

# LEARNING RESOURCE

## SPA - MEDIA ARTS



**LEARNING RESOURCE for MEDIA ARTS**  
**FILM & CINEMA**  
**BASIC FILM PRODUCTION**

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## **FOREWORD**

Welcome to this Learning Resource for Media Arts

This Learning Resource was developed by experts from the National Commission for Culture and the Arts as a reference to aid you in developing rich, meaningful, and empowering learning in the creative fields. Every effort has been exerted to produce a Self-Learning Learning Resource that incorporates the most fundamental elements and principles of each discipline, while providing a spiraled, scaffolded, and multi-sensory approach to allow you to explore your innate creativity while building discipline and rigor in your chosen discipline.

Each lecture, activity, or reflection here is designed to be meaningful. Each one designed to build from the previous one, and each one with the objective of building up for the next skill or competence. We hope that you will find these activities challenging but empowering, and that your potential as a Filipino artist and Creative is further enhanced and inspired.

These Learning Resources take into consideration the various limitations and challenges brought about by the current situation, and provides you with the flexibility to manage content and pace to your individual needs while maintaining standards for creativity, embodying 21<sup>st</sup> Century skills, and aspiring towards artistic excellence. Beyond compilations of dry information, these Learning Resources seek to develop *Higher Order Thinking Skills* of Analysis, Evaluation, and Creation.

If you are planning to use this Resource as a facilitator or teacher, you are expected to guide and orient your learners in the proper and efficient use of this Learning Resource. Most, if not all activities, will entail exploration, investigation, and experimentation, as such it is imperative that you, as the facilitator, establish the guidelines which will allow your learners to be creative but within responsible, safe, and academically-sound limits. Your guidance and mentorship is expected and encouraged throughout the learning process.

We look forward to your journey as an artist, MABUHAY!

## **INTRODUCTION AND OBJECTIVES**

Great day, Learners!!! In this Learning Resource Module, we make a short film!

We will make a short review of the different processes involved in making films, and then quickly move on into preparing for shooting your short film project.

We will try our hand at budgeting and other management aspects as part of the preproduction process; we will also do script breakdowns and storyboards as we manage the creative aspect of preproduction.

In the production or principal photography phase, we will establish workflows and manage our teams. We will also look at the technical aspects of filmmaking such as basic lighting, audio, and blocking for the camera.

Lastly, we will go through the editing workflow and basic postproduction. We will explore your choice of editing software or application and use these to finish your film.

Finally, we will set your short film up with those of your peers and prepare it for exhibition; we will take a quick look at how you can use different platforms for screening and distributing your short film. We will learn how to evaluate films and give constructive feedback to other filmmakers.

At the end of this module, you will:

1. Undergo the whole production process from pre- to postproduction
2. Produce a short film that shows creativity and command of the technical aspects of filmmaking
3. Create a film for exhibition
4. Evaluate your own work and those of others

This Learning Resource may be used for, and is applicable to, the following DepEd Codes:

1. SPA\_MA-FT10-IVa-b-1
2. SPA\_MA-FT10-IVc-e-2
3. SPA\_MA-FT10-IVf-3
4. SPA\_MA-FT10-IVg-j-4

So, if you are ready, we are definitely ready! Let's begin!!!



## CONTENT AND ACTIVITIES



The path in creating a film – whether short, full-length, documentary, or fiction – is called the “Production Process”. This process is most recognized by the terms **preproduction, production, and postproduction.**



*Film Production is a collaborative endeavor, it requires different people doing different jobs to achieve a final film. From Diana Galang.*

Film production is a collaborative process and takes the unified efforts of a whole team to reach a successful finish. This does not mean that it requires a *large* team to produce a good film, but it does mean that it is vital that each member of the team – large or small – has the same vision and dedication to the project.

Some of the key individuals involved in a film production are:

### **Executive Producer**

This is the person who “allows the film to happen”. It can be a movie studio (e.g. Mother Lily Monteverde), a client, or the parents of a learner filmmaker. Basically an Executive Producer provides the money and means for producing a film

<b>Line Producer</b>	This is the person who oversees the whole production; he/she is usually answerable to the Executive Producer in terms of making sure the film project is being made within the parameters agreed upon (e.g. budget, theme, quality, etc.)
<b>Director</b>	This is the person who leads the creative aspect of the film. He/she is usually the person to whom a film is attributed; the film is usually seen as his or her work.
<b>Screenwriter</b>	The person who writes out a story in a way that can be told in a cinematic manner. The Screenwriter (or Writer) takes a story and structures it so that it is a compelling film, he/she then writes in dialogue to communicate the story to the audience
<b>Production Manager</b>	In a larger production, the PM answers to the Line Producer, in smaller productions the Line Producer and PM are usually the same person. This person is in charge of managing how the production will be run: schedules, food, equipment, transportation, location, and many others
<b>Director of Photography</b>	This person oversees shooting the film. He/she works closely with the director to capture the vision and turn it into reality. The DOP heads the camera department and directs lighting and camera operators to achieve the visual look of a film
<b>Production Designer</b>	This is the person who develops the visual design of a film – the film's look and feel. He/she ensures that all the visual elements of a film are unified and work together to achieve the director's vision; this includes costumes, make up, sets, props, color, lighting, and many others
<b>Sound Recordist</b>	The person heading the Audio Team on a film set. This person is the "ears" of the production and ensures that what needs to be heard is heard – such as dialogue or environmental sounds. He/she is also responsible for calling out if unintended sounds enter the recording (e.g. animals or vehicles in the background)

<b>Editor</b>	The person responsible for bringing the film together in editing. Depending on the size of the production or the number of editors involved, he/she may work on anything from the rough cut, to creating visual effects
<b>Sound Designer</b>	This is the person who creates the soundscape of a film. It is his/ her responsibility to add the environment and elements that give the audience a sense of reality and realism in the film; these sound elements would include things like: ambient sound, sound effects, tones and stingers, and the like
<b>Musical Scorer</b>	This person creates the music that is placed over a film; he/ she will usually create original music that will fit a film exactly and help communicate the mood or message that the director intends

#### **ACTIVITY 0: YOUR PLACE UNDER THE SUN**

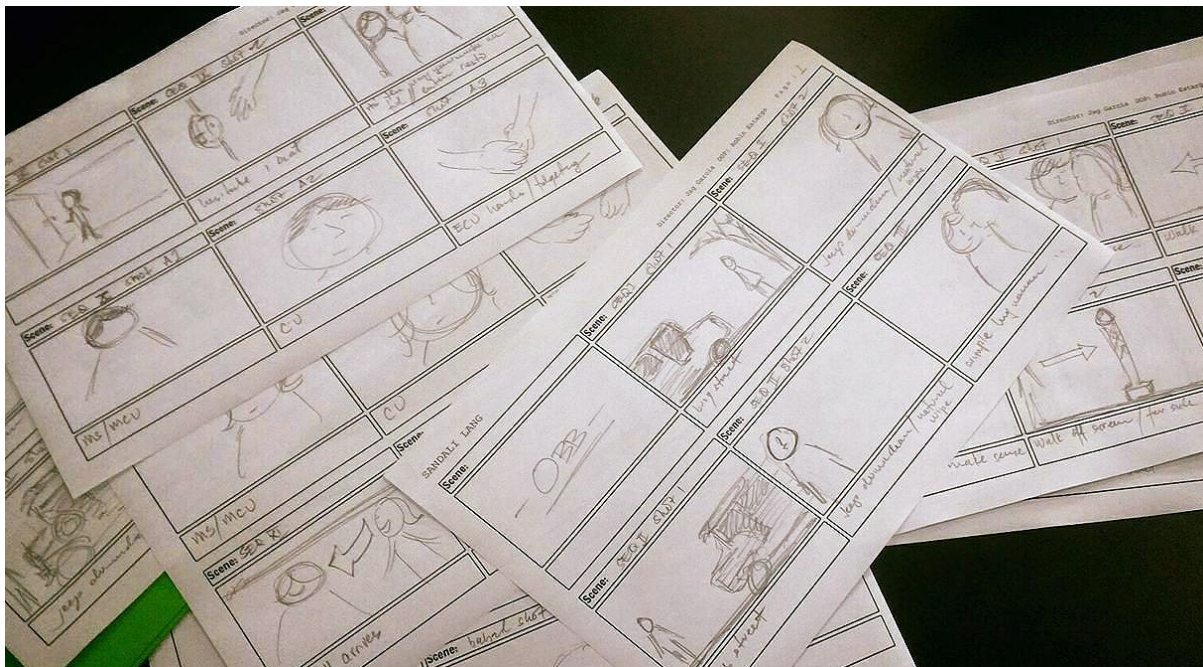
Understand what it would take to accomplish the roles listed above.

