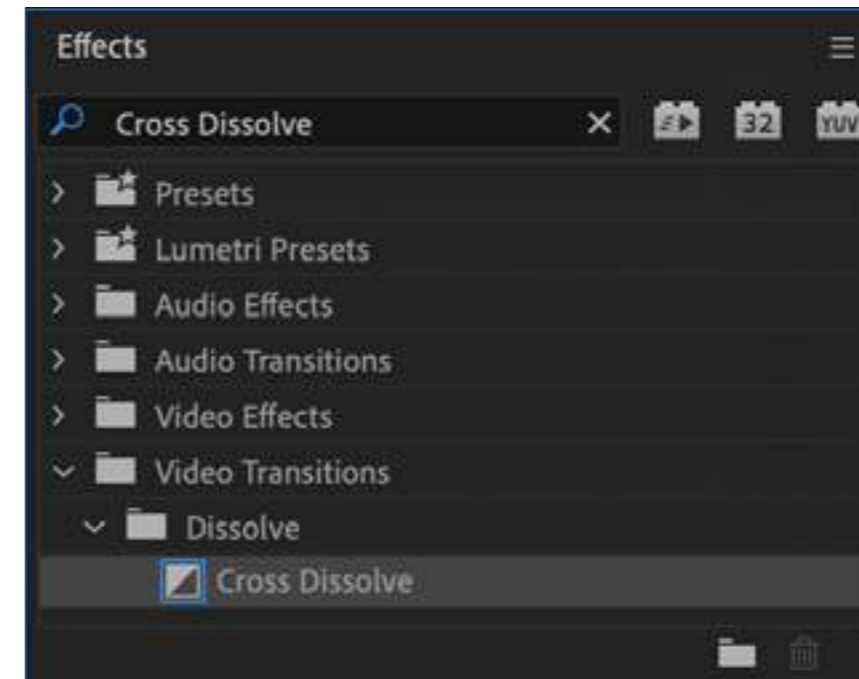


To edit the length of your transitions, position the cursor on the edge of the 'Film Dissolve' and drag it one way or the other. Below is the “fade out”. (Note that the cursor changes appearance when you are in position.)



## How to add a 'Cross Dissolve'

Navigate to your 'Effects' panel and type 'Cross Dissolve' into the search bar.



Drag the 'Cross Dissolve' icon onto the cut between the two clips that you want to transition.



Once again you can shorten or lengthen this transition. Position the cursor at the edge of the dissolve and drag it to your required length. (Both ends of the transition will move.)



## Special effects

### 1. Green screen editing

Shooting with a green screen involves filming a person or object in front of a solid color. Then, by digitally removing or “keying out” that color, you can drop the image onto the background of your choice in post-production. Removing the colored background can be referred to as “chroma keying.

Below is a still of the scene we will be working on from ‘Phone Home’. (1:54 - 2:00)



[https://www.youtube.com/watch?v=CX-ghh-Llt4&list=PL3PLBv5OrbIpuYhim35XKklzwhbiBGe-y\\_&index=2](https://www.youtube.com/watch?v=CX-ghh-Llt4&list=PL3PLBv5OrbIpuYhim35XKklzwhbiBGe-y_&index=2)

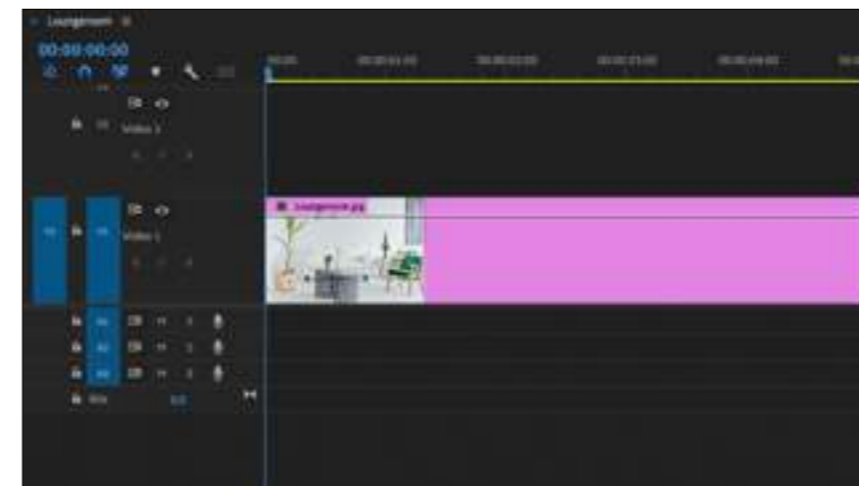
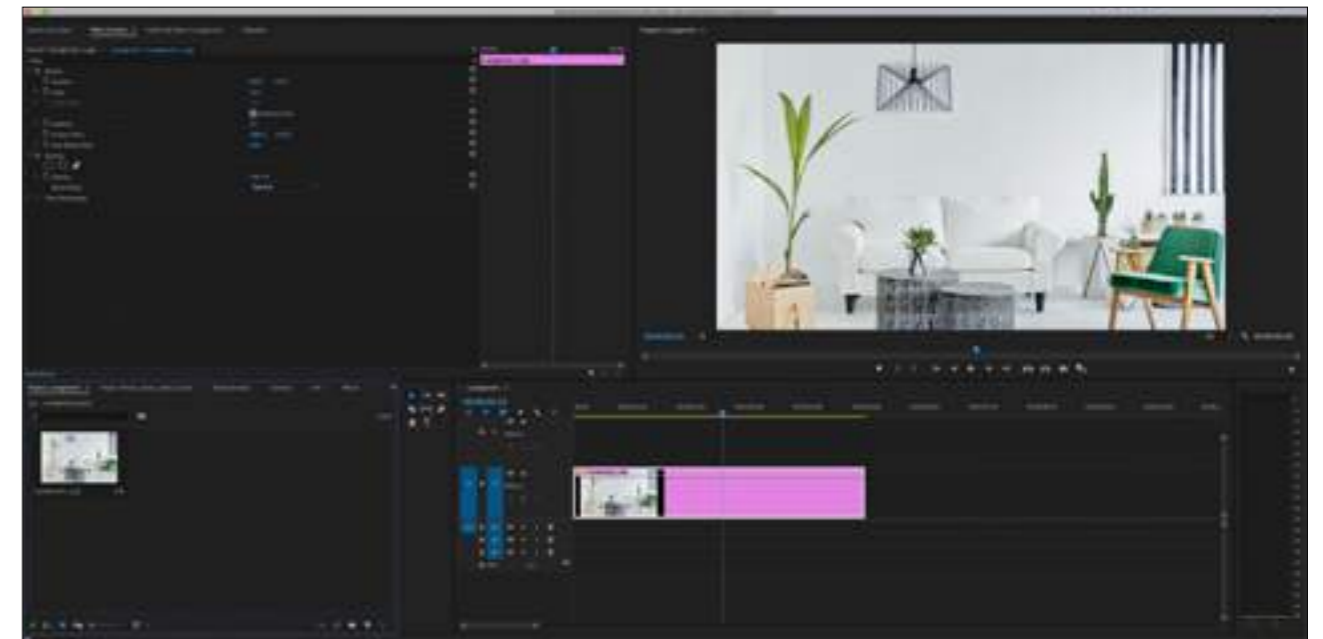
Here is a step by step guide to using this effect.

### Step 1: Start a new project

Start a new Premiere Pro project for your ‘green screen’ scenes. The project should have the same dimensions as your master project. If it is HD it should be 1920 X 1080. If it is 4K it should be 3840 x 2160. You will eventually import the finished video into your master project.

### Step 2: Import your background footage or photo

Place the background footage or photo into the Media Bin and drag it onto the timeline. Place it on the ‘Video 1’ track.

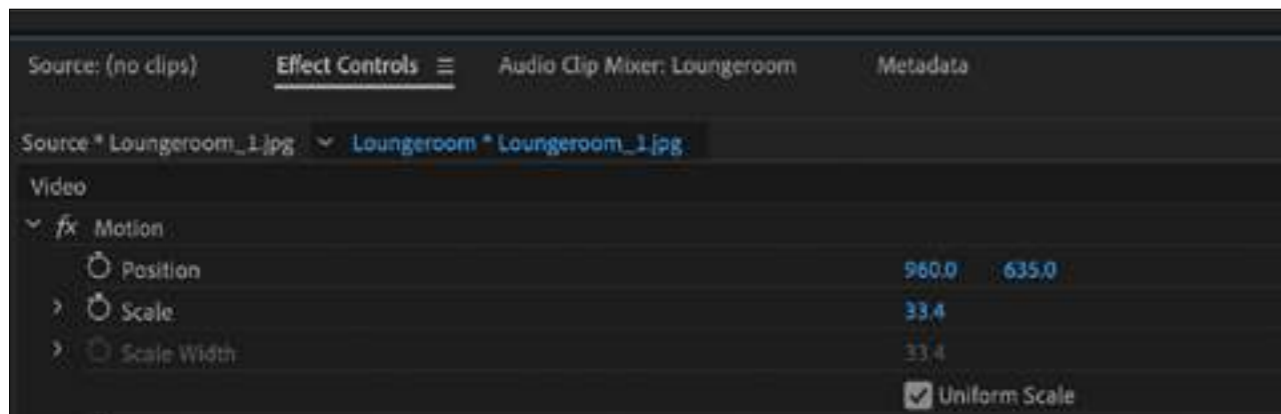




If you are using a photo that is not the same dimensions as the green screen footage you will need to rescale it to fit the frame.

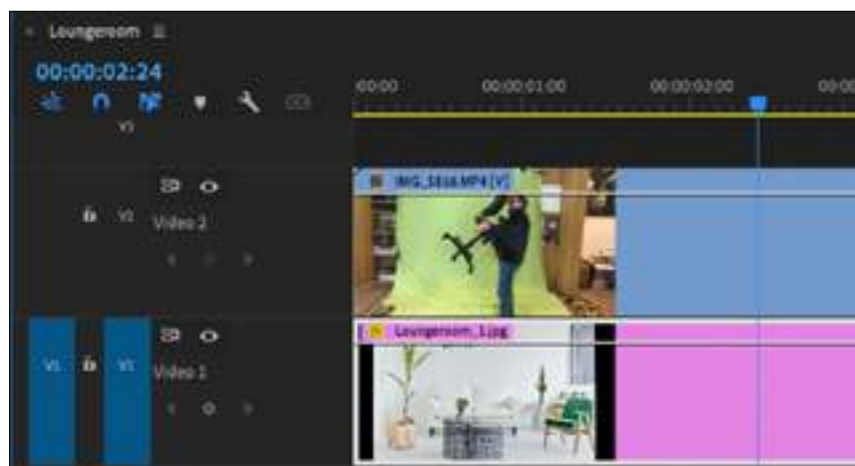
Go to 'Effects Controls' and change the size of the photo by scrolling the blue number next to 'Scale' left or right to fit the frame.

To move the photo up and down or left and right scroll the numbers next to 'Position' left or right. The number on the left moves the photo left and right. The number on the right moves the photo up and down.



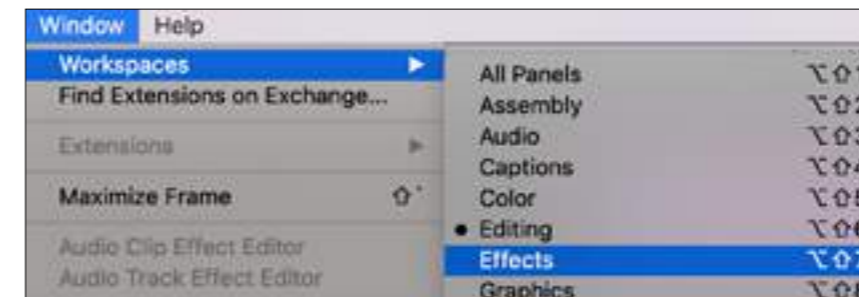
### Step 3: Import your green screen footage

Place it on the Video 2 track of the timeline. Position it directly above the background footage on the 'Video 1' track.

