Social filmmaking handbook

ROLL A 01. SCENE 1 TAKE 9

FPS 23.98

16.28.34.28

Dcode® TS-3   DF   CAM

PROD

DIR

CAM

CINE INVISIBLE
FESTIVAL INTERNACIONAL FILM SOZIALAK BILBAO

DL 9901EL

KCD
Kultura Communication Desarrollo
ONGD
ONURA PUBLIKOKO ELKARTEA • ENTIDAD DE UTILIDAD PÚBLICA

www.kcd-ongd.org

KCD ONGD

Beurko Viejo 3 Pabellón 38 - Of. 12

CP 48902 - Barakaldo - Bizkaia

Bilbao Delegation

C/ Artasamina 5, 4ºA

CP 48007 - Bilbao - Bizkaia

Contact

Phone: 94 602 46 68

E-mail: info@kcd-ongd.org

www.kcd-ongd.org

CIF: G95550943

Authoress: Amaia Nerekan Umaran

Project coordination: Greta Frankenfeld, Gorka López Arantzamendi

Research, editings, corrections and layout in KCD ONGD: Cristina Alba Pereda, Leire Pascual Basauri, Juan Carlos Vázquez Velasco, Joseba Villa González

Edition: Kultura Communication Desarrollo KCD ONGD

Aknowledgements: Nekane Zubiaur, Aida Vallejo, Xuban Intxausti, Ismael Iglesias, Patxi Urkijo, Ion Kerejeta, Madai Urrutia, Matilde Umaran, Eider Nerekan, Ferber, Bea Zabalondo, Carlos Gil, Ainhoa Férnandez de Arroya-be, Iratxe Fresneda, Laura Feal, Ainhoa Pérez-Arróspide, Amal Ramsis, Marilyn Solaya

Basque, English, French and Arab translations: Itzulnet itzulpen zerbitzua

Design: Binari Comunicación

Cover image: Jakob Owens. Unsplash

Supported by:

EUSKO JAURLARITZA
GOBIERNO VASCO

GARAPENERAKO LANKIDETZAREN EUSKAL AGENTZIA
AGENCIA VASCA DE COOPERACIÓN PARA EL DESARROLLO

This document is under a License Creative Commons Attribution-NonCommercial-NoDerivatives 4.0 International.
You are free to share, copy and redistribute the material in any medium or format, subject to proper attribution of authorship. You may not use the material for commercial purposes. If you remix, transform, or build upon the material, you may not distribute the modified material. You may not apply legal terms or technological measures that legally restrict others from doing anything the license permits.

Full License: https://creativecommons.org/licenses/by-nc-nd/4.0/

Contents

Pawel Czerwinski. Unsplash

KCD
Kultura Communication Desarrollo
ONGD

Preface

SOCIALLY COMMITTED FILMMAKING HELPS US TO IMPROVE AND TRANSFORM THE WORLD

Since its beginnings, filmmaking has been revolutionary and transformative. The oldest film we know of was made by the French artist and inventor Louis le Prince on 14 October 1888. Princes filmed 1.66 seconds – 20 photograms – in the garden of his in-laws' house in Leeds, England. The inventor disappeared under strange circumstances in 1890, just before presenting his new camera and without getting to title his work or to patent it. Prince was thus seven years ahead of filmmaking's official birthday in 1895, from the Lumière brothers with the film Workers Leaving The Lumière Factory in Lyon, which lasts 45 seconds. Both films can be easily found on the internet.

Since its first and rudimentary images, filmmaking has always been a way to promote a model and lifestyle to be followed. Hollywood has done more to expand the "American dream" than any other medium. Close your eyes and think of a film scene; how many frames come to mind in an instant?

A few years ago, shooting a film required equipment and materials that were expensive and inaccessible for many people. In 1923 the first "popular" film format emerged – 9.5 mm – which gave different sectors access to filmmaking. Later, 8 mm and other formats were added. In 1965, Super-8 made it possible to easily film family scenes, increasing significantly its use by the middle classes in many places across the world.

But, without doubt, it was the arrival of digital technology in the 1990s that totally revolutionised the audiovisual world, and even the film industry. Thanks to this development, nowadays anyone with basic knowledge, sensitivity to filmmaking issues and a smartphone can shoot and edit a film.

At Kultura Communication and Development KCD ONGD, we believe that communication is not only a globally recognised right, but also a tool for promoting sustainable human development. Audiovisual language – direct and fascinating – has become essential to denounce, rethink and promote a wide range of topics such as sustainable development, human rights, gender equity, sexual diversity, different capacities, intercultural coexistence... In short, everything that contributes to the social transformation we want to achieve.

People and communities around the world have found in filmmaking not only a way to make the issues of concern visible, but also to experience a process of recognition, self-definition, collaboration and empowerment.

We hope that this handbook will be of great assistance to you in the process of producing your own film. The world needs committed people telling stories.

J. Carlos Vázquez Velasco
Director, Kultura Communication Desarrollo KCD NGOD
The International Unseen Film Festival "Film Sozialak" Bilbao

CINE INVISIBLE
FESTIVAL INTERNACIONAL
FILM SOZIALAK BILBAO
www.kcd-ongd.org

0. Social filmmaking
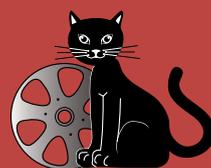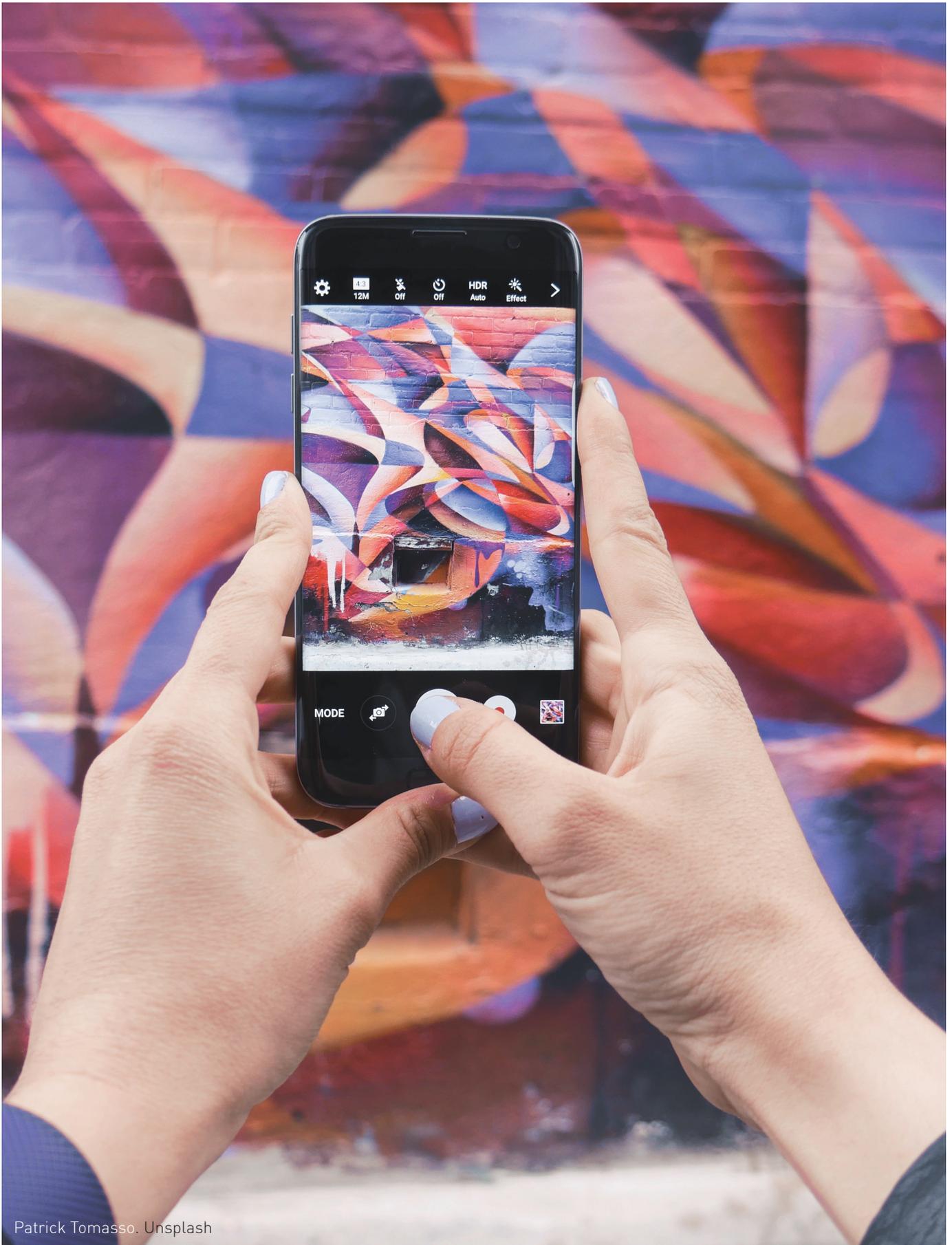
Patrick Tomasso. Unsplash
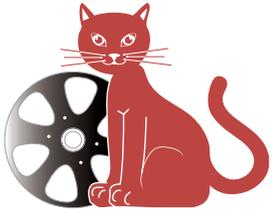
0. Social filmmaking

WHAT ARE THE REASONS AND PURPOSES FOR MAKING A FILM AND WHO SHOULD I MAKE IT FOR?

There are many ways to conceive a film. Film can be mere entertainment, a good way to escape from reality. It can also be a place for reflection, for criticism, for learning. Social filmmaking uses communication as a tool for social transformation.

We are talking about films that have little to do with market interests: rather than economic profitability, they seek to build a different society. Film as a medium and as an end. Processes of community creation, reflection and self-definition. Socially responsible films in search of reflection, action and reaction from the public. Bold filmmaking that takes a position, denounces injustice and proposes a world that is better, fairer and more equal.

Film also conditions how we see things, explain the world and ourselves as people.

Commercial films often promote traditional or chauvinistic values, stereotypes and behaviour patterns. The white man as hero; the woman in a secondary role, always as "wife of", "girlfriend of", "assistant of" (a man), sex, violence, etc. Films and audiovisual materials rarely reflect cultural diversity and social problems. Hence, the importance of countering the hegemonic messages reaching us and of doing social filmmaking that is more socially responsible.

Think of the films that have changed your life or how you perceive things that have revealed new realities to you; films that show problems that are invisible to the great super-productions.

Although it feeds on reality, social filmmaking is not synonymous with dramas or with documentaries. It includes both non-fiction and fiction films, whether short films or long productions, musical comedies or action films. Cultural diversity, ecology, gender equity, human rights... there are many social issues that you can address in a film. You can even use the very process of creating the film itself as a tool for transformation and reflection. For example, a group or community can make a film to tell its story, seeking cohesion and empowerment through filmmaking.

The same idea and motivation that lead to a film being made determine what the target audience is and, therefore, the most appropriate places for the distribution and screening of the film. For instance, perhaps we wish to denounce a specific social reality. As our objective is to make this reality visible, we will try to have our film reach the greatest number of people possible. Or, on the contrary, our intention may be to make a collaborative video, made by and for a specific community and our purpose is none other than to return that job to the community itself, and not so much to reach the public at large. In any case, before beginning the journey, it is essential to answer this question: What are the reasons and purposes for making a film and who should I make it for? And ensure that the answer accompanies you in whatever decisions you take throughout the filmmaking journey.

1. The process

1. The process

1.1. AUDIOVISUAL PRODUCTION PHASES

Audiovisual production covers the entire process of creating a film. Depending on the duration of the project (if we want to make a short-, medium- or full-length film) and its complexity, that process will take more or less time, but it will always pass through three stages: pre-production, production and post-production. The following table schematically presents the steps that must be taken at each of these phases:

PRE-PRODUCTION
Idea
Literary script
Storyboard
Technical script
Technical resources
Human resources
Locations
Props and wardrobe
Financing plan
Budget
Recording schedule

PRODUCTION
Rehearsals
Shooting

POST-PRODUCTION
Editing
Colour grading
Sound

1.1.1. PRE-PRODUCTION

Pre-production is certainly the most important phase in the process. It comprises from the moment the idea arises until shooting begins. It is when the creative effort is made. This stage is, in turn, very significant; giving it the time and attention it deserves helps to prevent subsequent mistakes and omissions and allows times and costs to be optimised. The more hours invested in the idea, in shaping the script and in analysing it, the less time will be wasted in shooting, the most expensive phase of the project: the production. This usually requires renting technical equipment (cameras, lighting, etc.) and hiring technical and/or artistic personnel, so it makes sense to spend only the time strictly necessary on it.

Once we have the idea, we must shape the script until it become a literary script, the document containing the story we are going to tell. The specific description on paper of what the final execution of the literary script will be like in images and sounds is what we call the "technical script"; the storyboard is the script in drawn format. We will talk more specifically about these three steps in the next chapter.

Parallel to the construction of the script, during this first phase of pre-production we must think about the technical and human resources we need for the next phase, i.e. what people will help us to shoot our story. This way, on the one hand we will create a working group that will take part in carrying out our project – the people who will handle the camera, sound engineers, etc. – and, on the other we will also think about who will act in our story: actors, background cast, etc.