1. In a notebook, blog, or discussion board, reflect on the roles and your own capabilities.
2. Determine which role you would want to accomplish and why?
3. Understanding yourself, and what you know about yourself, what role do you think you would be good or perfect fit for? Why?
4. Write down your reflection.



## **Preproduction**

Preproduction is the stage that covers activities and tasks that are accomplished *before* filming begins. It is the preparation and planning stage. The importance of preproduction cannot be over-emphasized: every minute spent in proper and meticulous preproduction can potentially save you hours of confusion and stress during later parts of the production.



Storyboards for the short film “Paano ‘di Masabi”; these frames helped the whole team understand camera placement and the director’s intent for a shot or scene. From Jag Garcia.



Some of the key elements involved in preproduction are:

<b>Screenwriting</b>	The process of writing out the story not just as a concept, but more importantly, writing it for the screen
<b>Script Breakdown</b>	The process of analyzing a script to determine the necessary equipment, props, costumes, actors, locations, and their related aspects as it will be seen on screen
<b>Story Boarding</b>	The process of pre-visualizing a film by simulating or illustrating how shots will look when it is screened. This process also results in the creation of a <b>shot list</b>
<b>Funding</b>	The process of securing money, resources, and support associated with the production of the film
<b>Casting and Crewing</b>	The process of gathering and organizing the people who will be part of the production; this includes assigning roles to individuals, holding auditions for actors, and contracting services such as catering or rentals
<b>Production Design</b>	The development of the film's visual design. This process will include costume design, props, set design, lighting design, and location hunting, among others
<b>Scheduling</b>	One of the most important elements of preproduction. This process creates the timelines along which the whole film must work on; it takes into consideration not just the preproduction schedule, but the production and postproduction stages as well

The key individuals during the preproduction process are usually the Line Producer or Production Manager. These individuals are “managers”, and it is their duty to help turn a vision or creative idea into a reality. They work closely with the Director, Screenwriter, and department heads like the Cinematographer, Production Designer, and Editor to coordinate ideas, requirements, and schedules towards the successful completion of the project.

### **ACTIVITY 1: PREPRODUCTION**

In this activity we will “take stock” of what we have and what we don’t have as we prepare to undertake a film project. In a notebook or online organizer, do the following:

1. Gather or organize a group of individuals who you will work with to create a short film
2. Determine or decide on a story or script that you will produce into a short film; ideally you should choose a ready or written script to make the production process faster during this time
3. Make general assignments as to roles, functions, and responsibilities; take into consideration time frames, capabilities, skills, and talents when assigning roles

### **Production**

Is also known as **principal photography**, it is the stage where the actual filming happens. This is shortest stage of the filmmaking process because it is also the most demanding and expensive. All the hard work made in preproduction helps ensure that work during the production stage goes smoothly and efficiently.



Some of the key elements involved in the production phase are:

### **Direction**

The process of making a story or script a reality by means of visualization. In this stage the Director executes the film by channeling acting, movement, camera, and lighting towards bringing the film to life

<b>Cinematography</b>	The process of using the camera and light to bring a story to life and achieve the directorial vision. The Director of Cinematography (DOP) works closely with the Director to capture the shots and set up lights
<b>Props, Make up, Wardrobe</b>	This makes up the team of individuals that work closely with actors to make them appear at their best in the film. These teams work closely with the Production Designer who had already designed in preproduction the “look and feel” of the actors in relation to the Director’s vision
<b>Sets and Location</b>	These are the teams that work on turning a space into a film set or location based on the Director’s vision and in close coordination with the Production Designer. Depending on the requirements of the set, people here can range from set dressers (people who fix small items on the set), to whole crews of carpenters that construct sets
<b>Audio Department</b>	The all-important team that captures the audio necessary for a film project. These individuals place microphones, handle recording, and ensure that dialogue, ambient sounds, and other aural elements are usable in the film



*Principal photography is usually the shortest, but the most work-intensive part of the production process. From CM Bautista.*

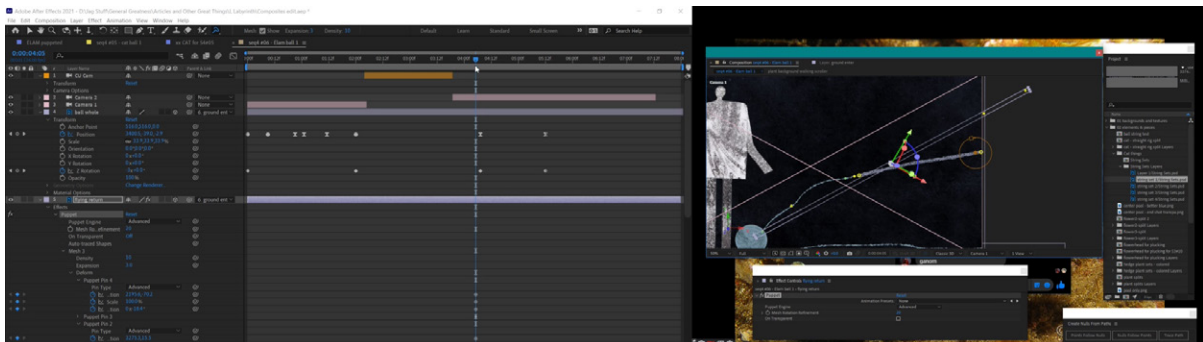
Principal Photography is the kingdom of the Director. It is during this phase that he/she brings a cinematic vision into reality. It is crucial that a Director is able to lead his/her whole team towards a successful completion of the project, while also giving the crew the space to work and lead their own departments.

## **ACTIVITY 2: PRODUCTION**

In this activity we will determine the “direction” or creative path that the film project will undertake, do the following:

1. Study the script that will be produced into a film
2. Imagine and visualize how you want the film to look
3. On a slide presentation or graphics software, create a mood board for the film project. You want your mood board to include:
  - a. Lighting and color pegs
  - b. Music pegs
  - c. Set and location pegs
  - d. Costume, props, and make up pegs

## **Postproduction**



*Timeline views of postproduction work being done on the animated short I, Labyrinth. This used a motion graphics software called Adobe After Effects. From Jag Garcia.*

Postproduction is the stage after principal photography when a film project is “brought together”. It is highlighted by editing but actually involves a whole range of activities and functions that contribute to the editing process. Postproduction is a very important stage in the production process because it is here that a final product is created; without the work done in “post” all you will have is raw footage.



