

## *Unit 4*

# TOWARDS *the* FUTURE

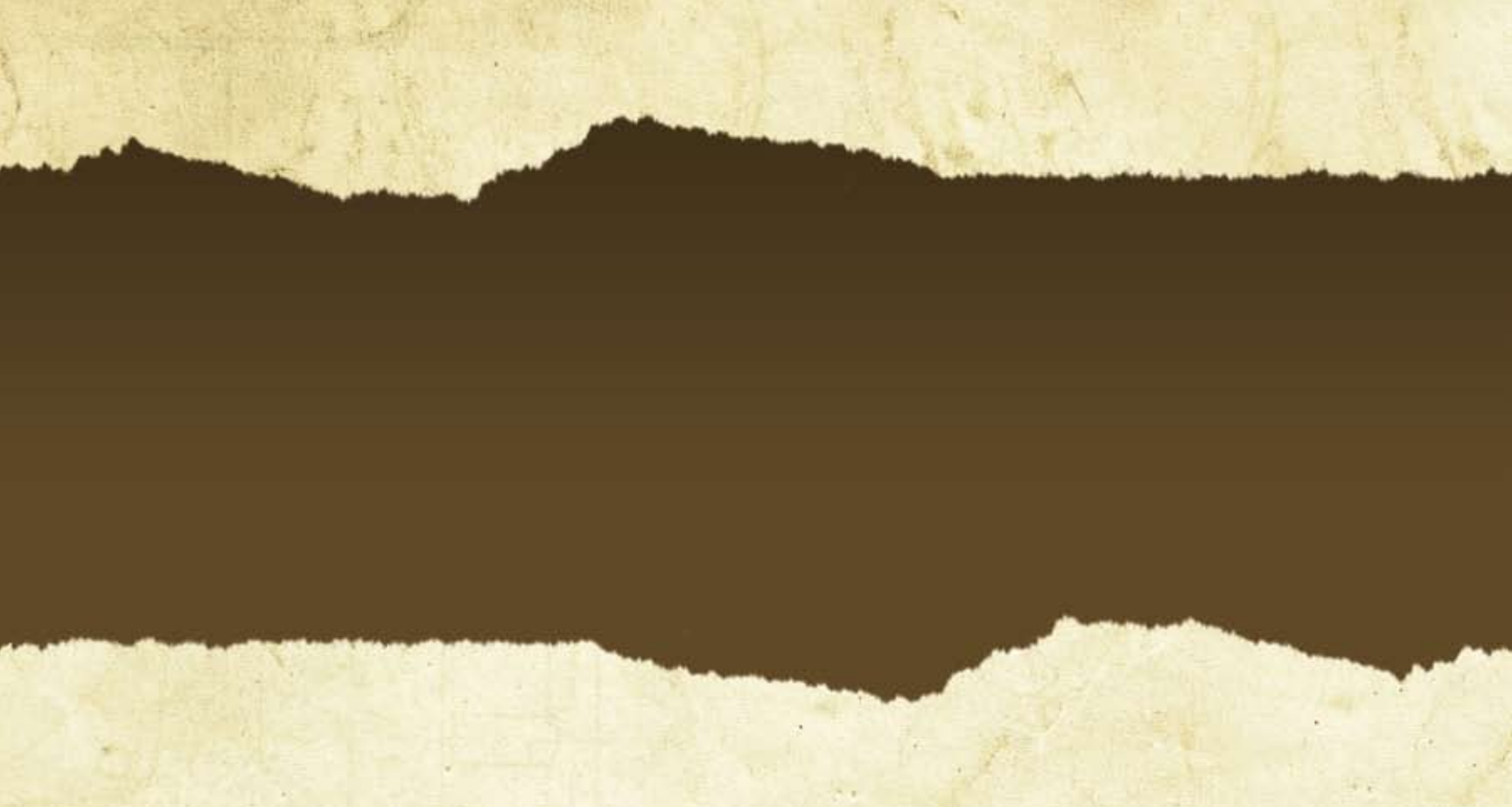
## OVERVIEW

This unit examines change in Newfoundland and Labrador from the referenda of 1948 until 2010. In 1948, two referenda were held, which gave the people a say in the future form of governance for the colony. In these referenda, voters chose Confederation with Canada over the options of responsible government and Commission of Government. On March 31, 1949, Newfoundland officially became Canada's tenth province.

Joseph R. Smallwood became the province's first premier and, from 1949 until 1972, his government worked to diversify the economy in order to make Newfoundland and Labrador a more prosperous and modern province. New roads were built, water and sewer systems were installed, and a rural electrification program was completed, in order to encourage industrial development. Smallwood's government tried to diversify the economy in two main ways – by establishing small-scale industries and by funding mega-projects at Long Harbour, Come By Chance, Churchill Falls, and Stephenville. These efforts had varying degrees of success.