Once we have the script and the necessary technical and human resources, we move on to getting ourselves ready to shoot. We will look for the locations (the places where we will record), think about the wardrobe and props, i.e. the set of items and objects that appear in the scene, and we will prepare a budget after taking all these needs into account.

Together with the budget, we must also prepare the financing plan, which is nothing other than thinking about how we will get the funds to make our film: government aid or subsidies, scholarships, associations, self-production (financing the resources necessary oneself), crowdfunding, etc. This last option – crowdfunding – is of particular interest to people who want to get started in the audiovisual field and who have a small-budget project. It is a collaborative mechanism for funding our project through which we ask for small amounts of money from people interested in our project so that the project can move forward (social networks are frequently used for this), offering realistic and affordable compensation, such as appearing on the credits, free tickets for the debut, etc., in return.

The next step is to make a recording schedule or work schedule that specifies how many days of shooting we are going to have and what is going to be recorded on each of those days. The work schedule is a document that lists the sequences that are scheduled to be recorded by day; it is designed to coordinate the entire film crew and optimise the equipment and personnel available. The chronology of the script is broken during shooting; i.e. the first sequence is not filmed first, followed by the second and so on until the end of the film. Usually, when preparing the shooting schedule, the sequences to be filmed are grouped together based on one of the following criteria:

> The locations: all the sequences that take place in a particular location are identified and planned to be filmed in order to prevent having to return there another day.

> Actors/characters: consideration is given to filming sequences in which the same characters appear on one single day or on several days in a row in order to not have to have them appear on set more times than are strictly necessary.

> Light and/or weather conditions: in case of a long shoot, the weather may possibly change and this must be taken into account when planning the shooting. As a general rule, exterior shots are given priority and interior shots are left to the end. This way, we can always change an exterior shooting to an interior shooting if the weather is bad,

something that we cannot do if we leave the exterior shots for the end of the shooting.

In short, these are the steps we must take in the pre-production phase of our audiovisual project:

1. Have an IDEA.

2. Shape our idea until it becomes a LITERARY SCRIPT, a document containing the story we want to tell.

3. Transfer that literary script, that story, to images and sounds by preparing the TECHNICAL SCRIPT and the STORYBOARD (or drawn script).

4. Gather the TECHNICAL STAFF who will help us during shooting: the people who will handle the camera, sound, etc.

5. Conduct the CASTING to find the characters in our film: actors, background cast, etc.

6. Find the LOCATIONS or places we will shoot in. It is recommended that these sites be studied well in order to determine whether they must be modified (whether we should decorate them, for example) and to find out what the lighting conditions and availability are (sometimes it is necessary to apply for a filming permit). The locations may be natural, exterior and interior that are altered only with small touches or scenery, or constructed in whole or in part both outdoors or on the set.

7. Get the PROPS (objects appearing on the set) and WARDROBE needed for our project.

8. Prepare the BUDGET that shows the cost of our project based on production needs. The expenditures on the budget must balance out with the FINANCING PLAN, where we specify where we are going to get the money to make our film.

9. Prepare the SHOOTING SCHEDULE, a table-based layout that defines the order of the shooting by sequences, taking into account all the information gathered during the preparation of our project. This organisational document will serve to set out the work on filming days. We must study the script and its needs very well before we begin shooting. Different breakdowns must be made based on the needs of each sequence: props, wardrobe, sound, lighting, etc. Breaking down means assessing the

production needs shown in the script and organising the shooting schedule based on these breakdowns.

1.1.2. PRODUCTION

The production phase comprises the shooting days, the recording of the images and sounds needed to tell our story. The basic tool we will work with during this production phase is, as mentioned, the shooting schedule, the table that sets out the order of shooting by sequences. The work schedule will serve to organise the shooting days and to ensure the entire crew knows what sequences are recorded on that day and in what order and, therefore, what is needed in order to record each of these sequences (the characters taking part in them, what microphones are needed to record the sound, what wardrobe, etc.).

The production phase involves the greatest number of resources, so it is important to follow, to the extent possible, what is set out in the shooting schedule in order to not run over budget.

In the case of documentaries, it is often more difficult to stick to a pre-established recording schedule, given that the script is frequently created as we conduct our interviews and recordings. The production process and script writing change if we are talking about non-fiction films, and we will address this later in a separate section.

When it comes time to film, it is important for us to have our film in our heads, to imagine it, so that we can direct the crew and actors/background cast. As lengthening the shooting days involves increasing the cost of the project, it makes good sense to rehearse prior to shooting at the various locations with the actors involved in our project.

1.1.3. POST-PRODUCTION

The post-production phase begins with the editing of the images and sounds recorded during the shoot and ends when the project is ready to be screened for the public.

The first thing to do is to edit the film. The minimum material required to do this is a computer containing an editing program: Avid Media Composer, Adobe Pre-

miere, Final Cut, Sony Vegas, Lightworks (these are some of the programs used by professionals) or even the program that comes with some computers (for more a more amateur job). The editing process is not limited to placing one shot after the other. It is a creative process in which sense is made of our film, and we must give very careful consideration to the rhythm we want to give to it.

Once we have finished the montage of our project, we must move on to the sound. On the one hand, we will equalise the levels of what we call direct sound – the sound captured during the shooting – so that everything has more or less the same volume and there is no audio louder or softer than another. On the other hand, we will think of the soundtrack and about the possible sound effects we might want to add. Sound effects can be recorded during the shooting (this is more natural, but we have to make sure that it is of sufficient quality), we can use already-recorded ones from a sound bank (sound effects library), or they may be created later in a studio, in synchrony with the images (known as foley sounds or sound effects), which allows them to match the performers' steps, movements, etc. precisely.

When it comes to the music for our film, we have several options: we can look for someone to compose it; leverage libraries that offer us rights-free music (there are several options on the internet); or pay for the use of a specific song or music. In any case, it is important to always respect the copyright. The music must be in line with the story we are telling. A good story can benefit well from an appropriate soundtrack while, on the contrary, we risk spoiling it if we do not choose the right music.

Lastly, we will move on to colour grading and correction. This involves matching the colours of the different sequences making up our film, correcting any possible changes of colour, brightness and contrast in the images. Once this process is finished, our film will be ready for a public screening.

1.2. THE DOCUMENTARY

As mentioned above, if what we want is to make a documentary, the production process (what we do at

each of the three phases) varies. Script writing is also quite different to script writing for fiction, so it is worth pausing to speak in more detail about the main differences.

Writing a non-fiction script is much more open than writing a script for fiction. Some people compare documentary scripts to jazz, a musical genre that is freer, less subject to standards, and open to improvisation. The script of a documentary is not created only in the pre-production phase, but rather gradually takes shape throughout the production process. It is a guide that indicates the path, but which varies as we come closer to the reality we wish to portray (perhaps the people we initially plan to interview lead us to others who ultimately end up being part of our documentary as well). For example, if our film follows the process of the demolition of a slum and unforeseen incidents occur during filming, we will have to think about whether we add them to our script.

While fiction tells a story that is imagined (though sometimes based on actual facts), a documentary tries to share a specific reality (a character, an event, a trip...) with us. There are no actors in a documentary (except when we use them to reconstruct the events); there are real people. People who do not have fixed script and whose speech we cannot predict. Documentaries often uses narrative resources such as interviews, archive images, voice-overs, images and sounds recorded on site, reconstructions, etc. There is

also docu-fiction, which mixes documentary language with a fictional story.

The steps to be taken in constructing the script are also different when compared to fiction. We will not do a literary script, a technical script or storyboard for the documentary. We will approach the reality we want to portray, do research, familiarising ourselves with the topic we wish to address in our film (we will look for characters, locations, archive images if required, etc.). However, this research will continue during the shooting and this will cause our script to change continuously; we will not finish structuring it until we are editing.

SCRIPT WRITING	
FICTION	**NON-FICTION**
PRE-PRODUCTION Idea Literary script Technical script Storyboard	**PRE-PRODUCTION** Idea Research Familiarisation with topic Script
PRODUCTION Recording	**PRODUCTION** Recording - Script
POST-PRODUCTION Editing Colour Grading Sound	**POST-PRODUCTION** Editing - Script Colour Grading Sound

2. The script

2. The script

2.1.   THE IDEA

Having answered the question of "for what purpose", once the topic has been defined, a creative, attractive idea that contributes new information and/or is told in an interesting way must be found. The ideas can come from other art disciplines, as they are all closely related. Think about how many films are adaptations of novels or are based on actual facts. It is therefore important to read, watch news programmes, go to the theatre, and so on. Whether it is fiction or a documentary, research is key to producing product that is sound, forceful and irrefutable.

A good way to get your message across is talking about something close, something known. You no doubt have a reality near you worthy of being portrayed, or someone you know to base yourself on when creating the characters in your film. In addition, when we are building an audiovisual project, we must delve deeply into the past of the idea, ask ourselves whether something similar exists. Are there other films that deal with this same topic?

Once we have the idea, we must begin to shape our script. To do so, one of the first steps is to write the synopsis and logline for our project.

2.2.   SYNOPSIS AND LOGLINE

Synopsis: a brief account (there is what is known as a short synopsis, less than one page, and long, between 3 and 5 pages) that delimits the story in space and time, describes the characters and sets out the fundamental trajectory of the story (introduction, climax and denouement). It is important to tell how our film ends; the synopsis is not the text that usually appears on the backs of DVDs. It is a working paper that is used for two purposes. On the one hand, it serves to introduce our project; it is often included in its press kit and is given to the person or company in charge of production with the aim of piquing their interest in our film. On the other, it also serves as the first step in the construction of the script.

Example of *Wedding dress* synopsis

Rosa Elena works as a nurse and has just married Ernesto. She is appreciated and recognised at work. An old friend asks her to take part in an activity by a men's choir she used to sing in. She invents an excuse and doesn't go to work. Lázaro – a friend of Ernesto – recognises her when she goes to a choir rehearsal. Rosa Elena's friend suggests she re-joins the choir on a stable basis, but she does not want to. Meanwhile, Ernesto goes to get her at her job and is told she is not there, that she had an emergency at home and had to leave. When she returns home, he realises that – besides lying at the hospital – she is also deceiving him.

Sissy, a trans woman who is a friend of Rosa Elena, has had breast surgery and goes to the hospital where she works because the wound has become infected. When they find out about the situation, the rest of the people working there insult Sissy instead of treating her. Ernesto arrives in the middle of the argument, and then Rosa Elena finds out that he does not understand her helping Sissy, nor does he tolerate the Sissy's identity.

Later, Rosa Elena visits Sissy at her hairdressers shop for her to help her finish editing the wedding video. But Sissy realises that Rosa Elena is worried about something else. Rosa Elena admits that, although she loves her husband, she needs to do something on her own. Sissy tells her that she will help her with whatever it might be. Meanwhile, Ernesto realises that someone is stealing materials from the construction site he is in charge of. He gets very angry and decides to get to the bottom of the matter.

Sissy arrives at Rosa Elena's house to take care of her father, giving her the chance to go and sing with the choir. Once Rosa Elena has left, Sissy reads her father the riot act because he has made her daughter suffer so much and because he had her arrested in the past.

One of Rosa Elena's female colleagues joins up with Lázaro to find personal information about Rosa Elena in the hospital's files. Then he follows Rosa Elena in the street until he finds out where she lives. One night, when Rosa Elena and Ernesto go to the cinema, Lazarus gets into the couple's house to keep

on snooping. He lies down on the bed, smells the pillow and steals some of Rosa Elena's knickers.

Rosa Elena sees Lázaro driving by in front of her house; she recognises him and becomes very nervous. Some time later, Lázaro finds Rosa Elena on the street and assaults her, saying that she needs it. Rosa Elena tells him that she is not what she used to be before, and he attacks her and gets ready to rape her. When he touches her crotch, he is surprised to find that Rosa Elena no longer has a penis and reproaches her for having the surgery. When she gets home, Rosa Elena wants to clean her wounds and Ernesto asks her whether she has been raped. Rosa Elena denies it over and over again.

Lazaro, who works with Ernesto and is the one who is stealing at the construction site, convinces Roberto, a workmate, to let everyone know that Rosa Elena is a trans woman with the intention of smearing Ernesto and preventing him from continuing to investigate.

After the attempted rape, Ernesto and Rosa Elena go to the gynaecologist. In the waiting room, Rosa Elena tells him to not go in with her. She wanders around the office, avoiding going to her appointment. When she leaves, she tells Ernesto that she cannot have children because of an operation that was done before she met him. Ernesto gets angry because she had not told him the truth before, but he is very understanding.

Ernesto goes off to a meeting at the construction site that is likely to be long and requires him to stay on the job all night. At the meeting at the construction site, they say that Ernesto cannot continue in charge of the job because of his personal life and his morals. When he says he does not understand what they are talking about, they insult with homophobic terms, which results in a fight. Finally, they end up showing him the file with Rosa Elena's sheet as proof of her being a trans woman.

