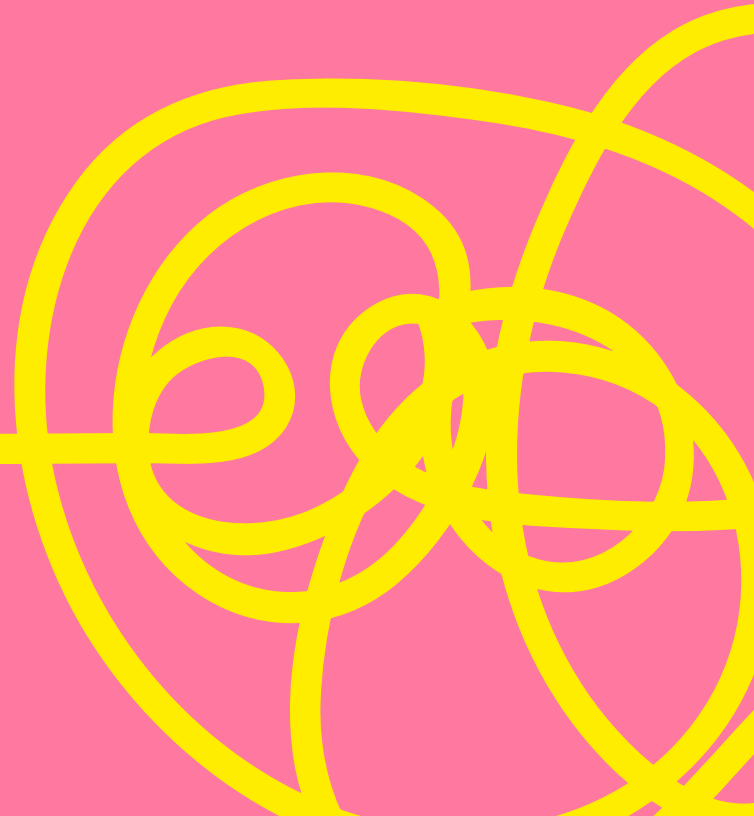


MAKE —  
FILMS  
HAPPEN!

[SCREENOLOGY]



**Make Films Happen is an approach used by over 150 film makers at Screenology**



# MAKE\_ FILMS HAPPEN!

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Please direct all enquiries to Screenology.

## Make Films Happen

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# SCREENOLOGY

Make Films Happen is a brand new resource, community and movement to help filmmakers get their films made. Its focus is on action... getting things done. Parking up our excuses and fears and just taking the leap. To find out more, see our presence on the web or just get in touch.

[makefilmshappen@screenology.com](mailto:makefilmshappen@screenology.com)  
[screenology.com/makefilmshappen](http://screenology.com/makefilmshappen)

 @makefilmshappen

 #makefilmshappen

Screenology is a film school based in the UK that focuses on learning by doing. Students dive in from day one and make, make, make. It is through their successes, experiments and sheer energy that we have been able to design this process.

[info@screenology.com](mailto:info@screenology.com)  
[screenology.com](http://screenology.com)

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 @screenologyfilm

# THE PROMISE

**We have  
a simple  
promise  
for you...**



If you stick to the principles and processes outlined in this book, you will make your projects happen. And in making your projects happen you will learn like you've never learnt before, you will feel more alive and much more present in the world. Is it a coincidence that happy and happen sound so similar?  
We don't think so!

# HOW TO USE THIS BOOK



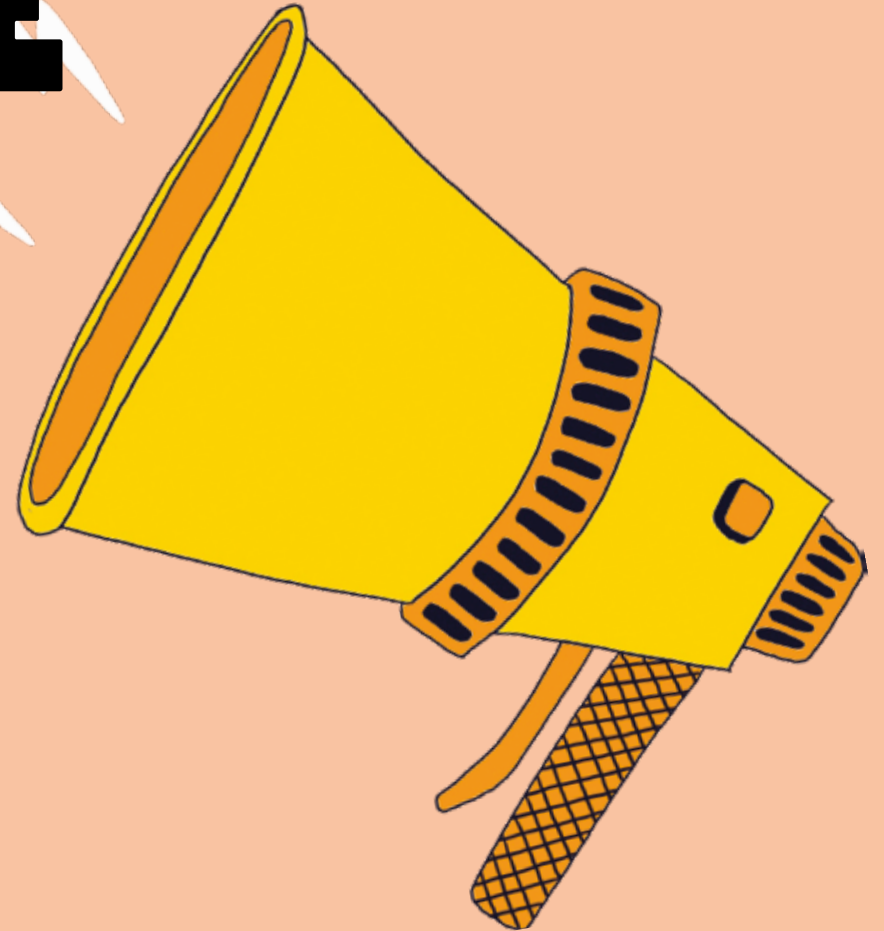
**Get started now!**  
It can't wait. You can't wait.

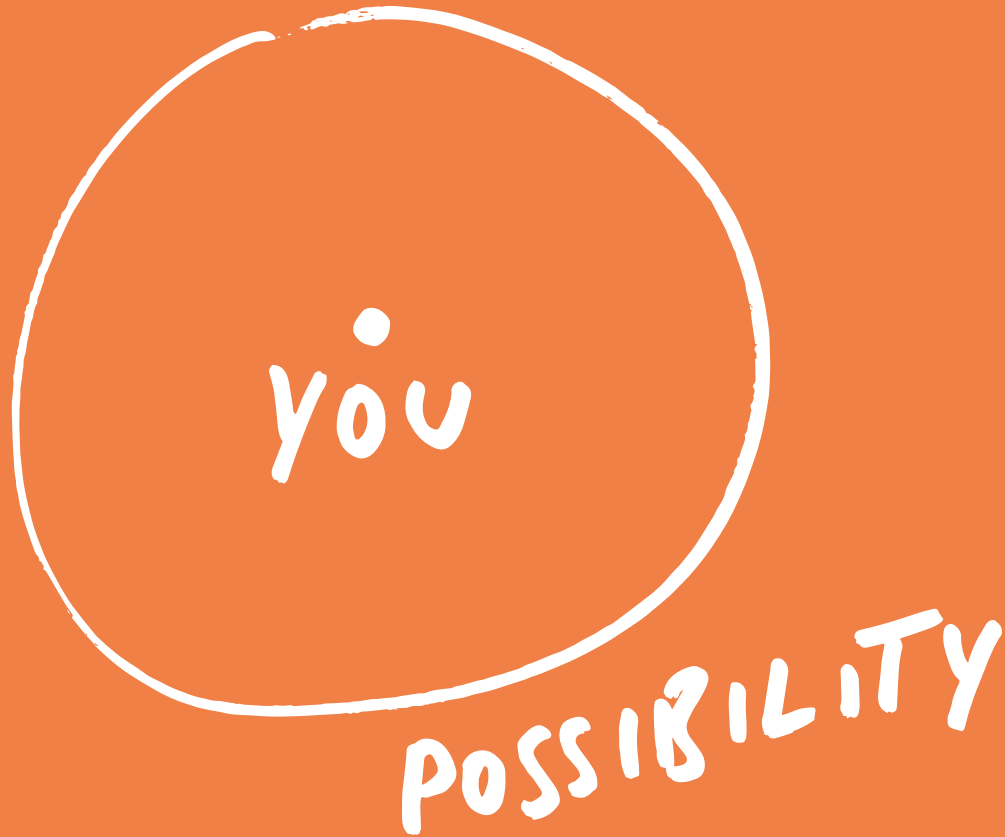
Endeavour to stick to the format of the book, completing as much as you can as you go along. Cheating is just cheating yourself. But, more important than anything is doing something **EVERY DAY** that moves your project forward.

Supporting materials including downloadable worksheets are available from:  
[screenology.com/makefilmshappen](https://screenology.com/makefilmshappen)

Join our community, get feedback, support and find people to collaborate with. More information on **page 77**.

**BEHAVE LIKE  
YOU'RE  
IN CHARGE**  
(Because you are)





# POSSIBILITY

The founding principle of Make\_Happen.

We... you... are currently operating your life within a tiny slice of what's possible. As you start practicing the principles in this book, you will become more aware of the infinite possibility that lies beyond your current thinking.

When you think from possibility you will stop blaming your failures on lack of resources, experience, contacts, ideas, etc. and, instead, decide upon what you want and figure out which one of an infinite number of ways you might get it!

# MANIFESTING

Making  
things  
real and  
sharing



At the absolute heart of this method is doing stuff and sharing it with others. We like to call this manifesting. Manifesting is terrifying. Things will go wrong. Mistakes will be made. People will judge. But things are much, much worse if we don't manifest. Follow this method and through manifesting you will learn, you will create, you will improve, you will begin to relish feedback and start to make really great work.

There are 5 stages to manifesting: IDEA, SKETCH, PROTOTYPE, BETA and SHIP. Each step taking you closer to your finished project. It is important to SHARE your project with other people at each stage.



## IDEA

### WHAT

IS YOUR IDEA?

### WHO

IS IT FOR?

### WHY

ARE YOU DOING IT?

### HOW

MIGHT YOU EXECUTE?

## SKETCH

### OUTCOME:

A rough map of what it would look like.

### DO / MAKE:

Stickman storyboard  
Beat sheet  
Treatment / Synopsis  
Spoken pitch

### SHARE:

Share with a few people / team including some stakeholders.

## PROTOTYPE

### OUTCOME:

A working version of the idea, that can be used to check the assumptions (who, what, why) are working.

### DO / MAKE:

Shoot rough and ready version

### SHARE:

Share with small group of people for feedback.

## BETA

### OUTCOME:

A largely finished version for testing all criteria.

### DO / MAKE:

A reasonably finished film, solving issues raised in prototype.

### SHARE:

Share with a small percentage of full potential audience. Or with full audience explaining it is beta.

## SHIP

### OUTCOME:

The final version.  
Never finished... but good enough to move onto next project!

### DO / MAKE:

Final film.  
Released / abandoned!

### SHARE:

Share with entire audience.