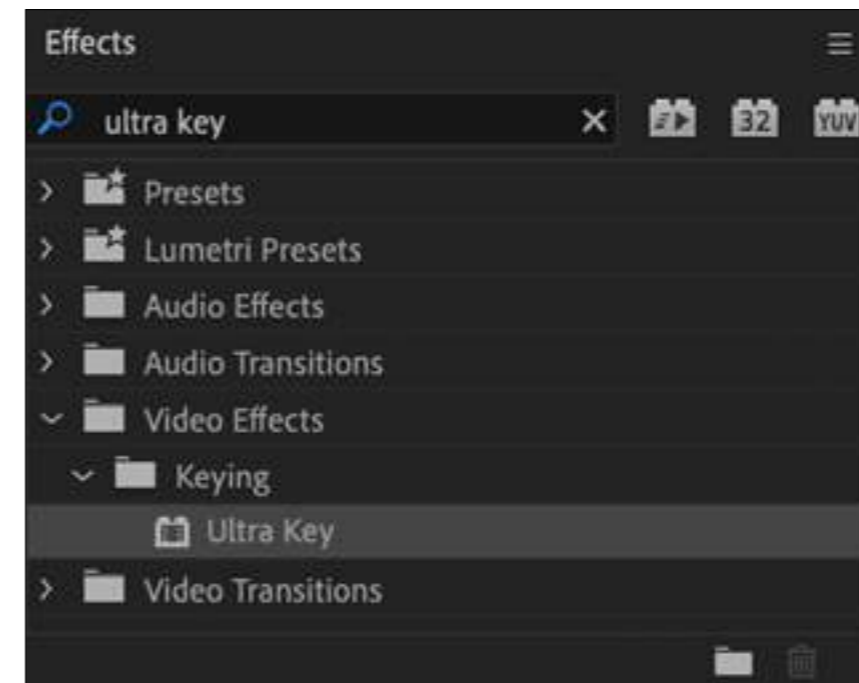


### Step 4: Navigate to the 'Effects' panel

Click on 'Window' and 'Effects' in the drop down menu at the top of the screen.



You will find the 'Effects' panel in the top right hand corner of the screen. In the 'Effects' panel, type 'Ultra Key' into the search bar next to the magnifying glass. Drag the 'Ultra Key' block onto the green screen footage.



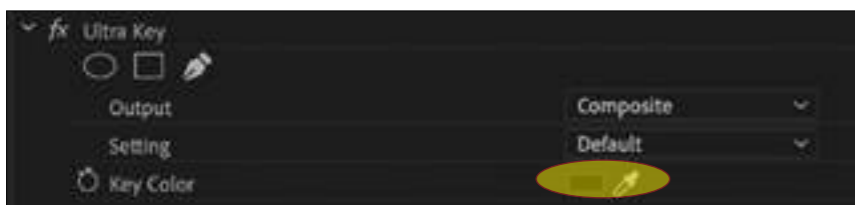


This is what the unedited footage looks like.



### Step 5: Drag the 'Key Color' picker tool onto the green screen footage

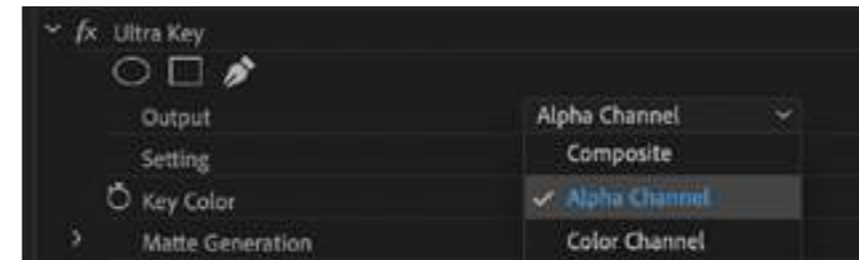
This is the clip on the 'Video 2' track. If the green screen hasn't been evenly lit, choose the darkest shade of green.



Below you will still see some of the background coming through the footage.



Click on the drop down menu next to the 'Output' title. From the dropdown menu choose the 'Alpha Channel'.

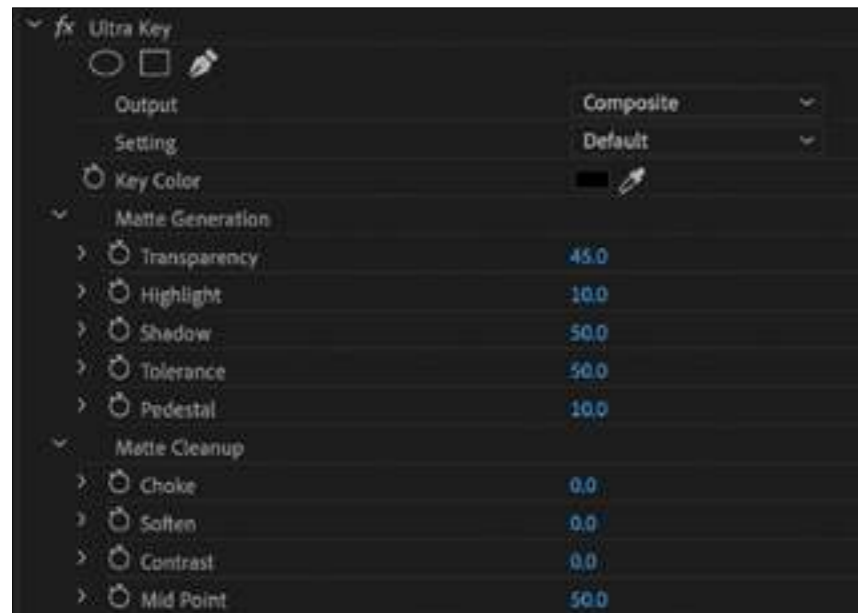


Your clip will now look something like this. (It will be easier for you to see changes in this form as you adjust the green screen effect. You will of course swap it back to composite when you have finished editing.)



## Step 6: Fine tune the green screen effect

Now it is time to edit the clip using the tools below. Generally you will need different settings for each clip.



To adjust each setting place the cursor on the numbers in blue next to the titles and scroll the cursor left or right. Start from the top tool 'Transparency' and work your way down until you are satisfied that you have removed the green screen.

When 'Output/Alpha Channel' has been selected, work your way through each setting until you see the green screen turn black with, hopefully, no gray or white spots and the figure or object turn white with no gray or black spots.

Highlight, Contrast and Mid-Point were used for this clip.

Here is what the image looks like at the end of this process.



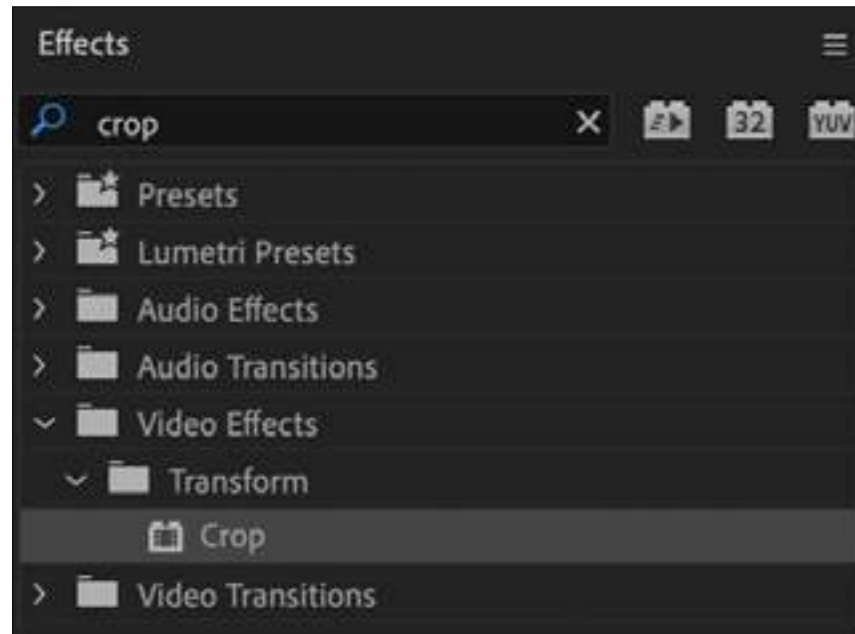
And when you click from 'Alpha Channel' back to 'Composite' it looks like this.



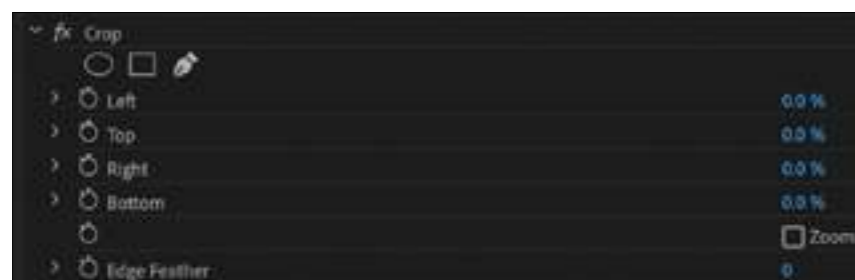
Obviously there is still a lot of the old background visible because the green screen did not cover the entire frame. During the next step we will look at how to remove the rest of the background.

## Step 7: Crop the background

Navigate back to the 'Effects' panel via the 'Effects' workspace. Type 'Crop' into the search bar next to the magnifying glass. Drag the 'Crop' block onto the green screen footage.



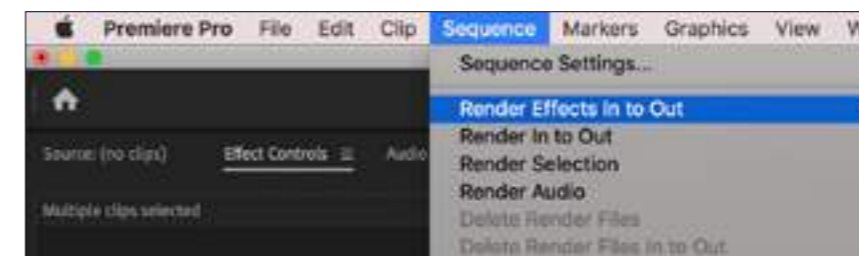
The 'Crop' controls will appear in the 'Effects Controls' panel on the left hand side of your screen. Scroll the cursor over the 'Left', 'Top', 'Right' and 'Bottom' controls one by one until you have cropped out all the unwanted background.



The image now looks like this.



## Step 8: Render your project



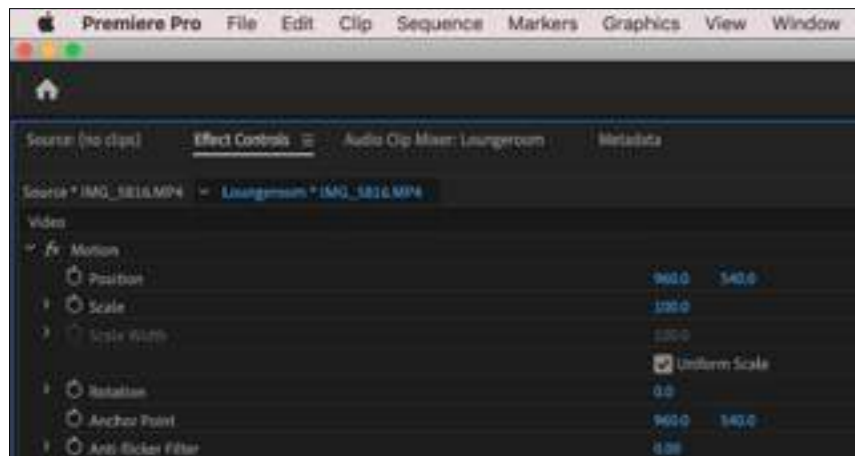
When you hit this tab the entire sequence will be rendered and ready for export.

(When this sequence was created for Phone Home the position of the figure wasn't right. It needed to move down and to the right before this clip was ready for export. In the next section, 'Motion' you will learn how to move actors and objects within the frame.)

