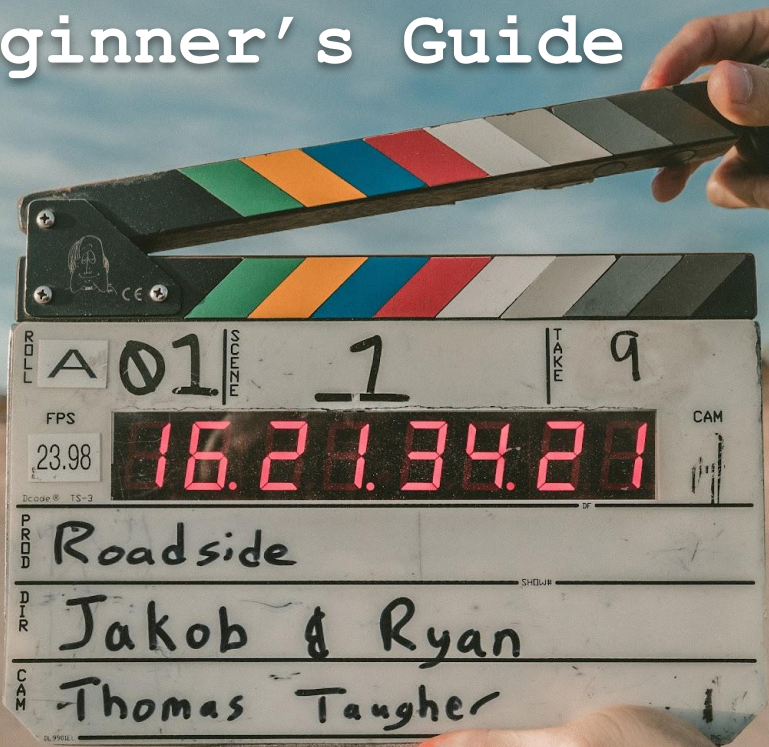
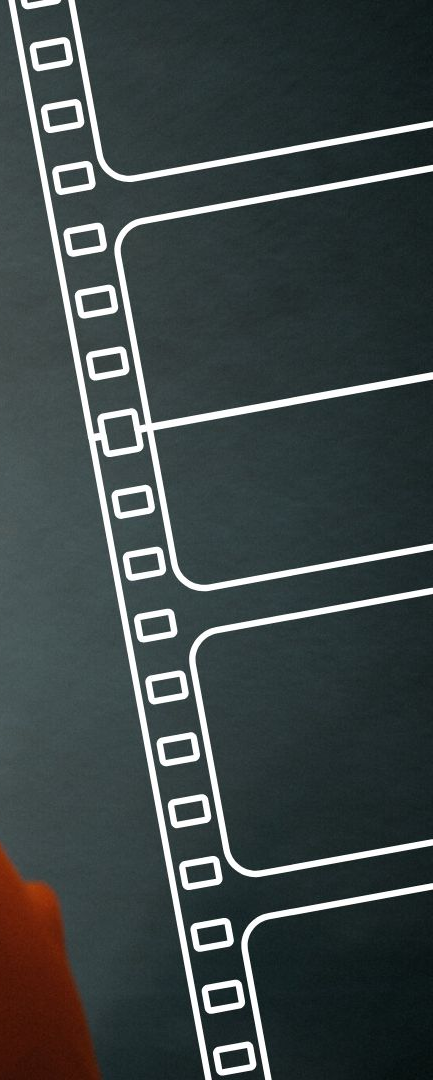
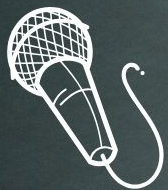
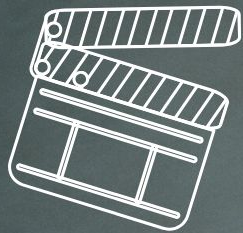
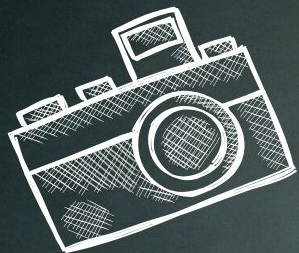