# MAKE EVERY DAY

**You're going  
to make your  
film happen by  
making things  
happen!**

If you love filmmaking so much, then get out there and get busy. Stop dreaming. Stop waiting for the perfect day. Stop telling your mates what you're going to do and just get out there and start doing.

So whilst we're pleased you're reading this book today. Make sure that you also actually do something towards your project today... and every day!

check  
latest  
draft

Recce  
for Golf  
Club  
Scenes

write notes  
for Radio  
Interview

Decide on  
set-ups  
for shoot  
THURS

Repair  
Warehouse  
props

Book  
Casting  
Room

talk through  
backstory  
with Ming

write up  
list of  
festivals

EBAY:  
Vintage Lamp  
- Golf clubs  
- projector

TEST  
Wide-angle  
Shot.  
- PARK -

Agree  
catering  
budget.  
(by Weds)

Test  
fours  
pulling

Storyboard  
'Bunker'  
Scene

Pack  
Camera  
bag

EMail  
out  
Call sheets

Set-up  
twitter  
account -  
+ Instagram?

phone ELL9  
- Domain  
name  
Reg.  
for website

visit

Test

# KEY PRINCIPLES TO MAKE\_HAPPEN

## ACT

---

For anything to happen you must ACT. You must DO something. It's really that simple. Thinking, discussing and consuming will not lead to success.

## SHIP

---

It is not just enough to do stuff... you must share what you do. There is no doubt shipping things out can be terrifying. If you're not scared you're not shipping.

## DEBRIEF & LEARN

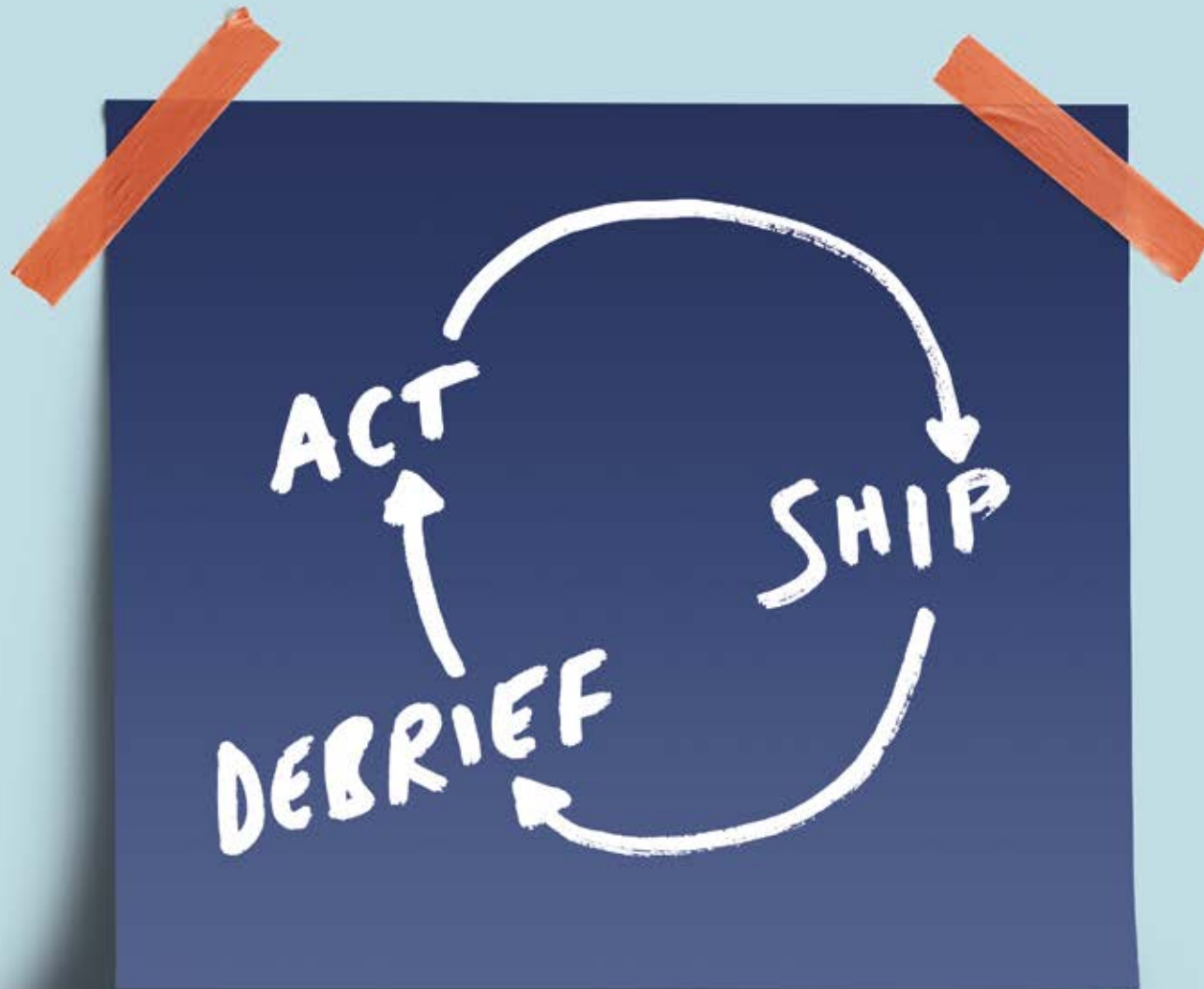
---

Embrace the feedback and the experience you get from acting and sharing. Don't take it personally. Notice what you have learnt from your actions/sharing.

## ACT...

---

It's then time to ACT again. Do more of what worked and less of what didn't. Either way make sure you are doing. And then repeat the steps over and over again.



# HOW? IS YOUR MAGIC WORD

**Unleash possibility  
by simply asking the  
question "how can  
we do this?"**

When we have set ourselves up with a challenging project or situation, rather than get caught up in the problems or difficulties, it is so much better to ask... HOW will we get this done?

Asking this question sets your brain thinking of solutions. It feels like magic... especially if you've spent some time worrying. Try it out now... take an issue you have been grappling with and ask yourself "how can I xxxx?". Notice what new thinking comes up.







# GETTING THERE, INVOLVES MAKING A MESS OF THINGS!

To understand the power of trial and error you only have to look at nature, the master of making mistakes. From amoeba to the fabulous complexity of a human being there have been a lot of mistakes and mutations along the way. The same goes for your filmmaking. If you're not messing up, you're not manifesting. If you're not manifesting you have literally no hope of succeeding.

**What  
do you  
want?**



# YOUR WANTS

When considering your filmmaking career it is worth thinking about what you ACTUALLY want? Many of us say "I want to be a successful director", but what is the desire behind that? To have enough money to buy a nice house, the freedom to travel regularly, control over other people, to tell untold stories, to enjoy going to work every day... for your friends to think you're cool (being honest is a key part of this method!)?

## EMOTIONALLY

---

Our emotions drive us so much that it's worth thinking about what you would like to be feeling. Perhaps calmer? Or maybe more energised? Take some notes on your emotional desires.

## EXPERIENTIALLY

---

What experiences do you want to have? Do you enjoy the process of collaborating? Do you want to travel? Do you want to be focussed? Note the kinds of experiences you'd like.

## MATERIALLY

---

It's always worth being honest. What are your material needs from a project? Do you need money for living? Do you have material desires?

## BEYOND YOU

---

Do you want the world to be better in some way? Could your project contribute to this? Our personal wellbeing (and the success of a project) is often linked to how generous we are to others. Something to take very seriously.

# YOUR WANTS

## EMOTIONALLY

- *To feel more confident working with others*
- *Enjoy my work*

## EXPERIENTIALLY

- *Work with a group of like minded people*
- *Work with a camera*
- *Sit with a crowd watching my film*

## MATERIALLY

- *Earn money whilst at University*
- *A computer good enough for editing*
- *Live in a nice house in the country*

## BEYOND YOU

- *Create opportunities for female filmmakers*
- *Make enough money to buy my gran a TV*
- *Make trans people feel more confident about themselves*
- *Improve attitudes to climate change*
- *Raise money for endangered wildlife in my county*



# What do you have?

# YOUR RESOURCES

You already have a huge amount of resources (things, people, places) that can help you get your project done. We often focus on what we don't have rather than considering all the things do we have.

## PEOPLE

---

Who do you know who might be able to support you in some way? Relatives, work colleagues, friends, friends of friends, social networks. Do they have skills, knowledge and/or resources that can help your project?

## PLACES

---

What places are already available to you? Friends' houses, family property, local businesses... etc. Could you write a scene around an interesting location you know? Could you switch a location to somewhere easy to get to?

## THINGS

---

Consider all the things you might have access to? Does your aunt have a vintage car? Have your parents got a ton of vintage props in their attic? Does your coffee-shop boss have a great camera you can borrow?

## SKILLS

---

Do a skills audit with all your collaborators. Are members of your team hiding really useful skills? Is Viv a secret whizz on VFX software? Is your sister a whizz at carpentry and could she help build your set?

# RESOURCES

## PEOPLE

- *My girlfriend's mum who works at the BBC*
- *Auntie Fatima has a van*
- *Jake who is mad about sound*
- *Viv loves making music*
- *My teacher said he'd help with colour grading*
- *My brother is a great cook and could help with catering*

## PLACES

- *The old football stadium*
- *Paulo's Church*
- *Granny and grandad's shed*
- *Beth's dad's boat*
- *The old school library*
- *The circus uncle Mick works at*



## THINGS

- *Rupesh's wedding outfit*
- *Jake's boom mic*
- *My sister's gym crash mat*
- *Mr Michael's tractor*
- *My brother's vintage roadster*

## SKILLS

- *Jenny's After Effects skills*
- *Paul's good at drawing - could do storyboard*
- *Shanaz's karate skills for fight sequence*

# LET'S BEGIN

Okay, enough talk, it's time to get into action. This, of course, is at the heart of the Make\_Happen method.

One of the fundamentals of our process is that you take action even when you're unsure. So we use a multi-stepped manifesting process that nudges you step by step towards something great. Rather than trying to do something great from the beginning... which virtually always ends up in paralysing fear.

1.

## IDEA



So first we just have to write down our idea and then tell it to a few people. Sure, you don't want people knocking you back before you're out the door... but sharing is key to your successes. Don't take feedback personally. If someone says they don't like something about your idea... they're just trying to help you make it better. They are NOT criticising you as a person!

2.

## SKETCH



The next stage is bringing the idea further to life. For a film this could be a stickman storyboard, or a bullet point list of scenes. Anything that helps you communicate your idea more thoroughly to other people.

**3.**

## **PROTOTYPE**



Now the fun part... go off and make a really rough version of your film using your camera phone and a few friends (or your crew). The prototype can be really very scrappy. It is just a tool to help you test out your idea without any fear of failure. At this stage you can also carry out some experiments (more on these later).

**4.**

## **BETA**



So the Beta is kinda like the final film except it isn't. It's very much a version that is open to feedback. When we share things we think are finished we are reluctant to take on feedback. Thinking of it as unfinished and open to feedback, puts you in a frame of mind where you can really move your project on.

**5.**

## **SHIP**



The last stage is release, or SHIP as we like to call it. It's time to say goodbye to your work, forever. Yes, it could be better... but it's darn good enough to share with an audience out there. Let them enjoy your endeavours whilst you move on to something new and exciting.