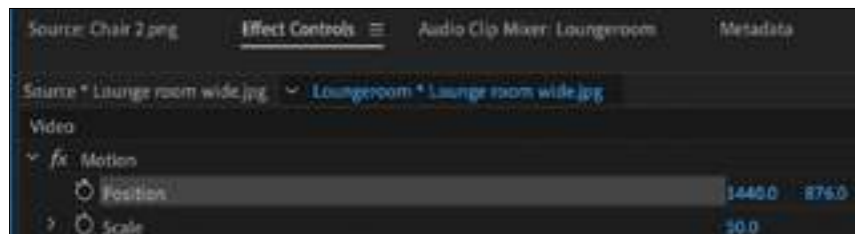


## 2. Motion

The 'Motion' tool enables an actor or object to be moved to another position within the frame. It can also be used for simple animation. The controls for 'Motion' are found at the top of the 'Effects Panel'.



Click on 'Position'. Don't click on the circle.



When you scroll the cursor on the blue number on the left you can move the image left and right (horizontally). When you scroll the cursor on the blue number on the right you can move the image up and down (vertically).

Original position.

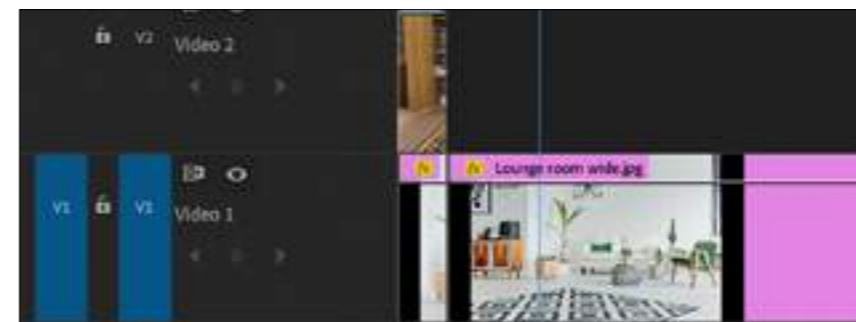


New position.



Now we will look at animating an object within the frame. In this case a chair flying through the lounge room from the left to the right.

Another shot of the lounge room will be imported into the same sequence as it part of the scene. Place it on 'Video 1'.

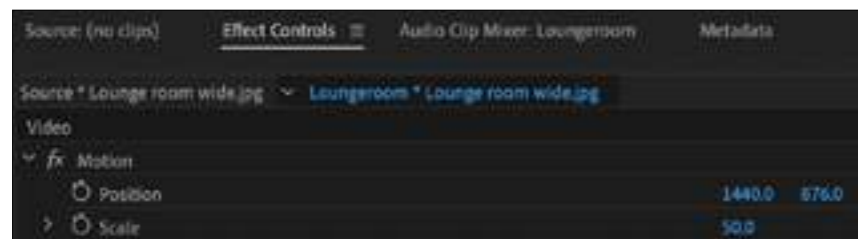




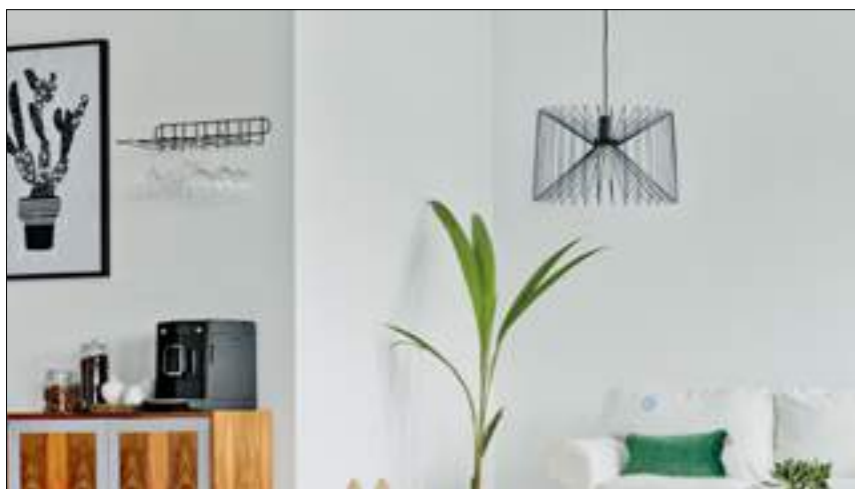
We are using a wider image of the same loungeroom than the last clip. It is a large image and when it is dragged onto the timeline from the 'Media Bin' it is too close up for what is needed. Click on the clip.



Return to the 'Effects Panel' and scroll the cursor across the blue numbers and adjust 'Position' and 'Scale' until you have positioned photo.



The photo will now look like this.



Now we will import a chair photo to the 'Media Bin'. It has a transparent background so will be ready to place over the background photo.



Drag the photo to the timeline and place it 'Video 2' above the background on 'Video 1'.

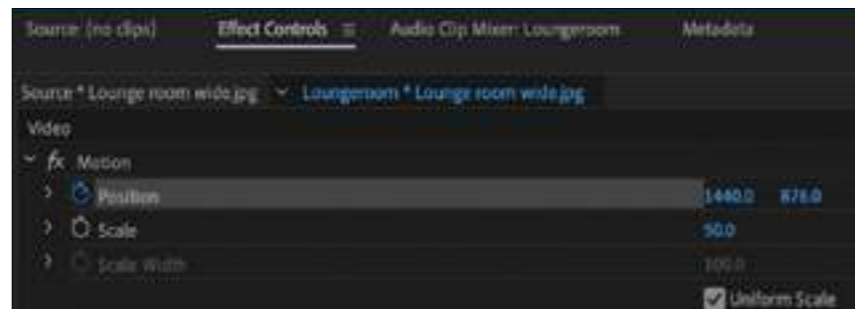


Obviously the photo is far too large and will need to be rescaled by using the 'Scale' tool in the 'Effects Panel'. Make sure you click on the clip before you do it.

It will now look something like this.



We will now animate the chair flying across the room. You will need to click the circle next to 'Position' in 'Effects Control'.

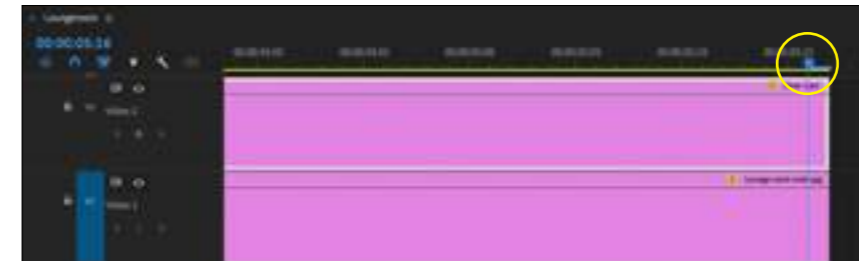


Take the playhead to the opening frame of your chair clip. Make sure you have selected the clip.



Drag the chair just out of frame to the right by scrolling the cursor across the blue number on the left next to 'Position'.

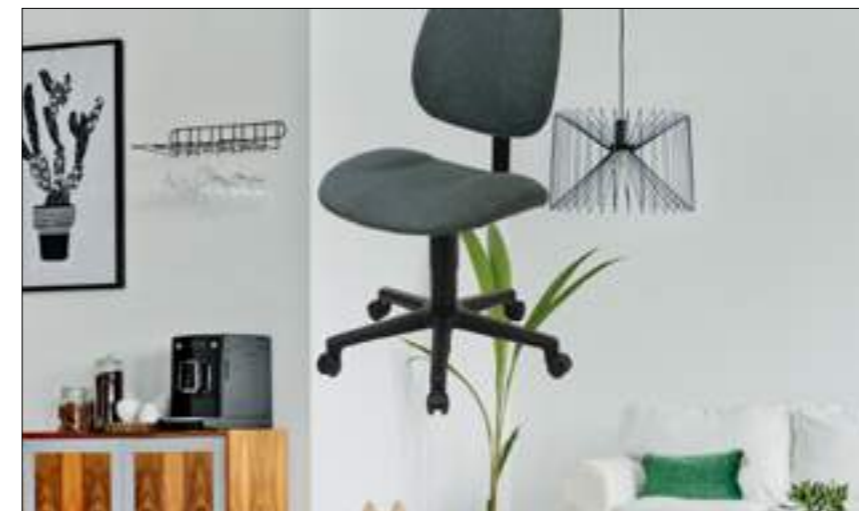
Take the playhead to the end of your chair clip. It will be one frame before the end. (Make sure the clip is still selected.)



Now drag the chair just out of frame to the left by scrolling your cursor across the blue numbers that control horizontal movement next to the 'Position' tool.

When you play the clip you will see the chair fly across the room in a straight line.

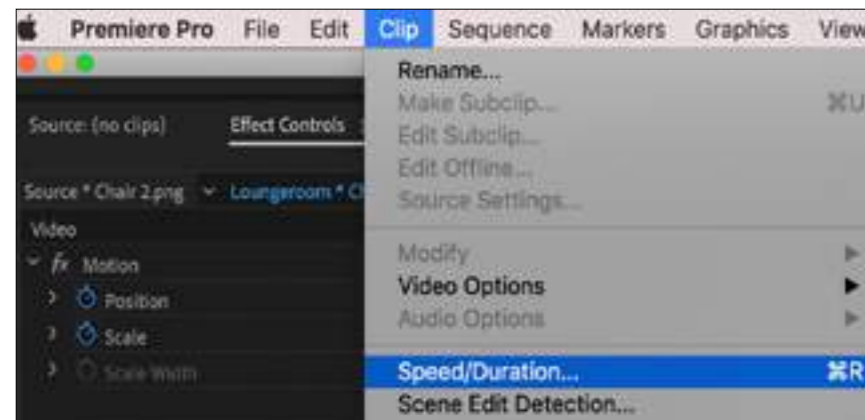
Next we will add a little curve to the flight of the chair so that is at its highest point in the middle of the clip. Run through your clip until the chair is about in the middle of the frame. Now scroll your cursor across the the numbers that control vertical movement next to the 'Position' tool.



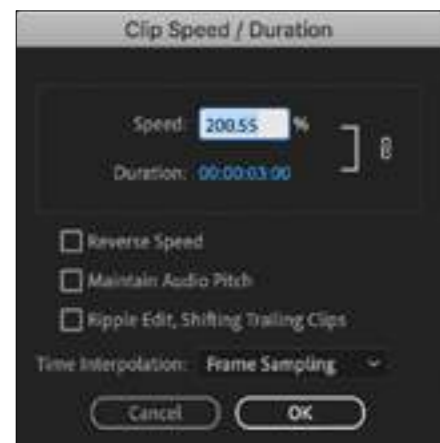
When you play the clip you will see the chair fly across the room in a curved trajectory.

The clip is far too slow so we will now speed up the clip by using another tool at our disposal. After you export the clip and place it on the 'Master' project you can do the following. Select the chair clip.

Click on clip and speed duration at the top of your Premiere Pro screen like this.



When you do this the following will appear in the centre of your screen.



By scrolling across the blue numbers next to 'Duration' using your cursor you can change the length of the clip and the speed. Tweak it until you have the desired length and speed.

So this scene involved two special effects clips. The first was largely green screen using the 'Ultra Key' tool while the second created animation using the 'Position' tool.

We used the same 'Speed Duration' tool to slow down the clip where James starts to throw the chair. Interestingly the audio of the slowed down clip sounded great so we left it in the edit.

### Step 10: Export your saved project

There is a comprehensive step by step guide for exporting footage in section eight of this course.



Scene 6 - Bus!



(export)

Vimeo 1080p HD

Vimeo 2160p 4K

Vimeo 480p SD Wide

Vimeo 480p SD

Vimeo 720p HD

YouTube 1080p HD

YouTube 2160p 4K

YouTube 480p SD Wide

YouTube 480p SD

YouTube 720p HD

on holiday

Mobile

Scene on holiday

"Mum we got the phone."

