NAME: Doug Nuttall
FILM # & TITLE: Film 2 "Friendly Advice"
DP: Cameron Cardoza
DATE SCREENED: 2/14/24
DATE DUE: 2/20/24
(This is the next class after the screening)

TMA 418 DIRECTOR'S REFLECTION

1. Give your **overall response**:

In 2 or 3 paragraphs, write about your **overall experience** making and screening this film: Did you achieve what you set out to do? What are you proud of? What did not work as expected and why? What did you learn?

Overall this was a bad experience. I definitely phoned this project in, from beginning to end. I procrastinated finding actors which meant I just had to recruit my friends to be in it. And then I spent very little time editing, and didn't even check back my final export, and so the random punch-in effect that happened on so many clips went by unnoticed. I learned that it is embarrassing putting forth that little effort when my film gets shown in class and I don't want to do that again.

2. Based on the **class discussion and your honest evaluation**, *briefly* but specifically respond to the following:

a) Refer to your Director's Plan. In one sentence, what ***idea, emotion* and/or *theme***, specifically, did you want to communicate:

I wanted to convey a lighthearted tone, and the theme that making friends can be scary.

    - Were you **successful**? How? Why? Why not?

I was somewhat successful. People definitely laughed and understood that this was a humorous story. But everyone expected some kind of twist at the end, that the masked guy was actually a killer. I think that is partly because of their expectations of watching some kind of chase scene. But also that came down to the way I wrote the script and the way that David delivered his lines. I really just wanted to have all the characters become friends at the end, but I think the performances didn't quite work with the actors doing the fake laugh thing, it just did not feel super authentic.

b) **How**, specifically, did you try to communicate this idea, emotion, theme:

I tried to convey it with the parallels between the beginning and the end: at first, the 2 friends are goofing off and having a good time using the camcorder, and then at the end all 3 of them are goofing off and once again using the camcorder.

c) What did you learn about **storytelling**:

I learned that you can't just hand wave away certain plot conveniences - like why did the ski mask guy not call out something to them before chasing them? Unless I was to set up a world/alternate reality where that is the norm, but that's not really possible in such a short film. So I need to have a story with all the 'plot holes' sorted out.

d) What did you learn about working with **actors** and getting performance:

I learned that there is a big difference between actors and non-actors. My friend Aaron, who was the hat guy, gave a somewhat natural performance, but the other one Keats, who was the skateboarder; I think I could have stayed there all night trying to get him to give a good performance, but as soon as the camera would start recording he would have made his voice sound weird and performative every time. So definitely finding actors with experience is crucial.

e) What did you learn about **blocking** the camera and actors?

I learned little decisions you make early on have a big impact throughout the entire rest of the story. Like the idea of a golf swing, if you make a 1 degree change at the moment of impact it might not seem like much, but that means the ball will end up 50 feet in a different spot. So things like prop and wardrobe I need to pay attention to. Like which hand is the actor holding the camcorder in, does the actor continue holding the

skateboard, or if the actor picks up the skateboard to hit the bad guy what does he do with the camcorder in his hand and do you have to show the audience him setting it down or picking it back up, or like sometimes you get to the last shot and realize that the actor is wearing a white hat that completely blocks the light from getting to his face (I noticed that while shooting, but thought that I needed to keep the hat on for continuity, when in hindsight I could have just had the actor take off the hat on screen and run his hands through his hair like he was sweaty or something and it would have worked fine).
Oh and also don't be lazy and do another take if the actors don't quite hit their marks, because there were 2 shots where the actors kind of drifted off screen when I wanted them in very specific spots (Right after ski mask guy got hit with the skateboard, and then when Ski mask guy ran up to them at the end)

3. **Rules**: Refer to your Director's Plan. List what **specific visual elements** and **cinematics** did you choose to use and what were the **rules** for their use? Where you successful in the use of that rule?

VISUAL ELEMENT/CINEMATIC	RULE(S) FOR USE	HOW SUCCESSFUL WERE YOU FOLLOWING YOUR RULE?
Flat Space	Whenever the character's on screen relationship is Friendship	I was successful, the beginning and the end were extremely flat space, the one moment I'm not sure worked was at the end of the chase when ski mask guy reached out his hand and the actor backed into the wall, that was shown in flat space to show that the ski mask guy was actually friendly, and so I think I actually did pretty well with this
Deep Space	Danger/Fear/Ski Mask guy existed in deep space	This also worked pretty well, the ski mask guy was almost always shown in very deep space and the whole chase scene being deep space worked as well. And then at the end when the boys thought they had gotten away but the Ski Mask guy showed up too so making it deep space was a little hint that the ski mask guy was going to show up.