At home and out of his mind, Ernesto awaits Rosa Elena. He asks her to explain and tell him that it is all a lie, but when she does not deny it, he vomits and goes berserk. He hits her and leaves. After talking to a workmate, Ernesto comes home for his belongings and, although Rosa Elena tries to talk to him, he does not allow her even half a word. He ends up telling her not to touch him and he calls her Alexander.

Rosa Elena goes to the construction site and asks Roberto to come out and talk to her. She asks for

Ernesto. Roberto pretends he does not want to help her, but he slips her a key without the rest seeing him. Rosa Elena goes to the place and, when she hears noises, looks through a window. Then she sees Ernesto having sex with another woman. When he realises she is there, he tells his sex partner, "You are a real woman indeed".

Roberto is going to visit Rosa Elena at her house, telling her that he is worried about her. But this ends up being an excuse to get close to her and rape her. Although Rosa Elena's father makes a gesture of helping her, he ultimately does nothing. When Sissy finds out, she tries to report the rape, but the police do not pay any attention to her and end up arresting her.

Ernesto, who is now sleeping in a shared room on the construction site, is the victim of harassment and insults. Roberto tries to convince Ernesto that he must kill Rosa Elena. Ernesto goes to the house, and when he sees Rosa Elena, they remain silent, looking at each other. They end up kissing. Meanwhile, Roberto proclaims that he is now the one in charge of the construction site.

After disowning his father and throwing his empty-wheel chair down a hill. Rosa Elena is going to get Sissy out of prison, which forces her to wear traditionally male clothes. Sissy collects all her belongings, she cuts her hair in front of a mirror and leaves Cuba in a raft. In the middle of the unrest, Rosa Elena, Ernesto and Pablo try to see how Sissy is leaving, but they cannot see her.

Rosa Elena tells Ernesto that she cannot go and live in the countryside as they had planned, that she cannot leave her life and run away as if she were a criminal. Ernesto tells her that he really loves her, but cannot stay. Later, Rosa Elena is singing with her friend's choir when Ernesto sneaks into the church. Their eyes meet.

Logline: the essence of our story summarised in very few words (in a single sentence). The aim is to distil our story to the fullest and create a hook that will pique the reader's interest. Unlike in the synopsis, it is not advisable to reveal the end of our story in the logline.

Wedding Dress **logline:** In the Havana of the '90s, Rosa Elena – unhappy with the life she leads – goes back to singing in the men's choir she worked in before she met her husband. When she reveals her past, both become exposed to hegemonic, chauvinistic and patriarchal violence.

2.3.   THE LITERARY SCRIPT

The next step we must take in developing a fiction pro-ject (not applicable to a documentary) is to write the script. The literary script is written by the scriptwriter or team of scriptwriters and is the document that un-derpins the story we want to tell. It lists the actions and dialogues and the descriptions of the settings and characters in our film. The literary script must not contain any technical annotations (shot types, cam-era movements, etc.), as this is done in the technical script.

Thinking about images is very important when writing a literary script. It is not about writing literature, as we are not writing a novel. We must write in images so that the people reading our script can "see" and "hear" our film in their minds.

The literary script has a pre-established standard for-mat. So much so that there are different computer pro-grams that help us to shape our script. From among them, we can mention the following: Celtx Script, Fi-nal Draft Writer, Fade In, Movie Magic Screenwriter, etc. If you prefer to use a standard word processor, the script is written on A4-size sheets in the 12-point Courier New font.

Following these guidelines, a script page generates approximately one minute of on-screen time. Thus, if we are thinking about making a fiction film of about 10 minutes, the literary script will last about approxi-mately 10 pages, and if a feature film lasts 90 minutes, its script will have some 90 pages.

Here are some instructions to follow when writing a literary script:

> The literary script is divided into scenes: interior or exterior / location / day or night.

> The descriptions of characters, places and the action are written in present tense, taking up the whole width of the page and single-spaced (always remember that the person reading your script must visualise by merely reading it).

> The names of the characters are written in capital letters.

> The stage and acting directions for actors are writ-ten in parentheses, single-spaced under the name of the character speaking and only if essential.

Example of a literary script: *Wedding dress*

```
13.     EXT. CONSTRUCTION WORKS – DAY

The construction workers take a break. ERNESTO accompa-
nies ROBERTO.

Seated on the scaffolding, they devour some bread with
some kind of spread on it and drink a red liquid that
could be an instant beverage.

                    ERNESTO
        A sword in the kitchen! Just what I always
        dreamed of…
            (eating)
        Affectionate, hardworking, clean, decent…

                    ROBERTO
            (slyly)
        And what about that?

He makes a vulgar expression with his mouth.

                    ROBERTO
        You don't change! What's that, man?
         Shit!

ERNESTO moves away, annoyed.
```

> The dialogue is placed in the middle of the page and is single-spaced in the form of a block taking up slightly more than half a line.

> The dialogues and descriptions are never cut off at the end of the page, and the pages are numbered.

There are two fundamental keys in all good films: emotion and conflict. Film is emotion. Films must make us feel and identify ourselves with the characters. Laughter, crying, fear, suspense... Our script has to create emotion, one way or another. We are talking about conflict when characters want something, have a wish, something they want to do, and obstacles arise that prevent them from achieving this object of desire.

The classical structure divides the narrative into three acts – introduction, climax and denouement – and, although there is not always a need to follow this structure, it is quite common in many stories. To move from one act to another, we must think about what is known as a "twist in the plot", a change in the direction of the story. Very briefly, this is the structure usually adopted by scripts for feature-length fiction films.

Introduction:

> Introduction of the main characters.

> Presentation of the problem. The inciting incident: the conflict appears.

> First climax or twist in the story, the incident that causes the story to take another direction and to enhance its interest.

Second act or development:

> Barriers

> Complications

> Secondary plots

> Second twist

Third act or denouement:

> Climax

> Resolution

2.4.   THE TECHNICAL SCRIPT

This is the specific approach on paper of how the literary script will ultimately be executed in terms of images and sounds. The person in charge of directing the film is, in this case, the person doing the technical script, which specifies the shots, frames, camera

Example of a technical script: *Wedding dress*

Seq. 126 – INT Toilet.

S1 – Long shot of Rose Elena in the background of the shot finishing urinating and she readjusts her robe. Ernest crosses the frame from right to left of foreground. Rosa Elena reacts with fear when she sees him.

Seq. 127 – House of Rosa Elena.

S1 – Long shot of Ernesto in foreground gathering some of his belongings and putting them in his backpack in the background Rosa Elena enters through the door. MASTER shot corresponding dialogue on actions of both in Two-Shot.

S2 – Corresponding long shot of MASTER of dialogue, actions and reactions of Ernesto with reference of Rosa Elena in foreground.

S3 – Corresponding long shot of MASTER of dialogue, actions and reactions of Rosa Elena with reference to Ernest in foreground.

S4 – Long shot of inside of room where Ernesto separates from Rosa Elena takes his backpack and leaves the bedroom towards the lounge Rosa Elena follows him. MASTER shot and dialogue.

S5 – Long shot from lounge Ernest moves towards the camera followed by Rosa Elena. MASTER shot and dialogue of both in Two-Shot, Ernesto leaves the frame Rosa Elena stays in shot or medium shot.

S6 – Corresponding close-up of Rosa Elena in the background, in foreground of reference Rafael.

movements and all kinds of technical notes for the shooting. If the literary script is the document that underpins the story we are going to tell, the technical script specifies how we are going to tell it. Now it is about thinking of what shots we are going to use to illustrate the scenes contained in the literary script.

In this case, there is no standard format; some people write the shots they are going to record on the margins of the literary script itself, while others prefer instead to make a more detailed chart (something similar to the example we offer below) and accompany it with a storyboard (or script in drawn format). The script we present below is, therefore, merely an example of how a technical script can be done.

2.5. THE STORYBOARD

Sometimes, a storyboard is created along with the technical script. The storyboard is the graphical representation of the story through a series of illustrations of either the main scenes or of all of them. In short, the storyboard is the script in a drawn format. Storyboards are usually used in advertising, animation and in difficult or costly sequences. They serve to preview the action as it will be seen through the camera.

The storyboard consists of a series of comic-book-style drawings. These illustrations stage both the action as well as the camera's point of view. The sketches are organised sequentially; each illustration usually corresponds to a scene and, if desired, the dialogue (if any) can be placed underneath each illustration. The storyboard allows for greater planning and offers an at-a-glance look at a complete series of technical and artistic details often not reflected in the technical script.

If your project is going to be of short duration (a short film), it makes sense to make a storyboard. In the case of feature films, this requires more time, so you can always choose to draw only the scenes that are the most difficult from a filmmaking point of view.

Drawing a storyboard does not require knowing how to draw well (although it can certainly be helpful); you

Example of a storyboard: *Wedding dress*

1

Long shot / Sissi performs with the rest of the group.

2

Medium shot / Sissi steps forward and gives a glance at Pablo.

3

Medium shot / Pablo observes the show.

4

Short medium shot / Sissi goes on performing.

can always make a storyboard with photos (using your own mobile phone, for instance). There are also different software options that help create storyboards: Storyboard Quick, ACMI storyboard generator, Storyboardthat, Pixton, Storyboarder, Storyboard composer, etc.

2.6.   SHOOTING SCHEDULE

Once our script is finished, we must prepare the shooting schedule. As mentioned above, this is the organisational document that we will use to plan the shooting days. This schedule must reflect what we record each day, in what order we are going to record it and, therefore, what we need every recording day.

In filmmaking, this is the job of the person who works as the director's assistant. The task of organising the shooting schedule is so complex that, here too, various computer programs are used to do it: Movie Magic Scheduling, Adobe Story, Scenios, etc.

As already mentioned, the usual and most logical thing is to shoot by settings, in other words, organise

the recording days based on the locations. For example, if we have four sequences in ANA's HOUSE, we will shoot the four in a row, even if two are from the beginning of the story and the other two are from the end. It is all about trying to move the crew as little as possible, not wasting time lighting the location twice, moving the technical and human resources to the same place several times, etc.

Moreover, it is advisable to record the exterior shots first and then the interior ones. This way, if the weather is bad and, for example, it rains, we can always change what we had planned and record an interior sequence, waiting for a day when it does not rain to record the exterior sequence.

In any case, we must bear in mind that there are always unexpected developments during a shooting, so there is a need for patience and adaptability. The cine process is very likely to be changed and at any minute something unforeseen can come up that makes things go from good (in terms of the schedule set) to falling behind. This is why it is important to always have a Plan B and stay ahead of any possible problems.

Shooting Schedule example: Vestido de novia

SHOOTING SCHEDULE

Production: <u>VESTIDO DE NOVIA</u>   WEEK: 7
Director: <u>MARILYN SOLAYA</u>

Call	Date	Time	Light	Seqs.	Location	Set	Actors	Bkgr cast	Animal	Vehicles	SFX	Notes
34	23-April 2013 Monday	06:00 PM 6:00 AM	I/E N	71 73 81 82 93 107 70	Casablanca	House of Rosa Elena Bedroom Ext/Int House, Front door	Laura de la Uz Luis Alberto García Jorge Perugorria Pancho García			Ernesto's bike		Rosa Elena vomit effect Making
35	30-April 2013 Tuesday	06:00 PM 6:00 AM	I/N	100 101 46 90 92	Casablanca	House of Rosa Elena Toilet Lounge/Dining room	Laura de la Uz Luis Alberto García Pancho García					TV images of advert for Rosita's programme and ball game
36	1-May-13 Wednesday	06:00 PM 6:00 AM	I/E N	121 122 123 125 126 127	Casablanca	House of Rosa Elena Lounge Bedroom Street	Laura de la Uz Luis Alberto García Pancho García	4		Ernesto's bike	Rain	Pipe Ernest vomit effect
37	2-May-13 Thursday	06:00 PM 6:00 AM	I/N	152 184 160 161	Casablanca	House of Rosa Elena Lounge Bedroom	Laura de la Uz Luis Alberto García Waldo Franco Isabel Santos					
39	4-May 2013 Saturday	06:00 PM 6:00 AM	(E-I) N	178 179 180-181 182 183		Theatre	Laura de la Uz Luis Alberto García Waldo Franco Omar Franco Chorus (11)	50				Play back (choir) Making

3. Audiovisual language
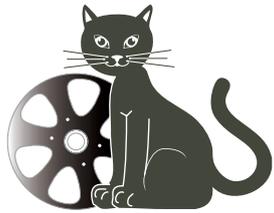
3. Audiovisual language

When writing the technical script, the person responsible for directing the film must determine what shots to record, whether they are static shots or moving, and what the positions of the objects and characters located inside the frame are; in other words, the composition of the shot. Next, we will learn about the options that exist in terms of shot types, camera movements and image composition. These are basic concepts about audiovisual language that are necessary in order to be able to tackle shooting our film.

3.1. TYPES OF SHOTS

The shot is the basic unit of audiovisual language. It is therefore important to know what the different options are. Each shot has a type of size, angulation, and point of view. The choice of each shot must be based on a narrative motivation. In other words, we will choose a certain type of shot because it is the one that is most suitable for helping us tell our story.