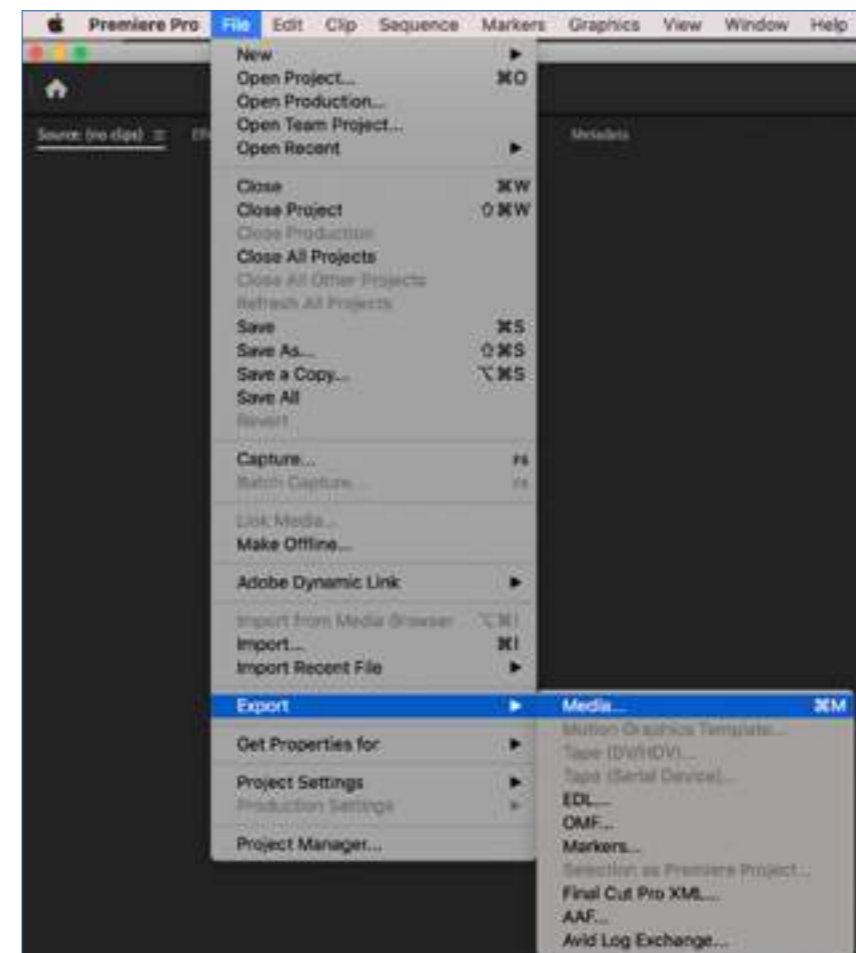
Photos on phone



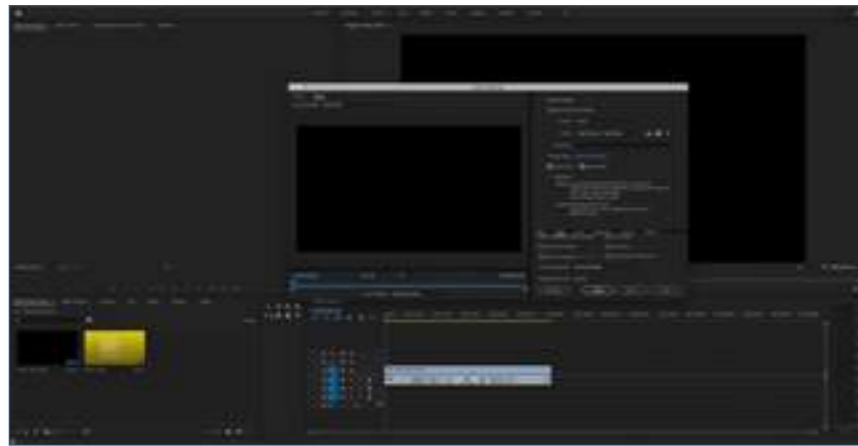
# export

## Step 1: Open the export window

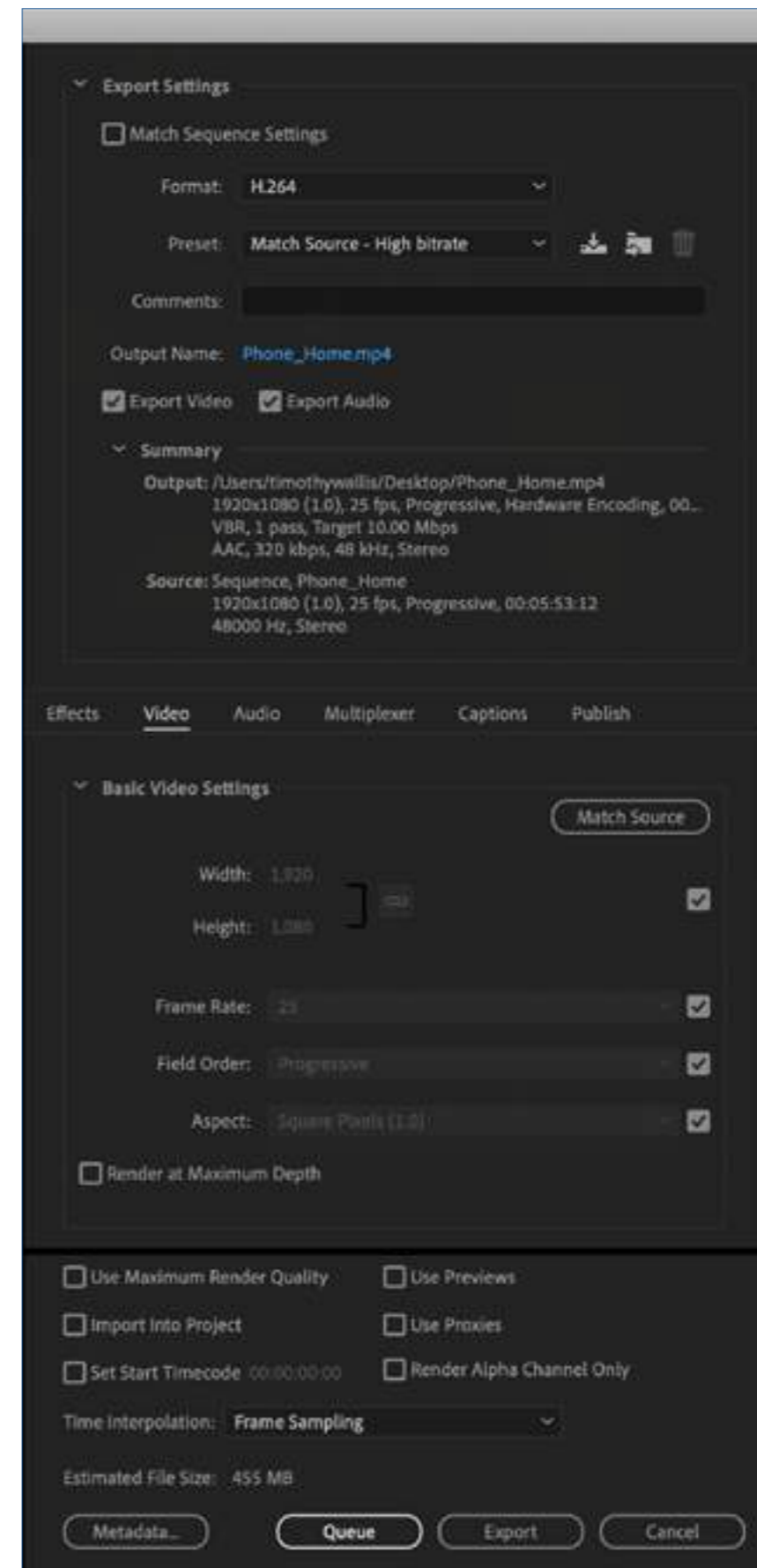
To export a video in Premiere Pro, go to File>Export>Media while your project is open. You could also press the shortcut key Ctrl + M on PC, or Cmd + M on Mac.



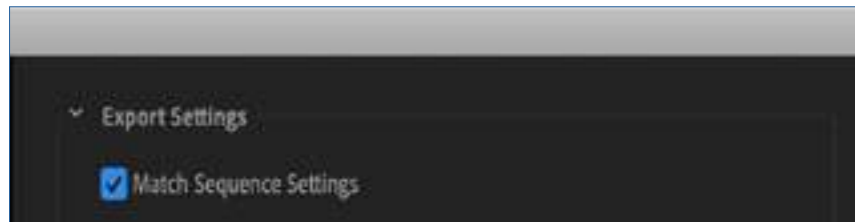
This will bring up your Export Settings window. In this window, you'll select your desired settings (or presets) for the video, before sending it to Media Encoder for exporting. This is what it looks like on the screen.



Here is what the export screen looks like close up. On the following pages we will look at the settings in more detail.



You can bypass the custom settings outlined in the following pages by export with the exact settings of your sequence. Tick the box next to Match Sequence Settings at the top. That'll change your export settings to exactly match your sequence settings. You may do this because you are not sure what you will do with your finished product and just want a copy for yourself or to show others.



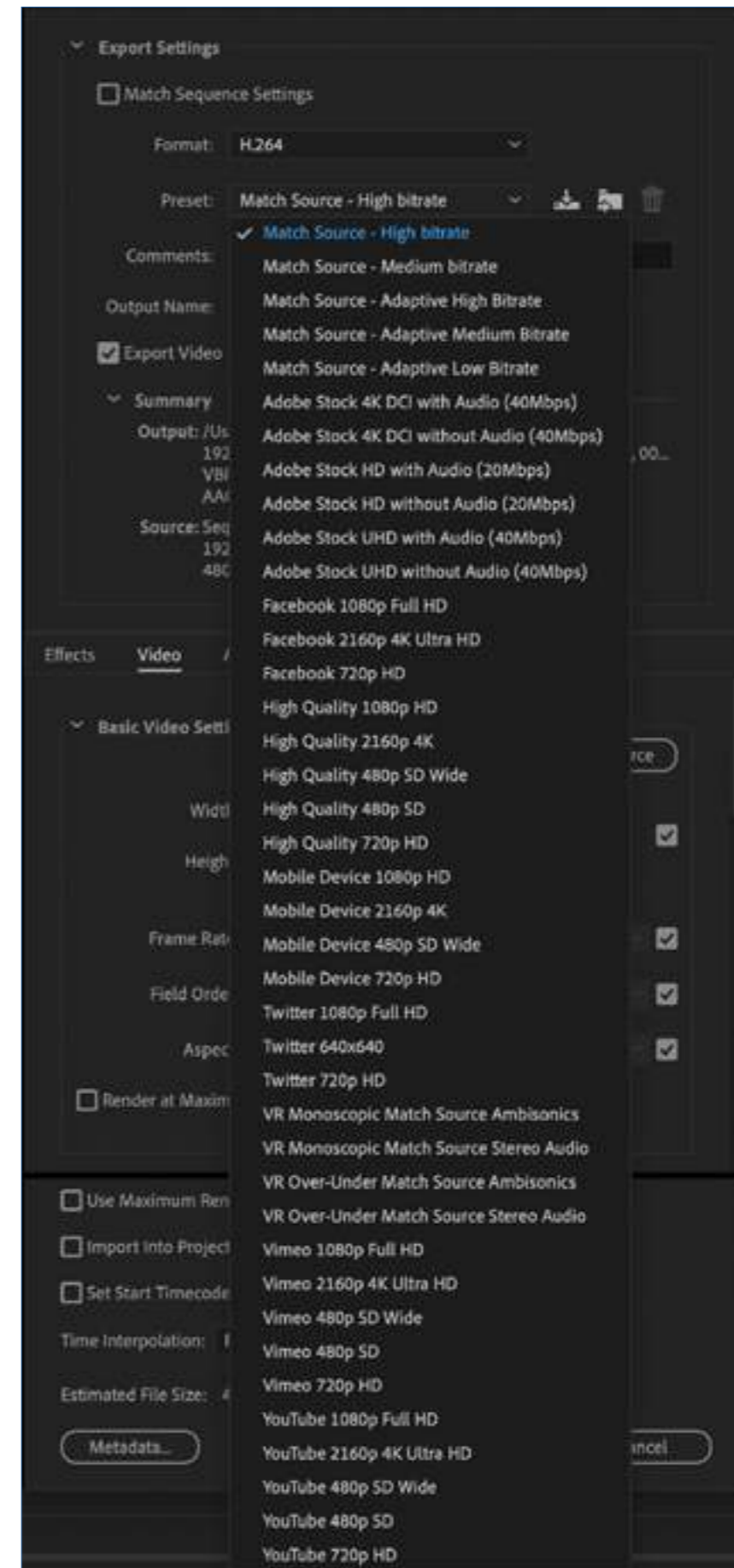
## Step 2: Work out where your video will be viewed

The first thing to think about when exporting a video is where the video will be delivered and how it'll be viewed. Are you exporting a compressed video so you can quickly send it to a client? Will you be exporting from Premiere Pro to YouTube or Vimeo? Are you exporting a hi-resolution master version for a big screen presentation? The delivery destination determines what the settings need to be.