FILMMAKING: 101

A Kinda Beginner's Guide



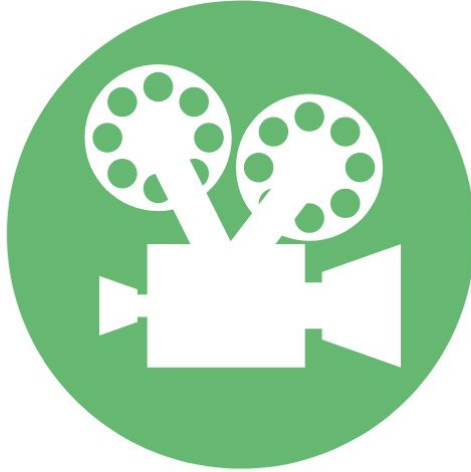


Michelle Noland

Filmmaker & Co-Host of
The Musty Creative Podcast



PHASE 1
Pre-Production



PHASE 2
Production



PHASE 3
Post Production

Pre-Production



- Completed Screenplay
 - Script Breakdown
 - WGA Registration
- Casting
 - Auditions
 - SAG AFTRA
- Contracts/Paperwork
- Crew Assembling
- Equipment (Rentals)
- Budget
- Locations
 - Permits
- Storyboarding

STEP 1:

Get a Binder!

- Script & Script Breakdown
- Union Paperwork (SAG AFTRA)
- Deal Memos/Contracts
- Location Maps
- Permits
- Call Sheets
- Storyboards
- Shot List
- Shooting Schedule
- Contact List of Cast & Crew
- Script Supervisor Log Forms
- List of Equipment
- List of Craft Services/Meals





STEP 2: Write A Script

- Read other people's scripts for reference on formatting.
- Use Screenwriting Software to help guide you.
- Free or Paid Software is available.

celtx

ALL-IN-ONE MEDIA PLANNING

Free/3 Projects
or
\$15 per month/10 Projects

The logo for WriterDuet features a white circle containing a stylized 'W' formed by two crossed pens. To the right of the circle, the text 'riterDuet' is written in a white, sans-serif font. The background of the entire logo area is a blue gradient with faint, illegible text.

riterDuet

Free/3 Projects
or
\$9.99 per month/Unlimited



FINAL DRAFT® 12
Professional Screenwriting Software

It all starts with the script.

\$250 one-time fee
Unlimited Projects
(Hollywood Standard)

Is Registering Your Script with the
Writers Guild of America West Important?

YES

1. You have proof of authorship.
2. Having a WGAW number on your script shows a level of professionalism when sharing your script with agents, producers, studios, etc.



Registering your work with the WGAW Registry documents the claim of authorship of a written work. It does NOT take the place of registering with the Library of Congress, U.S. Copyright Office which primarily documents the ownership or *rights* of written work.

When you register your script prior to submitting it to contests, agents, managers, or producers, you document your authorship on a given date _____ should there be unauthorized usage...

How Do You Register Your Script?

Wgawregistry.org

This is what a
script looks like.



11.

JOHN
Well, one can't have everything.

CUT TO:

EXT. JOHN AND MARY'S HOUSE - CONTINUOUS

An old car pulls up to the curb and a few KNOCKS as the engine shuts down.

MIKE steps out of the car and walks up to the front door. He rings the doorbell.

BACK TO:

INT. KITCHEN - CONTINUOUS

JOHN
Who on Earth could that be?

MARY
I'll go and see.

Mary gets up and walks out.

The front door lock CLICKS and door CREAKS a little as it's opened.

MARY (O.S.) (CONT'D)
Well hello Mike! Come on in! John,
Mike's here!

JOHN
Hiya Mike! What brings you here?

Mary walks in, Mike following. Both sit down at the kitchen table, opposite one another.

MIKE
Oh, just thought I'd bring back
your revolver. Thanks for letting
me borrow it last week.

Mike reaches in his pocket and fishes out a hammerless Smith & Wesson. He opens the cylinder with a CLICK and confirms it's unloaded before setting it on the table.

John removes the paper towel from his plate, setting the bacon down on it. Then he takes his sunny-side up eggs from the frying pan and puts them on the plate. He sits down between Mike and Mary.

SCENE HEADING

One line description of the location and time of day

ACTION

The description of the actions in a scene

CHARACTER

Identifies the character who is speaking

DIALOGUE

The lines of speech your character says

INTERCUT

Instructions when cutting to multiple locations

SUBHEADER

Used when there are minor changes in a location

EXT. SUBURBAN HOME - NIGHT

WE OPEN on a modern suburban home. The front window illuminated by the lights inside. We see the silhouette of a small human figure as it runs back and forth. We push in closer as we slowly see a BOY running around the house.

2 INT. SUBURBAN HOME - KITCHEN - NIGHT

A GREEN BALL sits on a counter top. A young hand snatches it. It belongs to FILBERT (9), wiry, lost in his own imaginary world. Dressed as a Knight. A toy sword in his other hand.

FILBERT (V.O.)

This is my castle. I am sworn to protect it. Anyone that stands in my way shall bear the wrath of the almighty--

Just then, the babysitter walks by. BECKY (23), trendy, distracted. She is mid-phone call with Filbert's Mom, TRACY.