Based on the size of the shot: we differentiate as follows using the human body as a reference:

Vestido de Novia (Marilyn Solaya, 2015)

EXTREME LONG SHOT

These are very open shots that show us the landscape. The character therefore gets lost in the surroundings. They are very suitable for establishing the location of our story.

Vestido de Novia (Marilyn Solaya, 2015)

LONG SHOT

It shows the full body of the characters and may also show the surroundings in which they are located. It is very useful for re-establishing the space in the public's minds after several short shots, and also for starting the scene.

Vestido de Novia (Marilyn Solaya, 2015)

Vestido de Novia (Marilyn Solaya, 2015)

Vestido de Novia (Marilyn Solaya, 2015)

Vestido de Novia (Marilyn Solaya, 2015)

AMERICAN SHOT

Also known as a cowboy shot and a 3/4 shot. It shows the character cropped around the knees. Its name comes from Westerns, where there is a need to show the characters with their revolvers in duels.

MEDIUM SHOT

Some people differentiate a long medium shot (crops the character around the waist) and a short medium shot (crops the character under the chest). It is the conversation shot (ideal for interviews), because – besides showing us the face – it allows us to see some of the body language (arm movement).

CLOSE UP SHOT

It shows the character's face and shoulders. It serves to show their psychology and feelings. Its use causes the audience to empathise with the character. It is very suitable for shot/reverse-shot (also known as shot/countershot) conversations.

SUPREME CLOSE UP SHOT

It shows a person's face with some cropping at the top and bottom. It is very suitable for showing the character's feelings. It is the dramatically most powerful shot.
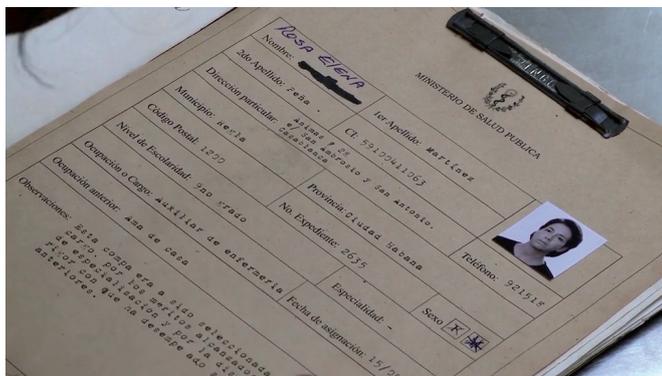
Vestido de Novia (Marilyn Solaya, 2015)

DETAIL SHOT

It shows a detail of the object or character we are recording with the aim of making it stand out.

Based on the camera angle: the angle is the angle of the camera's inclination with respect to its horizontal or vertical axis. Using the character's eyes as a reference point, the camera can be at their eye level, or above or below it, thus distinguishing four types of shots (high-angle, low-angle, bird's-eye, and worm's-eye). Usually, the camera is placed at the eye level of the character. Changing this perspective means that differences will be created between the character and the audience, as one will be located above the other. There is also the possibility of retaining the horizontal nature of the frame, changing the vertical of the camera's axis, tilting it to one side with respect to the horizon (Dutch shot):
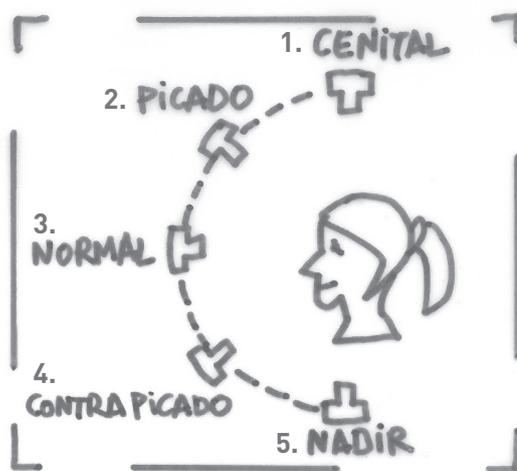
Camera angle. 1. Bird's eye. 2. High angle. 3. Standard. 4. Low angle. 5. Worm's eye.

Vestido de Novia (Marilyn Solaya, 2015)

HIGH-ANGLE SHOT

The camera is located above the character's eye level. It thus creates a feeling of inferiority; it plays down the character and makes them seem smaller, figuratively speaking.

Vestido de Novia (Marilyn Solaya, 2015)

LOW-ANGLE SHOT

The camera is located below the character's eyes, so it emphasises the character, giving them superiority.

Lance Asper. Unsplash

BIRD'S-EYE SHOT (OVERSHOT)

The camera is located completely above the character or object, the reason for its name. This type of shot accentuates the shape and movement of groups.

Taru Ram. Unsplash

WORM'S-EYE SHOT (UNDERSHOT)

The camera is located right under the character.

Gift Habeshaw. Unsplash

DUTCH SHOT

The camera is canted some degrees to one side so it shows the scene tilted. It causes instability and/or dynamism. It is also known as a canted shot.

According to the point of view: when we place the camera, we are choosing the site from which we

Vestido de Novia (Marilyn Solaya, 2015)

Jaromír Kavan. Unsplash

3.2. CAMERA MOVEMENTS

Besides choosing the type of shot we want to record, we must also think of whether this will be a static shot or we will do some camera movement. We must bear in mind that the objects or characters appearing in the shot sometimes move and, therefore, the shot already has movement per se and may be sufficiently dynamic without the need to move the camera.

Any movement made with the camera must have a motivation. Just as when we choose the kind of shot we are going to record, in this case, our choice must help us tell our story. The background (the script) and the form (the shots, camera movements, frames, etc.), have to go hand in hand if we want to make a good film.

The camera can be moved in two ways:

want the audience to see the scene. Based on this, we differentiate among:

OBJECTIVE SHOT

The point of view is external to the action, which does not correspond to any character involved in it. It shows the ideal point of view from the "window" that we open to the audience.

SUBJECTIVE SHOT

This corresponds to the hypothetical perspective of a character and is used to force the audience to become engaged in the action.

> On a fixed stand, for the so-called "pan"

> Or next to its stand, which is known as "tracking" or "dolly" shot.

THE PAN:

The camera rotates on its vertical axis (vertical pan) or horizontal axis (horizontal pan) without the stand moving. A tripod is usually used for panning. However, if we do not have one, we can also do this movement holding the camera in our hand.

It is important to make a constant movement, and it is advisable to start and end on a fixed shot; this will facilitate editing in the post-production phase. The direction of the horizontal picture is linked to writing. Thus, in the countries where writing is done from right to left, it is usual to follow the same direction when

doing horizontal pans; the opposite is done in countries where writing is done from left to right.

Panning movements may be descriptive of a space or character, for accompanying or following a character in motion, or for creating a relationship by associating more than one character. There is also the swish pan, a very rapid panning, which goes from one static shot to another, so the details of the scene are blurred while it moves due to the speed.

THE TRACKING (DOLLYING) SHOT:

We call the camera moving on its stand tracking (or dollying). We can do the movement with the camera on our shoulder, but we must be careful about unsteadiness of the image. If we have the means, we can use a stabilising device (e.g. a Steadicam) or other type of stand: dolly, rails, cranes, etc. to do the movement. If we do not have these resources, we can always put on our thinking caps and use ingenuity and creativity by using, for instance, a skateboard or a supermarket trolley for our tracking shots. However, there is one caveat: it is important for the surface we are moving over to be very smooth to prevent vibrations in the image.

There are several types of tracking:

> **Tracking in**: the camera moves forward. It looks very natural, as it goes with the character who is moving forward and it gradually reveals things. It may be subjective if we put ourselves in the place of the character or the lens. Tracking in makes it possible to focus attention on a centre of interest.

> **Tracking out**: the camera moves backwards. This very expressive movement may have several meanings: conclusion, distancing in space, accompaniment of a character, moral transformation, loneliness

> **Sideways tracking**: the camera moves horizontally. It is very useful when we want to accompany a character in motion or to describe a space.

> **Circular tracking:** the camera revolves around the character in a kind of circle. It creates a feeling of oppression and anguish, and creates a very dense atmosphere. It also makes it possible to see an object from different points of view without cutting the shot.

> **Vertical tracking:** the camera moves along with its support from top to bottom or from bottom to top. It is without a doubt the least common.

ZOOM OR OPTICAL TRACKING:

Strictly speaking, it is not a camera movement, because the camera never moves from its place. When we zoom, what moves is the individual lenses that comprise the camera's lens system, but the result is very similar to the one we get doing a camera movement. This is why it is usually explained along with the camera movements, and is often also called optical tracking. The difference is that when the camera moves via tracking, we perceive our own movement in space; the audience has an impression of physical movement through the scene. On the other hand, with the zoom, only a fragment of that space appears to be enlarged or reduced.

With the zoom, we can approach the character or object we are recording – known as **ZOOM IN** – or distance ourselves, called **ZOOM OUT**. Usually, cameras give us the option of handling the zoom in automatic and in manual modes. There are often two letters associated with zooming: W, for zooming out – i.e. for distancing the image – and T, for zooming in or approaching the image.

3.3 COMPOSITION

It is the way the different elements (objects and characters) are placed within the frame. A certain placement of these elements may lead the audience's gaze or mark points of interest within the frame, as we will see below.

The FRAME defines visually our shots. When framing an image, we decide what we leave inside the frame and is seen by the audience. In audiovisual language, this is called **FIELD**, and what we leave outside the frame – **OUT OF FIELD** – is therefore not seen by the audience. Sometimes, we can sense what is out of field. For instance, this happens when a character looks at something we do not see inside the frame. It is important to decide what information we want to give to the audience and, therefore, what we will place inside the frame.

But, besides deciding what the audience sees, it is important to decide how it is going to see it; in other words, the way we are going to compose our shot. There are several basic rules that we can follow in order to attract the audience's eye to a certain part of the frame:

We must take care with the **LEAD ROOM,** the distance between the character appearing in the shot and the edges of the frame. This may be up, down or at the sides.

Juan Ignacio Sánchez Lara. Flickr

> It is not advisable to leave a lot of lead room above the heads of our characters. There is often a tendency, especially at the beginning, to leave too much.

> When a character appears looking towards one side (because they are holding a conversation with someone else or because they are looking at the landscape, for example) we must leave more lead room in the direction in which the actor is looking, as shown in the following image.

Amaia Nerekan Umaran

However, this rule can be broken in order to achieve a narrative effect (represent loneliness, someone who leaves something behind, tension between characters...), as shown in the following images.
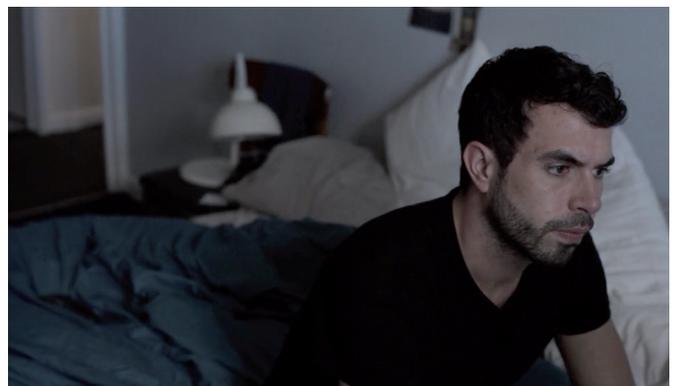

Weekend (Andrew Haigh, 2011)
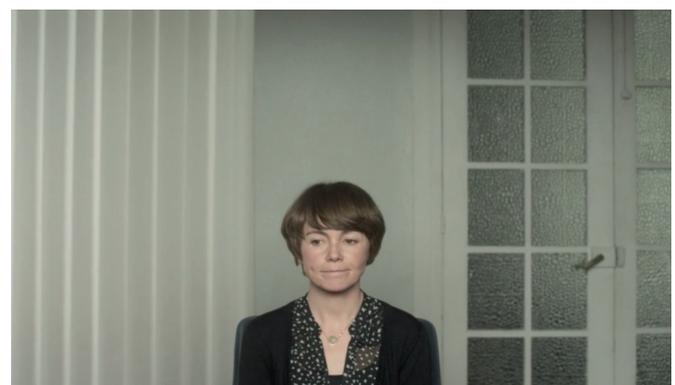
Loreak (Jon Garaño & Jose María Goenaga, 2014)

Similarly, the RULE OF THIRDS indicates the strong points in the frame, the places the audience looks at and, therefore, the place we must place the most important elements. Imagine that we divide the frame into thirds by drawing two horizontal lines and two vertical lines. The four points across these lines are the strengths and constitute the points of interest in the image, so it is desirable to place whatever elements we want to emphasise on one of them.
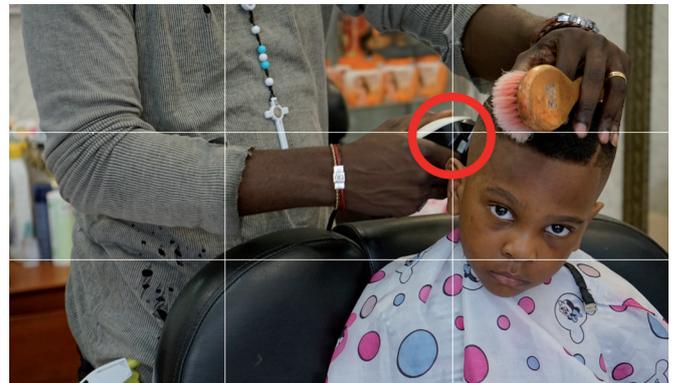
Amaia Nerekan Umaran
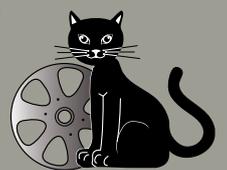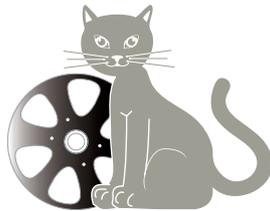
4. The camera

4. The camera

One of the basic tools we will work with when recording our film is the camera. Nowadays, there are many options. Some people continue to film with celluloid, using film cameras; others prefer to record with video cameras, while others use still cameras that – besides taking photographs – also allow filming, and still others use mobile phone cameras.