Some of the key elements involved in the postproduction phase are:

<b>Editing</b>	The process of building a film by placing raw footage together using an editing system. This is where terms like “cutting” and “effects” comes into play. Editing is at the core of postproduction
<b>CGI</b>	CGI or “Computer Generated Imagery” is the process of creating stills and animated graphics that is later combined with the live components of a film.
<b>Sound Design</b>	The process of creating the aural world of a film to enhance the mood, atmosphere, and/or tone. Sound design includes sound effects or SFX, mixing, Foley, dialogue, and music.
<b>Foley</b>	The process of recording and creating sound effects and other environmental sounds. These sounds are usually recorded in a special studio and involves props and other sound-making materials; they are brought together to create a realistic environment in a film
<b>Musical Score</b>	The process of creating music and musical elements for a film project. These musical elements can range from simple tones used to enhance a scene, to complex musical compositions that become a theme song for a film
<b>Mixing</b>	The process of taking all the different Sound Design elements and combining them in a way that creates realism and depth. This is done by “mixing” the different levels of the audio pieces to simulate distance, direction, and space. Mixing prepares the audio of a film for different formats such as Mono, Stereo, 5.1, Dolby Atmos, DTS, and the like
<b>Coloring</b>	The process of stylizing a film by shifting the colors of the footage to enhance or create a mood, atmosphere, or look. This is a creative decision by the Director and the creative team, and is intended to use color as part of the visual storytelling process

## Mastering

The process of finalizing or “locking” a film for distribution. Films are usually mastered first at the highest possible format and resolution, and then copies are made at lower resolutions for distribution on platforms like YouTube, social media, mobile, or cinemas

In most cases, postproduction is the domain of the Editor; it is his/ her job to bring all the different postproduction elements together onto one system to create the final film. Esteemed director Martin Scorsese also calls editors the “Last Scriptwriters”, as it is their talent and expertise that finally decides *how* audiences will see, understand, and experience a film.

### **ACTIVITY 3: POSTPRODUCTION**

In this activity we will determine the creative path that the film project will go through in the postproduction process, do the following:

1. Create a mood board for the chosen film project using PowerPoint, Canva, or other similar platform
2. Gather still images, video clips, and other materials that will help a reader understand what will be done in postproduction
3. The mood board will contain samples or pegs of different postproduction elements such as:
  - a. Editing styles (ways of cutting, editing effects, styles, etc.)
  - b. Color palettes (how different scenes or moods will be communicated with color)
  - c. Sound Design (different sound, music, and environmental elements)



As discussed earlier in this Learning Resource, preproduction covers all the work that happens *before* the actual shoot. Preproduction is about *preparation*, and it is the hard work and focus on this preparation that will make the rest of the production process easier, more organized, and less stressful for everyone.

In this lesson we will go through some key preproduction functions.

### **Script Breakdowns**

Creating a Script Breakdown is the process of breaking-down a script or screenplay in order to determine all the visual, aural, and environmental elements required to create the film. Script Breakdowns are important for film productions because all the different departments (e.g. Camera Department, Production Design, Postproduction Team) are able to see at a glance the requirements for a particular scene or shot.

Breakdowns must be made on a per-scene or per-sequence basis.

The major elements or boxes that you would find on a Script Breakdown Template would be:

- a. **Page Count** – the number of pages the scene covers in the script; this is also an indication for how much time the following elements are needed
- b. **Cast** – a listing of characters required for a scene
- c. **Stunts** – specific actions that may require planning, practice, or extra safety provisions

- d. **Extras** – non-role individuals in a scene. Extras may be “silent” (e.g. people sitting in the background of a restaurant) or “atmosphere” (e.g. people who may or may not speak but are important to the scene; these can be the waiter in a restaurant who brings a meal to our main character, or they can also be a group of mothers fetching or greeting their children as they come out of school)
- e. **Special Effects** – both practical (done live) or CGI (produced in postproduction)
- f. **Props** – items that characters directly hold or interact with
- g. **Vehicles/ Animals** – vehicles and/or animals that appear in the scene or shot (e.g. when a character calls a taxi, a character has a pet dog in her bag, etc.)
- h. **Wardrobe** – specific costumes or clothes that is needed for the scene
- i. **Makeup/ Hair** – specific hair, makeup, or prosthetics needed for the scene
- j. **Sound Effects/ Music** – the audio elements that will be required for a scene, this will be added during the postproduction phase
- k. **Location** – specific requirements for the location for a scene (e.g. empty city streets, dark jungle, etc.)
- l. **Set Dressing** – how the location or set will be dressed or designed in relation to the scene (e.g. preschooler classroom, teenager’s messy bedroom, etc.)
- m. **Lighting** – specific instructions for how the scene will be lit. Take note that even if the script indicates a scene happens during the day or night, the director will have a specific or envisioned way of “how” that day or night will look
- n. **Special Equipment** – specialized equipment that may be needed to complete or make a shot happen (e.g. firetruck for rain effect, crane or drone for high-angle shot, etc.)
- o. **Production Notes** – notes or items that the crew will need to know or understand in relation to the scene being produced

What is important when doing a Script Breakdown is to **think and see like the audience**. In other words, rather than thinking like the filmmaker (from behind the camera), you have to think “if I was watching this, WHAT will I see AND hear????”. For example, scripts will not say “there are 3 people in the background of the restaurant”, but as an audience member, you will want to see other people at a restaurant! These “extras” are not mentioned in the script, but you must factor them in so that extras may be



hired, costumes or makeup provided, and even food and transportation for these talents can be secured.

This is a sample Breakdown compared to the page of a screenplay. The circles and arrows show how different cues and information that you would find on the screenplay would determine what information you will include in the template.



Notice that the screenplay *does not specify a lot of things*, so it is vital that the production team: Director, Assistant Director, Production Designer, Cinematographer, and Production Manager all work together to break down the screenplay.

A copy of the Script Breakdown Template is available in the appendices.

INT. GLORIA'S WORKSTATION. DAY.

FADE IN:

The camera scans the room. There are family photos but mostly studio/ portrait shots of a regal and beautiful woman through the decades. There are some tech gadgets, flash drives, a small tripod, a reasonable camera.

We see a quirky mobile made up of home-printed (e.g. Selphy or Instax) photographs showing Gloria with her granddaughter, abroad, and the like.

The scan of the room reveals her advice blog "Mammu Knows Best". We overhear GLORIA (72, elderly but bright-eyed) narrating what we soon discover is a video blog about relationship advice for young people.

GLORIA  
(Motherly, calmly)  
Well, Lisa, it shouldn't matter whether online or offline and relationship ninyo. What's important is how you two manage and deal with that relationship...

The sound of a slight commotion begins to creep in

GLORIA (CONT'D)  
What i want you to reflect on is: are you (or is he) the same person online that you are offline? You have to be very honest with yourself with the answer...

Hindi pwede na you project yourself as one thing online, but that persona is only sa online presence mo... hindi fair yun sa iyo o sa kanya... and dyan nasisira ang relationship...

She is interrupted by a commotion outside, she goes to the window to check.

BREAKDOWN SHEET # 1

Page Count: 1

Production Company: Anemone Pictures

Production Title: Connected (Working Title)

Scene #: 1 Scene Name: Opening INT/EXT: INT DAY/NIGHT: DAY

Description: We establish Gloria and her video blog

CAST Gloria	STUNTS	EXTRAS (ATMOSPHERE)
	EXTRAS (SILENT)	
SPECIAL EFFECTS Blog page on-screen video shoot monitoring	PROPS Vlogging setup, camera, lights, mic, computer	VEHICLES/ ANIMALS
WARDROBE Contemporary, age appropriate, pastel/light	MAKEUP/ HAIR	SOUND EFFECTS/ MUSIC Argument from street (Eddie and Terry)
LOCATION Gloria's workstation/room	SET DRESSING Mobile, photos + glamour shots some tech gadgets	LIGHTING Soft morning light/ cheerful
SPECIAL EQUIPMENT	PRODUCTION NOTES Choice of gadgets should be higher-end but not "pro" to indicate she does this regularly but is not a broadcast studio. Items must be branded; not brandless stuff from Shoppee	

The Opening Sequence of the screenplay "Connected". Notice how different cues and mentions in the screenplay equate to entries into the Script Breakdown. How much or little you will fill into the template depends on the scene or scene requirements. From Jag Garcia.