BECKY

(into phone)

Oh yeah, he's being good. He's just fighting orcs or trolls.

INTERCUT PHONE CONVERSATION

TRACY

Oh that's perfectly normal.

Filbert lifts his sword into the air, lets out a big battle cry, and sprints from the kitchen to --

HALLWAY

Filbert comes around the corner, distracted by his fantasy, bumps into the wall. His favorite ball slips from his hand. Everything slows down for Filbert.

FILBERT'S POV

IN SLOW MOTION - The ball tumbles down the stairs. WE HEAR each bounce echo as the ball travels down the steps.

FADE IN:

1

CUT TO:

2

FADE IN

Marks the start of the screenplay.

SCENE NUMBER

Generally numbered only in the shooting script

TRANSITION

Used as transitional instructions for editing

EXTENSION

Clarifies where a character is when they can't be seen

PARENTHETICAL

Provides info on how the actor should say the line

SHOT

Indicates the camera angle or movement in a scene

Sc: ①

EXT. STREET - DAY P.O.S. Intro Rhoda/Mercury

RHODA, 35, walks down the sidewalk, seemingly on a mission. She wears a worn-in cutie over a black sweater, ripped jeans and beaten black converse shoes. She flicks her lit cigarette butt directly in front of a passerby.

PASSERBY
Hey what the [] lady!

Rhoda continues walking, unfazed. She then stops dead in her tracks and begins walking backwards, smashing her shoulder into another passerby.

What the- PASSERBY

Rhoda ignores the annoyed pedestrian and continue to reverse. She stops, then whips her head to the right, directing her gaze at a piece of paper in the window of an old club. The paper reads FOR SALE. Rhoda's face is distraught as she looks up at the old MERCURY sign above the club. She marches inside and we can see her grab the FOR SALE sign out of the window before emerging.

Art Dept
Prop
open?

clearance
BG X 3
Actor
prop
herbal?
4/8
*Choreograph
before they

Sc: ②

EXT. STREET - DAY P.O.S. Est Lidi's house

RHODA races down a slushy street, runs up the front steps and into a quaint cathedral home.

INT. LIDI'S HOUSE - DAY

Rhoda barges through LIDI's, 35, front door. RAMONA, 8, screams. Lidi screams. Rhoda screams. Lidi squints in a mixture of confusion and recognition.

RHODA
Rhoda? What the []

(pointing at Ramona)
What is that?!

LIDI
THAT is my kid.

RHODA
Since when?!

LIDI
Since 8 years ago. What are you doing here?

P.O.S. Intro Lidi + Ramona
4/8

This is what a script breakdown looks like.



Script Breakdown Sheet

Organizes each scene by cast, props, wardrobe, music, sound effects, extras, and makeup.

You can find these online with Google searches.

Day Int. - White
Day Ext. - Yellow
Night Int. - Blue
Night Ext. - Green

SCRIPT BREAKDOWN SHEET

DATE: _____
INT. / EXT. _____
DAY / NIGHT _____

PRODUCTION NO.	PRODUCTION TITLE	BREAKDOWN PAGE NO.
SCENE NO.	SCENE NAME	SCRIPT PAGE NO.
DESCRIPTION		PAGE COUNT

CAST (red)	STUNTS (orange)	EXTRAS / ATMOSPHERE (green)
	EXTRA / SILENT BITS (yellow)	
SPECIAL EFFECTS (blue)	PROPS (purple)	VEHICLES / ANIMALS (pink)
WARDROBE (circle)	MAKEUP / HAIR (*asterisk)	SOUND FX / MUSIC (brown)
SPECIAL EQUIPMENT (box)	PRODUCTION NOTES (underline)	



STEP 3: PLAN YOUR SHOTS

Use information from your script breakdown to help guide how you want your film to look.