In any case, it is important to know the type of lens assembly the camera we are using has in order to know what possibilities it offers us, as it is on the lens assembly that the image is formed. To do this, we must take into account what its focal length is. Focal length is the way we measure the lens's angle of view, i.e. the field of vision it covers. We call the focal distance that produces an angle of view similar to that of the human eye "normal".

Focal length influences the size of the image and, therefore – based on the criterion of focal length – we can differentiate among different type of lens assemblies, as we will see in greater detail below.

Focal length

4.1. TYPES OF LENSES

Wide angle:

As its own name indicates, this lens assembly has a wide angle of vision, considerably greater than that of human sight. We will use it to record long shots and in any situations where we might need to cover large spaces and get the greatest depth possible in focus.

jplenio (johannes Plenio). Pixabay

ID453169. Pixabay
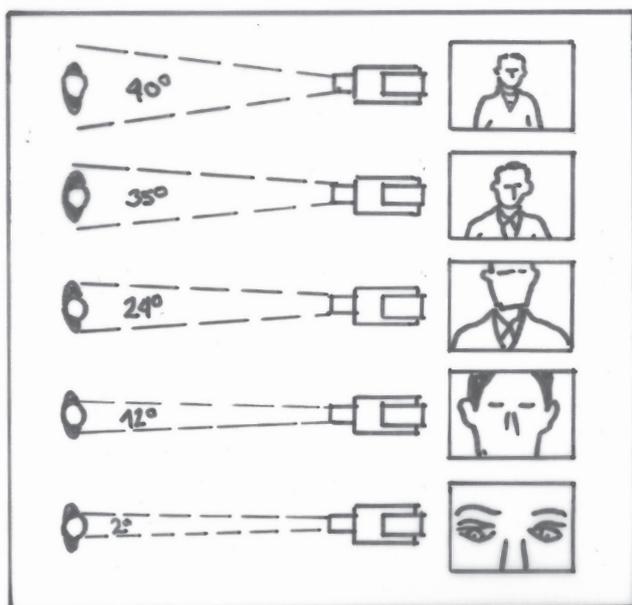
On the other hand, if used to record close up shots, the image becomes distorted, creating caricatures. Therefore, they are not suitable for shooting close up shots if you want to get a feeling of naturalness.

Amaia Nerekan Umaran

JussyD (Justin Dearham). Pixabay

The wide-angle lens assembly with the greatest angle of vision (180 degrees or more) is the so-called "fisheye" lens. Images recorded with a fisheye lens assembly look curved as if reflected on a sphere.

Amaia Nerekan Umaran

Standard lens assembly:

Its angle of vision is similar to that of the human eye and, therefore, it is the lens assembly that produces the most natural image, the one most similar to what we are seeing, without any distortion. It is advisable to use it whenever we wish the most realistic perspective effect possible. Thus, in close-ups of people, it does not exaggerate their facial features, it does not create any distortions of perspective, nor does it require an excessively wide space to achieve good long shots.

Amaia Nerekan Umaran

Telephoto lens assembly:

The angle of vision it covers is smaller than the angle of the standard lens (usually less than 30°). It is the most suitable lens for recording objects or characters that are far away, as it increases the size of the image. They are very suitable for recording short shots (medium shots, close-up shots, detail shots, etc.), although – as we will see below – their depth of field is reduced so they have their limitations when it comes to focusing (they are very appropriate if what we want is to focus in on the character and blur the background).

esiul. Pixabay

Amaia Nerekan Umaran

We may have different lens assemblies for our camera, changing them based on our needs, or our camera may have a zoom lens assembly. Zoom lenses are variable focal point lens assemblies. They are very convenient, as they allow us to vary the focal length without changing the lens assembly. When we zoom in, we approach the character (T, telephoto lens) and, on the other hand, when we zoom out, we move away from the character (W, wide angle). It is important to avoid making excessive use of zooming, as this tires the audience and makes them feel queasy.

4.2. FOCUS

When focusing, the lens assembly adjusts itself to reproduce the image with the greatest sharpness possible. A well-focused image is a sharp image. Usually cameras offer the option of automatic or manual focusing by turning the focus ring located on the camera lens assembly.

Whenever we focus manually, it is advisable to get as close to the character as possible using the zoom in, focus in on some detail, and then open the shot to recover the frame.

4.3. DEPTH OF FIELD

In television, everything is usually in focus, while cinema tends to play around with being in focus/out of focus, i.e. with the depth of field, the space that we see completely sharp in front and behind the subject/object to be recorded. By controlling the depth of field,

we can determine which parts of the scene will appear sharp and which are out of focus.

Amaia Nerekan Umaran

Deep focus: when everything appears in focus.

Narrow depth of field: when we are interested in capturing the audience's attention and focusing it on a specific point; e.g. to draw attention to the subject of a portrait, we put only the character into focus and leave the background out of focus.

ID 12019. Pixabay

SOCIAL FILMMAKING HANDBOOK

Depth of field depends on three factors:

> **Focal length**: the greater the focal length of the lens assembly, the shorter the depth of field will be. This means that it will be easier to have the character in focus and to have the background out of focus when we use a telephoto lens or zoom in. But if what we want is to have the whole scene in focus, it is better to use a wide angle or open the shot by zooming out.

> **The diaphragm**: the less light we allow to pass through the camera's lens assembly (the more closed the diaphragm is), the longer the depth of field will be, i.e. the more in focus everything will look. If, on the contrary, we open up the diaphragm, it will be easier to have the background out of focus and only the character in focus. The concept of the diaphragm will be further explained in the next chapter, which deals with lighting.

> **Subject-camera distance**: the further away the character we are recording is from the camera, the longer the depth of the field will be. Therefore, if we want the background out of focus, we must get closer to the character and, if we want everything in focus, we must move further away.

In short, if what we want is the entire scene in focus, we must use a normal lens assembly or a wide angle lens assembly (or open the shot by zooming out), close the diaphragm (let less light pass through the lens assembly) and move further away from whatever object or character we are recording.

If, on the contrary, we want to only the object or character to be in focus and to have the background out of focus, we must use a telephoto lens (or close the shot by zooming in), open the diaphragm and move closer to the object or character.

Amaia Nerekan Umaran
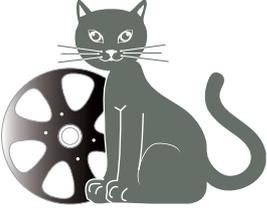
5. Lighting

5. Lighting

In the language of filmmaking, light is one of the most important elements to be taken into account. Without light, there is no cinema. Our eyes are attracted to the best-lit areas in the scene. Therefore, it is interesting to use variations of light creatively. Lighting is an art in and unto itself; it is not about just lighting objects and characters. Lighting is more than making something seen. Through lighting, we can create a given ambience, generate volumes, or make an image sharper or more indistinct. Light, therefore, works as a narrative element in the audiovisual language, and we must give it the importance it is due.

5.1. NATURAL LIGHTING/ ARTIFICIAL LIGHTING

Lighting is determined by the locations and by the light conditions in these places. As mentioned above, once the decision has been taken on the places where we are going record, we must visit those locations, to find out – among other things – the light conditions.

There are exterior and interior locations. Taking into account this variant, we can talk about two types of lighting:

> **Natural lighting:** sunlight.

> **Artificial lighting:** light created by human beings (the light of a candle, a torch, a flashlight, spotlights, etc.).

Sunlight is related to exterior locations, and artificial light to interior locations. However, just because we may be recording exteriors does not mean that we have to use only natural lighting. The same thing happens when we shoot interiors. In both cases, we can use a combination of natural and artificial lighting sources. For example, suppose that we are recording an interview in a room where there is a window through which natural light enters. We can always leverage that light and complement it with some artificial light by using some spotlights.

It is generally said that it is easier to record interiors, both from the point of view of sound as well as lighting, because with interiors, we are in control of everything. We do not depend on unwanted environmental noises – in the case of sound – or on weather changes, in the case of lighting. Suppose again that we are recording in an interior location in a house. We can always make it completely dark by covering up the sources of natural light – the windows – and placing different spotlights to create the precise atmosphere we wish for our film.

5.2. IRIS OR DIAPHRAGM

Both photographic cameras as well as video cameras possess a device that allows us to regulate the amount of light we let go through the camera lens. This device is known as an **IRIS** or **DIAPHRAGM.** If we open the iris, we let more light in and if we close it, we let less light in.

The level of aperture of the iris or diaphragm depends on the amount of light at the location where we are recording. So, if the light is plentiful (for example, we are recording exterior shots and the day is very sunny), we must close the iris and allow less light to less light through the lens assembly, so that the image is not over-exposed or burned (overlit). If, on the contrary, there is little light at the place where we are recording (suppose, for instance, we are recording exterior shots at the end of the day and, in addition, it is cloudy), we will open the iris to let more light pass through the camera lens assembly and so the image we are recording is not too dark.

There is a code called the **F-NUMBER (F-STOP)** which tells us how open or closed the iris or diaphragm is. This is a numerical scale that appears on the camera lens assembly as shown in the following image.

The lower numbers indicate that the iris is open and, therefore, allows more light in; on the contrary, the higher numbers indicate that the iris is more closed and allows less light in.

KoeppiK. Wikipedia commons

5.3. HARD LIGHT / SOFT LIGHT

One of the main problems when it comes to properly lighting a scene or character tends to be the shadows. It is no easy task to accentuate them, soften them or eliminate them. It is common to see poorly lit character in amateur films; people interviewed with half of their faces towards the sun and the other half in the shadow. In this section, we will try to give some keys to better understanding the use of lighting and how to deal with shadows. However, to do this, we must first talk about the difference between hard light and soft – or diffused – light.

HARD LIGHT is the light produced by lighting sources that are small in relation to the object being lit and the distance between light and object. This is very directional light, which is concentrated on a given point or area; it shows the contours and textures, and causes strong shadows. From a narrative point of view, by using hard light, we can evoke, e.g. mysterious and gloomy scenarios perfect for creating dramatic situations or for marking contrasts between very light areas and other areas which are dark.

SOFT or **DIFFUSED LIGHT,** on the contrary, comes from large illuminating surfaces. This light is more dispersed, more uniform, less directional; it decreases contrast and makes details visible in the shadows (by making them very soft or totally eliminating them).

The distance between the lighting source and the object or character we want to light also influences this.

The longer the distance between the lighting source and the object or character, the harder the light becomes. This way, if what we are looking for is to enhance the shadows, we must move the source (the spotlight) away from the object or character. If, on the contrary, our objective is to soften them, we must bring the lighting source closer.

Hard light

Soft light

To try to better understand this differentiation between hard light and soft light, let us take a look at what happens when we are recording exterior scenes with natural light. **Sunlight is** hard despite its large size because, being located at a great distance, it generates very pronounced shadows. On the other hand, when the sun is hidden behind the clouds, the light is less pointed; it is more dispersed, and **generates soft light.**

One of the lighting tools frequently used to soften the shadows produced by the sun or any other source of hard light is the **REFLECTOR.** There are reflectors of different sizes and shapes; there are round, square and rectangular, larger or smaller reflectors available. These surfaces are usually white, although there are also silver and gold surfaces that bounce light from the hard lighting source to get a soft lighting source that allows us fill in the shadows.

As we see in the following images, reflectors are very useful when we are recording exterior shots. In this case, the sun generates a hard light that leaves more than half of our hero's face in the shadow. This is why it makes sense to use a reflector to bounce off the sunlight and direct that bounced light to the part in the shadow to lighten that area of the face.

Reflector

Without reflector

With reflector
Amaia Nerekan Umaran

White walls, ceilings and floors bounce light; it is important to decide whether we want to leverage them by directing the spotlight towards them instead of directing it towards the subject, or to cover them, to prevent the bounce effect. Another option is to manufacture a reflector using sheets of paper, pieces of white cardboard, thermal blankets or aluminium sun protectors for the car. Similarly, with black elements like fabric or piece of cardboard, flags can be built that will crop the shadows or prevent the light beam from reaching areas that do not make sense for us to light.

Let us look at some more handy tips about lighting and shadows:

> If the light comes from a point close to the camera, the image will be flat, without shadows, without depth. As we gradually separate the point of light from the camera, shadows will gradually appear.

> To make lighting "natural", light must come from a point above the horizon of the subject and project a single shadow. If we light a character below his or her eyes, we will produce shadows that can be useful to us if what we want to make is a horror film. In other cases, they will look unnatural.

> We must be careful with any shadows that may be produced by the rest of the technical equipment (the wires of the microphones or the boom, for example).

5.4. BASIC LIGHTING TRIANGLE

Now let us take a look at how to light a person using three lighting sources. A very simple but very useful diagram we can follow when we do our recordings is the one known as the **BASIC LIGHTING TRIANGLE.**

The first lighting source we must put into place – as its position determines the rest – is the one we call the **KEY LIGHT.** We will place it to the right or left of the camera at about 40 degrees with respect to the horizontal axis of the camera, just as it appears in the drawing. This is a lighting source that provides a hard light that, as we have just seen, highlights textures and contours, but causes strong shadows. Whenever there is a lighting source we cannot control in the scene, such as in the case of sunlight when we are recording exterior shots, or a window if we are recording interior shots, it will be the light we consider the key light.

To soften, to fill in the shadows generated by the key light, we will place the **FILL LIGHT** just on the other side of the camera**.** It must be a source of light that is softer, less intense than the key light. We can always use a reflective surface and bounce the key light (in the case of recording exterior shots, the reflector we saw above can serve us to bounce the sunlight).

Right behind the character, we will place the third source of lighting, called the **BACKLIGHT**, to separate the person from the background and create a feeling of depth and volume in the image.

Finally, we must point out that it makes sense to light the backgrounds separately to further accentuate the depth and separate the elements in the scene.

Basic lighting triangle.
1. Backlight. 2. Fill light. 3. Key light. 4. Background light.

5.5. WHITE BALANCE

Regardless of whether we use natural or artificial lighting, all sources of light have a certain tonality. The colours recorded by our camera depend on the light-ing, and the light we have in the surroundings is not always the same. It may have a different colour temperature, i.e. a certain tonality: it may be cold, tending to blue tones; or be warmer, tending to yellow, orange or red tones.

Our eyes have the capacity to make up for this colour difference in the light, this difference in colour temperature, but our camera does not. Therefore, it is important to say what the reference for white is whenever we change the lighting source context, otherwise the colours might be recorded incorrectly.

To do that, it is necessary to do what is called white balancing (we will do it every time we have new lighting conditions). White balancing will help us to tell the camera what the colour temperature is in the location where we are recording, so that the camera can establish what the white colour is, and adjust the rest of the image tones based on it. Cameras usually give us the option of doing the white balance in automatic or manual mode. If we want to represent colours as we see them in reality, then we must always do this operation. However, we may also give our film a particular tonality for creative purposes.


Spiritia. Wikimedia commons

Jamison McAndie. Unsplash

6. Sound

6. Sound

Like lighting, sound in audiovisual production is a fundamental element, although it is often forgotten. It is important to devote the same attention to correctly capturing the sound as to capturing the image. It makes no sense to record a pretty shot that cannot be heard well.

If we are recording with a film camera, sound can be recorded together with the image in synchrony, because the sound is captured by the camera's own microphone or by an external microphone connected to it, and is recorded on the same card directly linked to the images. If, on the other hand, we record with a photographic camera or with a mobile phone, we must use an audio recorder or another mobile phone to record the sound. In this case, the image and the sound will be synchronised during post-production. It is advisable to use a clapperboard during shooting to create a specific point that is easily located in both audio and video files.

Before we start shooting, the sound person must study the script and each of the sequences to be recorded thoroughly to determine what the sound needs are.

Being familiar with the locations is important in order to know whether there is any noise or unwanted sound we must be able to resolve before shooting. Choosing the appropriate microphones for the recording of direct sound and their correct placement and use will facilitate the subsequent post-production audio work. It is essential for the person in charge of sound capture (the record-ist) to wear earphones/headphones during shooting to ensure that the sound enters well and without any noise interference. Otherwise, he or she must stop the shooting, resuming it when the noise has been eliminated.

Besides editing the direct sound, we must add the soundtrack and the sound effects to our project during the post-production phase. Just like image montage, sound mixing must be understood as a creative process, and not as a repair shop for recording errors. There are several professional audio editing programs – Protools and others – that are free.

Garry Knight. Flickr

KCD
Kultura Communication Desarrollo
ONGD
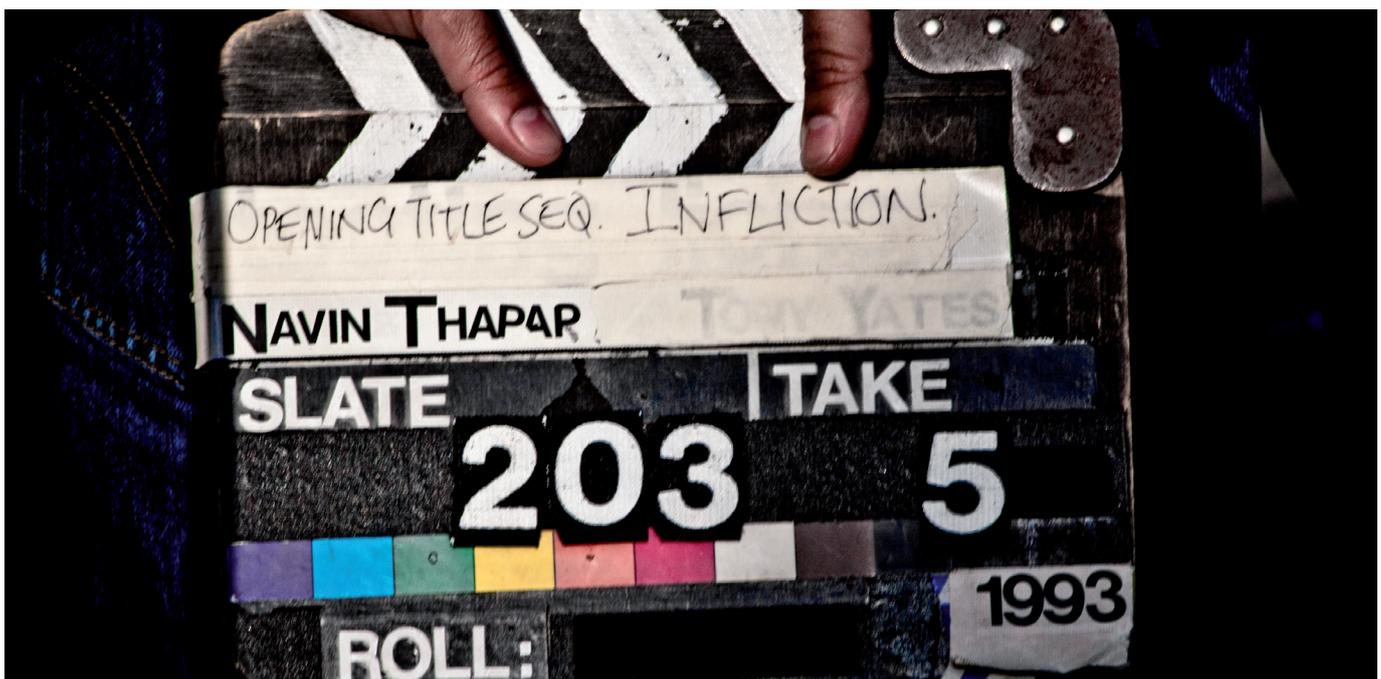
6.1. TYPES OF MICROPHONES

The microphone is the first link in the sound recording chain. The final result will depend largely on its quality and correct use. Two options are available when shooting: using the camera's own microphone or using an external microphone. The camera microphone is usually more appropriate for recording ambient sound (the sound of the location itself). For recording interviews or conversations between characters, it is advisable to use one of these other mics:

1. **HAND-HELD MICROPHONE:** This microphone is usually held with the hand (or a microphone stand). It is used to record newscasts or reports, but it is not suitable for recording films because it is visible in the frame and does not look natural. Wireless hand-held microphones are available that provide us with more freedom of movement.

Amaia Nerekan Umaran

2. **LAVALIER (LAV OR LAPEL) MICROPHONE:** It is small and clips onto the character's clothing. It may be hidden by always taking care that the clothing does not generate any noise or weaken the signal too much. They are widely used for newscasts and reports when conducting interviews, and are available both wired and wireless.

When they are wireless, the person being interviewed will have the capsule and the transmitter (the case which is attached to the mic itself) and we will be particularly careful with hair or wardrobe items that may brush against it and produce noises. We will connect the other case (the black box), known as the receiver, to the camera or to the sound recorder.

3. **SHOTGUN MICROPHONE**: It is a long tube up to 60 cm long and has a diameter of 1.9. The microphone is attached to an extendable pole known as a boom. Hence, we sometimes call the microphone itself a boom and the person who handles it a boom operator. It allows us to capture sounds from a distance. We will carefully wrap the wire around the boom, making sure that it is not loose and does not hit anything (because that causes noise). The shotgun microphone itself is usually covered by a grey or black housing similar to that in the image (zeppelin). In the event the weather is windy, it is covered with a synthetic fur cover so that the wind does not cause undesirable noises.

Amaia Nerekan Umaran

Amaia Nerekan Umaran

The shotgun mic must not be seen on the screen; i.e. it must not appear in the frame. It is very important for the person in charge of operating the camera to be very careful and alert the boom operator if the mic or its shadow appears in one of the corners of the frame, in order to do a retake.

6.2. THE DIRECTIONALITY OF SOUND

To know what kind of microphone we must choose for our recordings, we must also understand how it behaves in relation to the origin of the sound, as microphones are designed to have a certain angle of coverage. This is known as sound directionality. Thus, we classify them as follows:

1. **Unidirectional microphone:** it has a greater sensitivity to sounds coming from the front. We will use it when we want to eliminate whatever acoustics the place has, the ambient sound, or for capturing sounds that are far away. Shotgun microphones and some handheld microphones tend to be unidirectional. It is important to direct them by aiming at the place where the sound source is located (the character's mouth, for example).

   Thus, if we are conducting an interview with a handheld microphone, it is very important to change the direction of the mic and aim it at our mouth when we ask the question and the person's mouth when he or she responds. It may seem obvious, but making the change is often forgotten, or the microphone is placed in the middle and does not capture the sound well.

   If there is a group of people holding a conversation, the handheld microphone is not the most suitable choice, as they would have to pass it to each other. Moreover, it would not seem natural because it would be seen in the frame. On this occasion, it is best to use the shotgun microphone; the boom.

2. **Bidirectional microphone:** it is less sensitive to sounds coming from the sides and more sensitive to sounds coming from the front and the back.

3. **Omnidirectional microphone:** it receives any sound regardless of its point of origin with virtually the same sensitivity. They are used when we need to capture sound from all directions. Lav mics, for example, tend to be omnidirectional. They are widely used on television because they allow the person wearing it (the host, for example) to move his or her head with total freedom.

6.3. DIRECT SOUND AND WILD TRACKS

Direct sound is the sound recorded at the same time that the action is being filmed with the camera. This sound may then be used during the montage or, if it is not well recorded, it may be reconstructed later in the studio; i.e. replaced with voices dubbed in during post-production. However, although any strange noise may force a retake, direct sound is the most natural way to recreate the atmosphere and conversations between the characters. It is also the most economical.

As said before, it makes sense for there to be at least one or two sound people. These people must prepare the equipment they will need in advance, so they must study the script well and visit the locations, with the aim of identifying and cancelling out any possible sources of noise (traffic noise, constructions works, generators, etc.)

During shooting, the sound people will be responsible for the use of the microphones and for monitoring the sound through the earphones (headphones). It is not advisable to delegate this task to the camera person, since he or she must concentrate on the shot. When it is time to record the sound, it is necessary to monitor the volume (so that no sound is saturated or inaudible) just in case some unwanted sound is recorded that would force a reshoot.

Together with the direct sound, we must also record wild tracks. The wild track is an additional sound take that is recorded at the same location – but not at the same time – as the action. The sound in this case is recorded in the shooting separately from the image. Sometimes, the image frame or the movements of the actors or the camera makes it difficult to get the microphone close to the action. Therefore, to get a good recording of certain sounds (such as steps, noise from

silverware, clothes brushing up against something, so they are recorded before or after recording the action itself, separately from the image, for synchronisation during montage.

The recordings of the ambient sounds of the location itself that will be used during post-production are often also called wild tracks. When two shot shots at dif-

ferent times at the same location are joined, it is possible that differences in the background sound between one shot and the other may be noticed. To prevent this, long fragments of ambient sound (the sound corresponding to the location) are recorded at the locations and are added to the background during post-production. To record these wild tracks, it is important for the entire crew to be asked to remain silent.