#### **ACTIVITY 4: SCRIPT BREAKDOWNS**

In this activity we will go through our chosen script and break it down in preparation for shooting. At this point, it's *vital* that the team has chosen a script to produce into a film; this is not the time to argue what the story will be.

1. Gather the Team Leaders for a Script Breakdown conference: Director, Assistant Director/s, Production Manager/s, Writer/s, Production Designer/s, Editor/s, Cinematographer, and the like
2. The Assistant Director will be in charge of filling-in the template
3. Go through each scene of the script *in detail* and decide/ determine the visual and aural requirements for each scene
4. You may use additional sheets *per scene* but **each scene must have its own sheet** even if the scene is a repeat of a previous scene or sequence

#### **Location Site Surveys**

One of the key elements in stories is setting, and for film and audiovisuals this translates into “location”. Locations refers to the space where a film or program is filmed and produced.

Although the terms “location” and “set” are usually used interchangeably, it would be good to understand the slight differences between both.

**Location** – the *general* space where the shoot or production is being conducted. The location may or may not be what we will experience in the story, but it is the space that “holds” the setting that will be shown in the film. Locations can be places such as a museum, forest, church, house, street, or even a studio.

**Setting** – sets or settings are *specific* spaces that are dressed up or developed to execute or visualize a certain part of a story; actions and scenes happen in a set. They are located *inside* a location, and you may have multiple sets within a location. If you were shooting on-location in a local high school, you may have sets that are the classroom, the principal’s office, the cafeteria, and maybe even the school quadrangle.

There are also three general types of sets or locations depending on their nature. Each of these types have their advantages and disadvantages and it is important that the filmmaker understands how deciding on the choice of location or set greatly affects how the film will be produced.

**Found Location/ Set** – a location or set that is used as-is or with little modification. Usually found locations are chosen or selected because they are low-cost and best resemble what the story or director envisions for the film. A disadvantage is that found locations rely on an element of luck because in most cases the production must adjust to the reality of the location or the set; they would have to deal with elements such as weather, traffic, sound hazards, or the size of the space.

**Constructed Location/ Set** – as opposed to Found Locations, constructed locations or sets have the advantage of being *exactly* what the filmmaker wants it to be. A constructed set allows the set to adjust to the needs of the production such as opening in certain ways to allow the camera to get angles that would be difficult or impossible in “the real world”. The concern with constructed sets is that it usually costs much more and requires a greater lead time regarding construction and design.



*(Top Left) The film Quezon's Game was shot on-location in Las Casas Filipinas de Acuzar in Bataan to replicate 1930s Manila, (Top Right) the facades of houses were built to create a provincial town for the film Goyo: Ang Batang Heneral, (Bottom) the before-and-after shots from the film Tiktik: The Aswang Chronicles showing how it was shot on-location in a studio but the actual setting of an open field replaced in postproduction.*

**Virtual Location/ Set** – technology has made virtual sets incredibly common not just in big Hollywood productions, but even small films. Virtual locations and sets are those that are generated using computers and digital technologies. They can range from whole cities and street scenes, or as small and “invisible”

as views outside windows or even just sky replacement. Aside from costs in time and expertise, the most crucial aspect involved in using virtual sets is time. CGI and other digital materials require more planning before, during, and in postproduction.

A key tool for filmmakers when dealing with locations is the Location Site Survey. Locations **should not hold surprises** for the filmmakers, and it's important that a location is understood in preproduction so that it can function properly and efficiently during principal photography.

LOCATION SITE SURVEY																													
Production Title: _____																													
Production Company	Director	Producer	Location Manager																										
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Fire Dept.: _____	<input type="checkbox"/> 360° Shot Test																												
Hospital: _____	<input type="checkbox"/> Daylight/ Sun Direction																												
Ambulance: _____	<input type="checkbox"/> Background/ Spectator Hazard																												
Hardware: _____	<input type="checkbox"/> Weather/ Sky Exposure																												
Supplies: _____	<input type="checkbox"/> Rush Hours/ Busy Times																												
Gas/ Fuel: _____																													
Airport: _____																													
Transport Terminal/ Ferry: _____																													
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*A Location Site Survey contains vital information about the location and its surrounding environments. When filled-in, this form gives the production team an idea of the size of the location, shooting concerns such as sun direction, noise pollution, and accessibility to electricity and roads. It should also contain important emergency information such as police, fire, medical facilities, and nearby sources of materials such as hardware stores and other supplies.*

Ideally every production should have a **Location Manager** whose job it is to make sure the location is usable and prepared for the shoot. The Location Manager is also in charge of making sure the location is *restored* to its original state after the shoot; this may include cleaning, striking set items, repainting, or trash disposal depending on how much shooting activities affected the location. When a Location Manager is not available, this becomes the job of the Production Manager.



### **ACTIVITY 5: LOCATION SITE SURVEYS**

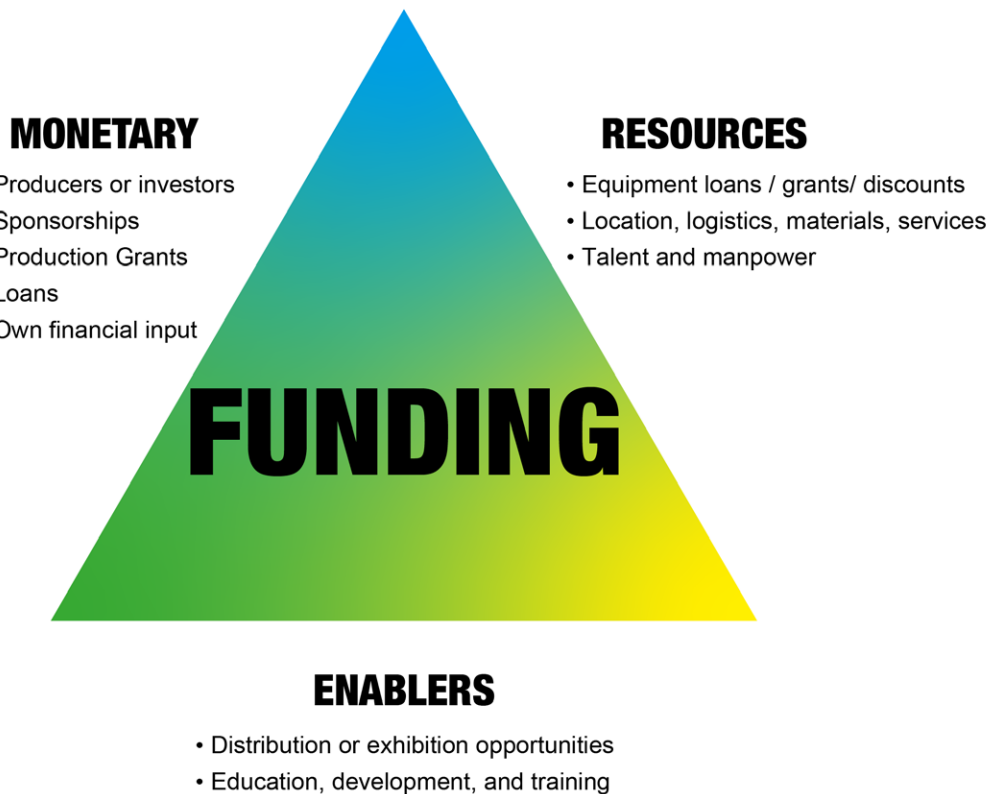
In this activity we will scout and survey the locations necessary for the chosen script.