## Step 3: Choose Your Sequence Settings

There are loads of useful presets already installed with Premiere Pro and Media Encoder. You can use these presets to quickly choose settings for your exported file.

However, for this example, we're going to be export using custom settings.



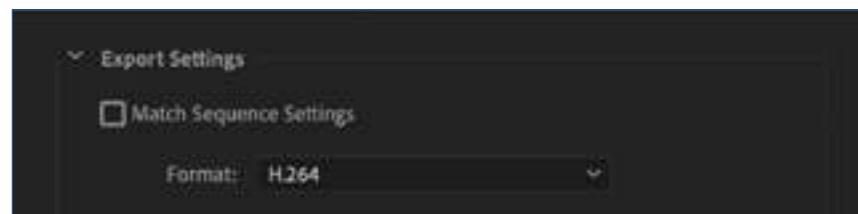


## Step 4: Select a format

### What is a format?

A format or codec is software that compresses your video so that it can be stored and played back. The most common format is H.264, which is often used for high-definition digital video and distribution of other video content.

The best setting for web playback is also the H.264 format. So, we'll select our format as H.264. That is also the most common format for video exports through Premiere. For eighty to ninety percent of your exports, you'll be using H.264.



## Step 5: Select a preset and adjust your bitrate

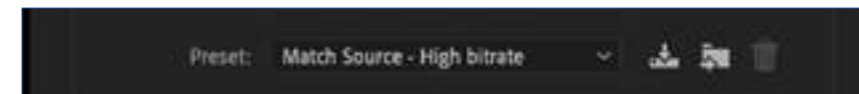
### What is bitrate?

In video streaming, bitrate refers to the number of bits that are conveyed or processed in a given unit of time. In video, a higher bitrate accommodates higher image quality in video output.

We'll select a preset that matches our sequence and desired output. Our sequence is 1080p (1920pixels x 1080 pixels) with a frame rate of 25 fps (frames per second).

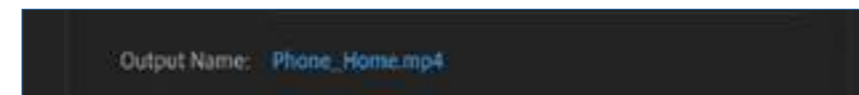
We will use a high bitrate that will require internet speeds of 15Mbps to play back at full HD. If you know that your

video may be viewed on the internet with slower speeds you would lower your bitrate. This would also lower the video quality but allow to be played clearly at lower internet speeds.



## Step 6: Name your video file

Click the output name to specify an output name for the exported video file.



## Step 6: Choose where you will save the file

Click on the name you have chosen to bring up the following dialogue box. Set your file destination.



## Step 8: Click the Export Video and Export Audio boxes

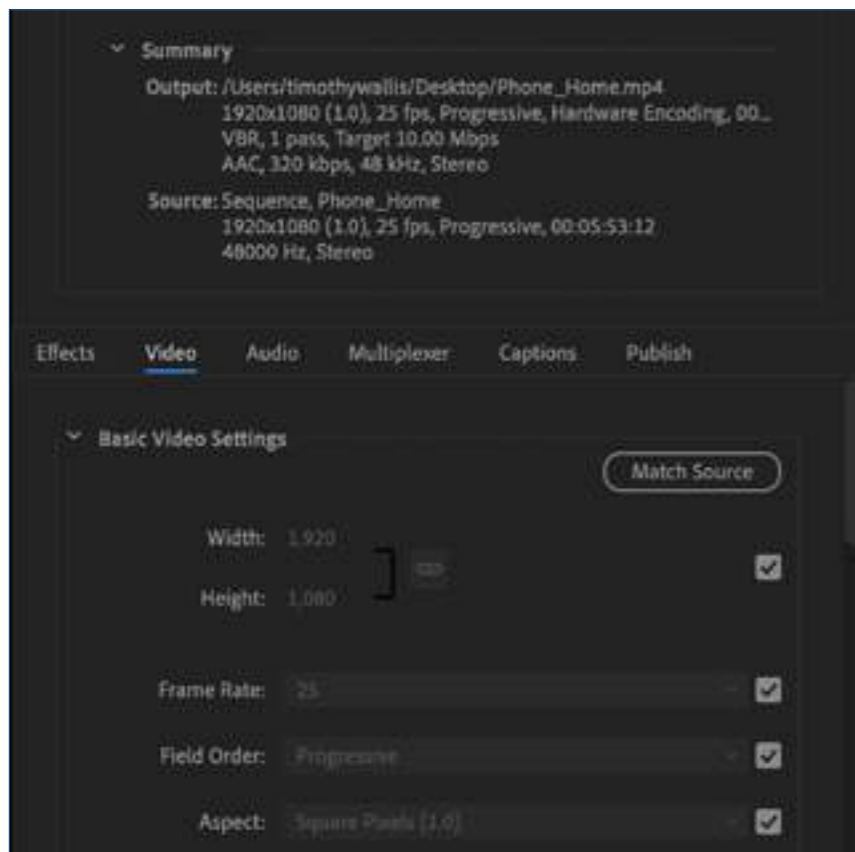
The file will be exported with video and audio.



## Step 9: Check your summary

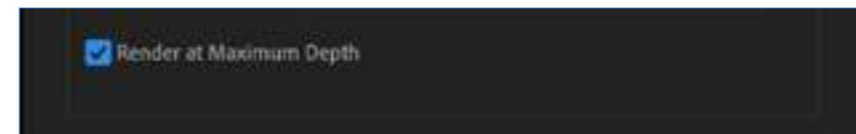
Work through this list to make sure your video will be exported as you want it before you export it.

In this case the input and output and the source are matched.



## Step 10: Click the Render at Maximum Depth box

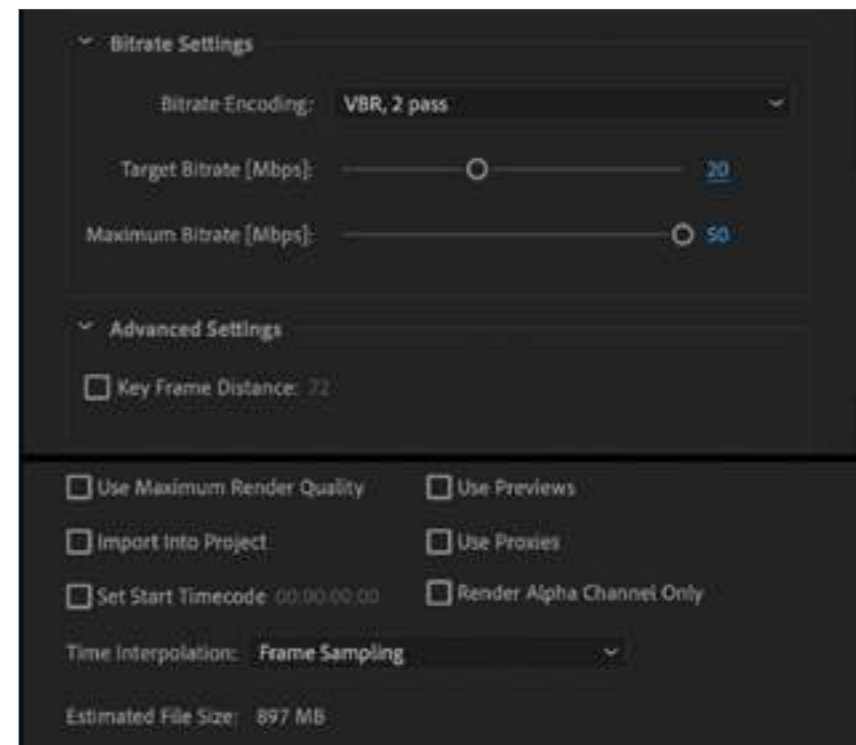
This will increase your render time but maximum depth increases the color depth of your video.



## Step 11: Adjust your bitrate settings

The bit rate decides how big your file size will be. If you need a small file size, you can trim down your bitrate to minimize size. For a master copy you should export with a high bitrate to ensure the highest quality video.

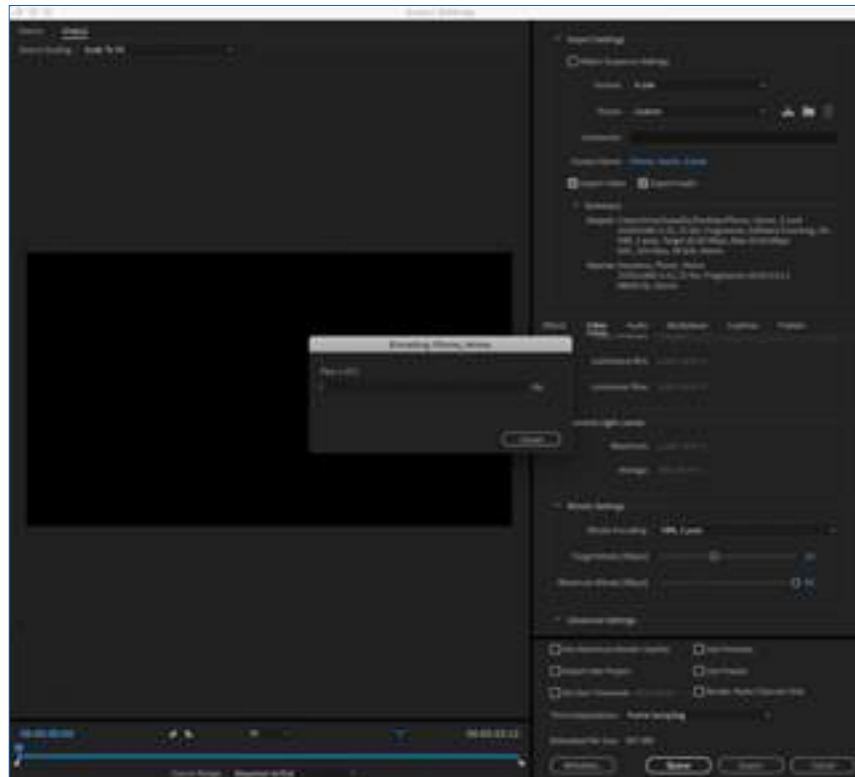
Change the Bitrate Encoding Settings to VBR, 2 Pass, then drag your Target Bitrate to your selected file size. The size will be shown at the bottom of the window.



## Step 12: Export in Premiere pro

Selecting Export simply exports the sequence from your project window. You won't be able to use Premiere Pro while it's exporting this way.

You have now exported your finished video!



Scene 6 - Bus!  
John Galt



(distribution)

Watch later Share

Scene 7: Hotel room (China)



MORE VIDEOS

0:01 / 6:46 YouTube

Scene 8: ...  
Mim Web  
Inc. ...

Photo of WWW



## **distribution**

Once you've got the final master of your film, it's time to show the world. It's rare that independent filmmakers have a sufficient budget for marketing or even have such a budget. There is a streaming service that has more subscribers than Netflix, Disney Plus or Prime Video, and that service is YouTube.

YouTube has more than two billion users and it is absolutely free to start a YouTube channel.

In this section we will take you through the steps you need to take to start a personal YouTube channel to showcase your films.

There are a number of steps that will be explained in the following pages.

## STEP 1: Create a Google account

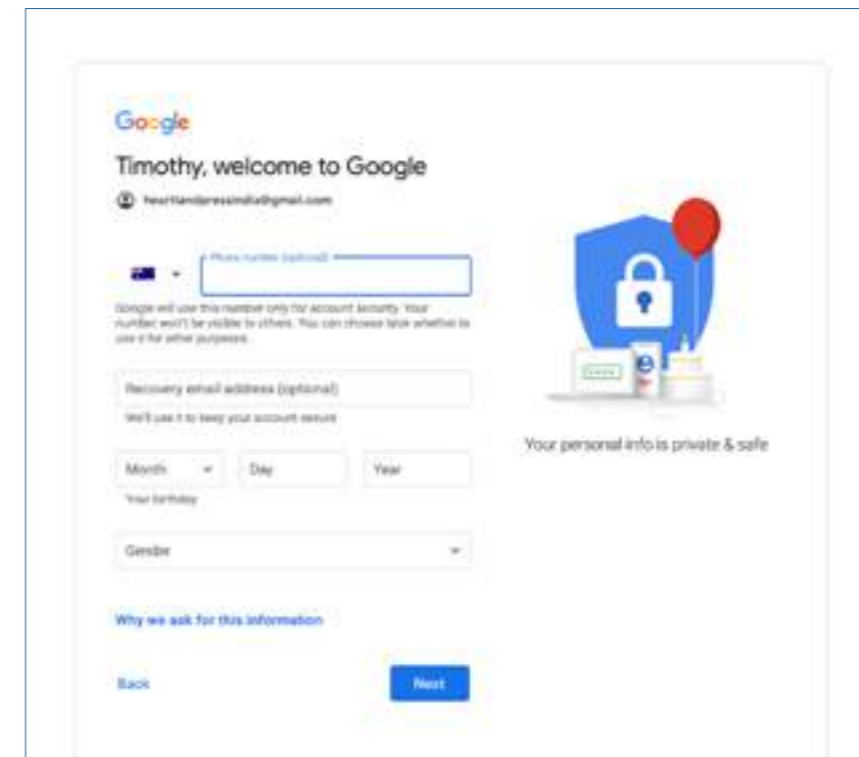
To create a Google account click on the link below:

<https://accounts.google.com/signup/v2/webcreateaccount?hl=en&flowName=GlifWebSignIn&flowEntry=SignUp>



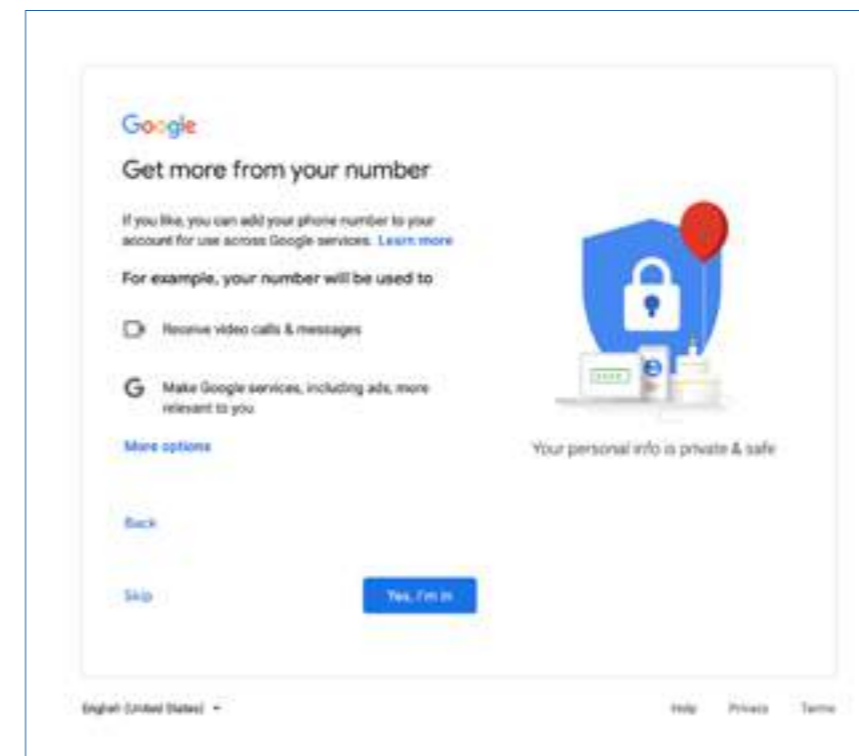
The screenshot shows the 'Create your Google Account' page. It features a blue shield icon with a person silhouette and a red balloon. The form includes fields for 'First name', 'Last name', 'Username' (with a '@gmail.com' suffix), and 'Password' (with a 'Confirm' field). A 'Show password' checkbox is present. A 'Next' button is highlighted in yellow. Text on the right says 'One account. All of Google working for you.' At the bottom, there are links for 'Sign in instead', 'English (United States)', 'Help', 'Privacy', and 'Terms'.

Fill out you details and click next.



The screenshot shows the 'Timothy, welcome to Google' page. It features a blue shield icon with a person silhouette and a red balloon. The form includes a 'Phone number (optional)' field, a 'Recovery email address (optional)' field, and 'Month', 'Day', and 'Year' dropdowns for 'Your birthday'. A 'Gender' dropdown is also present. A 'Next' button is highlighted in yellow. Text on the right says 'Your personal info is private & safe'. At the bottom, there are links for 'Back' and 'Next'.

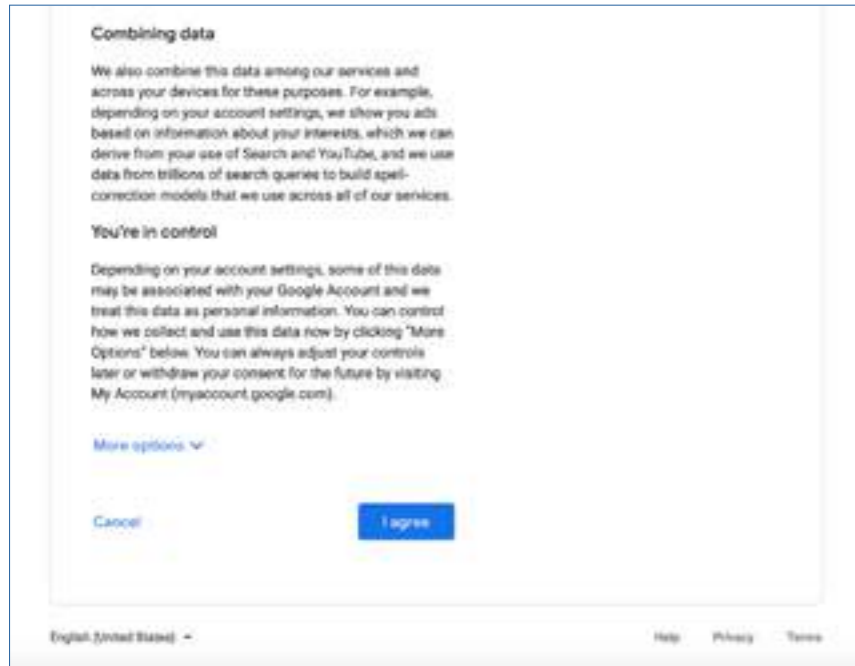
Fill out you details and click next.



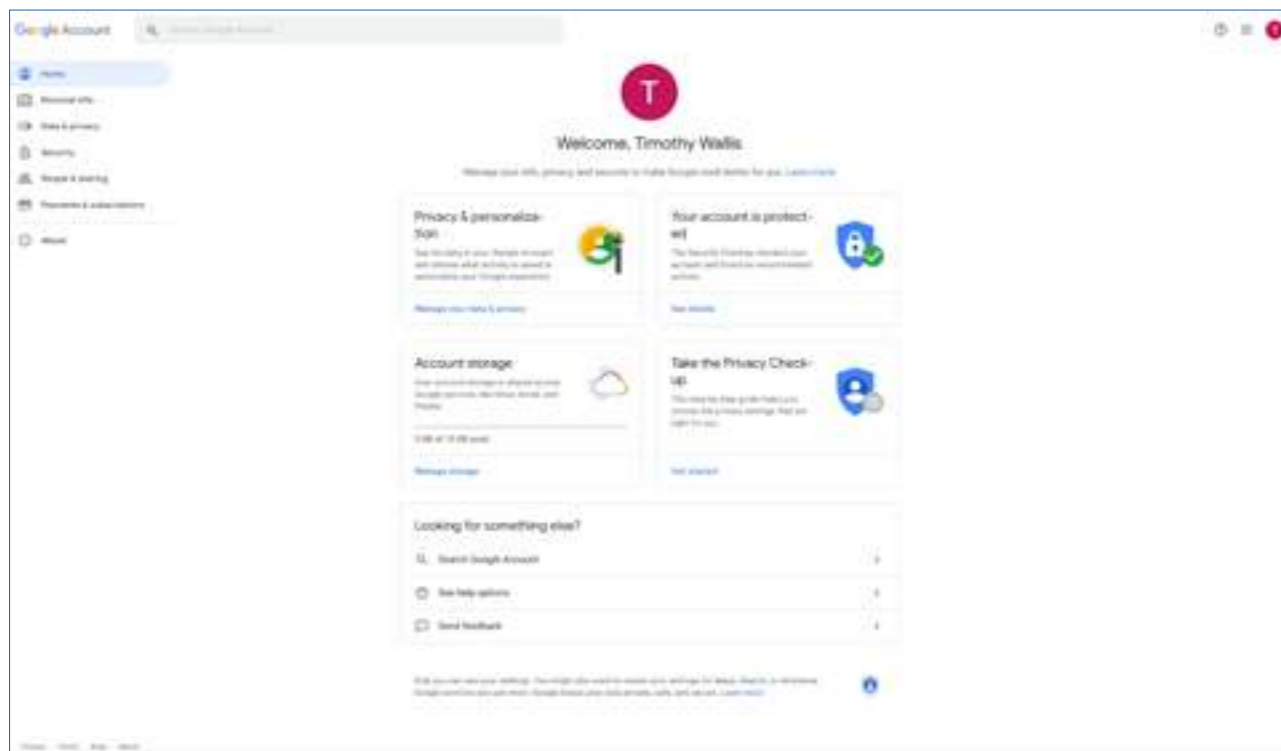
The screenshot shows the 'Get more from your number' page. It features a blue shield icon with a person silhouette and a red balloon. The text explains that a phone number can be added to the account for use across Google services. Two options are listed: 'Receive video calls & messages' and 'Make Google services, including ads, more relevant to you'. A 'More options' link is highlighted in yellow. A 'Yes, I'm in' button is highlighted in yellow. At the bottom, there are links for 'Back', 'Skip', 'English (United States)', 'Help', 'Privacy', and 'Terms'.

You can opt in to their extra services or click skip.

Read through Google's 'Privacy and Terms'.  
Scroll to the bottom of the document and click 'I agree'.

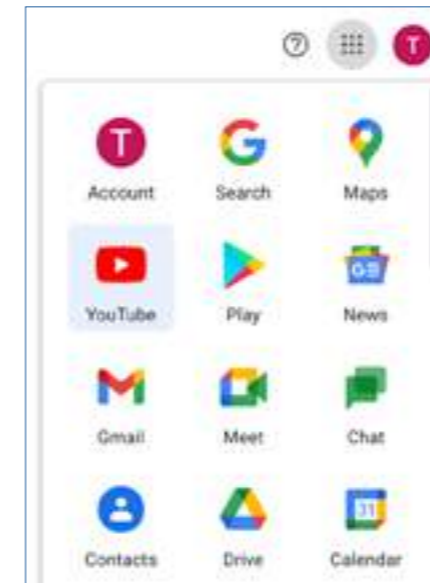


When you click 'I agree' you are taken to the following page.  
You now have a Google account.