Poh Wei Chuen. Unsplash

7. The montage
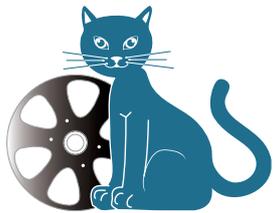
7. The montage

The montage of our film is a complex process that is not limited to editing the images and sounds recorded during the shooting. The words "editing" and "montage" are usually used as synonyms, although it is more accurate to use the word "editing" when we refer to the mechanical process – sitting down in front of the computer to edit the shots that were recorded – and the word "montage" when we refer to the creative process, to the series of decisions we must take to build the narrative. While editing is limited to the post-production phase, montage begins long before: during the pre-production phase, during the script writing and planning for the shooting, and during the production phase, in the image-taking process.

We have said on more than one occasion that we break the chronology of the script when we record. This is why we must order the shots and sequences that make up our film during the montage. To do this, we must first select the most suitable shots. The way the shots are ordered determines the sense of our film, so if we change the order, we can end up changing the message.

The "Kuleshov Effect" is perhaps the most important example of film syntax. The Russian filmmaker Lev Kuleshov conducted an experiment in the 1920s that consisted of placing an actor's close up shot with a neutral face (without any expression of any kind) followed by three very different images: a coffin with a girl, a plate of soup and a picture of a woman. When those three combinations of shots (Close-up man+coffin / Close-up man+ soup / Close-up man+ woman) the audience related the two shots and thought the man's expression changed so that when he saw the girl in the coffin, the man felt sadness; when he saw the soup, his expression was of hunger; and when he saw the woman, he felt desire. However, in reality, the close up shot of the man was always the same.

Hunger

Sadness
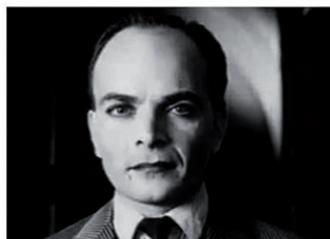
Desire

Kuleshov Effect

This confirms that, during the montage process, we can create new meanings, and that the audience is an active participant in the process of their creation. The fact is that during montage, we can invent, create spaces and times that do not exist in reality.

7.1. VISUAL CONTINUITY

When we edit, we order the different shots that, as we have seen, do not have to have been recorded in the same order in which they appear in the film. It is precisely here where the concept of visual continuity comes into play. It is essential for – if we show a certain action broken down into different shots or points of view – the audience to maintain the illusion of continuity. It must give the impression that everything seems to take place in a single continuous shot, that the action is developed in a fluid manner without perceptive breaks, even though the shots have been shot at different times, and perhaps even on different days. To do this, we must not commit any mistake in continuity: there must be no change in lighting between one shot and another, or characters who appear to be smoking an almost-finished cigarette that is whole in the next shot, or ambient sounds that disappear from one shot to another when we apparently remain in the same location, etc. Visual continuity is the relationship of continuity between one shot and the next and/or preceding shot. There are different types of visual continuity: looks, objects, lighting, sound, etc.

Undoubtedly, one of the visual continuity mistakes that audiences find most disturbing is called the "axis jump". This is a very common visual continuity error among people just getting started in the audiovisual field. It happens when a fragmented action is recorded in different shots. To avoid the axis-jump, we must follow the "180 degree rule". Firstly, an axis of action is defined. The imaginary line created by the action taking place in the scene is called the "axis of action". Then, we imagine a semicircle on one side within which we will place the camera when recording. If, on the contrary, we place the camera on the other side of the axis of action, there will be no continuity between one shot and another when we edit the shots.

Suppose we have a scene where a character is walking on a street. The axis of action in this case deter-

mines the direction he walks in. The axis of action is important because it determines what positions we can place the camera in without the resulting images, once the scenes are edited, confusing the audience. Basically, we must always place it in one of the two halves into which the axis of action divides the set, because if we record from the other side, it will look like the character is walking in the opposite direction.
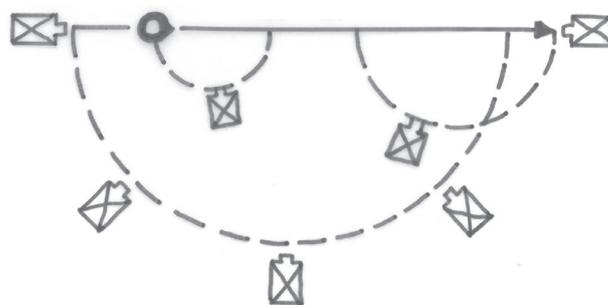
Axis of action

Now let us imagine a scene in which we see two characters holding a conversation. The axis of action in this case is determined by their positions and eye levels. If we jump the axis and record a shot from the other side (camera 4) it will look like the characters change their positions. The woman will go from being in the left of the shot to being on the right. Thus, if we edit the two shots in a row (camera 3 followed by camera 4, for example), the audience will not understand how those characters are placed in the scene.
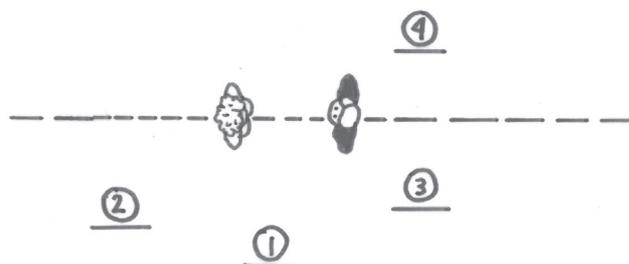
Axis jump

In any case, nothing is definitive, because sometimes an axis jump is done deliberately as a way to convey a feeling: confusion, danger, an unsettling kiss, etc. Once again, we must remember that formal choices must always help us tell our story; form and substance must go hand in hand.

7.2. THE RHYTHM

One of the most important decisions we take when we do the montage is to determine what the rhythm of our film is. Montage makes it possible to coordinate the narrative of our story and thus give it a certain rhythm. It will all depend on what we want to tell. If we are, for instance, dealing with a sequence where a chase takes place, the rhythm we will look for will be faster, so we will choose, e.g. a succession of short shots. If, on the contrary, what we are editing is a sequence where we see the work of a shepherd in charge of sheep, we will look for a more unhurried rhythm in line with the subject matter at hand, so we will use fewer shots, and they will last longer.

On the one hand, we must talk about the rhythm of each shot, which depends on several factors:

> The movement of the characters within the frame: this provides dynamism and rhythm to the shot.

> Camera movement: while the static shots are slower, the camera movements (tracking, pans, zooms) provide rhythm to the story.

> Shot length: the longer we keep the shot on the screen, the more unhurried the rhythm will be. If, on the contrary, we choose to edit a succession of very short shots, we will increase the rhythm of the story.

However, besides the rhythm of each shot, the rhythm of our film is marked mainly by the construction of the film and especially of the filmic time, as we will see in more detail below.

7.3. FILMIC TIME

Filmic time is a construct and rarely matches real time. Our story may last three days or one year… but we will tell it in less than two hours – in the case of feature films – and in a few minutes, in the case of short films. Filmmaking allows us to manipulate time at our whim through the use of dissolves, fast motions, slow motions, etc. We can even stop time by freezing the image. It is therefore important to be familiar with the various tools we have to create filmic time.

Real time

An event or a particular action in reality has a particular duration. In film, on the other hand, that same event can be represented in different ways.

Suppose a character has to take a bus trip. We see as he waits in the station for ten minutes, get on the bus, buy the ticket, sit down and look through the window throughout the whole trip, whose duration is half an hour. Finally, we see how he gets off the bus. The real time of this action is about 45 minutes. However, in our film, we do not have to show it minute by minute; we can manipulate time and, even so, the audience understands perfectly what the action is in its entirety.

Filmic time

As mentioned before, filmic time is a construct that does not usually coincide with real time. A 45-minute bus trip can be very boring for the audience, so we will create another, shorter, filmic time of three minutes, as shown in the following example:

1. Long shot of the character waiting at the bus station.

2. Medium shot of the character looking at his or her wristwatch.

3. Long shot of the character getting on the bus.

4. Medium shot of the seated character saving the ticket in his or her pocket.

5. Profile close-up of the character looking out the window.

6. Subjective shot of the landscape that he or she observes through the window.

7. Long shot of the character at the bus stop, where we see the bus leave.

Despite not showing the action minute by minute, we understand what happened perfectly and we assume

what happens between one shot and another. Filmic time may have different characteristics:

Matching

When it matches real time.

Distension

When it is longer than real time lengthened in a subjective way. This way we give more importance to the action. To do this, we can slow down the image; e.g. the bullet we see reaching the character's chest very slowly, or a couple saying good-bye to each other at the train station. It adds emotion or suspense to the action.

Condensation

When it is shorter than real time and a lot of action takes place in a short time. This is typical of action films. For there to be condensation, there must be an ellipsis or fast-motion used. An ellipsis occurs when we take out parts of the story. Thus, despite not showing everything that has happened, we offer enough information to allow the audience to rebuild the action in its entirety and to assume all the fragments we have decided to omit. A very common situation of the ellipsis in films is a change in seasons, when we go from winter to spring, for instance.

Simultaneousnes

Alternation of two or more actions with time, space or motivation in common. Therefore, this happens when several actions are taking place in parallel that are alternated between due to the montage. These actions may intersect at one or more points of the dramatic line (what is called alternating montage) or not (parallel montage).

Time jumps

Films may show us linear time, where events take place in chronologically (introduction, climax and denouement) or, on the contrary, they can jump backwards time, known as flashbacks (to add events or actions that occurred in the past to the storyline), or ahead, known as flash-forwards (events or actions that will occur in the future). Time jumps are a very

commonly used resource in film, as they offer many narrative possibilities. A good example is a film that starts with the character who has just been shipwrecked. It takes a leap backwards in time and then explains how that situation was reached.

7.4. TYPES OF TRANSITIONS

The way of going from one shot to another is called transition. There are different types of transitions:

1. **Cut:** replacing one image with another. It is the most basic way to transition and also the most used. It may seem abrupt if used to reflect a significant change of time or space. In that case, fades are common. We will use this whenever we want to transition from one shot to another within a scene.

2. **Dissolve:** progressive fading of the image until leaving the screen one colour (usually black) – fade out – or, the opposite process, i.e. the screen is black and the image appears little by little, known as fade in. It is somewhat similar to what happens when we close our eyes or when we open them. This transition is very useful in separating sequences from each other and serves to indicate a significant change in the action. It is usually used
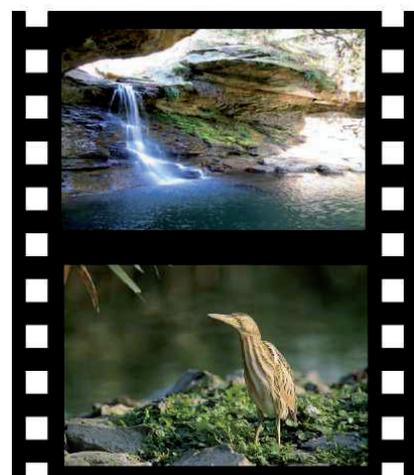
Cut. Anonimoa. Wikipedia

to express the passage of time. It is similar to a change of chapter in a book.

3. **Dissolve:** replacing one shot with another by briefly superimposing one image over another, preceding one, so the first image disappears slowly while the next one appears. It is a much less abrupt transition method than the cut and is generally aimed at marking a passage of time or place. It is also used (especially in television) to gently transition from one shot to another.

4. **Wipes and digital effects:** these replace one image with another with a different shape or other visual effect sliding across the screen. The use of wipes is very much linked to fashion. There are times when wipes have been more popular

and, therefore, more used, and others when less so. There are horizontal, vertical, circular, star-shaped, etc., wipes.

As already mentioned, the most commonly used transition is the cut, because an excess of other transitions such as fades and wipes can slow the action and reduce the fluidity of the story.

It is desirable for, on occasion, the cuts of the image to not match the cuts of sound, especially when there are dialogues. In editing, this is known as a split edit (overlapping). When you hear the audio a few seconds before the corresponding image appears, it is called a J-cut; when you hear the audio of a shot for a few seconds when the following shot appears, it is called an L-cut. Split edits are widely used in filmmaking to help


Dissolve

Dissolve

Wipes

Anonimoak. Wikipedia

the montage flow more smoothly. This way, the rhythm of the dialogue is prevented from being repeated in the rhythm of the image.

One of the most commonly used editing formulas is the one known as shot/counter shot (shot/reverse-angle-shot). Firstly, I shoot character A during the whole dialogue, and then character B, throughout the same scene. During montage, shot A and B are interspersed, so we are editing shot/counter-shot, wiping the sound.

For the shooting or recording to be effective, there must be an expectation of what the montage will be like.

There are many tips to take into account when it comes to editing. We have summarised some of them below:
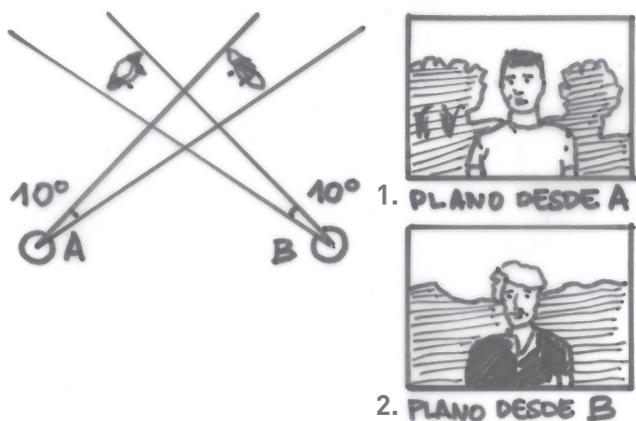
Plano-kontraplanoa. 1. Shot from A. 2. Shot from B.