1. Gather the Team Leaders for a Script Breakdown conference: Director, Assistant Director/s, Production Manager/s, Writer/s, Production Designer/s, Cinematographer, and the like to discuss the necessary and desired locations
2. Scout and find appropriate locations for the film; for this activity it's suggested you use Found Locations
3. Conduct a survey of each location and set. Note that some locations may be used for more than one set; take this into consideration when choosing locations.
4. The Production Manager or Location Manager will be in charge of filling-in the template
5. Do not be lazy! Determine important technical aspects such as the location and specifics of the electrical circuit breakers, sun direction during different times, and the quality of environmental noise
6. You may use additional sheets per survey to include vicinity maps, location layout, etc., but **each location and set must have its own sheet** even if the set is located in the same location.

### **Budgets**

Let's face it, filmmaking costs. Of course, not all costs are cash money, there are time costs, material costs, even social costs (or what it means to the people around you to make this film). Since money, finances, and funding will always be a challenge for filmmakers, it's important to shift your perspective as to how you can fund a film to make it a reality.

The **funding triangle** (below) gives us a look at how you can tap different types of "funds" to finance your film. Note, though, that no all things can be "paid" for using all the different funding options, and likewise, not all funds are about "cash".



**Monetary funds** – applies to money or money-like materials that you can use to realize your film. This may include your own money, money from donors and sponsors, or money provided by producers (who will essentially own a part of your film)

**Resources** – applies to non-monetary assistance put into a project. This can be in the form of equipment or facilities, major discounts, or freebies. This can also include people who will work on the project for free or for a minimal amount.

**Enablers** – applies to systems or platforms that allow you to make your film. They may or may not be directly involved in the production, but they usually allow your film to proceed to “the next level”. Workshops, festivals, Video-On-Demand platforms, and government agencies like the FDCP and NCCA are just some of the enablers that make small film production possible in the Philippines

When planning a film, it is crucial that you plan for and decide regarding the expenses you will entail during production.

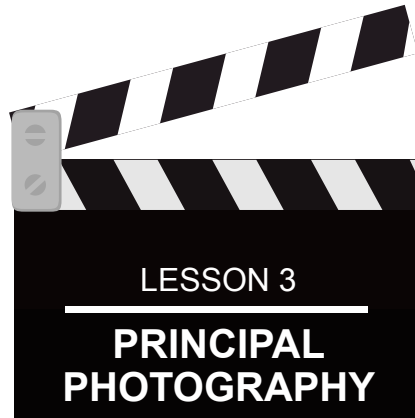
Below is a sample budget for a short film using the **Budget Template** that may be found in the appendices. Notice how some items are paid for on a per-day basis, while some items are budgeted as a package or for the whole project.

BUDGET			
Production Title	Connected		
Production Company	Andromed Pictures		
Locations	4	Producer	Jag Garcia
		Shoot Days	3
ABOVE THE LINE			
CREW	RATE	# DAYS	TOTAL
Story Rights	-	0	-
Screenwriter	25,000.00	1	25,000.00
Producer	15,000.00	1	15,000.00
Director	35,000.00	1	35,000.00
DOP	8,000.00	3	24,000.00
Production Designer	15,000.00	1	15,000.00
CAST	RATE	# DAYS	TOTAL
Lead Actor 1 (Eddie)	7,500.00	3	22,500.00
Lead Actor 2 (Siona)	7,500.00	3	22,500.00
Supporting 1 (Terry)	1,500.00	1	1,500.00
Supporting 2 (Michelle)	1,500.00	1	1,500.00
Extras/ Silent (Siona driver)	1,000.00	1	1,000.00
Extras/ Atmosphere (Grab driver)	800.00	1	800.00
BELOW THE LINE			
DEPARTMENTS	RATE	# Days	TOTAL
AD	2,500.00	3	7,500.00
Art	1,500.00	3	4,500.00
Camera	2,500.00	3	7,500.00
Casting	-	0	-
Continuity	800.00	1	800.00
Costume	1,000.00	3	3,000.00
Grip	800.00	3	2,400.00
Lighting	800.00	3	2,400.00
Locations	15,000.00	1	15,000.00
Make-up	3,000.00	1	3,000.00
Production Staff	2,000.00	3	6,000.00
Sound	2,500.00	3	7,500.00
Security	1,000.00	3	3,000.00
Transport	1,500.00	3	4,500.00
PREPRODUCTION			
ITEM	RATE	# Days	TOTAL
Casting	3,000.00	1	3,000.00
Development	3,000.00	1	3,000.00
Production Design	2,500.00	1	2,500.00
Rehearsals	-	0	-
Transport	-	0	-
PRODUCTION			
ITEM	RATE	# Days	TOTAL
Accommodation	15,000.00	1	15,000.00
Catering	6,000.00	3	18,000.00
Costume	2,500.00	1	2,500.00
Equipment	6,000.00	3	18,000.00
Hair & Make-up	2,500.00	3	7,500.00
Insurance	3,000.00	1	3,000.00
Production Design	3,500.00	1	3,500.00
Transport	7,000.00	3	21,000.00
Travel Expenses	3,000.00	3	9,000.00
POSTPRODUCTION			
ITEM	RATE	# Days	TOTAL
Colorist	3,500.00	1	3,500.00
Composer	5,000.00	1	5,000.00
Editor	10,000.00	1	10,000.00
Hard Drives	2,500.00	1	2,500.00
Music Rights	-	1	-
Sound Design	3,000.00	1	3,000.00
Visual Effects	-	0	-
DISTRIBUTION			
ITEM	RATE	# Days	TOTAL
Advertising	-	0	-
Film Festivals	5,000.00	1	5,000.00
Marketing	5,000.00	1	5,000.00
Promotion	3,000.00	1	3,000.00
<b>TOTAL =</b>			<b>373,600.00</b>

## ACTIVITY 6: BUDGETING

In this activity we will plan out the costs and expenses necessary for the chosen script.

1. Gather the Team Leaders for a management conference: Director, Assistant Director/s, Production Manager/s, Writer/s, Production Designer/s, Cinematographer, and the like to discuss the necessary and desired locations
2. Determine the costs necessary for each department. Consider props, costumes, makeup, equipment, permits, transportation, and food
3. The Production Manager will be in charge of filling-in the template
4. Be realistic! Do not over-budget, but do not under-budget either; understand that you also have to plan for the unexpected



## LESSON 3

# PRINCIPAL PHOTOGRAPHY



The Production Stage – or also known as Principal Photography - is the execution phase of a film project. It is when most of the elements and parts such as actors, lights, equipment, crews, and sets are present on-location.

Principal photography is it's also the most expensive stage of film production because most items are paid for on a per-day basis, and there are also daily expenses such as extras, food, and transportation.

### **Film Language**

Film Language or Cinematic Language are the methods and styles used in films to communicate or connect with an audience. Like any language (such as English or Filipino) there are ways of building and combining words that create a meaning in the person using or receiving the language.

We understand most of Cinematic Language because they are something we have been exposed to from a very young age; it also capitalizes on the



*In the short film “Paano ‘di Masabi” the male character is actually “invisible” – but while the female character cannot see him, the audiences can. This shot and composition allows us to understand that she is talking to him, he is listening, and make us think at the same time that he is present in that specific moment. We later realize in the film that these conversations were happening in the characters’ heads. From Jag Garcia.*



Principles and Elements of Art and Design which resonate on a deeper level with most people. Sometimes Film Language is called “Visual Language” or “Visual Storytelling”, but it is more than this because not all Film Language is “Visual”.

The elements of Cinematic or Film Language are:

**Shot:** the most basic and smallest element. A shot is a window that you show your audiences. What audiences see in a shot exist in the world of the film you create; what is not in the shot, does not exist. Shots are commonly Long Shots (LS), Medium Shots (MS), or Close Ups (CU); other shots may also be used such as Establishing Shots (ES), Medium Close Ups (MCU), and Extreme Close Ups (ECU).