	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P
1	IDEAL WORLD SHOTLIST								JIB SHOT	DOLLY SHOT						
2									OTHER	JEREMY CAM						
3	X	SHOT #	I/E D/N	DISTANCE	SUBJECT	ANGLE	LENS	EQUIPMENT	MOVEMENT	COVERAGE	NOTES	SCRIPT TIME	SETUP TIME	PREDIC # OF TAKES	SHOOT TIME	TAKE # (circle best)
4	SCENE 1								INT. JEREMY'S SHACK - DAY (SUNSET)							
5	1.1.2	I/D	MCU	CANDLE, R, AM1, AM2, J	low > high > low	16-35mm	JIB	Track up from CANDLE to MCU on R, track/pan right to AM1/2, track through floor to J	[WS BEAT 1,2]	MASTER. Posters in BG. Objects on floor.	1	30	4	54		
6	1.2.1	I/D	MS (OTS)	ALL	mid	16-35mm	STICKS (maybe JIB)	Voyeur	[WS BEAT 1,2]	OTS of J	1	10	3	28		
7	1.2.2	I/D	MCU (OTS)	LCD	high	50mm	STICKS (maybe JIB)	Follow with J actions, LCD, cardboard box, batteries	J replaces the batteries. End of [BEAT 1]	"Low Battery" on LCD. COMPOSITE LCD.	0.3	2	3	18		
8	1.2.3	I/D	MCU	AM2	mid	70-200	STICKS (maybe JIB)	Static	AM2 glares over at J	Slow look over. INSERT.	0.1	2	2	12		
9	1.2.4	I/D	ECU	LETTER	mid	70-200mm	STICKS (maybe JIB)	Static	Letter is handed to R		0.1	2	1	7		
10																
11																
12																
13	NOTES:								TOTAL MINUTES FOR SCENE 1 119 1.98							
14	SCENE 2								EXT. JEREMY'S SHACK / BEACH - DAY (SUNSET)							
15	2.1.1	E/D	ELS	JEREMY	extreme high	16-35	STICKS (maybe JIB)	Static	WHOLE SCENE (2 & 13)	CG Destroyed Buildings in BG	2	20	3	41		
16	2.2.1	E/D	MLS	JEREMY	low	16-35	DOLLY	Dolly left from behind the TRACTOR	J running, calming down, walking and recording [BEAT 1]	Deep focus. Frame out Destroyed Buildings.	0.5	10	3	27		
17	2.2.2	E/D	CU	JEREMY	mid	16-35	SHOULDER RIG	Smooth follow	WHOLE SCENE (2 & 13)	CG Destroyed Buildings in BG	2	5	3	26		
18	2.3.1	E/D	MCU	JEREMY (FEET)	extreme high	16-35	SHOULDER RIG	Follow walking	Walking, recording. [BEAT 1]	Tracking LCD. Keep mostly in frame. COMPOSITE LCD.	1	10	4	34		
19	2.3.2	E/D	MCU	JEREMY (FEET)	extreme high	16-35	SHOULDER RIG	Follow walking	WHOLE SCENE (2 & 13)	[JC]	2	5	2	19		
20	2.4.1	E/D	LS	RUSSELL	mid	70-200	STICKS	Static	R peeks out > AM1/2 burst through. [BEAT 2]		0.5	5	2	16		

Microphone

Lighting

Sound Mixer

Tripod



Camera

Camera Accessories

Filmtools[®]



**Samy's
Camera**

www.samys.com

Questions To Ask When Location Scouting

Which noises naturally occur here
and at what time?

How is the lighting during the day/night?

Will this location require a permit?

Is there a place for Craft Services & Equipment?

Is there an accessible bathroom?

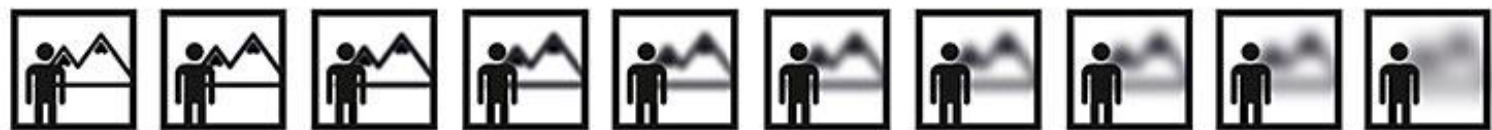


Get Familiar with Camera Settings

- Iso
- Shutter
- F-Stop
- Aspect Ratio
- Focal Length
- Lens Filters
 - Polarizer
 - Neutral Density
 - UV & Skylight
 - Color Correcting
 - Special Effects