# IDEA

You can really enjoy this phase of developing ideas. Keep all your ideas in one place so you can dip in and check them out from time to time. One of our team keeps all her ideas on pieces of paper in a glass jar.

If you're struggling with ideas then pop over to our website and download a copy of our IDEA Finder worksheet.

[screenology.com/makefilmshappen](https://screenology.com/makefilmshappen)



# WHAT

**Are You Making?**

---

The best place to start making things happen is to be absolutely clear what you want to make happen.

# WHY

**Are You Making It?**

---

Getting under the skin of what's important to you can be a really important motivation in getting your projects done.

# WHO

**Are You Making It For?**

---

With most creative endeavours you want someone to want to see it. It can be helpful to know who you are making this film for.

# IDEA

## WHAT ARE YOU MAKING?

*A short film about a man. On walking home through the park he notices a young lad on top of a branch with a noose around his neck. He catches the boy as he falls, saving him from hanging. The boy is not happy about being saved. And the man is stuck, as he's dropped his phone and there is nobody about. If he moves the boy will hang to a certain death.*

## WHY ARE YOU MAKING IT?

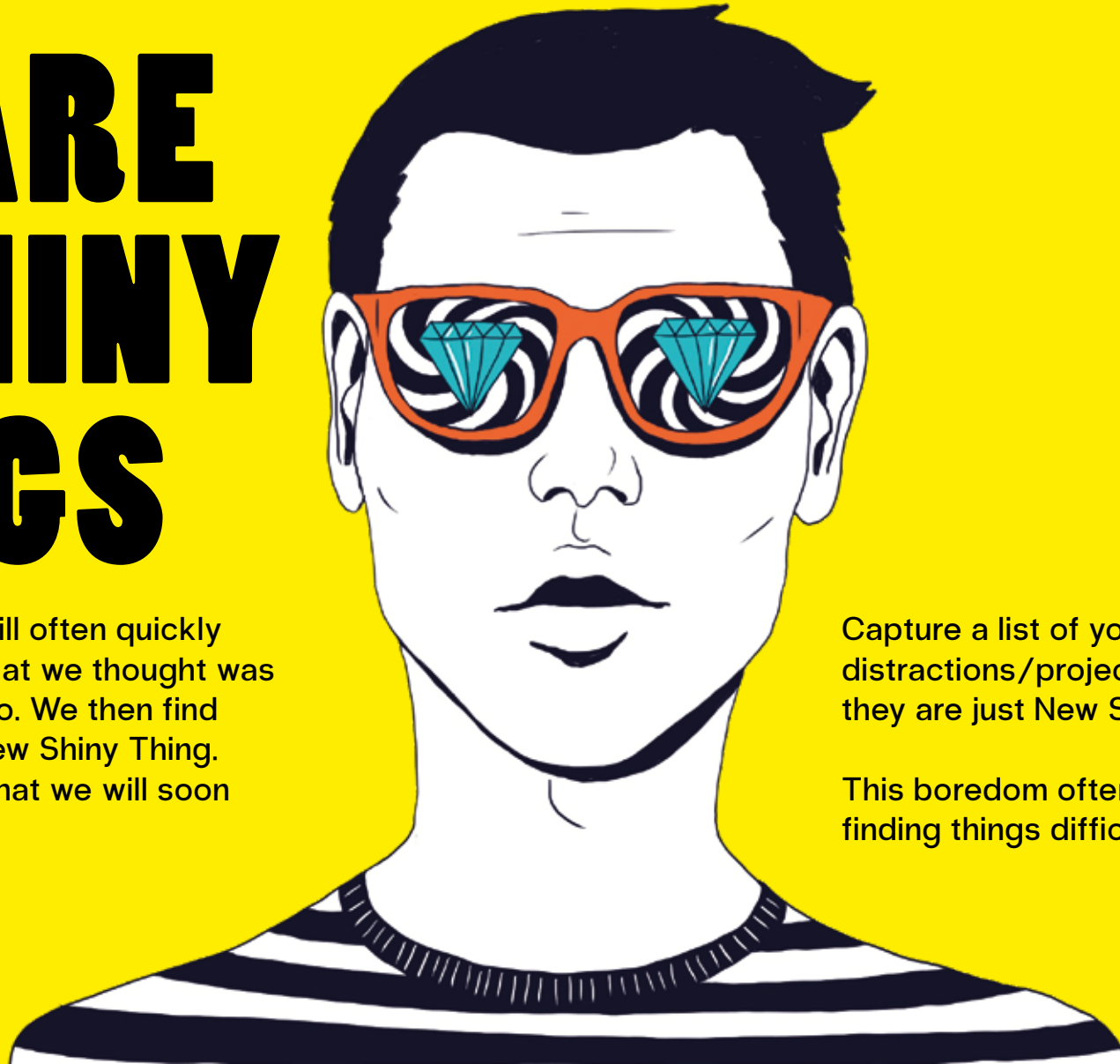
- *Because I love the story*
- *I want a great example for my showreel*
- *I want to shoot outdoors this summer*
- *I have a group of people who just want to get something made*

## WHO ARE YOU MAKING IT FOR?

- *For young people who struggle with life's meaning sometimes*

# BEWARE OF SHINY THINGS

As creative people we will often quickly get bored with an idea that we thought was great only a few days ago. We then find ourselves chasing the New Shiny Thing. The new exciting idea... that we will soon become bored with.



Capture a list of your new ideas/ distractions/projects and be clear that they are just New Shiny Things.

This boredom often kicks in when we're finding things difficult.