**Composition:** what you place and how you place elements into a shot. How you compose your shot can give audiences expectations, guide their attention to a subject, or simply make the shot more appealing to the eye. Techniques in cinematic composition are very similar to photography such as the Rule of 3<sup>rd</sup>s, Leading Lines, and Depth of Field.

**Camera Position, Angle, and Movement:** we see most of the world from eye level, but when you move the camera to above or below eye level then perspectives change; this change affects how the audience understands the shot. Moving a shot such as using a dolly, crane, or drone also changes how audiences see the world and how they interpret the events in the shot or scene.

**Light and Color:** the basic purpose of light is illumination, but how bright or dark an object is can determine how the audience feels about the scene: scared, happy, tense, or sad. Darker lighting and colors usually communicate a lower or sadder mood, while brighter lights and colors feel more positive, safer, and happier.

**Sound:** sounds can be a very powerful tool in communicating your story, and it is so much more than words. Sound effects, tones, music, and other audio elements create a whole environment or world that your audiences can believe in.

**Editing:** how your shots are placed one after another. How you place or position your shots in the story is one of the biggest factors in making stories engaging and compelling. Shorter, tighter edits usually mean tension or excitement; longer cuts are more experiential and allow audiences to see and process more information from each shot. Using other editing techniques like cuts, dissolves, wipes, and visual effects also affect how your story is communicated.



*Both photos courtesy of Lester Cristal. Used with Permission.*

One of the best ways to further understand Cinematic Language is to watch other peoples' films. Watch how they frame and compose their shots, then match this with how you *feel and think* about the events on the screen.

### **ACTIVITY 7: FILM LANGUAGE**

In this activity we will try to gain a greater understanding of Film Language.

1. Watch clips via Vimeo or YouTube of different short films. There is no need to watch the whole film but watch whole scenes (e.g. a battle scene, or a romantic scene)
2. Make notes about how the filmmaker framed the shots, what shots they used, what kind of music, editing, or sounds were used
3. Make notes about how these choices allowed you to understand things such as mood, relationship between characters, or their intention
4. Discuss these notes, your observations, and your thoughts with the class or your peers.

### **Storyboards**

Storyboards are a visual representation of how your film or visual story will develop shot-by-shot. It is an important planning tool in any film production as it helps the director organize his or her thoughts. It also is a great tool to see if the ideas going on in the director's head can really be translated into the reality of a film project.


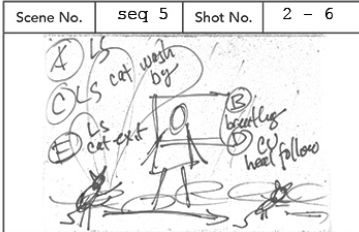
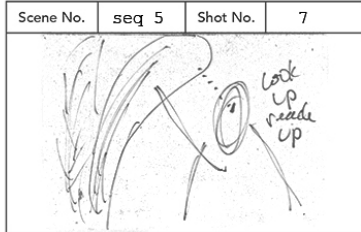
Storyboards also help collaborators such as editors, production designers, and cinematographers understand what the director wishes to achieve in a shot, scene, or sequence. This also ensures a more efficient production flow, which in turn saves you time and money on the set.

There are 3 major steps in creating a storyboard:

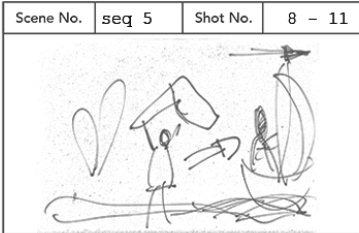
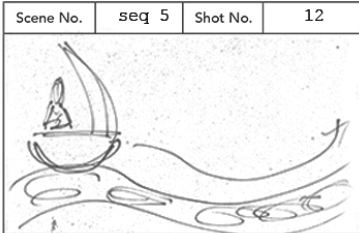
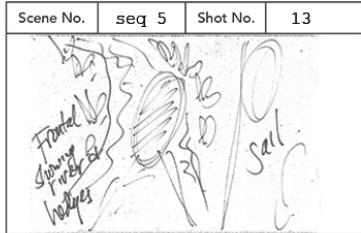
- a) **Prepare the template** – there are numerous templates available online, and your choice of template may depend on the project or your needs (some directors prefer larger boxes for shots, other prefer more boxes to see more of the story unfold on one page). 2 different storyboard templates are available in the appendices
- b) **Input your script** – begin by placing moments of the film or pieces of dialogue into the template. This gives you a guide as to how shots will progress during filming
- c) **Sketch your shot** – start sketching the shot! Remember, it is important that your team understands what is going to happen. Storyboards do *not* have to be artistic masterpieces. A bad drawing is so much better than none at all!

Title: <b>SEQ 5. (THE RAIN) EXT. LABYRINTH. NIGHT.</b>				Page:	
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Scene No.	seq 5	Shot No.	1		Scene No.	seq 5	Shot No.	2 – 6		Scene No.	seq 5	Shot No.	7	
														
<u>As ELAM runs through the labyrinth, we hear THUNDER become louder and it begins to rain.</u>				<u>The rain is strong and ELAM takes shelter beneath a hedge. The water is rising fast. The CAT is caught in a whirlpool and is rushed by the water.</u>				<u>ELAM (noticing the leaf)</u> <u>Ah!</u>						

Scene No.	seq 5	Shot No.	8 – 11		Scene No.	seq 5	Shot No.	12		Scene No.	seq 5	Shot No.	13	
														
<u>ELAM begins to take down the large leaves and fashions a BOAT out of them.</u>				<u>He gets on the boat, and lets the flowing water take him through</u>				<u>the labyrinth.</u>						

Storyboard of the animated short “I, Labyrinth” by Jag Garcia. Notice how aside from the illustrations there are notes, instructions, and directions to guide the production process. Used with permission.

There are numerous additional guides online on how to create storyboards such as this one from The Media Insider (<https://www.youtube.com/watch?v=NPrkxj2MyZI>). Vyond.Com (<https://www.vyond.com/resources/what-is-a-storyboard-and-why-do-you-need-one/>) has an easy-to-follow text and video guide.

### **ACTIVITY 8: STORYBOARDING**

In this activity we will begin the production process by storyboarding the film we will be shooting.

1. Using the template provided in the appendices (or another template of your choosing) begin the storyboarding process
2. Do not worry about creating great art, what is important is that shot composition, movement, and story progression is clear and thought-out
3. The director is in charge of creating the storyboard, use as many pages as you need
4. If you prefer to work digitally, [www.boords.com](http://www.boords.com) is a great way to create storyboards for free!



While “editing” comes to mind when we talk about postproduction, this stage includes processes other than just editing. Postproduction is the stage when all the elements developed in preproduction and principal photography are brought together into a final film.

Postproduction can sometimes be the most tiring part of the production process. Since it comes towards the end, most of the main crew members – the director, producer, assistant directors – are already tired from working on the project since the beginning. Editing and Audio Postproduction can also require a lot of long hours, sleepless nights, and endless sessions inside closed rooms called “editing suites”.

### **Editing**

Editing can be defined as “creating a relationship between shots”. It is in the process of editing that you place two or more shots together to create an idea or mental concept.

In the images below, the shot of children running plus the shot of balloons flying give us the idea that this is a birthday party. We have seen or experienced something like this before, so our mind gives us that *mental concept* of a party; it also gives us the emotions of “fun”, “happiness”, and “celebration”.





But what happens when you change the shots? Look at the two sets of “edits” below and see how the mental concept changes simply by changing what the audience will see.