Smallwood's government introduced social programs, which it hoped would provide a better standard of living for the people of Newfoundland and Labrador. Major improvements were made in education, health care, and communications, electrical power, and transportation infrastructure.





The provincial government realized that, even with help from the federal government, providing essential services across the province was a challenge, especially as the outport population was scattered along thousands of kilometres of coastline. Several resettlement programs, beginning in the 1950s, were initiated to resettle many isolated communities in Newfoundland and in Labrador. These programs created various issues.

As a result of Confederation, the lifestyles of Aboriginal peoples in the province experienced further change. Under the Terms of Union with Canada, there was no reference to Aboriginal peoples and no provisions were made to safeguard their land or culture. This made them vulnerable to outside forces over which they had little or no control.

The 1970s to the 2000s witnessed many social, economic, political, and cultural events, which had major impacts on Newfoundland and Labrador. Through the use of a timeline, selected events are highlighted.







# *Experiencing* The Arts

*Exploring art forms and artistic techniques*

## *Filmmaking*

*“If it can be written, or  
thought, it can be filmed.”*

— Stanley Kubrick, film director and writer





# A Brief History of Filmmaking in the Province

The history and people of Newfoundland and Labrador began inspiring filmmakers from away as early as the 1930s. In the 1970s, several “homegrown” filmmakers began capturing our stories from an insider’s perspective and a now-flourishing industry was born.

Some of the first Newfoundlanders and Labradorians to venture into the film industry were brothers Andy and Mike Jones who co-wrote and co-directed our province’s first locally produced feature film – *The Adventure of Faustus Bidgood*. Although the fundraising prospectus for the movie warned potential investors that “a Canadian feature-length 16 millimetre film produced in St. John’s is statistically unlikely to make a

profit” – it did. Barely. Since that time, dozens of local film production companies have recorded bits of our culture and moments in our history and shared them around the world.

The following are just a few of the many achievements and milestones in our province’s history of filmmaking.

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**1904:** Judge Harry Winter and Eric Bowring purchase a movie camera and start filming newsworthy events. They may have been the first amateur cameramen in the country.

**Fig. 1 J.P. [John] Kielly**, manager, Nickel Theatre, St. John’s, 1940

**1907:** The first movie theatre opens in the Benevolent Irish Society’s St. Patrick Hall in St. John’s. It is named the Nickel Theatre after the price of admission.

**Fig. 2 Last known picture taken of Varick Frissell**  
This newspaper photo from an unknown source was printed on March 18, 1931.

**1931:** An explosion in the powder room of a sealing vessel stuck in ice off Labrador kills Varick Frissell, a filmmaker who was working with Paramount Pictures on a love story set in the Labrador seal hunt.





**1946:** The Commission of Government pays a British film company \$200 000 to create a feature called *The Island Story*, casting local amateur actors. The government decides not to release the film outside of Newfoundland and Labrador.

**1960s:** Memorial University of Newfoundland's Extension Department produces a series of documentaries called *Decks Awash*.

**1967:** Donald Snowden at Memorial University of Newfoundland's Extension Department convinces the National Film Board to film a series of short films on Fogo Island. These documentaries show community members discussing the inshore fishery.

**Fig. 3** Gordon Pinsent in a still from *The Rowdyman*

**1971:** Gordon Pinsent, a native of Grand Falls, (now Grand Falls-Windsor) teams up with Hollywood director Peter Carter to film an adaptation of Pinsent's book *The Rowdyman*. The film is a commercial and critical success.





# NIFCO'S FIRST TIME FILMMAKERS PROGRAM SCREENING

## 12 SHORT FILMS

1. The Care Package (Brad Gover)
2. Hang On (Shara King)
3. My Stupid Mouth (Krista Hann)
4. Ruins (Matthew Kelly)



**1972:** *Nain, People of Torngat*, a half-hour documentary filmed for the show *Land and Sea*, wins the Wilderness Award for the best film on CBC-TV.

**Fig. 4** NIFCO still supports local filmmakers

**1975:** NIFCO (Newfoundland Independent Filmmakers Co-operative) is established and begins a tradition of filmmakers sharing resources and talents on locally produced films.

**Fig. 5** The filming of *The Adventure of Faustus Bidgood*

**1977:** Filming begins\* on *The Adventure of Faustus Bidgood*. This is the first feature film to be both shot in the province and produced by Newfoundlanders and Labradorians.

**1983-1985:** *Yarns From Pigeon Inlet*, a television show based on Ted Russell's radio monologues about the fictional town of Pigeon Inlet, is produced locally by the CBC.

*\*This project began in July 1977, but took a decade to complete because of sporadic funding and filming breaks. This time-lag in production proved problematic. In one scene (filmed around a long break) Faustus Bidgood (Andy Jones) knocks on a door and then gains several kilograms when he steps through the doorway.*





**Fig. 6** A promotional still from *The Last Days of Okak* (1985), National Film Board (NFB)

**1985:** Anne Budgell and Nigel Markham direct the documentary *The Last Days of Okak* (NFB), describing the devastating effect of the Spanish influenza on the Inuit settlement on the northern Labrador coast.

**1986:** The comedy troupe CODCO creates a CBC television series which runs for two years in the province and five seasons nationally. Actors are: Andy Jones, Cathy Jones, Greg Malone, Tommy Sexton, and Mary Walsh. In the same year, Ken Pittman's feature-length film, *Finding Mary March*, is made.

**1989:** John Smith directs *Welcome to Canada* (NFB), a fictional reenactment of an illegal landing of eight Sri Lankan Tamils and the effect of their arrival on an isolated Newfoundland outpost. The film casts local people in roles that they improvise for the director.

In the same year, Noreen Golfman helps found the St. John's International Women's Film Festival to promote the works of women filmmakers.



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**1992:** Working with Paul Pope and Mike Mahoney as producers, Mike Jones directs a feature length film *Secret Nation* (NFB) in which a young person from Newfoundland and Labrador finds out the "real truth" of Confederation.

**1998:** Paul Pope founds Pope Productions, which becomes one of the most successful independent film production companies in the province.

**Fig. 7 Filmmaker Gerry Rogers**  
Gerry Rogers holding the Oscar given to her by Terre Nash at the 2000 St. John's International Women's Film and Video Festival. Terre Nash, who won the Oscar for her film *If you Love This Planet*, gave it to Gerry in appreciation of her "honesty and artistry" in the film *My Left Breast*.

**2000:** Filmmaker Gerry Rogers tells an insider's story of surviving breast cancer in Pope Productions' award-winning documentary *My Left Breast*.

**Fig. 8 Roger Maunder, founder of the Nickel Film Festival, in front of a mural advertising the festival in its opening year, 2001.**

**2001:** Roger Maunder founds the Nickel Independent Film and Video Festival as a venue for local filmmakers to screen Newfoundland and Labrador feature-length and short films.

## THE FOGO PROCESS

In 1967 and 1968, Fogo Island became the birthplace of an influential kind of documentary filmmaking. Donald Snowden, the Director of the Extension Department at Memorial University of Newfoundland, came up with the idea of a film series that would let the people most involved with the inshore fishery, resettlement, and issues of poverty share their experiences. He attracted the interest of National Film Board filmmaker Colin Low, who filmed community members offering articulate analysis of the controversial issues that had been dividing them. Many expressed anger that the government appeared to be imposing decisions on them without community participation.

In 1967, there were fewer than 5000 people living on Fogo Island in 10 communities with separate places of worship, separate schools, and competing fishing industries. When the films were viewed in 35 screenings to an audience of 3000 people, the residents of Fogo Island realized their different communities had more in common than they thought.

Memorial University was concerned about the political nature of the criticism offered in the film, but decided to show them to Premier Joseph Smallwood and his cabinet. The Minister of Fisheries, Aiden Maloney, was then filmed responding to the films with





**2002:** Edward Riche's novel *Rare Birds* is adapted into a movie, starring William Hurt, Andy Jones, and Molly Parker. In the same year, Barbara Doran produces an eight-part television miniseries *Random Passage*. The screenplay, by Des Walsh, is based on two novels by Bernice Morgan.

**Fig. 9** A movie poster for *Young Triffie's Been Made Away With* (2007)

**2007:** Mary Walsh directs *Young Triffie's Been Made Away With*, a movie adaptation of Ray Guy's short story.

**2009:** Allan Hawco teams up with Perry Chafe to write, produce, and act in *The Republic of Doyle*, a television detective series set in St. John's and filmed by CBC.

**2010:** Twenty-eight film production companies are listed as members of the Producers Association of Newfoundland and Labrador.

the government's point of view. Thus the films about Fogo became part of a two-way communication.

Some sociologists believe that the films were instrumental in organizing the communities to take direct social action to improve their lot and in ensuring the support of the Smallwood government in Fogo Island's decision not to resettle. The Fogo Island film series was so successful as an agent for social change that it has become a community development model called "The Fogo Process."



**Fig. 10** A poster for the documentary *The Children of Fogo Island* (1967)



Fig. 11



# How to Create a Film

Filmmaking is a unique and exciting art form. Like drama, it is highly interactive and usually involves several people. It also has a technical side. As filmmaker Barbara Doran says, “I like the freedom it gives me and the necessity for constantly coming up with new ideas. I’m stimulated by it ...”

In this chapter you will be asked to create your own short film that is connected to the content you have studied in this course. While this may sound like a tall order, you have already learned many of the things you need to know in order to make a film. By completing the assignments on other art forms throughout this course, you have gained experience in camera work (photography), narration (storytelling), storyboarding (comic art), sound work (songwriting), and script development (playwriting).

One of the first things you need to decide in making your film is what you want to say and how you want to say it. You will also need to decide if you will work in small groups or on your own. However, keep in mind that filmmaking involves many stages and many details, so you may find it easiest to choose to work with several reliable individuals.



## Types of Films

There are several different ways to tell a story through film. Some films take a fictional approach while others report on actual situations that have involved real people. Either way can be a powerful way to tell a story.

Fictional or **narrative films** tell a story that is generally not based on fact, the exceptions being docudramas and historical films that use creative storytelling to portray non-fictional events. Narrative films follow the conventions of literature – thus should have a clear beginning that introduces a conflict, a middle section which allows the story to unfold, and an ending in which the conflict may be resolved. In most cases, these films are carefully scripted, although some filmmakers encourage actors to improvise their lines. Even in these cases, the

setting and characters in the film are fully researched in advance and the filmmakers have already mapped out the general story line.

**Documentaries** are non-fiction; they may tell the story of what happened in the past, or they may explore a current issue. Documentaries are created in the same way that a persuasive essay would be researched and written. Generally, a good documentary will attempt to be balanced in what it reports, allowing for various perspectives to come through in the film. You may have scripted narrators explaining things or you may shoot scenes as they unfold, but the film should still be structured around one main point that you wish to make to your audience.

**Fig. 12** The filming of the feature film *Finding Mary March*, (1988)

This is an example of an early feature film produced in Newfoundland and Labrador. Written and directed by Ken Pittman, the film tells the story of a photographer's search for Beothuk burial sites.

**Fig. 13** A still from the National Film Board of Canada's documentary *The Children of Fogo Island* (1967)

This documentary received international attention for the community-government dialogue it inspired about resettlement.







Fig. 14 A sound operator in action

## The Stars

Regardless of the type of film you choose to create, you will need to consider the role of the following people. With a narrative film we tend to think of the main actors as the “stars” of the feature. However, as you can see from the following job descriptions, each participant in the filmmaking process is essential to completing the final product. In the context of your assignment for this chapter, you may find it necessary for some people in your group to assume multiple responsibilities. For example, you may decide to take responsibility for producing, directing, writing, and narrating your film, and invite a partner to be responsible for camera, sound, and editing.

**Producer:** This individual creates the conditions for the actual making of a movie, and is involved throughout all phases of the filmmaking process, from beginning to end. However, while the producer is considered the “chief of staff” and is in charge of the overall project, it is the director who is responsible for the actual details of the pre-production and production stages.

**Director:** This individual is responsible for overseeing the creative aspects of making a film. In essence, the director is a storyteller. It is often the director who develops the vision for a film and determines how the film should “look.” Typically a director is responsible for approving camera angles, lighting, and set design.



He or she also coordinates the blocking of actors' moves and script revisions. As well, the director plays a key role in post-production by working with the editor.

**Writer(s):** This individual assumes primary responsibility for the adaptation of a story into a script format. This script includes the spoken words of the actors, as well as the setting and camera directions. Often referred to as a screenplay, the work of the writer is central to the making of a successful film. Although other individuals involved in the filmmaking process may be excellent at what they do, if the basic story line is dull it will be next to impossible for the finished piece to be interesting.

**Camera and sound operators:** These individuals are responsible for the capturing of the images and sound used in a movie. They must ensure what they record is of good quality. Additionally, both camera and sound

operators may work in collaboration with the writer and director to clarify how shots will look in advance of the actual filming. Frequently a scene will be shot multiple times so that the editor will have a range of material to work with when compiling the film. Camera operators are frequently referred to as cinematographers, and sound operators are sometimes known as sound designers, as they also create ambient sounds and sound effects.

**Editor:** This is perhaps one of the most misunderstood roles in the filmmaking process. The task of editing a film is more than following the screenplay as a "recipe" and simply assembling shots in sequence. The individual who assumes this role must use the screenplay and the various takes from camera and sound to craft a completed film. Additionally, the editor must bring a high degree of imagination and creativity to his or her work as he or she helps the director achieve his or her vision of the film.

*... each participant in the filmmaking process is essential to completing the final product.*



Fig. 15 Camera and sound operators working in collaboration with the director



Fig. 16 Big or small, any movie production involves a great deal of planning in the pre-production stage.



# The Approach

As you will see in the following sections, there is a lot involved in making a film – so paying attention to detail is crucial. Careful planning in the pre-production stage can make the production stage (filming) the easiest and quickest part of the entire process. Likewise, if care is taken during the production stage and shots are precisely logged, it will help the post-production stage go smoothly.

## Pre-production

Because filmmaking is an expensive process and very time-consuming, all films require a lot of pre-production work before the actual shoot. The various tasks associated with pre-production help to save time and avoid problems during the production and post-production stages. In short, pre-production enables you to carefully think through your film, enabling you to have a clear vision of what the final product will look like. That said, the production process itself provides you with the opportunity to revise and refine your work as you complete each stage.

Experienced screenwriters and filmmakers may differ in their approach to pre-production. Making a film is just too big an endeavour without lots of planning. The following nine steps are designed to help you go through the pre-production stage for the first time.

**1. “Give it to me in one sentence!”** This is the famous line delivered by hard-nosed Hollywood executives to novice filmmakers. It is good advice.

Everyone in your production team can play a role in summarizing this project into one sentence. Share and discuss the differences between each other’s sentences. A few word changes can make a big difference in the focus and direction of your movie.

Refine and combine your ideas into one sentence and write it out so that everyone on the team can see it and memorize it. This sentence is like a vision statement. Keep it in mind when you make decisions about casting, shooting scenes, and editing.



Our film explores the effects of the cod moratorium upon a family that is dependent on the fishery.

Fig. 17 An example of a one-sentence synopsis of a film

Fig. 18 Developing a film character's back story is important for both the scriptwriter and the actor playing the character.

## John Guzewell's Back Story

**Age:** 38

**Appearance:** Short, muscular, skin starting to age from being outside so much, balding

**Occupation:** fisher

**Born:** Twillingate - still lives there

**Family:** Married with 3 children.

**Personality Traits:** Loving family man; hard worker; willing to fight for what he believes in; can be stubborn.

**Other:** John has experienced two bad years in the fishery and is worried about bankruptcy. His wife has just told him she thinks she is pregnant again.

John's twelve-year old son tells his father that the cod moratorium has just been announced on the news.

Fig. 19 Try writing a summary of each scene on index cards and then arranging the scenes in a logical order. You may find that you need to delete or add some scenes.

**2. Create a one-page treatment.** Now your sentence needs to be enlarged into a one-page story. As with storytelling, your treatment should have a title, introduction, middle development, and ending.

**3. Write a back story for your main characters.** The back story adds depth to your character's actions and explains his or her motivations. These include a physical description of each character, his or her family background, social life, and work history. Once they are written, return to your one-page treatment and rewrite it with fleshed-out character descriptions.

**4. Write scenes on index cards.** A scene deals with one problem or conflict and takes place in one location

at one point in time. Create one-sentence descriptions (one sentence per index card) of exactly what happens in each scene. When you are finished, lay the cards out in the order you want for the completed film. (Note: this may be different from the order in which you film the scenes.) Play each scene in your head, as if reading a comic book. Then decide if you need to delete some scenes or rearrange others. Throughout this process, always keep in mind your "one sentence."



Scene One: John's twelve-year old son comes into the kitchen and tells his dad that a cod moratorium has just been announced on the news.

Location: In the kitchen of John's home. John is sitting at the table with his head in his hands. No one else is there with him until his son Trevor enters.

Characters: John, the father, and Trevor his twelve-year-old son.

Emotions: John feels like his life is out of control because his wife has just told him she thinks she is pregnant again and he already is finding that he can't support his family. Trevor is excited because he just heard some big news. He doesn't really understand the negative impacts that this news will have on his family.

Trevor (coming in the door): Dad! There was just a big news show on. They said no one is allowed to fish anymore.

John (turning to face his son): What foolishness are you talking about? What do you mean? "no one is allowed to fish" That's ridiculous.

Fig. 20 Each scene summary will need to be developed in more detail.

**5. Expand each index card into a living scene.** A full-bodied scene describes the location of the action, gives the emotional background information, describes the mood of the characters and, most importantly, has spoken dialogue. This is the first draft of your script. In doing background research for your living scene, whether it is for a documentary or a narrative film, remember to ask pertinent questions (such as the 5 Ws) and make sure to keep your questions related to your "one sentence".

**6. Rewrite your script.** Scripts are often reworked a number of times before production begins. Then, when the director and actors start working with the script, they also may have suggestions for how to fine-tune it. Your final script is known as the screenplay. It contains all of the dialogue, action, and setting information for the film.

**7. Cast your actors.** Or, in the case of a documentary, cast your narrator and line up your interviews. First films often use amateur actors, but actors with some experience

*Scripts are often reworked a number of times before production begins.*





**Fig. 21** It is easier to make changes to your script before the production stage begins.

**Fig. 22** Scout your filming locations in advance.

Ensure you'll be able to get the equipment that you need to the site and that the lighting and background noise levels are acceptable.



can save you a lot of time in the shoot. If your school has a drama class, you may want to create a collaborative assignment by working with student actors.

**8. Scout your locations.** You need to know in advance where you are filming. If you are creating a small film, it is better to have as few locations as possible. When you are scouting for a location, look for sources of electricity and watch out for unwanted background clutter or noise. Think about camera angles and take note of available lighting.

**9. Storyboard your script.** The next step is to mentally work your way through each scene with a

sense of what the camera will see. (You might find it useful to record this information by drawing a rough picture of each camera angle you plan to use in a scene). Write some dialogue or action under each picture to show where it fits into the script. (See fig. 16 for an example of a storyboard.)

This step may seem time-consuming, but it is the best way to save time in editing. This process also helps create a visual representation of your screenplay, allowing you to fine-tune how each scene in your film will look.



## Script excerpt from *The Untold Story of the Suffragists of Newfoundland* by Marian Frances White

In this example of a script from a docudrama, note how the writer has taken an historical event and turned it into a living scene. To do this, takes a great deal of research – both on the event being portrayed

and on the culture and lifestyles of the time. Note how the script includes general camera directions along with the actor's lines.

Fig. 23 A promotional still from *The Untold Story*



## The Untold Story

a glimpse behind the scenes of a film project on the  
Woman Suffrage Movement of Newfoundland and Labrador  
1890-1925



*"The film will reveal the deception and deceit by government and celebrate the ultimate triumph of women for the right to vote. At the same time it will unveil the roots of the women's movement of this province."*

Marian Frances White

Fig. 24 *The Untold Story* was released in 1999



Fig. 25

**Scene 5**

**Interior**

**Location:** Men's Debating Club, Downtown St. John's

**Date:** 1910, Evening

CAMERA PANS TO SEVERAL WOMEN AND MEN AS THEY TAKE THEIR SEATS IN THE DEBATING CLUB. WOMEN PRESENT INCLUDE ARMINE, FANNIE, AGNES AND MYRA CAMPBELL. MEN INCLUDE FANNIE'S HUSBAND, HECTOR AND MR. FOX, MEMBER OF HOUSE OF ASSEMBLY AND A SUFFRAGE SUPPORTER. THE MODERATOR AND THE DEBATERS, MR. ROBINSON AND MR. SHEA ARE ON THE SMALL STAGE. MR. SHEA IS GIVING HIS REMARKS WHEN THE DEBATE OPENS.

**VOICE-OVER**

Women were regulars in the audience although they were not allowed to participate in the debates. However, on this particular winter evening in 1910, an event occurred which changed women's lives forever.

**MR. SHEA**

AS MR. SHEA SPEAKS, THE CAMERA PANS BACK TO MAY KENNEDY WHO HAS JUST ARRIVED.

Society is changing around the world and even here in St. John's. It is fitting that women should try to keep up with the pace of the times and take their place beside men in the public arena... but it would be folly for women to get upset over their exclusion from public affairs.

**MAY**

Have I missed much, Mrs. McNeil?

**FANNIE**

Nothing of any great intelligence, Miss Kennedy.

**ARMINE**

There's room here next to us. Such talk. We can barely restrain ourselves. Mr. Shea is far too placid. He's doing the Opposition's job for them.

**MAY**

Perhaps Mr. Robinson will be more insightful.

(CAMERA PANS BACK TO STAGE WHERE MR. ROBINSON IS SPEAKING)

**MR. J. ALEX ROBINSON**

Why should women unsex themselves for a task that has always been the work of their fathers and sons? If women were to leave the home to take up such manly duties, surely chaos would ensue. If I have learned anything in all my years as editor of The Daily News, it is how vital it is to know one's place in society, and surely women's place is the home, where she can reign as queen.

ARMINE RISES FROM HER SEAT, FANNIE LOOKS SHOCKED. CAMERA PANS THE ROOM AS HIS VOICE

RISES OVER THE SOUND OF APPROVAL FROM SEVERAL MEN; EXCEPT FOR A YOUNG MR. FOX, THE CABINET MEMBER FOR ST. JOHN'S EAST, WHO IS ALSO ON THE EDGE OF HIS SEAT. HECTOR, FANNIE'S HUSBAND LOOKS CONFUSED. THE CAMERA SETTLES ON THE DISGRUNTLED FACES OF THE WOMEN AND THEN RETURNS TO THE STAGE WHERE MR. SHEA IS SPEAKING.

**MR. SHEA**

To give women the right to vote would be putting something of great importance in the hands of illiterate people and that would be a foolhardy thing to do. Surely we cannot grant suffrage to women simply because this is the direction other countries have chosen. We are no longer subject to the dictates of our Mother Country...

A WOMAN'S VOICE INTERRUPTS MR. SHEA. ARMINE IS PUSHING HER WAY THROUGH THE CROWD AND MAKES HER WAY TOWARD THE STAGE. ARMINE SPEAKS AS SHE APPROACHES THE MODERATOR.

**ARMINE**

In the name of Emmeline Pankhurst in Britain and Carrie Chapman Catt in the United States of America, I cannot stand idly by and listen to these petty arguments.

(ARMINE IS NOW ON STAGE AND ADDRESSES THE MODERATOR DIRECTLY.)

I regret sir that women are not permitted to debate publicly because if we could, we would surely raise far more intelligent arguments as to why women should vote, than these men have raised as to why women should not be granted this privilege.

(CHEERS AND APPLAUSE FROM WOMEN IN THE BACK OF THE CLUB ROOM)

**MODERATOR INTERRUPTS**

I regret, Madame, that I will have to ask you to leave these premises.

**ARMINE (CUTS INTO HIS SENTENCE)**

Women are taxed in a thousand ways, but you men do not see fit to let us have our say in the laws that govern taxation.

**MODERATOR (POINTS TO THE DOOR)**

...and I beg you to do so without the fanfare of the Pankhursts.

THERE IS A MOMENT OF SILENCE. AS SHE STEPS DOWN TO LEAVE, OTHER WOMEN JOIN HER. AS THEY WALK THROUGH THE CLUB, THEIR SHOULDERS BRUSH AGAINST THE MEN WHO HURL INSULTS AT THEM. Furthermore, women will be forever barred from this establishment!

HE ADDS WHEN HE NOTICES THIS DISPLAY OF SOLIDARITY. A MAN CALLS OUT "GO HOME AND BAKE YOUR BREAD". THE SOUND OF MEN JEERING CAN BE HEARD AS WOMEN SHUFFLE OUT THE DOOR.





Fig. 26 Make sure your equipment is operational and you have everything you need.

## Equipment List

- Camera Body
- Spare Batteries
- Battery charger
- Lenses
- Light Meters
- Tripod
- Sandbags
- Step Ladder
- Work Gloves (for lighting)
- 3-prong adapters
- Three 50' extension cords
- Foam core board or reflectors (for reflecting light)

for lights and high shots

## Production

The actual filming of a movie is called the production stage. This process should run smoothly if your pre-production work was done well – although there will almost always be a few unexpected problems along the way. That's why the **shoot** is the time for checklists. Both the producer and director should carry their own checklists on the day of the shoot. As well, each of the other individuals who have responsibilities on the set should have his or her own checklists to ensure that the filming process runs efficiently.

When working with volunteers, it is a good idea to start your shoot early in the day and not work for more than 12 hours at a time. Take some time to remind everyone of your "one sentence" and take breaks to get feedback on how the day is going. When you book people to come to a shoot, make sure you tell them

how long you will need them. You should also let people know that you may need them to come back for another shoot to create additional footage if the editor determines during the post-production stage that it is needed.

Be sure to **log your shots**. Although it is a simple device, the **clapboard** is very useful in the editing process. The **clapper** is the person in charge of labelling every shot, both with the clapboard and on paper (a log). Clapboard information should include the abbreviated name of the film, the time, the date, the scene number, and the **take** number (a take is a new try at filming each scene). It's very important to number each take so that the director knows which ones he or she thought were good – so that the editor will know the best takes to use.

good for holding down light stands and tripods in outdoor shoots



*Both the producer  
and director should carry  
their own checklists on  
the day of the shoot.*



Fig. 27 A clapperboard is a useful way to label each take of each scene you shoot.





Fig. 28 Once you begin editing your film you may find you need to shoot some additional footage.



Fig. 29 An example of editing software

Professional filmmakers would pass the film over to sound and special effect editors ~ but you are probably finished at this point in your assignment.

## Post-production

Once all of the footage for your film has been shot, it is finally time to begin putting it together to make your movie. Ideally, if all of the camera and sound work was done carefully, you will have good material from which to craft your final product. The editing process usually involves the director and editor working together to bring the “one sentence” vision of the movie to life.

Start by reviewing your takes and selecting which ones you will use. Then begin placing your shots in the correct sequence. At this point, called **rough editing**, do not spend too much time applying different types of transitions or trimming your shots tightly. Simply focus on getting a complete run-through of your film.

Once you are satisfied with the overall feel of your work, you can start refining your cuts and applying various transitions. In the film industry there are “rough cuts,” “fine cuts,” and “final cuts.” The producer decides what a final cut is. When you are completely happy with your version of the film, you have **“picture lock.”**

Congratulations! Your film is now complete. Like working in any other media, film is an art form that takes time to master. Given how complicated an art form it can be, don't be too critical of your first results. In fact, celebrate by hosting a screening for close friends and family. Then start thinking about your next film.