# SHINY THINGS

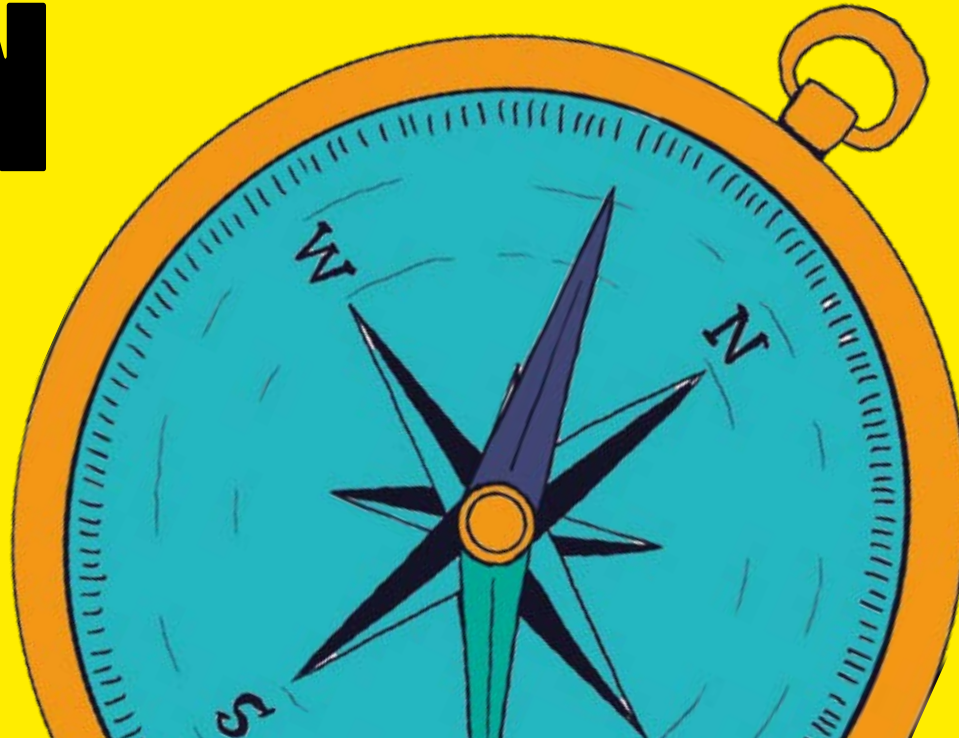
## LIST YOUR NEW SHINY THINGS TO SAVE FOR LATER:

- *Writing a film about a modern Robin Hood*
- *Starting a new blog*
- *Creating a showreel of my work*

# FROM SHINY THINGS TO BACK ON TRACK

As a quick exercise, first remind yourself what it was that you loved about the idea you have become bored of. Write as much as you can.

Then consider what it is that is making this idea difficult. Why are you looking to new shiny things?



# BACK ON TRACK

## WHAT DID YOU LOVE ABOUT YOUR ORIGINAL IDEA?

- *It is fresh*
- *I had a group of people keen to do it*
- *It would feel great to do something this summer*

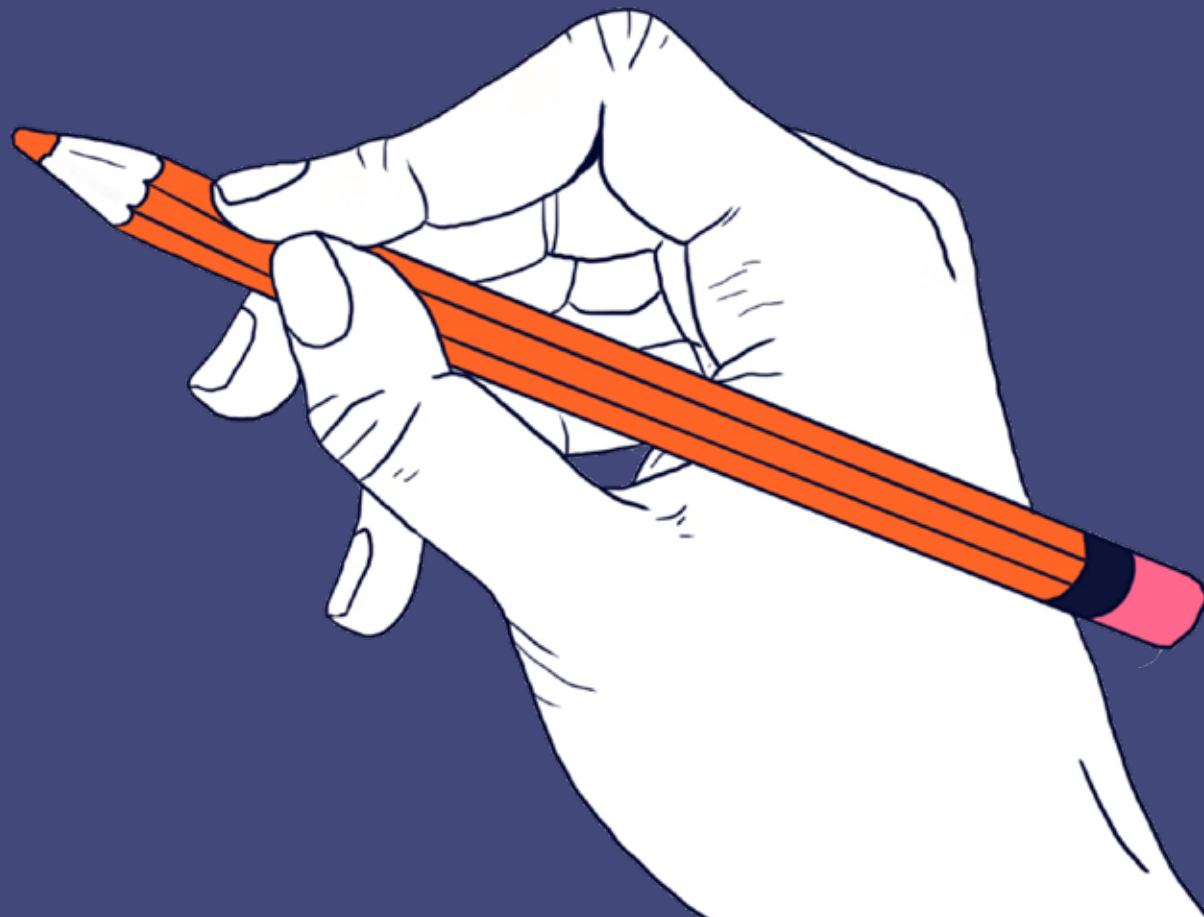
## WHAT ARE YOU STUCK WITH?