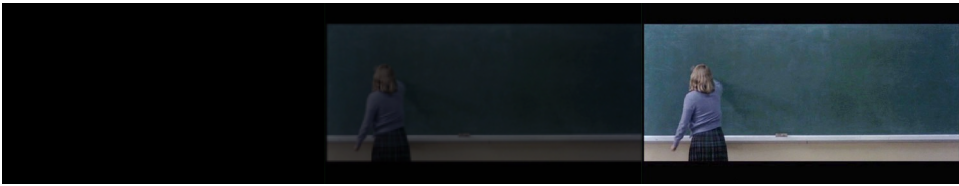



### **Editing Techniques**


The process of editing requires understanding some basic techniques of how shots are placed together to create mental images or mental concepts. Film editing began with actual film strips; editors had to physically cut and glue pieces of film together to create edits. Video technology allowed for faster and repeatable edits using electronic tape-to-tape editing machines. These tapes were used for TV and advertising, but rarely for actual movies.

Digital technology allowed for what is now called “non-linear desktop editing”; this is the process of being able to manipulate and edit digital files and move them around without “destroying” the original material.

Regardless of era or generation, the most common techniques of editing are:

<b>CUT</b>	<p>The most basic, immediate, and “natural” of edits. Cuts are simply joining two shots together.</p> 
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<b>FADE IN</b>	<p>When a shot slowly appears from black or nothingness. This signifies a beginning, revelation, or start of something.</p> 
<b>FADE OUT</b>	<p>When a shot slowly disappears or goes to black. This signifies an ending.</p> 
<b>DISSOLVE</b>	<p>This is when the end of shot A overlaps or appears over shot B. Shot A fades out while shot B fades in. This signifies a transition or change; it can also signify a passage from one form to another.</p> 
<b>WIPE</b>	<p>When shot B replaces shot A by means of a visible boundary or line moving across the screen. It is unnatural and is meant to distract or interrupt a viewer's line of sight.</p> 

<b>CUT INS/ CUT AWAYS</b>	<p>Shots that interrupt the main action to show you something <i>inside</i> the action (Cut In) or <i>away from</i> the main action (Cut Away). They are used to enhance the atmosphere of a scene or provide a break in the action.</p>  <p>In the sample above Shot #2 is a Cut In (cuts into the main action), and Shot #3 is a Cut Away (cuts away from the main action). Cut Ins and Cut Aways also help disguise continuity or editing errors by shifting the audience's attention.</p>
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### **Editing Systems**

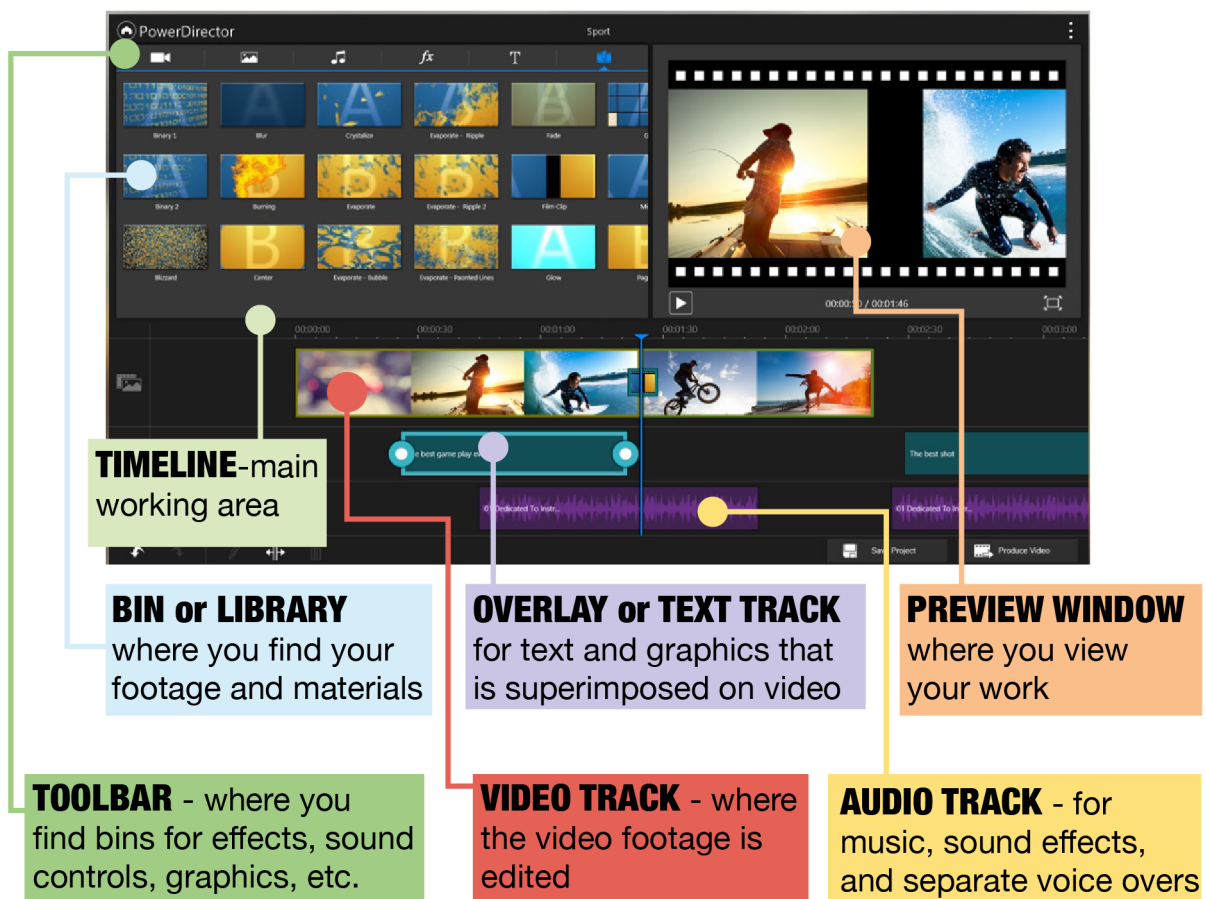
Modern digital technologies have made available a whole range of editing systems designed for everyone from amateurs to professionals. As a young filmmaker learning about the craft of moviemaking, it is important that you choose an app or software that will give you the ability to make exacting edits and add-on effects, audio tracks, and titles.

Some of the common video editing systems available for Android, iOS, Windows, and Mac include:

- Apple iMovie
- Windows Movie Maker
- Kinemaster
- Filmora
- PowerDirector
- Adobe Spark Video
- Adobe Premiere Rush
- HitFilm Express
- Adobe Premiere Pro
- DaVinci Resolve

Some of these are available for free or with trial periods, some can cost a lot of money. Search the internet for lists of great editing apps for your system and always try them out first before buying or paying for a subscription.

Regardless of cost or brand, most proper editing systems will look somewhat like the image below and will also have these basic parts. Depending on the software, the placement or names of these parts will differ.



When editing, it is important to have a workflow or process to follow. Things can get hectic during postproduction and having a system can save you from more stress and hardship than is necessary.

For most projects you can do with this simple workflow:

1. **Load** footage, graphics, music, etc. into the app
2. **Assemble** the raw footage onto the timeline
3. **Rough Cut** by cutting/ trimming/ editing out bad takes and mistakes
4. **Fine Cut** your film by fine-tuning the edits and streamlining your storytelling

5. **Add graphics** or visuals (as necessary) over the fine cut
6. **Add music**, sound effects, ambience
7. **Mix** the music to not overpower the main voice track
8. **Preview**, preview, preview
9. **Export** to a final output file like AVI, MOV, or MP4

Lastly, it is important to know that editing is not a skill that can be learned or mastered overnight. It takes time and patience to be a good editor, and admittedly, not everyone has what it takes to put a story together in postproduction.