Aperture

small aperture



F32

F22

F16

F11

F8

F5,6

F4

F2,8

F2

F1,4

large aperture

Shutter

fast shutter speed



1/1000

1/500

1/250

1/125

1/60

1/30

1/15

1/8

1/4

1/2

slow shutter speed

ISO

low sensitivity



ISO 50

ISO 100

ISO 200

ISO 400

ISO 800

ISO 1600

ISO 3200

ISO 6400

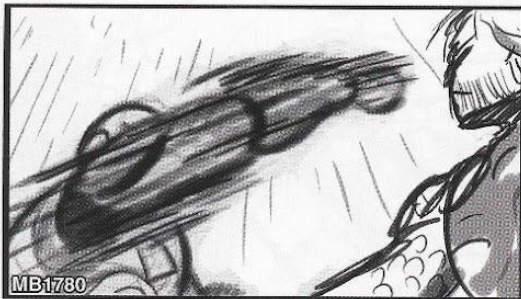
ISO 12800

ISO 25600

high sensitivity



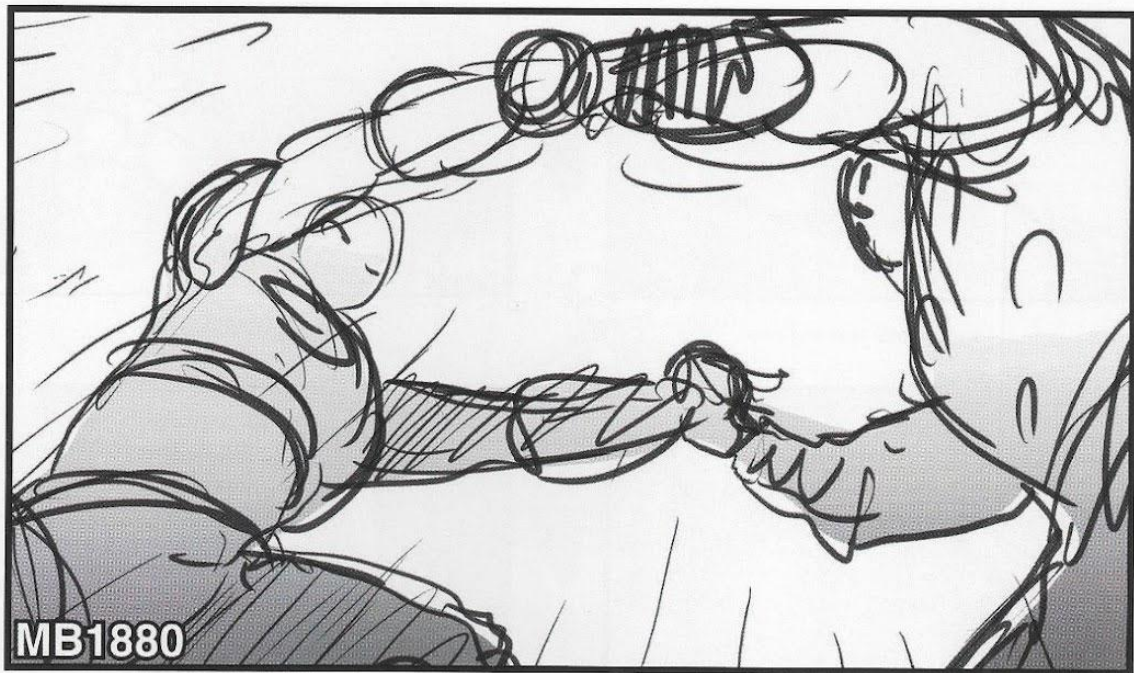
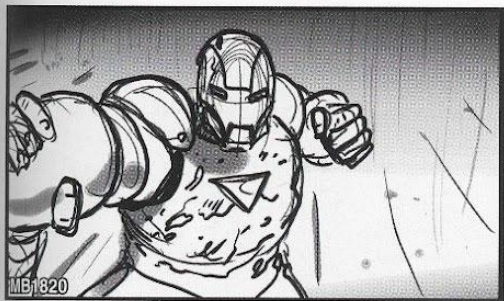
GHMountaintop Battle Shot 1760



GHMountaintop Battle Shot 1780

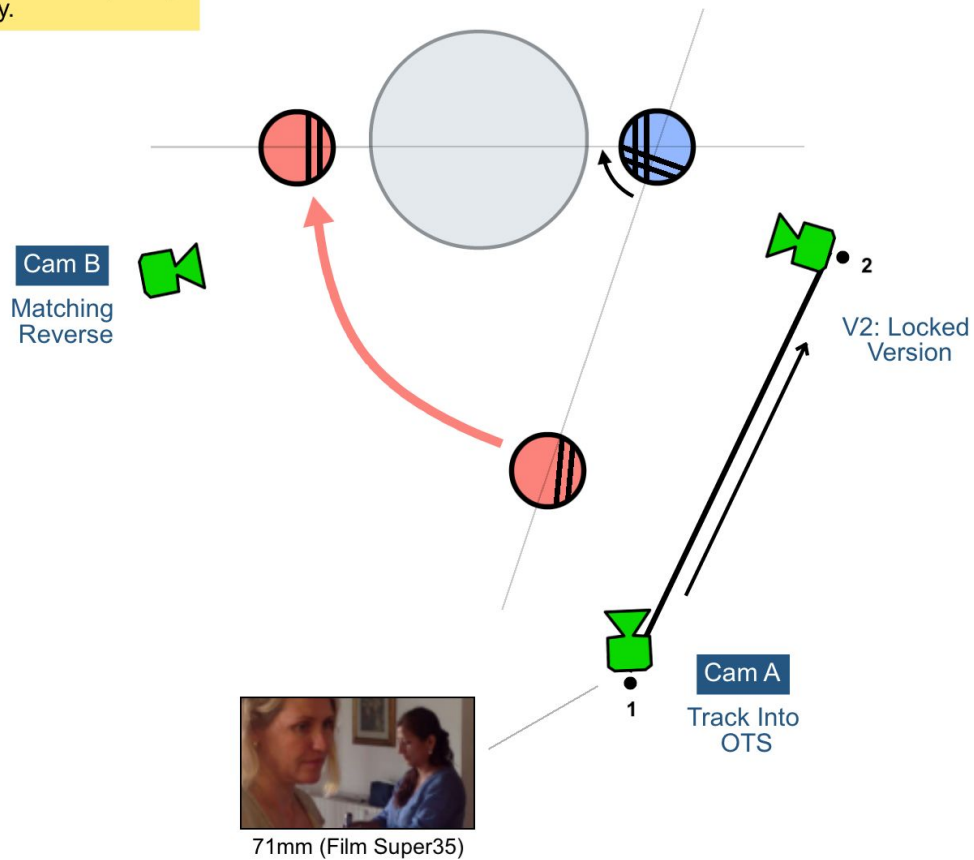


GHMountaintop Battle Shot 1800

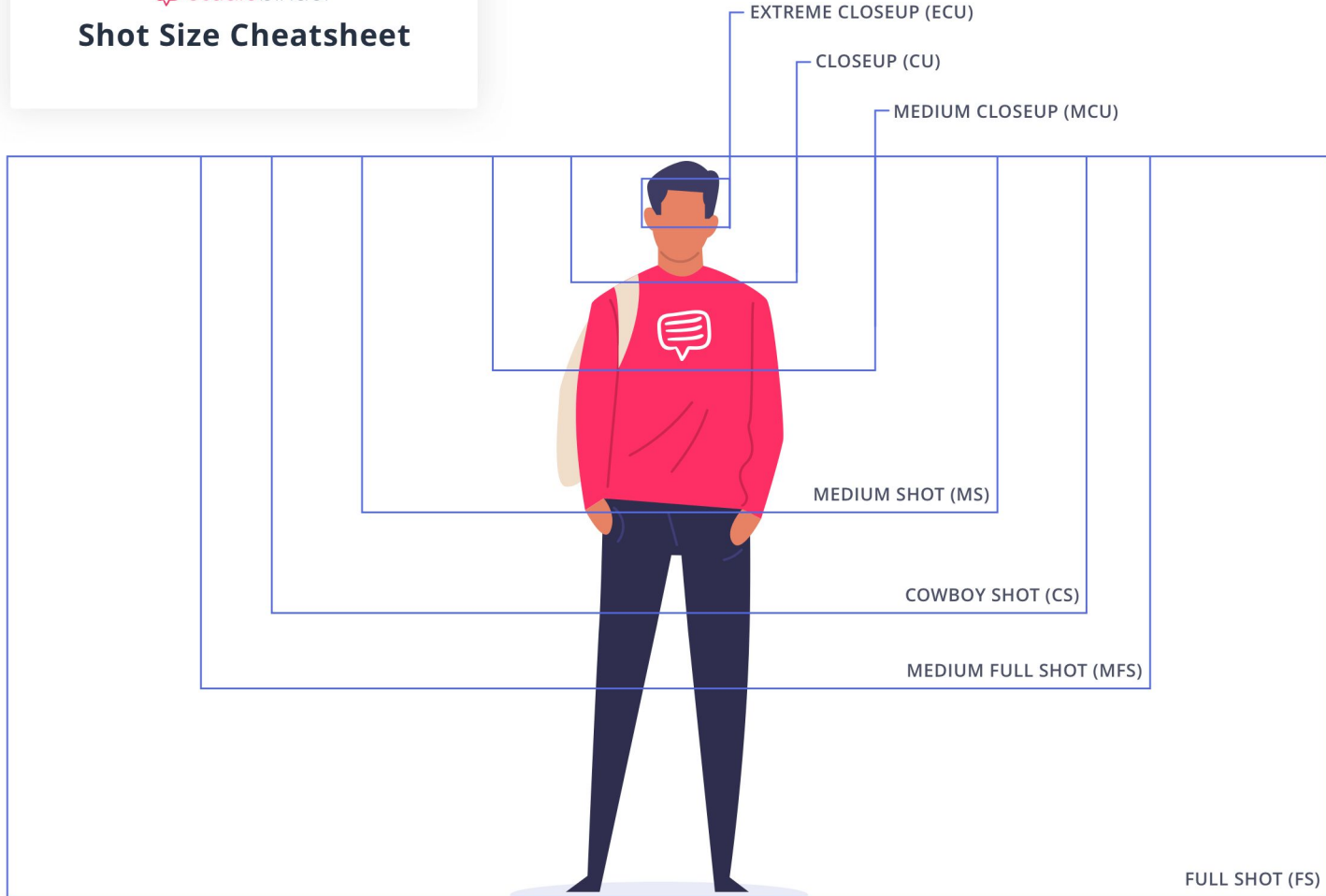


Try This

Tap and move characters.
Tap camera labels (twice).
Press Play.



Shot Size Cheatsheet



Camera Movements

- Tripod
 - Still
 - Pan
 - Tilt
- Steadicam/Gimbal
 - Steady and mobile
- Handheld
 - Unsteady, yet mobile
- Jib/Crane
- Drone
 - Aerial Shot
- Slider
 - Side to Side



Extreme Close Up (ECU)

Close Up (CU)





Medium Close Up (MCU)

Medium Shot (MS)



Cowboy Shot (CS)



Medium Full Shot (MFU)



Full Shot (FS)





Wide Shot (WS)

Extreme Wide Shot (EWS)



STEP 4: FIND YOUR CREW

- Director
- Producer
- Cinematographer
- Camera Operator
- Gaffer
- Sound Mixer
- Boom Operator
- Script Supervisor
- Assistant Director
- Production Assistant
- Grip
- Hair & Makeup



Director

Directors are the **creative leads of the film**. They hold the creative vision throughout the whole process, from pre-production through to the final edit. They are employed by the executive producer or producer, who is ultimately in charge of a production.

Producer

A producer is the person responsible for finding and launching a project; arranging financing; hiring writers, a director, and key members of the creative team; and overseeing all elements of pre-production, production and post-production, right up to release.

Cinematographer

A cinematographer, also known as a Director of Photography, is **in charge of the camera and the lighting crew**. They're the person responsible for creating the look, color, lighting, and for framing of every single shot in a film.

Camera Operator

In television and motion pictures, the camera operator is **responsible for setting up the camera equipment and capturing the director's shots**. The cameraman must know all the technical aspects of the camera equipment including how to set up, assemble, and breakdown the various components.

Gaffer

The gaffer's job is to **run a team of lighting technicians to execute the lighting plan for a production.** The name "gaffer" in Hollywood actually comes from British slang for a tool called the "gaff," which was a hooked metal pole used in theatre to adjust the stage lights.

Sound Mixer