- *I'm too busy with other things to do it this summer*
- *I'm feel overwhelmed*

# SKETCH

A sketch can be anything that communicates the basics of your film.

Okay, it's now time to bring your idea to life. And the first stage of that is to put together some sort of sketch. This can literally be a sketch (stickman storyboard), or perhaps a few bullet points on a sheet of paper... anything that starts to bring your project to life... and, importantly, something that you can share with a few other people.



# SKETCH

## Worksheet Example

Download printable worksheets:  
[screenology.com/makefilmshappen](http://screenology.com/makefilmshappen)

### WHAT

#### Example Sketches

- Scribble on a beer mat
- Stickman storyboard
- Script
  
- *I will make a list of shot ideas*
- *I will list the beats of the film*

### WHEN

Be specific. What date, time.  
Announce this to at least 5 people  
who will hold you to account.

*I will complete this by 4pm on  
the 4th May*

### WHO

Name 3 people you will share your  
sketch with for feedback.

*My brother  
The Production Manager  
Yinka, the actor*

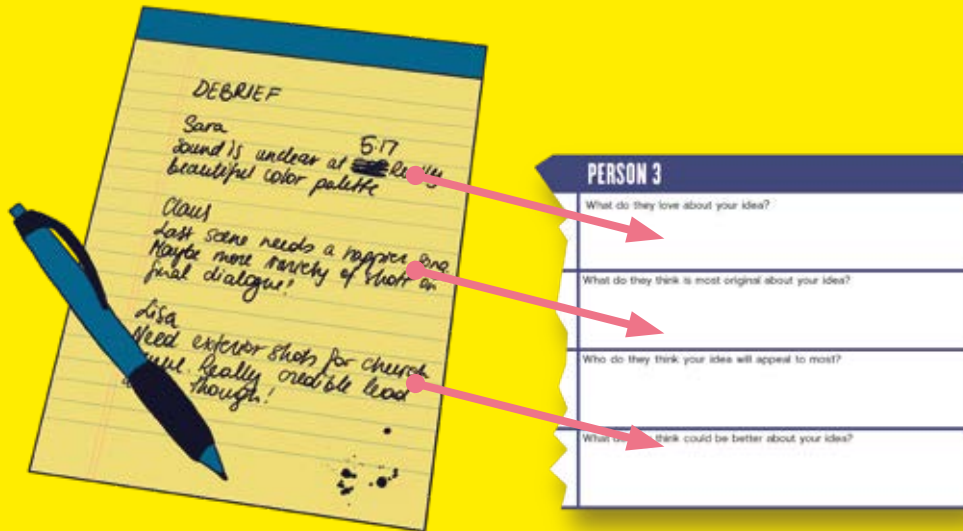
# HOW TO DEBRIEF

An important part of each stage of your work is debriefing - the simple but invaluable process of looking at what is working and what could work better. We have created debrief worksheets for each stage of the development process. You can adapt these in ways that work best for you. The important thing is you're taking time out to reflect and that you are capturing these reflections to share and discuss with others.



# DEBRIEF NOTES

Try and distill your feedback notes, taking one key point from each person into each section of the debrief sheet.



# DEBRIEF ACTION PLAN

Once you have completed the debrief notes you need to turn them in to action... identifying what you want to keep, change and act upon.

## KEEP

If people really like certain aspects of your sketch, prototype or beta you will want to hold on to these. Make a note of these in the 'keep' column.

## CHANGE

Here you will choose those elements, based on the feedback, you feel you need or want to change. Don't feel you have to change everything. Just those things you feel will improve your film for the broader audience.

## ACTION

The last column is for adding a list of actions you need to carry out in order to move the project forward to the next stage.

# SKETCH DEBRIEF NOTES

NAME: <i>Me</i>	NAME: <i>Jonita</i>
What do they love about your idea? <i>It's fresh. It's moving. It's funny.</i>	What do they love about your idea? <i>The central character</i>
What do they think is most original about your idea? <i>The contrast between classic art and social media</i>	What do they think is most original about your idea? <i>Jesus texting on a mobile phone</i>
Who do they think your idea will appeal to most? <i>Young minded art lovers</i>	Who do they think your idea will appeal to most? <i>Philosophy students</i>
What do they think could be better about your idea? <i>It could have a stronger narrative</i>	What do they think could be better about your idea? <i>A better ending</i>



# SKETCH DEBRIEF ACTION PLAN

## KEEP

List what you want to keep

*The central character*

*Jesus texting on a mobile phone*

*The setting of a pub*

## CHANGE

List what you'd like to change

*The ending*

*More narrative direction for Jesus*

## ACTION

List of actions

*Find Facebook groups for philosophy and art students (audience development)*

*Rewrite story with new ending*

*Research possible pubs*

# **DANCE LIKE NOBODY'S WATCHING**

**(But make sure  
they are)**





Another part of Make\_Happen is to just throw yourself at things and then share. So dive in, make a rough and then share it with friends/colleagues and get feedback. Be bold, be brave.

Don't be scared, when you get into the habit, it's actually easier to share things when they're not finished/final/perfect.