4. What did you **learn about using the visual elements** (space, line, shape, tone, color, movement, rhythm), cinematics, contrast and affinity, lighting, composition, framing, etc.:
I learned that movement works a lot better when it feels natural - my whole chase sequence was just a little bit slow because the actors weren't running as fast as they could so they could stay behind the camera. This made the rhythm feel a little off. I also learned you can tell a lot about character relationship just by composition and framing, like when the ski mask guy approached the actor on the ground. I also learned flat space can be pretty tricky to achieve, because there are so many ways for depth cues to creep in, you have to be really intentional about looking for ways to negate/do the opposite of the depth cues besides just trying to commit them - for example, I wish I had done more with color and tone, and had my main characters in brighter, warmer colors.

5. What did you learn about **production design**, art direction, locations, etc.:
I learned that once again a good location goes such a long way in telling the story, it's almost comical. If I

had not shot in an at least somewhat interesting looking parking garage, I think the project would have sucked even more than it already did.

6. What did you learn about the **filmmaking process** such as pre-production, collaborating with crew, securing equipment, etc.:
That if you rent the Canon XA10 camcorder, you have to rent the batteries separately. I tried to make sure that Cameron had things in order, but he did not know about the battery thing either, so we had to shoot the camcorder stuff on my iPhone. We did notice it well before the actual shooting time, so I was able to pivot properly, and we could have looked harder for a different alternative camera, but I decided the ease of using the iPhone would make it an alright choice. So if you want to make sure there are no problems with equipment, you really have to do a lot of due diligence beforehand to make sure your DP has everything you need.

7. What did you learn about **post**, such as: editing, sound design/music, color correction and/or grading:
I learned that anytime you shoot in RAW, there will be more noise in the image so you absolutely have to do Denoising whereas shooting ProRes might not have the same issue if you keep the ISO low. I also realized that music and SFX add so much to a piece. Because I spent so little time editing, my sound design and music choice was nonexistent, and I think that piece felt like it was missing.

8. What was it like to watch your film with an **audience**? Did they understand it? Miss the point? Why did they respond the way they did?
It was fun, I think I got some decent laughs at the right places. Not like laugh out loud, but some chuckles which is all I wanted. I definitely noticed the poor sound design more watching it with an audience that I did when I was by myself.

9. **Deliberate Practice**: Look back at your previous Director's Reflection (unless this is Film 1) and the goal(s) you set for your next (this!) film. Because you practice deliberately, what will you **do differently** on your next film because of what you learned on this film? Set a specific **goal**(s):
So I kind of mega failed, here was my goal from my last film: "Specific goal - finish a draft of the edit by Monday, show it to 3 people outside of the class, and use that to inform your final draft you bring to class." And I did the complete opposite of that by barely finishing my edit before class even started, which was worse than I did for film 1.
For this next film, the edit is not up to me, I just have to follow what has been done in the original scene. But I will still set my goal to be FINISH A DRAFT OF THE FILM BY MONDAY so I can correct any errors even with the compression or color correcting well before class time.

10. Other **observations** or notes:

11. **Production Report** (in addition to numbers, include any notes if necessary)

Hours Preparing Director's Plan:	4
Preproduction Hours:	1
Shoot Date:	2/10/24
Call Time:	10:00PM
Wrap Time:	12:45AM
Total Production Hours:	3
Total Postproduction Hours:	1.5

12. **Director of Photography** (except for Film 4)

DP: *Cameron Cardoza*
Briefly describe working with your DP. (*You* must *include: Were they dependable and on time? Were they committed to your film? Did they follow through on their commitments? Did they have the proper equipment? Had they tested it and know how to operate it? How was their attitude? Etc.. This will remain confidential.*)

Cameron did a great job, I think he was probably frustrated with me and how quickly I was trying to go during filming (I did not want to keep the actors out too late. I know I should have spent more time doing lighting setups especially for the last outdoor shots and doing a couple more takes of some other shots, but I was just trying to go too fast and didn't give him a lot of time to work with anything). Besides the one thing about not renting the battery for the camcorder, which I might have made the same mistake. Other than that he had a great attitude and was very flexible working with me even when I was not as on the ball with this film as I should have been, which I really appreciated.

13. Actors

List the names of any actors who committed to your project *then dropped out*. Note if they were a BYU student; include any other observations. *Do not list the actor if* you *changed the shoot date and/or time at the last minute!*

ACTOR NAME	BYU STUDENT?	REASON FOR DROPPING
N/A		

14. Another Approach *Only for Films 5, 6 & 7 (unless 7 is an original film)*

After screening the film in class, *but not before*, watch the produced version of the scene you shot. Remember: *you are not watching the original version so that you know the "right" approach to the scene and what you did "wrong"! The original version is simply that director's approach; however, you can learn a great deal about your own approach by seeing how a more experienced filmmaker executed the scene.*

How does the **original version** compare to *your* scene? What choices did the director make that were different from yours? What choices were the same? How did the director address any problems you experienced?