Leading the process of capturing audio on set and location is the production sound mixer, an audio engineer who oversees the production audio crew, **mixes and balances the audio as it is recorded, and works to identify and solve the many problems that arise in this field: background noise, echo, distortion, and flubbed lines, etc.**

Boom Operator

A key member of the production audio crew in the film and television industries, the boom operator **assists the production sound mixer on set by operating boom microphones, selecting and placing radio microphones, and maintaining the audio equipment.**

Script Supervisor

It's the job of the script supervisor to **check each filmed scene can be edited so it will make sense in the end**. During pre-production script supervisors prepare a continuity breakdown; this is a document which analyses the script in terms of cast, actions, wardrobe and props in scenes and story days.

Assistant Director

An assistant director (or 1st AD) **handles the logistics of running the set during production.** They are the liaison between the director and the rest of the crew. They create and manage the shooting schedule and shot lists, coordinating with all department heads. This is a brief overview.

Production Assistant

A Production Assistant's tasks can and often vary from day to day. Generally, they are responsible for **printing and distributing scripts, running errands for Directors and Producers and relaying messages between other members to ensure everything runs smoothly from start to finish.**

Grip

A Grip is responsible for **setting up, rigging, and striking lighting equipment on set**. They are also responsible for keeping equipment organized, and sometimes equipment maintenance. A Key Grip in film is the boss of the Grips department.

Hair & Makeup

Hair and makeup designers each play a crucial and often underappreciated role in any production, **designing the hair and makeup for the performers in a way appropriate to the characters and production.**

STEP 5: Cast Your Film

Finding the right person to play the part is one of the most important indicators of whether your film will be successful or not.

backstage

An online platform used to find actors with specific qualities. Gender, Race, Height, Weight, Language, etc.

Includes both Union and Non-Union Actors



Some actors on Backstage are part of the SAG AFTRA Union, which means they are legally protected and have requirements that need to be met on set. They also require payment (which can be deferred) and a large portion of paperwork to be filled out and sent into the SAG office.

Do The Paperwork

Always have your cast, crew, and anyone else involved in your film, sign deal memos or contracts.

This will protect you legally and keep them accountable to what they have promised they would do for your production.

Need Funding?



Crowdfunding

Donation Format

If your project makes money,
you don't owe anyone anything.



Crowdfunding

Investor Format

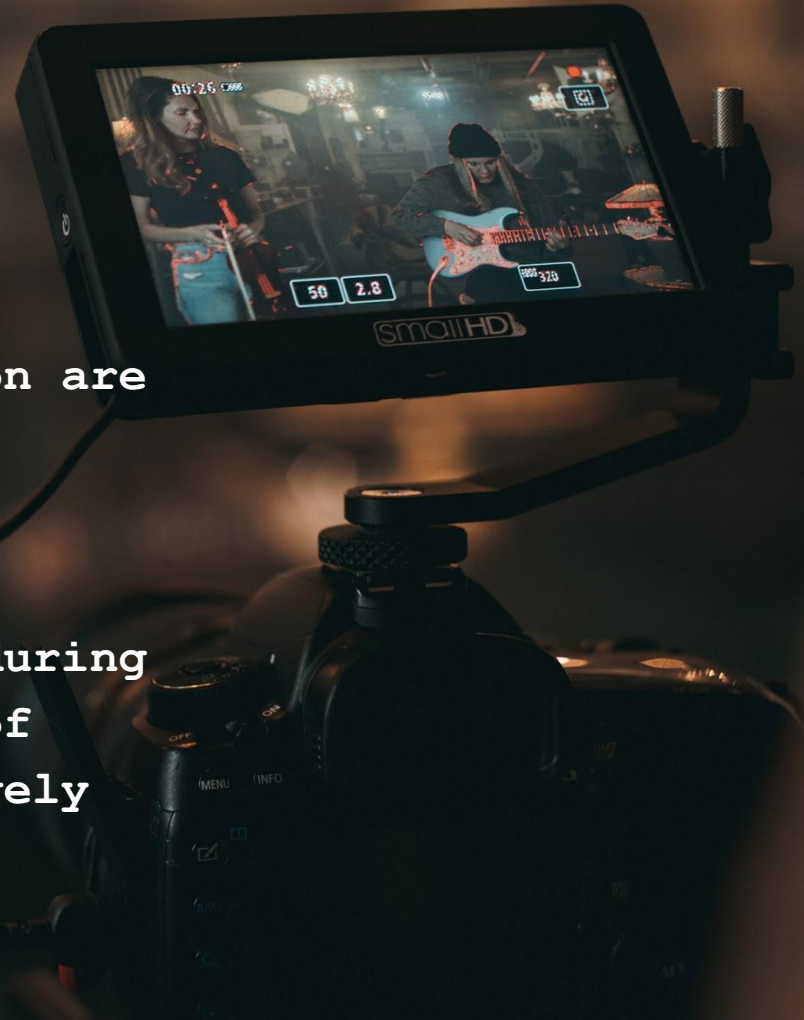
If your project makes money,
you owe investors a percentage
of your income.

Step 6: PRODUCTION

All aspects of pre-production are being executed on.

Filming is taking place.

If you've planned properly during pre-production, this phase of filmmaking should go relatively smoothly.



Post Production

A person wearing headphones is seen from behind, looking at a computer monitor in a dimly lit room. The monitor displays a video editing interface with multiple video thumbnails. The person's hand is near their face, possibly adjusting the headphones or resting their chin. The overall atmosphere is focused and professional.

- Editing Software
- Sound Engineering
- Color Grading
- Score and/or Music Licenses
- Credit List
- Graphics
- IMDb Listing
- Distribution
 - Film Festivals
 - Streaming Platform
 - National Television
 - World Wide Web



Adobe® Creative Cloud™



Final Cut Pro X



 envatoelements



Adobe Stock



ROCKETSTOCK

Motion Array



DAVINCI RESOLVE 15





FREE



\$20.99/per month



\$99/Annual Fee

Automated Dialogue Replacement (ADR)





Δrtlist

MUSICBED

Epidemic Sound



fiverr[®]

FilmFreeway

These tips work for a project of any size and can be modified based on budget, crew size and resources.

The only way you will truly
learn is by doing, failing,
and doing again.

FADE TO BLACK.



THE MUSTY CREATIVE

The Musty Creative
Podcast