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 Guacomole". 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.
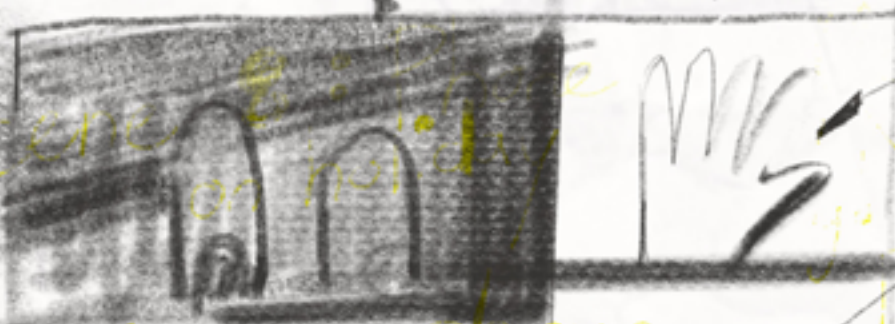
contents

(story)

Scene 7: Hotel room (Whyalla)

JAMES

No Netflix for five days

Scene 10: James arrive home

✓ Feet run up stairs ✓

Hand pushing
door open
Phone onc.
bed ✓

James runs

photos on phone

James kiss phone

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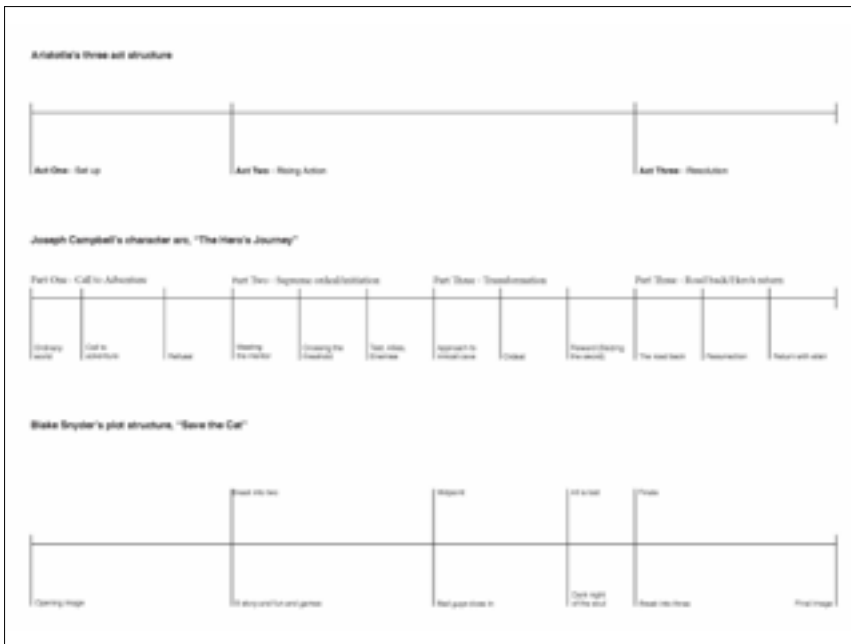
More recently beat sheets have become an important tool in structuring the plot of film and television stories.

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 screeplay 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-LIIt4

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 the 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=GcEH4IvsYmQ

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 antagontist?
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 distaster 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:

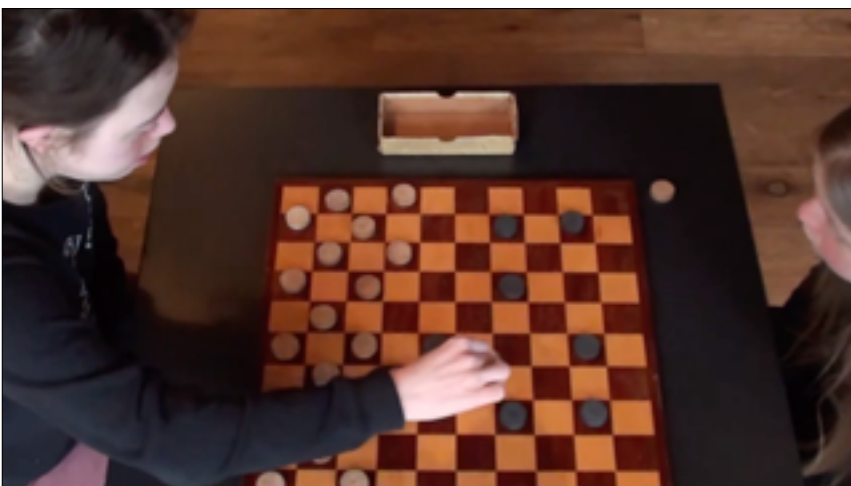Beat 1. Introduce the world of your character
Beat 2. Introduce the character
Beat 3. Introduce the character's problem
Beat 4. How does the character solve the problem
Beat 5. The character experiences a set back
Beat 6. The character discovers the solution

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:

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.

PHONE HOME

Written by

James Kurtse

123 Smith Avenue,
Jonestown SA 5555
0456789101

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.

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 knowledgable 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
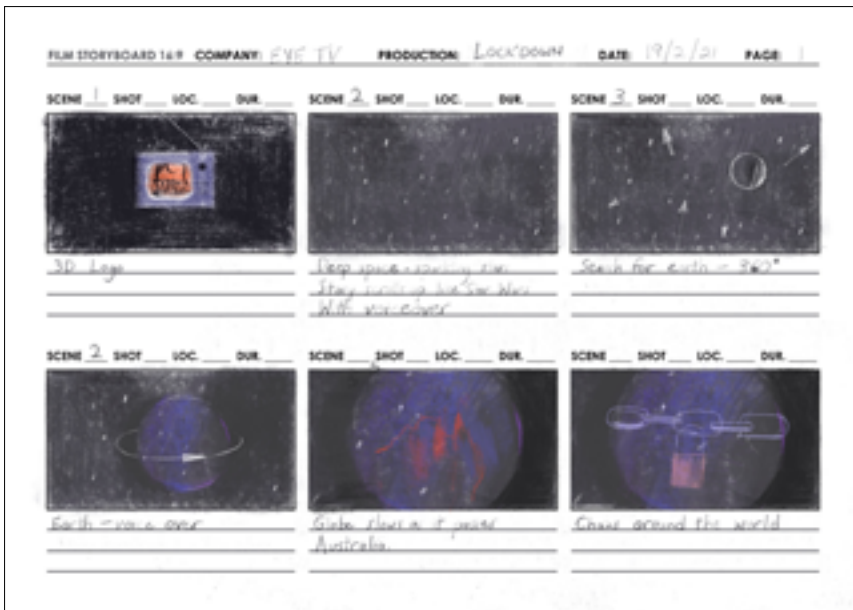
Rewrite the script again.

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 is 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 Jame'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

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 sumary 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 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.
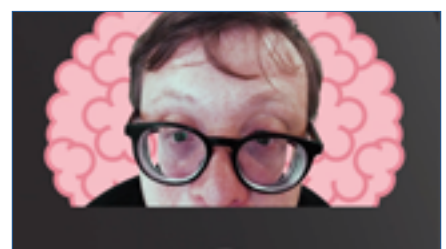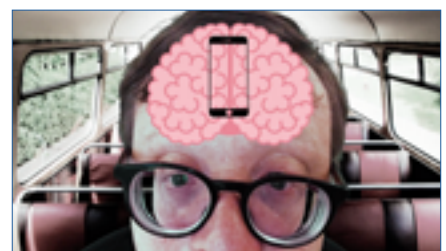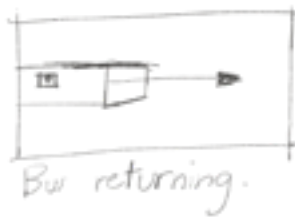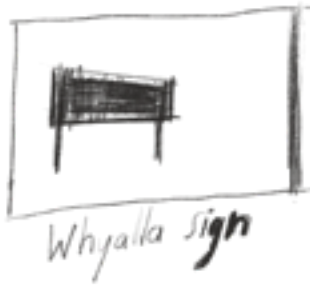
Close up

Mid shot

Wide shot

James Grumpy

Whyalla sign

Bus returning.

Phone on James head

Close up of Phone
James in phone
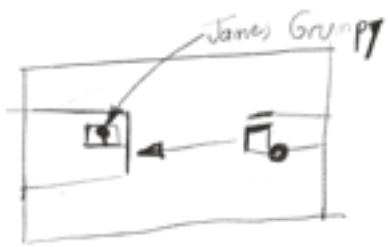cloud phone

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 film makerremember 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.

Scene number	Shot number	Interior/exterior	Shot	Camera angle	Camera movement	Set up time	Subject	Description

My film name here

https://www.sitdownshutupandwatch.com/story-resources

STEP 11: File management

1. Organise Your Hard Drive
Keeping your assets organized is vital.
When you are in the excitement of creativity, the temptation is to make and make and make. When you come to look at what you have created or to start to edit it is vital that you can find everything easily. It will save you are lot of frustration in the long run.
Here's one way you can do it.

Audio
There are 4 folders inside the Audio folder:
i. Recordings
This folder is used for recordings that you record alongside your camera audio. The quality of this audio should be of a higher quality but we will look at how to create these recordings in the sound section. (They can be wav or mp3 files.)

ii. Music (stock music or original music)

iii. SFX (stock sound effects or original sound effect)

iv. VO (voice over)

Documents
This folder is used for scripts, interview questions, project briefs, casting notes, etc.

Drafts
This folder is for intermediate versions that you and your team can look at. (They can be mp4 files.)

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

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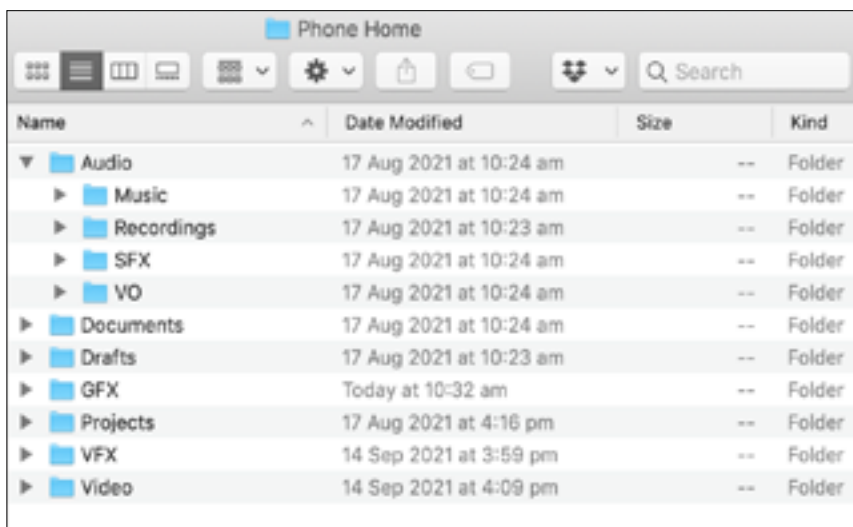This folder is used for all project files, including Premiere, iMovie etc.

Visual Efects (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.

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.