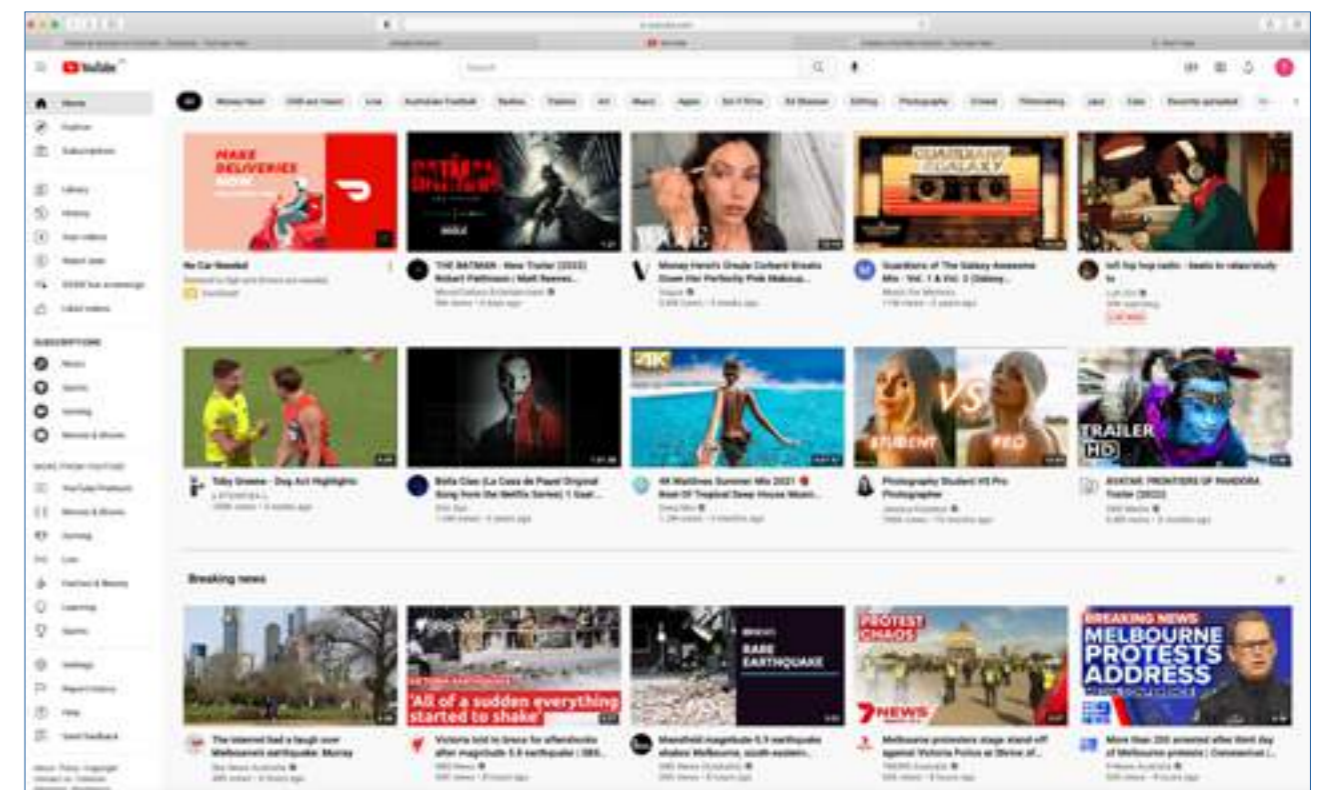


## Step 2: Create a YouTube account

On the google account page click tab next to the red letter in the top right hand corner of the screen.  
You will see this.

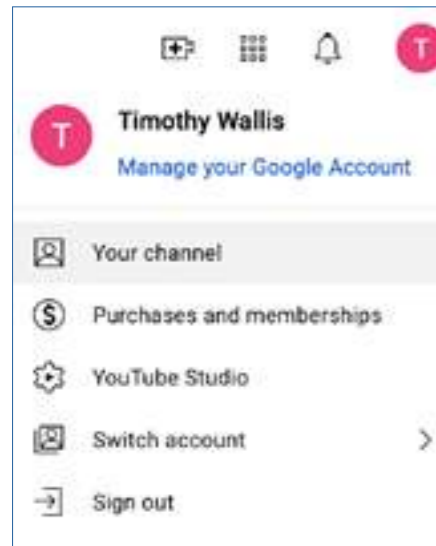


Click on the YouTube tab. It will take you to your Tube account.

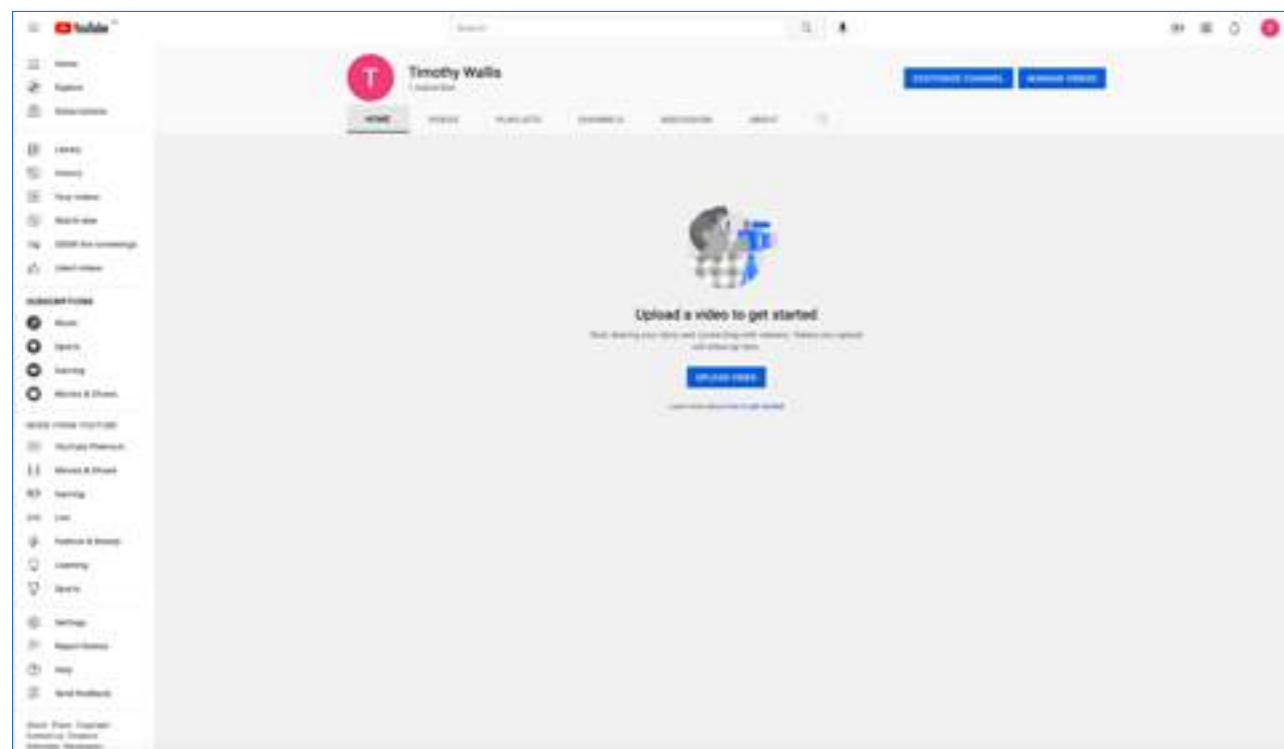


### Step 3: Go to your YouTube channel

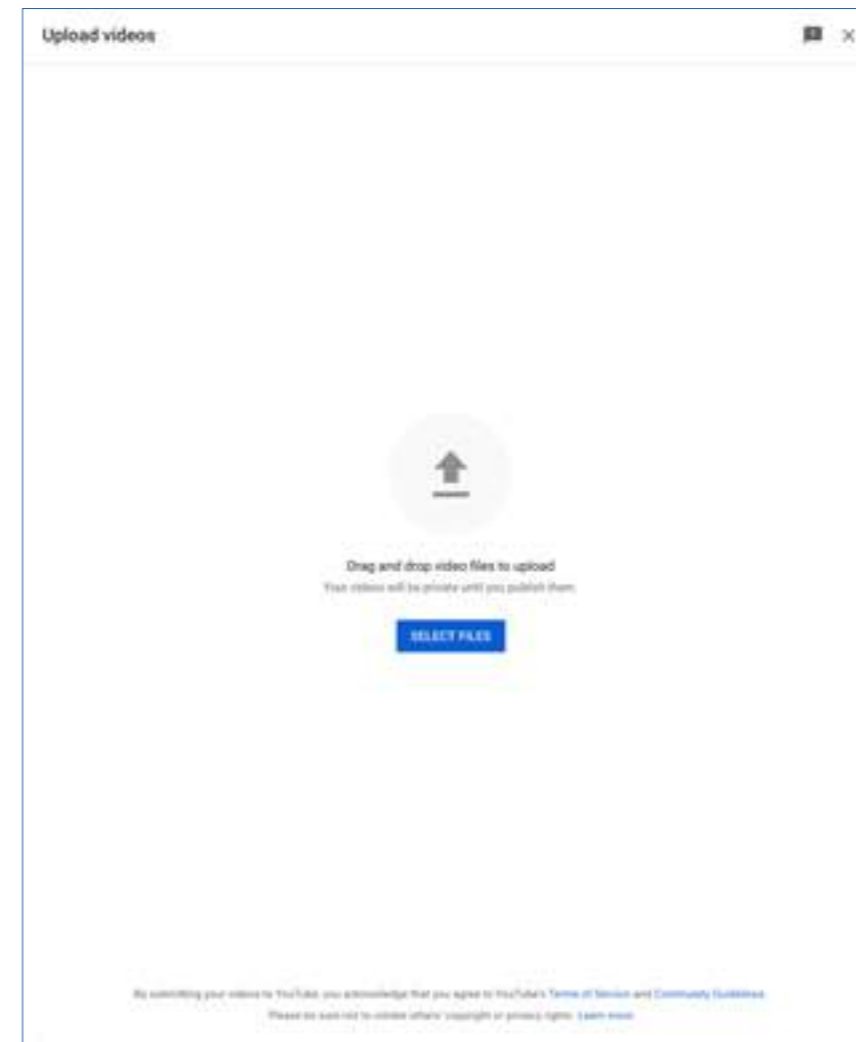
On the YouTube account page click tab next to the red letter in the top right hand corner of the screen. You will see this.



Click on 'Your Channel'.



Click on upload video.



'Drag and drop video' files from the desktop or select files by clicking 'Select Files'.



You will be taken to an information page that you must fill out before your video can be uploaded to YouTube. While you do this your Video will be processed as a 'SD' (Standard Definition video) and 'HD' (High Definition video).

### What is HD and SD video?

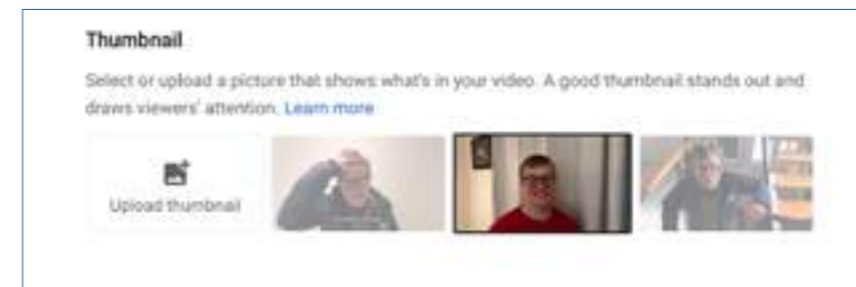
HD (or High Definition) refers to higher quality video than SD (or Standard Definition). On HD, the picture will be sharper than on SD. On YouTube, HD means a video has 720–1080 lines of vertical resolution (shown as 720p or 1080p in the quality settings of the YouTube player). Compare this to 360 or 480, which are typical for SD.