# Enjoy the Show!



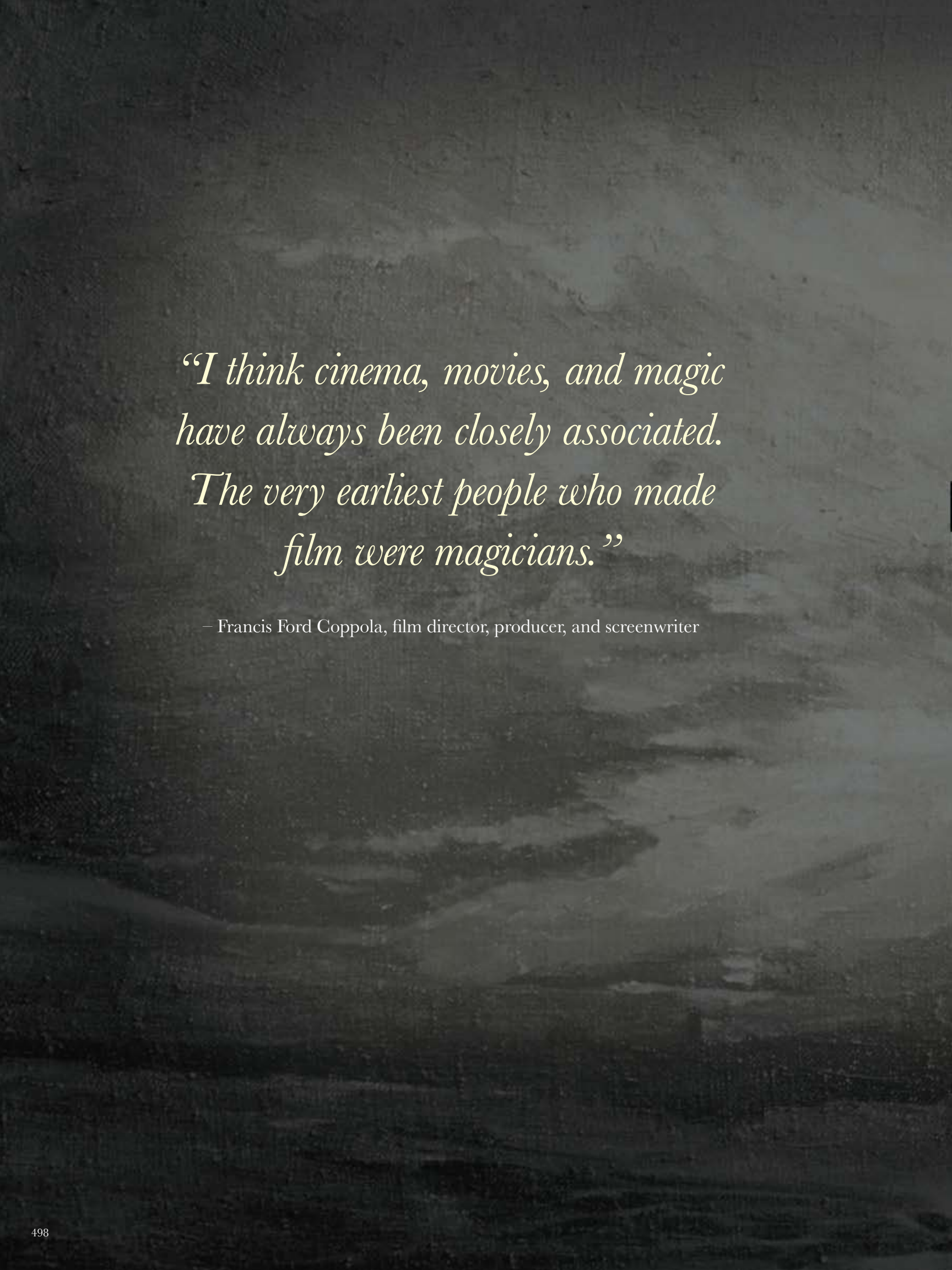
Fig. 30

## ***Exercise:***

Working with a partner, take a six-hour block of time and create a short film. The final product should be less than three minutes in length. Use this as an opportunity to practise various camera shots (short/medium/long) and basic editing techniques.

Use a song for your audio bed and titles instead of a narrator's voice. Possible topics could be: "My family," "My community," "A day in the life of ...," or something from your imagination.





*“I think cinema, movies, and magic  
have always been closely associated.  
The very earliest people who made  
film were magicians.”*

— Francis Ford Coppola, film director, producer, and screenwriter