Some advice to young filmmakers:

- **Get to know your app.** Take the time to practice and familiarize yourself with “how do I do this?”.
- **Think like a viewer:** what do I want to see? What do I NEED to see? Can I hear things?
- **Preview**, playback, watch repeatedly! After every cut or edit, playback that portion if the cut or edit looks and feels natural.
- **Begin with a “rough cut”:** this is the basic assembly and sequence of your video. After your rough cut is assembled on the timeline cut down your lecture into its desired length.
- **Do not fall in love** with yourself or your footage. Trim, cut, or focus on what is important.
- **Do not stress your personal skill or talent**, there is no punishment for mistakes, there is no reward for doing well the first time.
- **Editing can take time**, cramming and time constraints will cause more mistakes and frustration. Give yourself allowances to have to re-do or tweak some edits.
- **Avoid effects.** They are generally “baduy” and distract the viewer.



### **FINAL ACTIVITY: CREATE A FILM!**

Using all the prior activities in this Learning Resource Module shoot, edit, and finalize a short film.

1. Gather the team, equipment, and materials you will need to turn your chosen script into an actual film
2. Plan your shoot properly. Use the templates provided. Work with the guidance of a professional or an instructor if possible.
3. Shoot the short film
4. Edit the film (3-5 minutes is a good final running time)
5. Preview it to an audience – this can be a class, family, or even just the whole crew
6. Get feedback on the quality and storytelling
7. Reflect on your own experience: how was it? What did you feel throughout the process? What do you honestly think of your film?
8. Rate your team members in terms of their competence, professionalism, collaborative spirit, contribution to the project, and quality of work. Let them rate you as well.

## NOTES TO THE USER

When evaluating the activities in this LRM, you may use this rubric as a guide. Be aware that actual executions will vary due to many factors such as learning environment, skill levels of both learner and instructor, availability of resources, and/or uncontrollable factors such as weather and social events.

When assigning and evaluating activities, it is recommended that you follow a cumulative or progressive process where individual activities build into a completed work at the end of the learning period.

	<b>FOR IMPROVEMENT 70 - 78</b>	<b>ACCEPTABLE 79 - 86</b>	<b>VERY GOOD 87 - 93</b>	<b>EXCELLENT 94 - 100</b>
<b>Elements/ Principles/ Key Concepts</b>	Learner showed little evidence of understanding of the elements, principles, or key concepts of the topic; no evidence of planning.	Learner did the project adequately demonstrating some understanding of elements, principles, or key concepts of the topic.	The project shows that the learner applied the elements, principles, or key concepts of the topic effectively; showed an awareness of creative and production process; planning evident.	Planned carefully, made several sketches, and showed grasp of the elements, principles, or key concepts of the topic; project was executed to a high quality.
<b>Creativity / Originality</b>	Learner fulfilled the project but gave no evidence of trying anything unusual; might have copied work.	The learner tried an idea which was adequate, but it lacked originality; solution or output can be termed "cliché".	The learner tried a few ideas before selecting one; made decisions after referring to more than one source; found or pursued an unusual way of achieving the output.	The learner explored several choices before selecting one; tried unusual combinations; made connections to previous knowledge; showed problem solving skills to come up with an innovative solution.

<b>Technical Execution</b>	The project was completed with minimal or perfunctory use of technique.	The project showed correct technique with one or two attempts to apply advanced techniques	The project showed creative and applied use of fundamental techniques; very minor flaws can be seen	The project showed a large degree of creativity and application of style to the technique; there are no visible flaws in the execution
<b>Craftsmanship / Skill</b>	The learner showed below average craftsmanship, lack of pride in finished work.	The learner showed average craftsmanship; adequate, but not as good as it could have been, a bit careless.	With a little more effort, the work could have been outstanding; lacks the finishing touches.	The project was beautiful and patiently done; it was as good as hard work could make it.

Likewise you may also use these video resources to further explain film production techniques and drive learning mastery

- Total Beginner's Guide to Video Editing [https://www.youtube.com/watch?v=oC3qXr1s\\_aU](https://www.youtube.com/watch?v=oC3qXr1s_aU)
- Three Point Lighting Setup <https://www.youtube.com/watch?v=G6W5wbPqzPw>
- How to Make a Script Breakdown <https://www.youtube.com/watch?v=HVbwmt0JsNQ>
- Audio Tips for Filmmaking <https://www.youtube.com/watch?v=TJ3sS5si1vw>
- How to Get Better Cinematic Audio | 4 Crucial Sound Tips <https://www.youtube.com/watch?v=2PkmNiCeu5s>
- Tips for Beginner Directors <https://www.youtube.com/watch?v=R3fVUNVDhdw>

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**BREAKDOWN SHEET # \_\_\_\_\_**

Page Count: \_\_\_\_\_

Production Company: \_\_\_\_\_

Production Title: \_\_\_\_\_

Scene #: \_\_\_\_\_ Scene Name: \_\_\_\_\_ INT/EXT: \_\_\_\_\_ DAY/NIGHT: \_\_\_\_\_

Description: \_\_\_\_\_

<b>CAST</b>	<b>STUNTS</b>	<b>EXTRAS (ATMOSPHERE)</b>
	<b>EXTRAS (SILENT)</b>	
<b>SPECIAL EFFECTS</b>	<b>PROPS</b>	<b>VEHICLES/ ANIMALS</b>
<b>WARDROBE</b>	<b>MAKEUP/ HAIR</b>	<b>SOUND EFFECTS/ MUSIC</b>
<b>LOCATION</b>	<b>SET DRESSING</b>	<b>LIGHTING</b>
<b>SPECIAL EQUIPMENT</b>	<b>PRODUCTION NOTES</b>	

# BUDGET

Production Title  
Production Company  
Locations

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
Producer \_\_\_\_\_  
Shoot Days \_\_\_\_\_

ABOVE THE LINE			
CREW	RATE	# DAYS	TOTAL
Story Rights			-
Screenwriter			-
Producer			-
Director			-
DOP			-
Production Designer			-
CAST	RATE	# DAYS	TOTAL
Lead Actor 1			-
Lead Actor 2			-
Supporting 1			-
Supporting 2			-
Extras/ Silent			-
Extras/ Atmosphere			-
BELOW THE LINE			
DEPARTMENTS	RATE	# Days	TOTAL
AD			-
Art			-
Camera			-
Casting			-
Continuity			-
Costume			-
Grip			-
Lighting			-
Locations			-
Make-up			-
Production Staff			-
Sound			-
Security			-
Transport			-

PREPRODUCTION			
ITEM	RATE	# Days	TOTAL
Casting			-
Development			-
Production Design			-
Rehearsals			-
Transport			-
PRODUCTION			
ITEM	RATE	# Days	TOTAL
Accommodation			-
Catering			-
Costume			-
Equipment			-
Hair & Make-up			-
Insurance			-
Production Design			-
Transport			-
Travel Expenses			-
POSTPRODUCTION			
ITEM	RATE	# Days	TOTAL
Colorist			-
Composer			-
Editor			-
Hard Drives			-
Music Rights			-
Sound Design			-
Visual Effects			-
DISTRIBUTION			
ITEM	RATE	# Days	TOTAL
Advertising			-
Film Festivals			-
Marketing			-
Promotion			-
<b>TOTAL =</b>			-

Title:	Page:
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Scene No.	Shot No.	
Scene No.	Shot No.	
Scene No.	Shot No.	
Scene No.	Shot No.	

TITLE: \_\_\_\_\_

PAGE: \_\_\_\_\_

SC:                      SHOT:                      PANEL:

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DIALOGUE:
ACTION:
FX:

SC:                      SHOT:                      PANEL:

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DIALOGUE:
ACTION:
FX:

SC:                      SHOT:                      PANEL:

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DIALOGUE:
ACTION:
FX: