



WHO AM I?

ANDREW CARSLAW



- * Casual Filmmaker
(ie. I have a job and can choose what projects to make)
- * Director/Producer/Editor/Composer
(and web developer – which compliments my filmmaking)
- * Talk will predominately focus on
Pre-production.
(This talk will not cover post-production)

HANDS UP!



WHO HERE HAS MADE A FILM?



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GREAT! BUT WHY?



WHY DO WE PUT OURSELVES THROUGH THIS?

- * Fame and fortune (reality check!)
- * Attracted to concept or story
- * To gain experience
- * Helping friends
- * To highlight an issue or message to an audience
- * Fun!



BACK AT THE BEGINNING (2010) My first film:



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GARDENING AND OTHER CRIMES (2010)

- * Made with resources I had
(eg. Friends, Equipment, Locations)
- * It wasn't quite the masterpiece I intended
(watch here warts and all: <https://vimeo.com/86514696>)
- * Brilliant way of learning
(I had no formal training)
- * Predated the days of SD Cards
and the DSLR camera revolution
(Remember that thing called tape?)



GARDENING AND OTHER CRIMES (2010)

So congratulations, you made your film! And it's screened. Give yourself a pat on the back!



Now what?



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GARDENING AND OTHER CRIMES (2010)

I used the film to help raise funds for the JR hospital

oxfordmail.co.uk/news

OXFORD MAIL

THRILLER: Debut film raises money for hospital

Movie mission

■ Amanda Williams
HEALTH REPORTER

A STEVEN Spielberg fan has paid homage to the director with a short film to raise money for Oxford's Heart Centre.

Andrew Carslaw, from Radley, is putting his film *Gardening and Other Crimes* on sale online with proceeds going to the centre.

The film echoes the Hollywood director's futuristic thriller *Minority Report*, where Tom Cruise plays a detective who pursues criminals - before they have committed a crime.

In Mr Carslaw's film, Daniel and Melinda Edwards star as a happily-married couple looking forward to their first baby.

But their idyllic life is about to be shattered when Daniel discovers he will be accused of murdering Melinda in the future.

While Mr Spielberg's movie cost US\$100m and was filmed in Los Angeles, Mr Carslaw settled for



■ STARS: Zinta Gercans and Frazz Jarvis

Oxford University physics department Denys Wilkinson building, in Keble Road, where he works in web development.

Screenwriters Simon Dillon and Simon Smith and actors Frazz Jarvis, Brian Conroy and Zinta Gercans volunteered their services for the film.

Mr Carslaw, 36, a father-of-two, was inspired to help the heart centre after personal experience of its expertise.

He said: "The project started out as a bit of fun but I have wanted to make a film since I first watched *Jaws*.

"However, the day before the film was about to be shown in the department, my supervisor at work was rushed into the John Radcliffe Hospital with heart problems.

"This threw up a lot of emotion for me, as earlier in the year my mother-in-law was also rushed in to the JR with even more serious heart-conditions. That was quite a scare as she originally only went to the GP for a check-up.

"One week later she was critical in hospital and we were told things weren't looking hopeful.

"But, I'm happy to say, because of the unit's hard work, she's healthy again after several operations and thankfully still with us."

He hopes to raise hundreds of pounds for the centre. He said: "The idea is that if people donate £2.50 or more, I will send them a link so that they can access the film."

awilliams@oxfordmail.co.uk

For details, see justgiving.com/heartmovieandfernyfilms.co.uk



■ FUTURISTIC FEEL: Andrew Carslaw at Oxford University's Denys Wilkinson Building, which he used as a film set

Picture: Antony Moore



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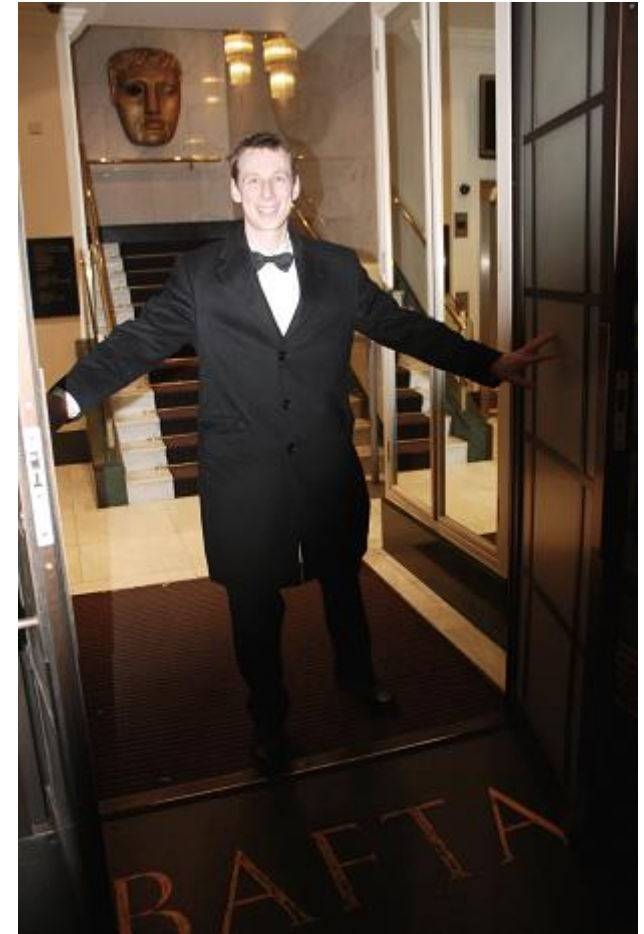
ETIQUETTE (2012)



ETIQUETTE (2012)

- * Made for fun and to experiment with DSLR
- * First exposure to Crowdsourcing (it went badly!)
- * Was a more professional shoot
- * Slightly thrown together because of constraints
- * By far the most fun I've had making a film to date!
- * Still had no idea what to do at the end - but...





It got shortlisted and played at BAFTA

SPARE CHANGE (2013)



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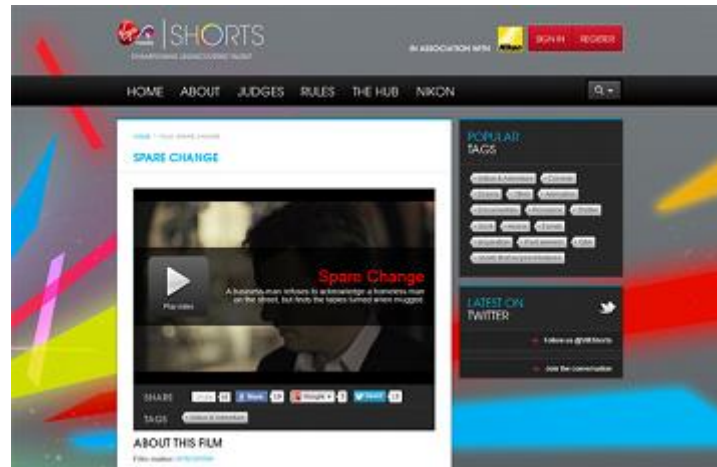
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SPARE CHANGE (2013)

- * <https://vimeo.com/86515518>
- * Made with Virgin Shorts in mind



- * Simple concept on paper
- * Extremely difficult film shoot!



SPARE CHANGE: Why was it so hard?



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SPARE CHANGE (2013)

- * Council offered bad dates (St Giles Fair/Freshers' evening) and were expensive to deal with.
- * Insurance costs were high because it was on a busy street
- * It was an exercise in wrangling drunken students!
- * We had to shoot in a particular order for continuity
- * It was a night shoot (people were tired)
- * We lost all the sound recorded on location
- * We only had one evening to shoot it!
- * It rained...
- * The production should have been more organised!



SPARE CHANGE (2013)



Despite conditions - everyone still remained friends!



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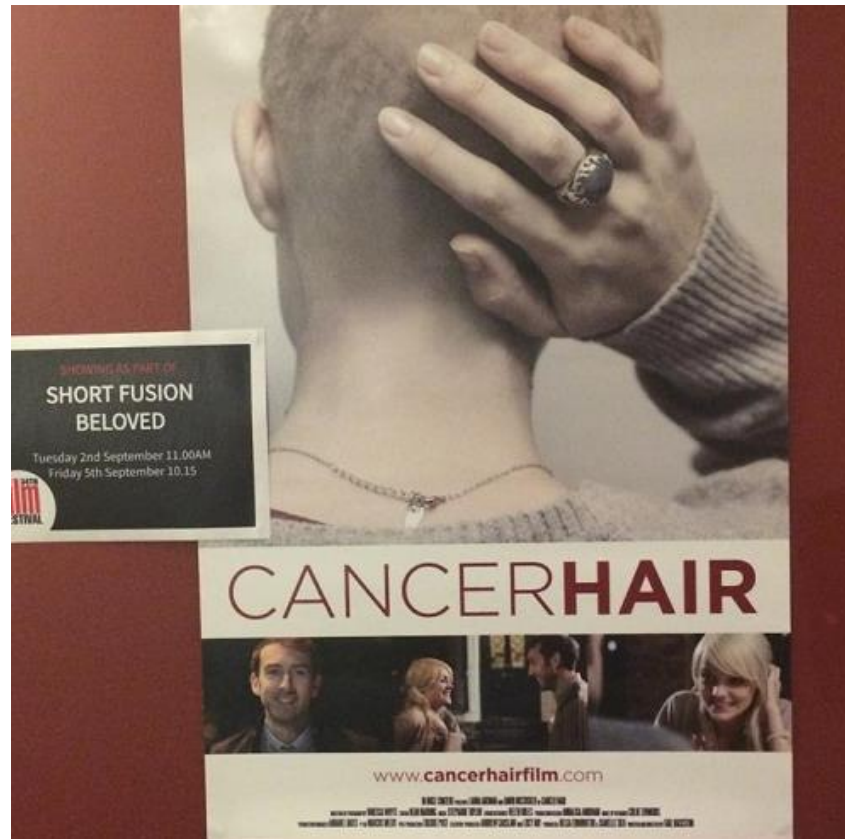


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CANCER HAIR (2014)



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CANCER HAIR (2014)

- * Subject matter wise – this is the most personal film I've been involved in. Wanted to make a more positive film involving cancer and remission.
- * Worked as the original producer
- * Exposure to pitching and sponsorship
- * Expensive budget, shot on Arri Alexa
- * Continued to work behind the scenes including feedback on edits etc.
- * It did okay!



THE PRODUCTION PROCESS

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THE CHOICE (2016?)



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THE CHOICE (2016)

- * Made with members from the Production Group
- * I wasn't crazy about the original script
- * Over time, I liked it more
- * There was a tension behind the scenes
- * Currently it is in post-production phase
- * Tried to put my stamp on it!
- * It's not been a quick process
- * The budget is 8% of Cancer Hair's!



Three Stages of Production

- * Pre-Production
- * Production
- * Post Production

PROJECT MANAGEMENT TRIANGLE



PRE-PRODUCTION

- * Breaking down the logistics
- * Finding cast and crew
- * Raising finance and filling in forms
- * Making creative decisions
(eg. filming formats/locations etc.)
- * Marketing plan and audience build
- * Refining the script
- * This part is generally inexpensive
- * It often determines how smoothly the production is



PRODUCTION

- * Stressful part where all your planning goes awry
- * This is the really expensive part
- * For some reason – this is “the fun part”



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POST PRODUCTION

- * Editing
- * Possible reshoots
- * Sound mixing
- * Adding music
- * Titles
- * Special Effects
- * Colour Grading
- * Mastering
- * This part can be expensive if you “go pro”



PRE-PRODUCTION

LOGISTICS

* Break the script down

- Characters
- Any props, costumes or effects
- Locations
- Timings or conditions of story (eg. Night/Day/Weather)



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PRE-PRODUCTION

LOGISTICS

- * Plan the most efficient way of shooting
- Based around availability of locations or actors
- Often these two variables are not known until the 11th hour
- Be flexible (and find someone who can help)
- Always build in some contingency where possible
- I tend to base the schedule around locations
- Pick a good base to work from
- Remember some props (eg. Photos) require advance work



PRE-PRODUCTION

Finding Crew:

- * Generally not a problem, but there can be exceptions
- * Film Oxford good resource for this
- * Meet first to make sure you gel
- * Meet regularly in the run-up to the shoot
- * Make sure the crew is committed
- * Of course everyone wants to be the director



Finding Locations:

- * Can be very difficult
- * We are generally pretty lucky in Oxford
- * Permits may be required
- * Again Film Oxford is your friend
- * There is no harm in asking
- * Use what resources you have available
(consider decorating locations to fit)
- * Keep in mind that locations can fall through
- * Consider space, lighting, practical aspects
- * Do a recce. Some examples:



RECCE: Some exterior locations for The Choice



(two on the right were chosen for practical reasons)



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Location Practicalities

* Space (things looked bigger before the crew arrived)



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Location Practicalities

* Realise it may be beyond your control



Location Practicalities

* Set decoration



Location Practicalities

- * Lighting and power supplies
- * Toilets and kitchen areas
- * Car parking
- * Noise
- * Public vs privacy
- * Distance from base
- * Cost
- * Personal space away from the shoot/other crew



Casting Actors

- * Plenty of actors around, so keep looking
- * Where to look: Film Oxford, Starnow, Cast Call Pro
Colleges, Theatre Groups
- * Consider recommendations from others
- * Write some character backgrounds
- * Schedule in 10min slots, keep them brief, it's an exhausting
- * People get lost. Have someone to hand-hold
- * Don't consider or worry about no shows!
- * Take details, headshots and ask their understanding
regarding the characters. Ask if you can film read-throughs



Time	Name	Phone Number	Character	Location	Website
6.30pm	Clara	07949 81111	Alison/Sharon	London	CCP
6.45pm	Sarah	07922 81111	Pierre	Oxford	Starnow
6.45pm	Mike		Pierre	London	Actors Studio
6.55pm	Jaz	07944 81111	Denise	London	Starnow
6.55pm	Rich	07864 81111	Trevor	Cardiff	Starnow
7.05pm	Rac	07979 81111	Alison	Stafford Upon Avon	Actors Studio
7.15pm					
7.25pm	Hop		Alison	Oxfordshire	CCP
7.25pm	Dav	07515 81111	Trevor	Greater London	CCP
7.35pm	Trac		Joanna	London/Oxford	Actors Studio
7.45pm	Joan	07930 81111	Aunt Ethel	Goucestershire	CCP
7.55pm	Ros	07880 81111	Trevor	Oxford	Starnow
8.05pm	Aid	07714 81111	Trevor	Oxford	Starnow
8.15pm	Koh	07907 81111	Alison	London	Actors Studio
8.15pm	Lou	07944 81111	Aunt Ethel	Oxford	Starnow
8.25pm	Ann	07733 81111	Denise	London	OFVM
8.25pm	Bun	07766 81111	Joanna/Sharon	London	Starnow
8.35pm	Fie	07756 81111	Joanna	Oxford	Starnow
8.45pm	Rac	07582 81111	Joanna	Wafford	Starnow
8.65pm	Mat	07804 81111	Trevor/Maybe Pierre	London	Starnow
9.05pm	Alex	07909 81111	Trevor	London	QAN

- * Pick areas to showcase the character
- * Don't be afraid to adapt
- * Let them know what the next steps are
- * Normally always one crazy person applies
- * Casting process is changing (eg. Online readings/Skype etc)



PRE-PRODUCTION

Mood boards are good for inspiration



PRE-PRODUCTION

* Storyboards help (especially for difficult scenes)



PRE-PRODUCTION

* Good idea to have a shot list!

Script Meriter	Scene	Shot	Setup	Location	Characters	Time Set	Spot	Description	Time	Shoo Props
6	2	6	3 Starwell	Sarah		Day	CU	See her home with baby, clumsily tries to unlock door.	Set Day	Keys, shopping bags,
7	2	7	3 Starwell	Sarah, Ali		Day	CU	Hears baby crying turns, sees Ali	Set Day	Keys, shopping bags, prom
8	2	8	3 Starwell	Sarah, Ali		Day	MCU	Sarah at door, Ali struggling with prom	Set Day	Prom, toys, baby sturt, shopping ba
9	2	9	3 Starwell	Sarah		Day	CU	Can't help	Set Day	
11	2	11	4 Stars	Ali		Day	CU	Dialog closeups	Set Day	
12	2	12	4 Stars	Sarah		Day	CU	Dialog closeups	Set Day	
13	2	13	4 Stars	Ali		Day	MCU	Dialog closeups	Set Day	
14	2	14	4 Stars	Sarah		Day	MCU	Dialog closeups	Set Day	
15	2	15	3 Starwell	Sarah, Ali, Emmi		Day	Wide	Ali Sarah going up stairs reveal Emmi at top	Set Day	
16	2	16	5 Top of stairs	Emmi, Col		Day	CU	Look of revelation, sneers, Col hex Ali's eye etc.	Set Day	
17	2	17	5 Top of stairs	Ali		Day	CU	Ali looks at Emmi with contempt	Set Day	
18	2	18	5 Top of stairs	Ali, Sarah		Day	Wide	Ali at door looks for keys in BG Sarah eyes the baby longingly	Set Day	Handbag
19	2	19	5 Top of stairs	Emmi		Day	CU	Emmi drops toy	Set Day	
20	2	20	5 Top of stairs	Sarah		Day	MCU	Sarah picks up toy, looks into prom	Set Day	Toy, Prom
21	2	21	5 Top of stairs	Emmi		Day	CU	Emmi dialog	Set Day	
25	2	25	5 Top of stairs	Sarah		Day	CU	Sarah dialog	Set Day	
26	2	26	5 Top of stairs	Sarah, Emmi		Day	Wide	Sarah Emmi dialog	Set Day	
28	2	28	5 Top of stairs	Ali		Day	MED	Ali opens door pushes prom through etc.	Set Day	
29	2	29	5 Top of stairs	Emmi, Col		Day	Wide	Col jumps down stairs off	Set Day	
31	2	31	5 Top of stairs	Emmi, Sarah, Old lady		Day	MED	Emmi PG, Sarah BG turns to go down stairs, Old lady passes on stairs	Set Day	
32	2	32	5 Top of stairs	Sarah, Old lady		Day	MCU	Sarah acknowledges old lady turns	Set Day	
33	2	33	5 Top of stairs	Sarah		Day	MED	Reverse angle, Emmi is gone.	Set Day	
34	2	34	3 Starwell	Sarah		Day	MCU	At door makes to put keys in lock but leaves them, and rests head on door in reflection and exhaustion	Set Day	Keys, shopping bags, Duvet
70	8	70	5 Top of stairs	Emmi, Col, Sarah		Day		Dialog with Emmi	Set Day	
71	8	71	5 Top of stairs	Emmi, Col, Sarah		Day		Dialog with Sarah	Set Day	
73	8	73	3 Starwell	Sarah		Day		Down stairs / into flat	Set Day	
74	8	74	2 Starwell	Sarah		Day		Hand on hand	Set Day	
75	8	75	3 Starwell	Old lady, man		Day			Set Day	
83	9	83	3 Starwell	Sarah		Day		Walks out on door	Set Day	
95	J	95	6 Flat			Night	Wide	Ext of flat	Set Eve	
44	7	44	6 Flat			Night	Wide	Ext of flat	Set Eve	
68	7	68	6 Flat			Night	Wide	Ext of flat	Set Eve	
85	9	85	6 Flat	Sarah		Night		Sarah approaches bundle	Set Eve	
1 Establishing	1	1	1 Underpass/flat	Sarah		Day	Wide	Establishing shot, the back of flat; jib shot down to underpass, Sarah passes in front of camera into and	Sun AM	Shopping bags
2	1	2	2 Underpass	Sarah		Day	CU	Sarah's face, downward as she walks, nervously looking side to side.	Sun AM	Shopping bags
3	1	3	1 Underpass	Sarah, Hoodies		Day	Wide	Sarah passes close to the hoodies	Sun AM	Shopping bags
4	1	4	1 Underpass	Sarah, Hoodies		Day	Wide	Sarah hurries out of underpass	Sun AM	Shopping bags
4	1	4	2 Underpass	Sarah, Hoodies		Night?	MCU	The hoodies turn toward Sarah, intercept their seemingly threatening manner with CU of Sarah breathing,	Sun AM	Shopping bags
69	8	69	8 Sarah's room	Sarah, Col, Emmi		Day		Looks from door sees crowd, jibe	Sun Day	
72	8	72	8 Emmi flat	Emmi		Day		Miles down door in distress	Sun Day	
76	8	76	8 Emmi room	Emmi		Day		reacts to old lady scream	Sun Day	cigs, lighter
77	8	77	8 Sarah's room	Sarah		Day		getting dressed, make up	Sun Day	walk clothes
36	1	36	7 Ali flat	Ali		Night	MCU	Feeding/feeding baby /gen / pass through floor/wall	Sun Eve	Mobile, Music TV
37	3	37	8 Emmi flat	Mum/Emmi		Night	MCU	Mum On laptop and on phone / dialog Emmi texting / dialog	Sun Eve	
88	1	88	8 Emmi room	Mum/Emmi		Night	MED	on waiting on mobile / dialog	Sun Eve	



PRE-PRODUCTION

- * Not going to focus on shooting equipment
- * It keep evolving. Consider rental
- * Pick best tool for the job. Each project is different!



PRE-PRODUCTION

What equipment do I need?

- * Camera (and lenses)
- * Lighting equipment/reflectors/diffuser
- * Lots of batteries and chargers
- * Sound recording device + microphone
- * Sliders/dollies/drones?
- * Or just an iPhone?
- * Logging
- * Gaffer tape!
- * Camera (Production stills/reference purposes)
- * Extension leads



PRE-PRODUCTION

Putting it together - the budget

- * I usually do three budgets
- * Keep refining
- * Realise costs don't always stop after production
- * Food is very important, especially for no-pay!
- * You will generally get better results if you pay
- * Insurance. Accidents happen.
- * Film Oxford help (Insurance and Permits)



Raising the Money

- * Personal, Friends or Family
- * Crowdsourcing
- * Film Funding Bodies
- * Investors
- * Sponsorship
- * Other ways?



Fundraising: Crowdsourcing

- * Everyone is doing it
- * People are getting cynical
- * What makes your campaign different?
- * Know your audience (more specific the better)
- * Causes and personal stories work well
- * People want to see visuals before they pledge!
- * Keep it simple
- * Keep updating the campaign page
- * Most of the activity happens at the start/end
- * Promote on social media with others
- * Remember they take a cut
- * Bit of a grey area legally speaking



Fundraising: Film funding/Investors/Sponsorship

- * No magic solution.
- * A lot of hard work, and there are no guarantees
- * They want something in return
- * Can be down to who you know
- * Can be daunting
- * It's not all bad, forces you to address a business plan for your film and get organised
- * Allows you to hone your pitch



Key Points

Premise - *Cancer Hair* is a short film about Claire Ferris, a woman in remission from cancer who is extremely self-conscious about her hair loss, her good friend Sandra persuades her to go on her first post "all clear" date with a likely lad, Andrew who is seemingly after a one night stand. After a disastrous start to the date, the two find unexpected common ground in her illness and recovery. This new found affinity prompts her to remove her wig, revealing her true vulnerabilities, if only to him.

- Key Team – Gail Hackston Writer/Director Andy Carslaw Producer
- Script Length – 9 pages
- Estimated Film Length – 8/9 minutes
- Shoot Days – 2 (27th/28th April)
- Delivery to Eastern Edge/Film London by Mid June
- Locations – 2 Interiors (Bar and Toilet – Toilet doubling as bedroom for close ups), 1 exterior - All in Redbridge, in and around Wanstead.
- 1) Entire Budget - £7529 2) Eastern Edge Film Fund Proposed Investment - £3000
- Website www.cancerhairfilm.com Twitter @cancerhairfilm Facebook www.facebook.com/CancerHairFilm

Production Schedule

Date	Milestone
11 th Feb – 26 th April	Pre Production – further script development, secure Eastern Edge Film Funding, secure locations, plan crowdfunding campaign, source cast and crew, and attend all Film London sessions.
27/28 th April	Shoot Film
WC 29 th April	Media Assets into Avid
WC 6 th May	First Edit
WC 13 th May	Feedback – schedule ADR – Create Crowdfunding Reel.
WC 20 th May	Second Edit/LOCK
WC 27 th May	Grading/Foley/FINAL
WC 10 th June	Deliver
WC 3 rd June – 5 th July	Crowdfunding Campaign

Stage One Script development, funding, audience build and pre-production

Script Development

Further to being shortlisted for the Eastern Edge Film Fund, *Cancer Hair* script has undergone a number of changes as suggested by Script Consultant Eamon McDonnell.

1. Previously, the set up was that Claire goes on a date with a guy she met from an internet dating site who meets women to have one night stands. This has now been changed to a softer set up of Sandra introducing Claire and Andrew – thus giving them a reason to persevere with the date despite its bad start.
2. Andrew as a character has been "softened", he is not there just because he thinks he is getting his leg over and his mothers cancer is now central to why Sandra set them up in the first place, as was suggested.
3. Claire and Sandra's friendship has been brought out further, as was suggested.
4. The decision to take her hair off at the end is demonstrably Claire's.
5. Claire's prognosis is now evident – she has the all clear, her motivation for dating is that she wants to be "normal".
6. The Barmaid character – a non English speaker – allows certain bluntness about Claire's condition and recovery, again as suggested.
7. More humour has been injected into the script
8. Some locations and characters have been taken out to help production.

We have enjoyed the script development process and are fully committed to further rewrites and adjustments to the script if funded by Eastern Edge Film Fund.

Funding

The total budget for *Cancer Hair* Film is £7529.

We are applying for the maximum grant of £3000 from Eastern Edge Film Fund.

The remainder of the money will be found via a combination of the following

- 1) Directors Own Resources
- 2) Crowdfunding via Indiegogo (Please see more on this below)
- 3) Approaches to key organisations – such as wig manufacturers, cooling scalp cap producers – for sponsorship.

Stage Three Festivals, marketing and distribution

Festivals

We are aware that festivals tend not to accept films if they have been screened online, and so we will not be doing this until the film has had its "festival run". We are also aware that it is best not to over plan festival strategy until we know the audience reaction to the piece. As such our plan is a limited run as below.

We intend to enter the film into 16 festivals – all who have their deadline post Delivery date. We will of course work with Film London and Eastern Edge in regards the New Directors Strand at the BFI London Film Festival and the screening at the BoBs.

Festival Name	Month	Website
Chicago International Film Festival	Oct-13	www.chicagofilmfestival.com
BFI London Film Festival	Oct-13	www.bfi.org.uk/films/production
AUSTIN FILM FESTIVAL (Texas, USA)	Oct-13	www.austinfilmfestival.com
THE HAMPTONS INTERNATIONAL FILM FESTIVAL (New York, USA)	Oct-13	www.hamptonfilmfest.org
LIPPSALA INTL SHORT FILM FESTIVAL (Sweden)	Oct-13	www.shortfilmfestival.com
WARSAW FILM FESTIVAL	Oct-13	www.wff.pl/en/
Cork International Film Festival	Nov-13	www.corkfilmfest.org
Encounters International Short Film Festival	Nov-13	www.encounters-festival.org.uk
Evija Film Festival	Nov-13	www.evijafilmfestival.org
Rio de Janeiro International Short Film Festival	Nov-13	www.rurtactinema.com.br
Stockholm International Film Festival	Nov-13	www.stockholmfilmfestival.se
AFI FEST (California, USA)	Nov-13	www.afi.com/onscreen/AFIFest
LEBAGO INTL FESTIVAL OF DOCUMENTARY & SHORT FILMS (Spain)	Nov-13	www.lebago.com
LEEDS INTERNATIONAL FILM FESTIVAL	Nov-13	www.leedsfilm.com
SANTA BARBARA INTL FILM FESTIVAL (California, USA)	Nov-13	www.sbfilmfestival.org
ST LOUIS INTL FILM FESTIVAL (Missouri, USA)	Nov-13	www.stlouisfilmfest.org

Marketing

Along with our website and social media channels, we will continue to raise awareness of the issues that are expressed in the film and publicise the film itself. We will continue to build relationships with key stakeholders in the sector in order to maximise the impact of the film and maximise the audience.

Our marketing material will be created from stills taken at the shoot. We have budgeted for this. Gail's day job is in marketing and so much of this work will be done by her.

Gail is very keen to use this opportunity as a springboard for her career in direction and as such is keen to exploit any opportunity to market the film, and its backers where appropriate.



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Fundraising: Other ways?



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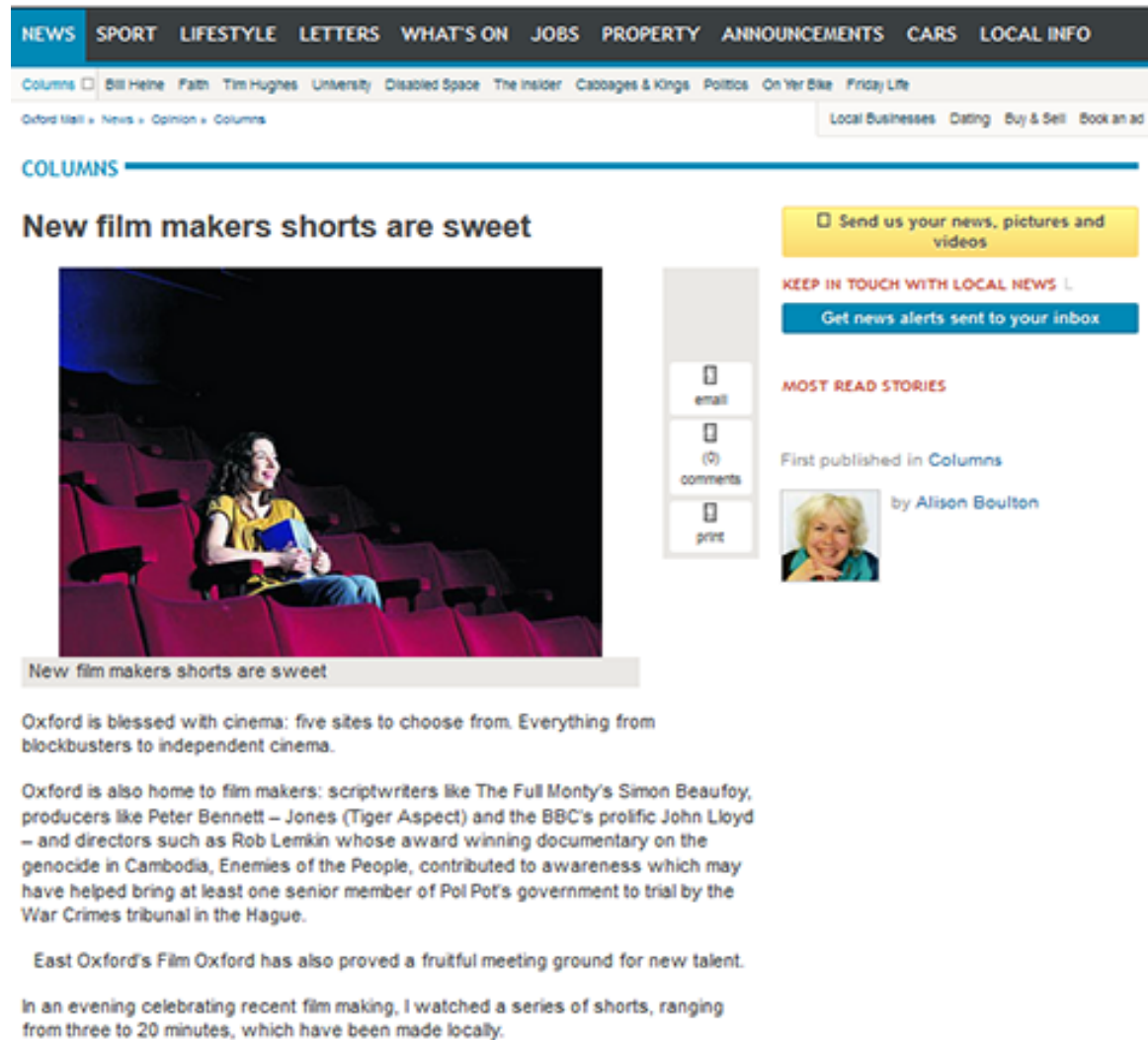