> We must maintain the internal movement of the shot when it comes to cutting or changing it. In other words, the movement of the characters who walk cannot be cut in the middle of a shot, but rather at the beginning or at the end of the movement, unless we overlap it with the same movement in the next shot.

> A secondary movement must never be cut. For instance, during an interview, a bicycle passes be-

hind the person being interviewed; we should not cut until it leaves the shot.

> When we follow movement broken up into shots, if someone or something leaves the frame, it must enter it in the next one.

> A change of shots should be done gradually; normally, you must not go from a long shot to a close-up, but rather pass through an intermediate shot, e.g. a medium shot.

> Between one shot and the next, there should be a difference of at least 30 degrees between their points of view.

7.5. THE EDITING PROCESS

Once shooting is finished, we will find a considerable amount of minutes or even hours recorded. Editing is a defined process that prevents many mistakes and helps to maximise the time available. Next, let us briefly describe the steps we must follow in the process of editing our film:

1. **View all the material recorded:** It is essential to have a good understanding of the material we have available for making our film. It is advisable, as the shooting progresses, to do ongoing reports specifying the good takes and which takes are bad (where, for example, the character is confused and makes a mistake with the dialogue) and the specific details related to them (particular notes with regard to the sound, for example). These recording reports are very useful when it comes to viewing and classifying the material recorded. In any event, it makes sense to do a review before the editing begins, or do this review if it has not yet been done.

2. **Name and order the material:** We must name each one of the shots. It is recommended that they be clear and concise, e.g.: LONG SHOT OF ANA DESCENDING THE STAIRS. This way, our classification will facilitate the subsequent editing of the material, as all the bad takes we are not going to use are left out.
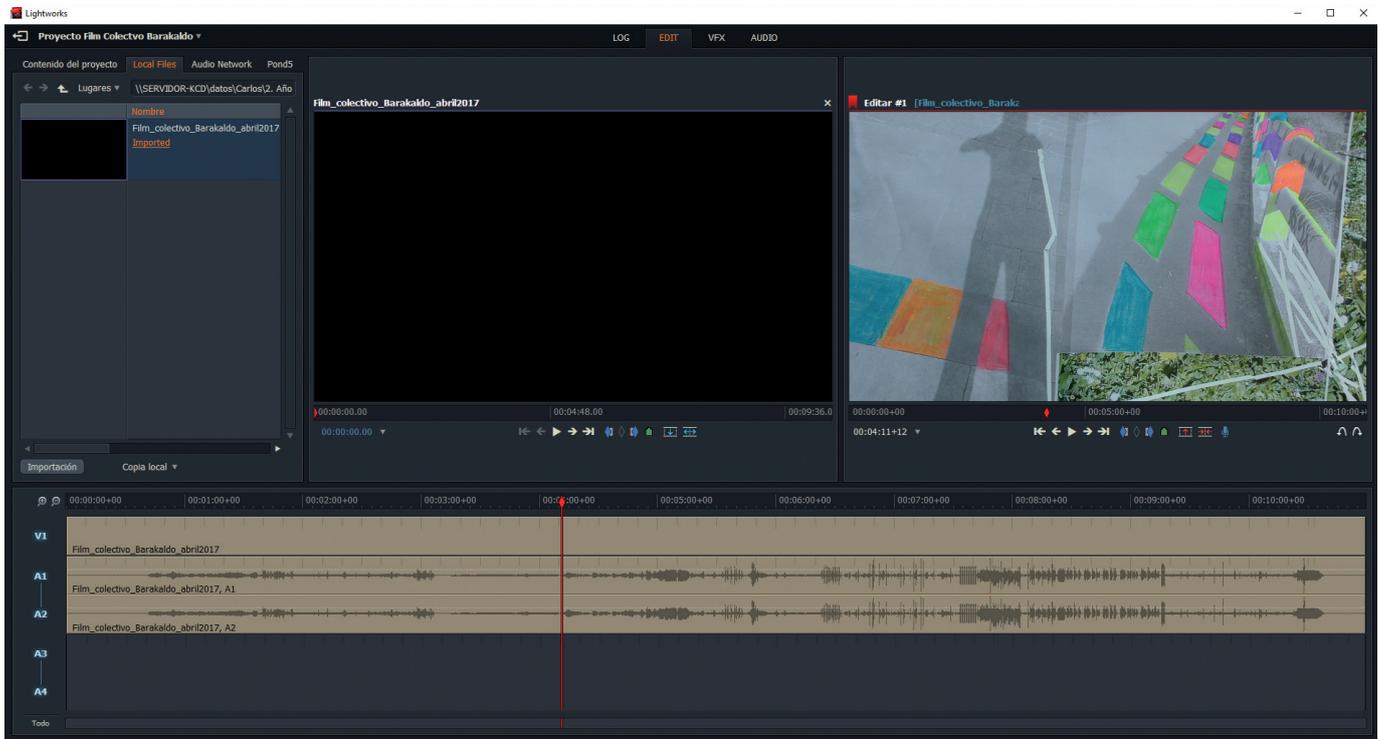
Interface of the *Lightworks* editing program

3. **Think about the structure of our story:** At this point, there are big differences between a fiction film and documentary. If what we have is a fiction film – whether a short or a feature – we must order the sequences according to the order set out in the literary script. In the case of a documentary, as mentioned on more than one occasion, there is no final script, but rather we gradually create it throughout the entire production process. In fact, it is at this time – when we have viewed everything we have filmed – that we finish structuring and shaping our script, so this point will take us much longer if we are making a documentary.

4. **Edit the material:** Once the structure is defined, we will move on to joining the shots, to the editing of the images and sounds that make up our story. The image is usually worked on first and then the post-production of the sound is done.

5. **Export our film:** Lastly, we will export our project, so we will create a file that we can upload directly to the Internet (YouTube, Vimeo, etc.) or save it on some other medium (USB flash drive, hard drive, DVD, etc.).

7.6. CREDITS

A film, whatever kind of style it is, does not end until the last credit appears on screen. The same thing happens in the process of creating the work; until the credits are included, it is not finished. It is important to recognise the work done by all the people who have participated in the creation of the film. It is also often the point where thanks are given to people – although not part of the crew – whose support has made, in one way or another, it possible to finish the film. Additional information may be added (recording locations, the names of musical pieces composed for the work, a message stating that no animal was harmed in the production of the film, etc.).

It is also worth mentioning that, in many films, the credits are a kind of artistic expression. Although the first image that comes to our head is the white letters rolling on a black background, there is no need to be limited to that. There are many ways to move

away from that traditional model: using a sequence with animation, incorporating illustrations, making the letters appear in the reality of the film (written in the sand, a graffiti on the wall, a traffic sign, etc.). The important thing, though, is for there to be a thematic and tonal consistency maintained with the film. Even if we choose not to move away from the white letters on black background, it is still important to assess the typography that will be used to maintain this consistency.

The same thing can be said about the sound of the credits. Most commonly, music is used and – although

irony can be played with – it must be clear why that song in particular has been chosen, and what is intended to be expressed with it. In films where the subject is very harsh, the absence of music in the credits tends to be more common, because it is considered that adding a song can make it seem frivolous. Of course, the sound heard during the credits does not have to be music (it can be the sound of the sea, traffic, a baby crying, explosions in the distance, etc.). In short, the options are endless, but the person who has made the film must have a very clear reasoning behind his or her choice.

The International Unseen Film Festival ˝Film Sozialak˝ Bilbao

8. Screening
and distribution

CINE
INVISIBLE
FESTIVAL INTERNACIONAL
FILM SOZIALAK BILBAO

ikasleen
KLAKETAK
www.kcd-ongd.org

IKASLEEN KLAKETA COMMUNICATION FOR SOCIAL CHANGE WORKSHOP USING MOBILE PHONES
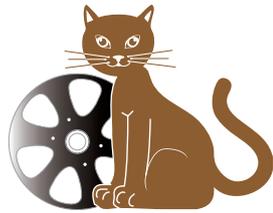
8. Screening and distribution

Films are always made for someone to see them. The distribution and screening of our work is as essential as the earlier phases. It will all depend on the type of film we have made (fiction or documentary, short film or feature film) and on what our strategic objective set out at the beginning of the process is. This will have determined our forums: film, television, themed or other types of festivals, street cinema, in a particular community, etc.

In order to premiere the film in cinemas, a distribution company has to handle marketing our film. As this is a step involving an external agent, it is necessary to assess at the beginning of the process whether it is possible and necessary, so that the strategy will lead to the intended goal.

Another possibility is to send the film to film festivals. There are all kinds of festivals: international, state, local, and for feature films, short films, animation, themed, etc. This is a particularly interesting option for short films, because they often have no place in cinemas or on television.

The large virtual network also allows for very low-cost options for distributing our work, although this does not mean that there will not be a need for dissemination and outreach to make it effective. It is not enough to upload the video to YouTube or Vimeo. In these cases, it may be strategic to start the diffusion even during the pre-production phase. It is all about "creating buzz" – talking about the project, its stages, its development – so that our target audience will be familiar with it. We can, for example, create a website, talk about our film on social networks, do a "the making of", create a teaser or a small audiovisual piece that serves as an advance and generates intrigue about what we are doing, write a blog about the shooting, etc.), so that when we upload our work to the Internet, it will ring a bell with people and they will want to see it.

Glossary
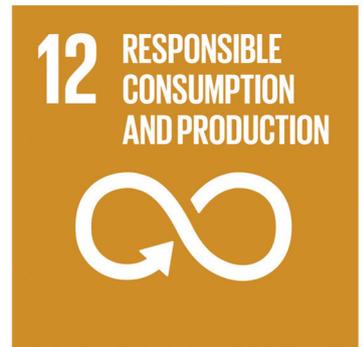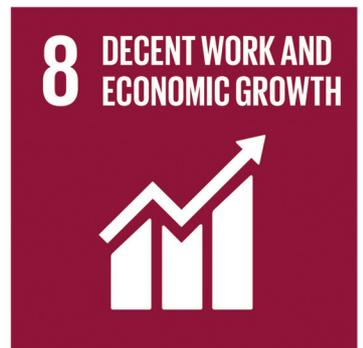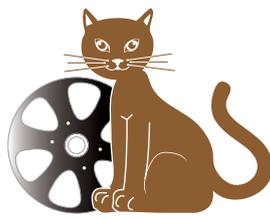
Glossary

In order to talk about the process of creating a film, we should clarify certain terms related to filmmaking that help to understand this handbook.

The first are related to the division of time in the audiovisual narrative:

> **Take:** it is the part of the action filmed between two consecutive stops of the camera. The take therefore begins when the person in charge of directing the film says "action" (we press REC and start filming) and ends when he or she says "cut", ordering the recording to stop.

> **Shot:** it is the smallest but most significant narrative unit of audiovisual language. It is the portion of the film that takes place between two montage cuts. Each change of shot also means a change in the point of view. The shot usually results from choosing during montage only the valid part of the shot, usually cutting the beginning and the end.

> **Screen:** it is a unit of action, delimited by space and time. Filmed in the same setting or set. It may make complete sense, although it most commonly does not. This way, we will change the scene when the action is moved to another location, or when the time advances or regresses, even if we remain in the same place. In the script, the scenes are numbered to facilitate the production phase.

> **Sequence:** set of scenes that make up a dramatic unit. We can also define it as a series of scenes linked to each other by the same idea. Unlike what happens in the scene, the sequence does make sense as an independent unit and has both a beginning and an end.

On the other hand – and given that films are usually the result of teamwork – it makes sense to define (even if broadly) the different jobs and functions that each person or group of people must handle when making a film:

> **Director:** ultimately responsible for the film. In filmmaking, "director" refers to the person directing the making of a film; in television, the director has far fewer responsibilities. The person in charge of directing the film must transfer what the scriptwriter wrote to images, so he or she must do the technical script and the storyboard. The director will take decisions regarding the types of shots, camera movements, composition, etc.

> **Producer:** in charge of seeking financing, managing the budget and obtaining all the tools and means necessary to carry out our film project: hiring technical and art staff, managing possible recording permits, etc.

> **Scriptwriter:** responsible for preparing the script that supports the story we want to tell.

> **Camera operator:** in charge of taking the images. To do this, he or she moves, frames and focuses the camera following the directions of the director.

> **Recordist:** in charge of capturing the sound. The recordist ensures that the audio enters correctly and handles the microphones.

> **Lighting person:** in charge of the placement of the light sources and the creation of lighted settings.

> **Script supervisor:** responsible for maintaining visual continuity and for ensuring there is no visual continuity error, an essential task in projects where rigorous planning is required, such as fiction films or television series.

> **Others:** scenery, makeup, wardrobe, hairdressing and others.

CINE
INVISIBLE

FESTIVAL INTERNACIONAL
"FILM SOZIALAK" BILBAO