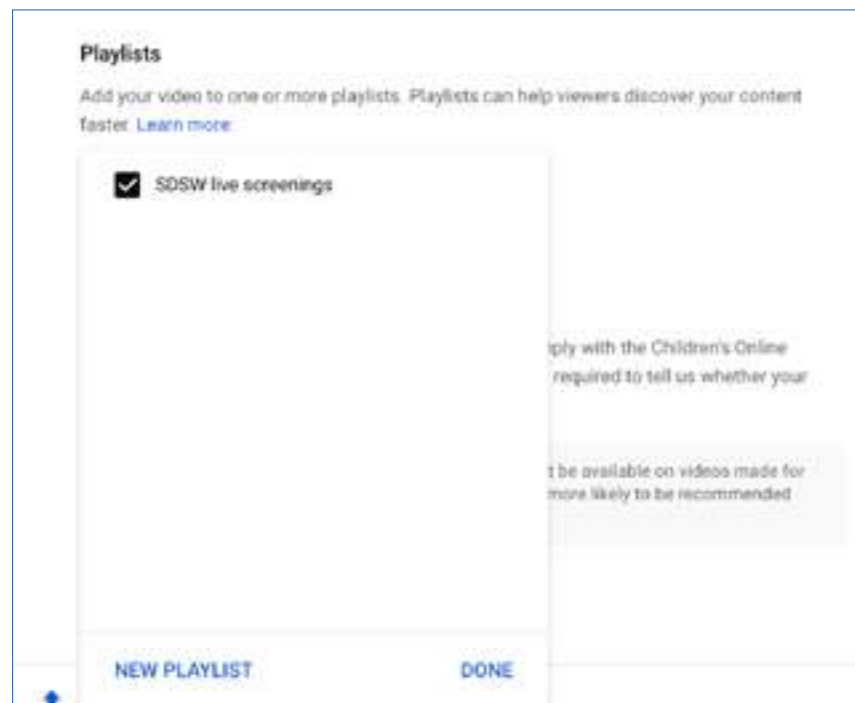
Fill in the information on the following page. Add a description.



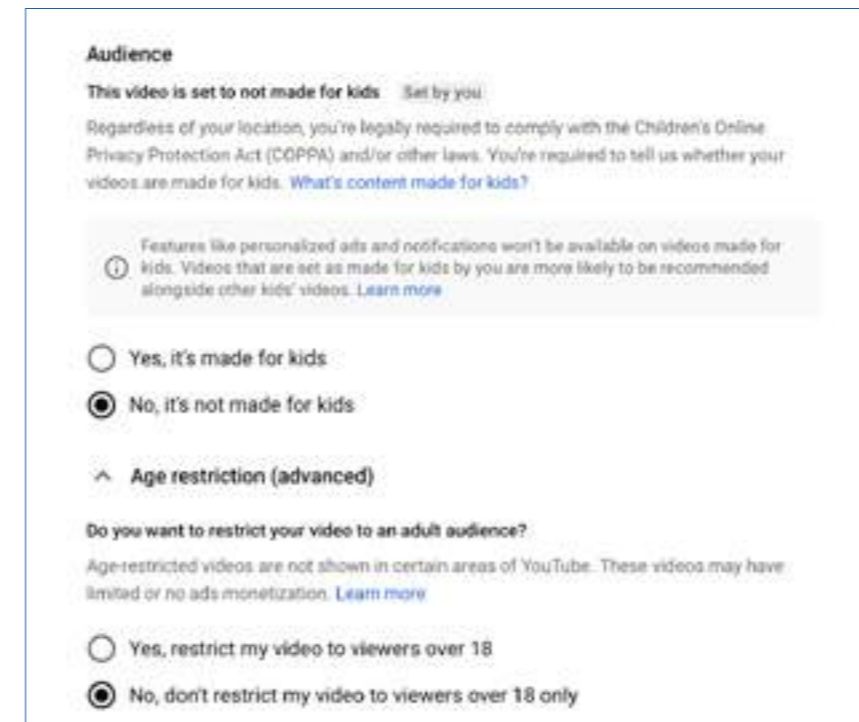
You can add a 'Thumbnail' or rely on the image that YouTube chooses from your video. If you want to upload your own image click the 'Thumbnail' icon and follow the prompts.



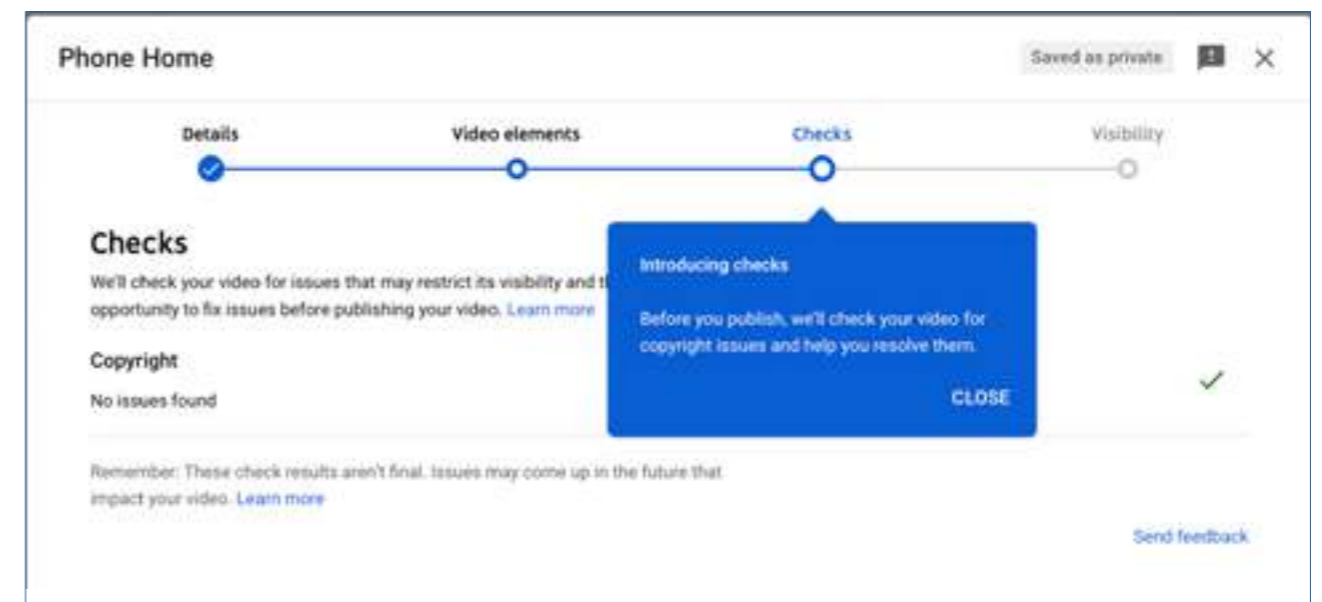
You can organise your videos into 'Playlists'.  
'Playlists' are important for a number of reasons but for now it is enough to say that they make it easy to arrange your content into different categories.  
When someone new visits your channel page, they can easily find the content they are looking for.



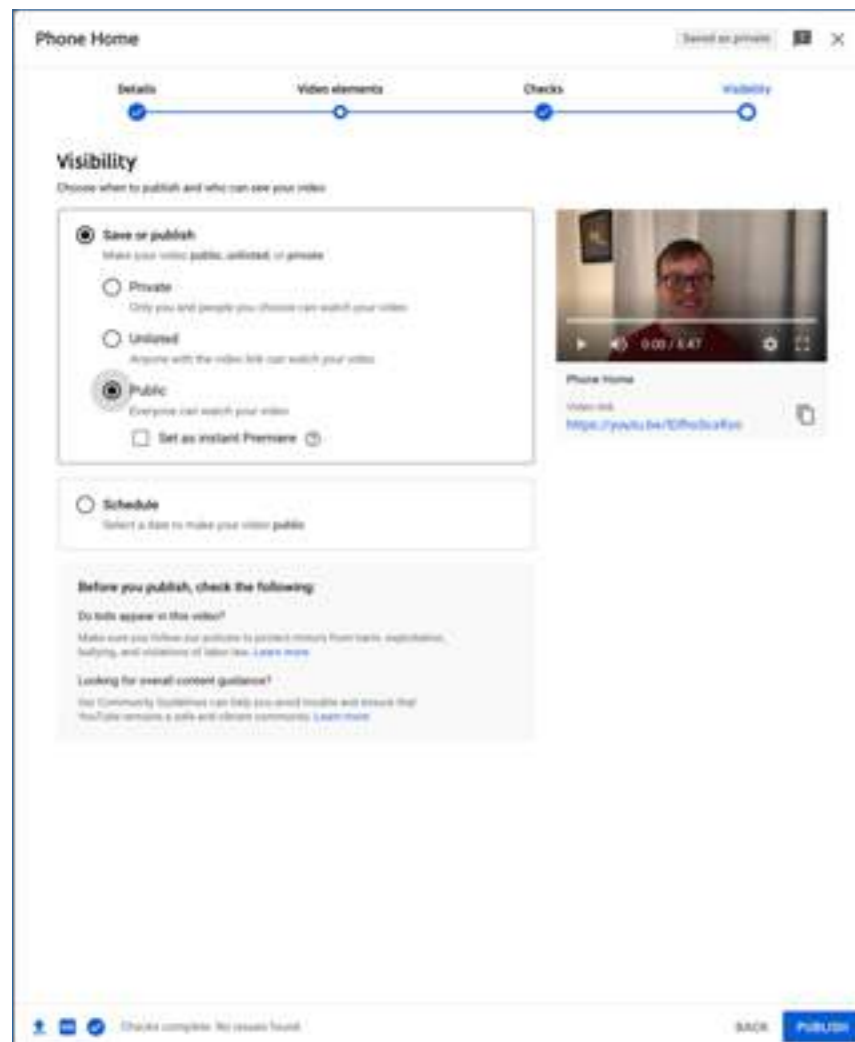
Now determine the audience for your video. Read the information in this section. It is very important to understand how your audience choice affects what will happen on your channel. The information is clear.



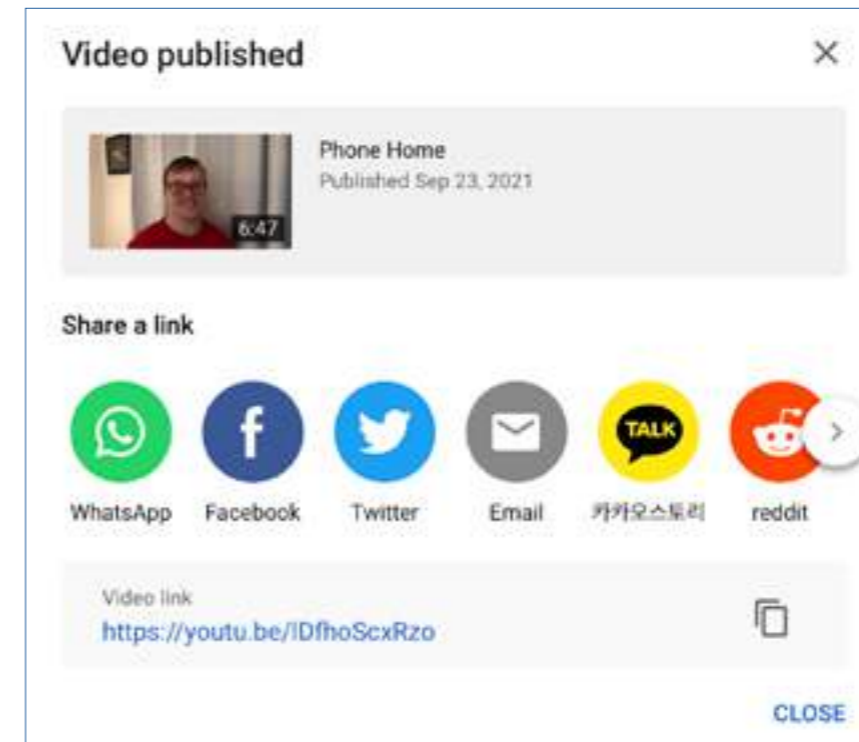
Click through the 'Video Elements' screen to 'Checks'.  
This page looks for any copyright issues in your video including unlicensed music. YouTube will not allow you to upload video that has copyright infringements.



When you click 'Next' you will arrive at the following page. Your choices here will determine where, when and by whom you video will be seen. In this case we will check 'Public' so that everyone can see the video. Click 'Publish'.



This page enables you to send the video link to people on all the platforms indicated.



It is also available on your 'YouTube Channel'.