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Fundraising: Other ways?

- * Film evening with food/drink/music
- * We made around £1,200
- * Funded two projects
- * Faster than crowd funding
- * Good event for audience building
- * We even got unexpected publicity
- * Needs to be donation based
- * Ask Susie if she would consider organising again for your projects!

Oxford Mail



The screenshot shows the Oxford Mail website interface. At the top, there's a navigation bar with categories like NEWS, SPORT, LIFESTYLE, LETTERS, WHAT'S ON, JOBS, PROPERTY, ANNOUNCEMENTS, CARS, and LOCAL INFO. Below this is a search bar and a temperature indicator (19.7°C Oxford). The main content area features an article titled "New film makers shorts are sweet" with a photo of a woman in a cinema. To the right of the article are social sharing options (email, comments, print) and a "Send us your news, pictures and videos" button. Below the article, there's a "KEEP IN TOUCH WITH LOCAL NEWS" section with a "Get news alerts sent to your inbox" button, and a "MOST READ STORIES" section featuring a story by Alison Boulton.



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Call Sheets

- * Created once you have locations, cast/crew availability
- * List of people required and their contact information
- * I put photos on so people can recognise each other or locations
- * Order of the shoot
- * How to find locations
- * Health and Safety information
- * Message about what to bring (eg. Props/Costumes)
- * Message about weather and what to wear between takes
- * Any information regarding smoking or rubbish disposal

Here are a few examples of how my Call Sheets have evolved



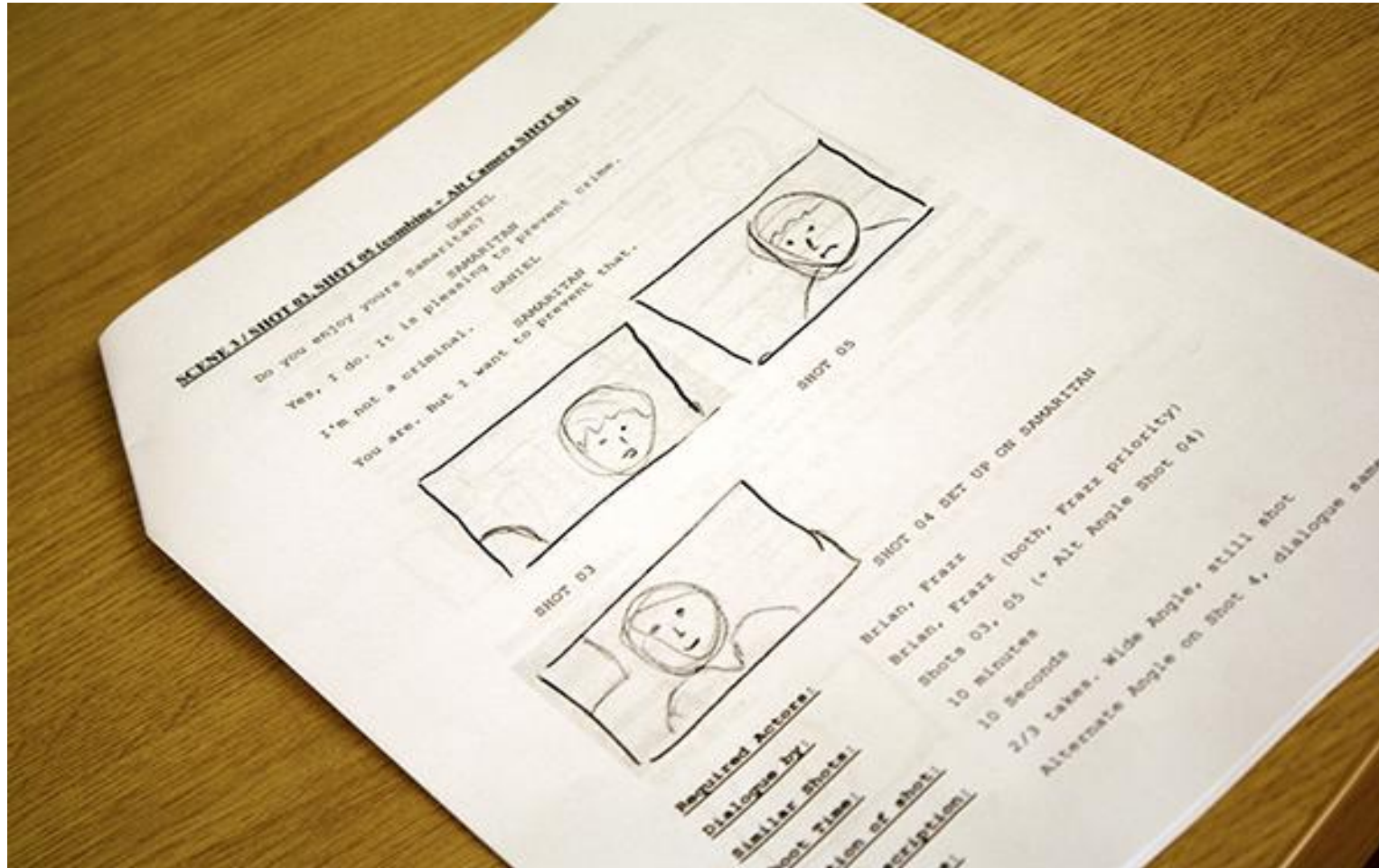
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THE PRODUCTION PROCESS

ANDREW CARSLAW

Spare Change (Ferny Films)

CALL SHEET

Sunday 31st September Day 1 of 2

Andy Carslaw - Director - 0784	Gail Hackston - Producer - 0773
Laura Callaghan - Continuity/Extra	Nick Holloway - Photographer - 0793
Ani Dee - Make-up	Peter Hudston - Sound Recordist - 0794
Mike Duran - Actor: Business Man - 0794	Gareth Jones - Runner/Thug #2 - 0782
Ben Currie - Runner/Extra - 0774	Sean Langton - Photos - 0797
Mateusz Golebiewski - DOP - 0751	Gareth Price - Runner - 0780
Jim Gwilliam - 2nd Unit/Helpful chap - 0797	Adam Radley - Loader - 077
Philip Hind - Editor - 0778	Thomas Watts - Actor: Homeless guy

All Cast and crew to report to the Denys Wilkinson Location **promptly for 18:00** please. Ring Gail or Andy when you arrive so we can let you in. Actors should allow 30 min for make-up/hair/prep.

We hope to begin working promptly, so please ensure you have **eaten before arriving**. Please also bring some warm clothing with you to see you through the evening.

Shooting schedule (cross ref with shooting list):

Scene	Shot	Time	Description	Cast/Notes
N/A	N/A	18:00-19:40	Cast/Crew meet, get ready. Some brief interviews filmed whilst in prep.	ALL
02	02	19:40-20:00	Shooting walking footage of feet	Mike
01	01	20:00-20:40	Wide angles. One establishing shot + second angle with Business guy emerging from bar, blanking homeless guy and walks around the corner	Mike, Thomas (Gareth?), Extras (continuity need to watch out to make sure public members are going to ruin shots). Need to block light!
01	02	20:40-20:55	Wide/Mid shot of Homeless guy, Mikes legs - "Spare Change", Kicks over cup	Thomas, Mike
01	03	20:55-21:10	Head shot of Mike stopped and looking disgusted	Mike (Thomas?)
01	04	21:10-21:40	Wider reverse close-up shot of Homeless guy begging "Spare change" and looking in disbelief after his money is kicked over	Thomas, Mike
01	05	21:40-22:00	Slow-mo shot of money being kicked in close-up	Mike, Thomas
BREAK		22:00-23:15	Break. Mike: Photos + make-up/costume change. Head to DWB for drink etc	Mike, Photographer ALL

03	06	23:15-23:35	Wide: Rejected business man slumps at the side of the street. Legs appear and Homeless guy crouches next to him and scene plays. Mirror of shot 1/2	Mike, Thomas (watch the slump continuity)
03	07	23:35-23:45	Close-up of Hands - £2 given (possible pan up to faces?), Mirror of Shot 1/5	Mike, Thomas, £2!
03	07a	23:45-0:00	Close up of Thomas looking at Mike, mirror of shot 1/3	Thomas, Mike
03	08	00:00-00:25	Business man humbled watching homeless guy walk off down street. Mirror of shot 1/4	Mike, Thomas, Laura Ben in distance?
03	09	00:25-00:40	Homeless guy walks off into the distance? Mirror of shot 1/1 (can drop?)	Thomas, Laura Ben in distance?
03	03	00:40-01:10	Wide: Business guy stumbles out of alley onto street. Couple walk down. Homeless guy visible. Play scene to slumped business guy.	Mike, Thomas, Laura, Ben (remember continuity)
03	04	01:10-01:35	Couple in foreground, business guy runs up behind, "Spare Change" - head shots	Mike, Laura, Ben (check continuity)
03	05	01:35-02:00	Couple run off, tracking shot.	Mike, Laura, Ben (continuity)
03	02	02:00-02:45	Homeless guy staggers back down from alleyway/underpass (Wide).	Mike (potentially extras passing in street). Allow more time for lighting
02	01	02:45-03:30	Quick Mike costume/make-up change. Shot of Mike staggering up stairs, watched by hoodies appearing from the side	Stand in (hoodie #1), Mike, Gareth
END/BREAK		03:30	Return to DWB. Warm food/drink/head-off	

Additional information:

Smoking is not permitted in or within 10 metres of the Denys Wilkinson Building. Please make sure any mess you make is disposed of in either public little bins or the bin bags provided. We are also expecting cold weather with some light rain, so please bring any warm clothing/jackets, waterproofing you require.

Location directions can be seen on Google maps here:

<http://bit.ly/UxZZh5>

Actors: please don't forget any costumes or props!

Please note: This schedule will change. We have been informed that up to 50 fresher students are due to arrive at Angels between 20:00 and 23:00.

Emergency Contacts:

For any serious incidents, call 999 immediately.

Injuries

For minor injuries, Adam Radley has some first aid experience.

For anything more serious please contact the John Radcliffe hospital on 01865 741166.

Security

University Security Services (Emergency): 01865 2889 999
 Thames Valley Police (General enquires): 0845 8505 505
 Crimestoppers (anonymous): 0800 555 111



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The Choice CALL SHEET Saturday 1st November Day 1 of 4

 Andy Carslaw - 07761	 Susie Stead - 07962
 Amy Harris - Actress SARAH - 07980	 Gillian KirkPatrick - 07958 Actress JANINE (Gillian is not be on location on Saturday)
 Natalie Martins - 0777 - Actress EMMI	 Rachel Pooley - Actress ALI - 07739
 Adam Radley - 07766	 Alex Abbey Taylor - 07977
 Dan Edwards - Lighting - 07796	 Danny MacGregor Gill - 07741 (Camera)
 Diego Carvalho - 0766 (Make-up)	 Laura Jones - 07758
 Mel Cunningham - 07884 (Photographer)	 Oliver Richards - 07792
 Philip Hind - 07766 (Camera/DOF)	 Poly Biwas Gladwin - 07768 (Sound)
Location Contacts for WHEATLEY PARK SCHOOL: James 07805 Jemma 07704	
Fran Banat (not coming for shoot) Grace O'Donnell - 07631 (not coming)	
Jim Gwilliam - 2nd Unit - 0797 Nicola Armitage - 07834 (might come if available)	

SATURDAY 1st Draft schedule (maybe subject to change on the day):

Time	Description	Notes
8:00	Cast/Crew meet at Susie's house PROMPT	Rachel will need picking up at Thornhill Park and Ride (Alex). Phil + crew to head to Wheatley Park School to set-up location/light-design/lighting/block natural light in etc. Remember to take all required kit (including Ladder/Back-out material) plus door props. Also good time to move any props for the afternoon scene outside library (eg. Baby/Scarf/Susie towel(?) Bin-bags/Mattresses etc). Mel Photo of Natalie as sweet Emmi (for photo prop) Cast make-up (Diego). Crew to workout how to achieve flickering light effect.
9:00-9:30	Susie picks up Baby (Baby called Isis/Mother Jo) and 2 nd Unit (Danny/Andy) do quick romantic shot of Sarah dreaming she is with baby in Susie's back-garden (weather-permitting)	Amy (Costume. Nice light dress/cardigan) Black lights to diffuse lense.
9:30	Polly arrives at Wheatley Park school and does sound checks. Laura arrives with Cat (Marley) Remaining members head to Wheatley locations.	NOTE to crew already at Wheatley Park, please keep mobiles on and listen/look-out for Laura and Polly when they arrive. Please remember to bring Laura: Cat treats! Costumes: Amy: Work clothes Natalie: EMMI (casual) and also post-birth costume changes. Rachel: casual ALI costume). (We probably don't have time to film the secondary stairwell scene, but handy to have the option!) Key props for Sarah/ALI: Cigarettes/Lighter for EMMI! Fram/baby equipment, Toy props, Shopping bags Try to set aside time so Natalie can (hopefully) bond with Marley. Can film some of this for behind the scenes - might be unpredictable!
10:00-12:45	Film Stairwell scene between Ali/Sarah/Emmi	Try to finish scene if we can, but if not we MUST make sure we have filmed the first part of the scene up until ALI enters her flat! Also any cat (running off) scenes would be great to clear! Set team set up location for Library building exterior (Baby/Scarf/Bin-bags/Mattresses etc)
12:45	Cast head back for lunch.	Crew need to allow time to remove props/light black-outs etc. Keep door props if possible!
13:00-14:00	LUNCH	Susie needs to collect Barbara (who is playing the old lady). We need to keep an eye on her costume so she wears the same things on Sunday. Also make sure we have

The Saturday afternoon shoot will take place outside the library building across the road near the Wheatley Park School entrance (also can be seen from front in previous picture):



Emergency Contacts:

For any serious incidents, call 999 immediately.

Injuries

For minor injuries, Adam Radley has some first aid experience. For anything more serious please contact the John Radcliffe hospital on 01865 741166 or Accidents and Emergencies (Level 1): 01865 220208

Security

Thames Valley Police (General enquires): 0845 8505 505
 Crimestoppers (anonymous): 0800 555 111
 Wheatley Park Location Managers: 07808 727365
 07704 107460

Local Taxis

Oxford Taxis 01865 240000
 Radio/ABC Taxis 01865 242424
 Royal Taxis 01865 777333

Overnight accommodation:

There is some crashing space for any crew who need to stay at Susie's overnight, but please let us know in advance and bring some bedding.



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Script Read-Throughs/Rehearsals

- * This part is fun, make sure someone takes notes
- * Look for problems (eg. story and motivations)
- * Don't be afraid to edit or adapt (play to strengths)
- * Try directing a scene
- * Do this at least a week before the shoot



Before the shoot

- * Make lots of lists
- * Keep calm and focused
- * Keep everyone informed of changes
- * Create as much contingency as you can
- * Make sure all the legalities are covered
- * Sleep, you'll probably need it!



PRODUCTION

On the shoot

- * Make sure you have the legalities covered
 - Signed release forms and agreements
 - Health and safety
 - Shooting permits
 - Avoid shooting trademarks unless you have permission
- * If it can go wrong, it probably will and more than once!
Plan A... Plan B... Plan C... etc.
- * Limit transport problems and costs



- * Make sure you get some production stills
Useful for promotion and just nice to have!



- * Allow additional time for set-up
(eg. production design/lights/make-up/camera)



* Never overwork your cast or crew



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* You can't control the weather



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* You are likely to draw attention to yourself (good & bad)



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* Make sure you have effective logging!



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* Use of multiple cameras

- Can speeds up production (used in Sitcoms)
- Can be easier to edit
- Has less dynamic feel
- I always preferring using a particular angle, which somewhat negates doing this
- You have to focus on both cameras
- You may capture material you'd otherwise miss

* Shots

- Always get a wide angle take if possible
- Shoot plenty of cut away material



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* Sound

- Mobile phones are your worst enemy!
- ...as are boilers, fans, central heating systems, roads, planes...
- Always make sure you record ambient tracks
- In bad environments, it might be best to re-record
- Don't have to degrade your sound to make it work
- Allow time for some ADR work
- Sound is over 50% of your film!



AT THE END OF THE DAY

- * Pick a date, stick to it. This is important to keep everyone in focus.
- * NEVER fix it in post if it can be fixed on location. You will pay for it!
- * Keep the whole team happy, one bad apple can spoil everything!
- * Pick a good team, plan and everything should go fine
- * Don't take on too much – trust in your team!
- * Arrange a social at the end
- * Keep in contact
- * Every shoot is different
- * Help others on their films!
- * Keep growing
- * Have fun!!!



THANK YOU: THAT'S A WRAP!



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