# PROTOTYPE

A Prototype is a really rough and ready version of your film/project.

Don't spend ages on this. As a rule of thumb spend roughly 20-30 times the length of the film shooting... e.g. if it's a 3 minute film, it should take no more than an hour and half to shoot and edit your prototype.



# PROTOTYPE

## Worksheet Example

Download printable worksheets:  
[screenology.com/makefilmshappen](http://screenology.com/makefilmshappen)

### WHAT

With film we suggest your prototype is a really rough version.

#### WHAT AND HOW WILL YOU BE SHOOTING?

*The whole film using my smartphone and the crew as cast*

#### WHERE WILL YOU BE SHOOTING?

*In the big room at work*

#### WHO WILL HELP YOU OUT?

*All the crew (Deep, Olga, Giordana, Ada, Franc)*

### WHEN

Be specific. What date, time.  
Announce this to at least 5 people  
who will hold you to account.

*13th June  
10am - 5pm*

### WHO

Name 3 people you will share your  
sketch with for feedback.

*My sister, Ameer  
Harry  
Omar*

# PROTOTYPE DEBRIEF

NAME: <i>Me</i>	NAME: <i>Olga</i>
What do they love about your idea? <i>The energy and fun</i>	What do they love about your idea? <i>Nothing much</i>
What do they think is most original about your idea? <i>The single shot</i>	What do they think is most original about your idea? <i>They didn't think it was original in any way</i>
Who do they think your idea will appeal to most? <i>Cycling enthusiasts</i>	Who do they think your idea will appeal to most? <i>Cycling film fans</i>
What do they think could be better about your idea? <i>More narrative</i>	What do they think could be better about your idea? <i>More original to connect to a wider audience</i>

# PROTOTYPE DEBRIEF ACTION PLAN

## KEEP

List what you want to keep

*The single shot approach*

## CHANGE

List what you'd like to change

*Weave in some clearer narrative*

## ACTION

List of actions

*Research cycling group sites*

*Write some sort of story around the journey*

*Discuss the jeopardy with the team*

# PROTOTYPE EXPERIMENTS

Another part of prototyping is carrying out one or more experiments. You could experiment with different shot types, soundscapes, actor performances, ways of working. These experiments, like the prototype, allow you to bring the project to life without the pressure of being perfect.

Experiments will help build your confidence in your idea further.





# EXPERIMENT:

## CLING FILM EFFECT

## Worksheet Example

Download printable worksheets:  
[screenology.com/makefilmshappen](http://screenology.com/makefilmshappen)

### WHAT

#### WHAT WILL YOU BE SHOOTING?

*Test shots using cling film over lens for the effect*

#### WHERE WILL YOU BE SHOOTING?

*We will shoot in the village hall. At the church.  
And in the fields behind the graveyard. Boat on the lake.*

#### WHO WILL HELP YOU OUT?

*Frank and Jenny*

### WHEN

Be specific. What date, time.  
Announce this to at least 5 people  
who will hold you to account.

*Weekend of the 4th March  
9am - Midday*

### WHO

Name 3 people you will share your  
experiments with for feedback.

*Katie  
Lewis  
Charlotte*

**EXPERIMENT:****CLING FILM EFFECT****DEBRIEF****NAME:** *Katie***NAME:** *Lewis*

What do they think worked well about the experiment?

*The shots look amazing*

What do they think worked well about the experiment?

*It really contrasts the scene*

What did they learn from the experiment?

*It took too long to get the effect to work*

What did they learn from the experiment?

*Experimenting is good!*

How do they think we could improve the results?

*Try using thicker rubber bands so they don't keep snapping*

How do they think we could improve the results?

*Try different paint types on the clingfilm*

# EXPERIMENT:

*CLING FILM EFFECT*

# DEBRIEF ACTION PLAN

WHAT	WHO	WHEN
<i>Order 24mm lens</i>	<i>Uma</i>	<i>This week</i>
<i>Buy 3 different colour paints</i>	<i>Freddie</i>	<i>Tuesday</i>
<i>Repeat experiment with new lens and colours</i>	<i>Freddie</i>	<i>Weds 7th June</i>

do More  
Research

I'm  
too  
young

I don't  
have the  
right KIT

I can  
do it  
tomorrow

# EXCUSE BUSTER

You have a gazillion reasons why you're not making your project happen. But you must give them up. Make a note of all your excuses and then stop using them! They don't excuse you. There is no excuse. You have to forge on with your project despite your feelings and fears. Yes, it's uncomfortable. But the rewards are too great to give up.

I can't  
find the  
right space

I'm NOT  
sure i'm  
good at  
this

My dad  
will think  
it's stupid

I'm  
having a  
bad week

I've got  
to earn  
a living

My idea  
is not  
quite right

I need to

# EXCUSES

## WHAT ARE SOME OF MY EXCUSES?

- *I'm too busy with work*
- *I don't know how to shoot in low light*
- *I've got exams*
- *I need £20,000 to get started*

## HOW CAN I OVERCOME THEM?

- *Plan my time better*
- *Watch some YouTube tutorials*
- *Do some experiments with Jenny and her camera*
- *What if I do just 5 mins/day?*
- *I could at least start making a rough prototype*

# BETA

A Beta version of your project is pretty close to the final thing.

But **DON'T THINK OF IT AS BEING FINISHED...** otherwise you will hate feedback.

In this section we will cover the **10 SECOND SKILLS**, some really quick pointers to making your film great. We will then look at planning your screening, which is really the most important moment in your production for feedback and sharing.

You are then on to the final hurdle... the revisions.



# BETA 10 SECOND SKILLS

## SCRIPT 101

---

- Does it have a clear main character or characters?
- Is their mission defined?
- Are there clear barriers and challenges to their mission?
- Do those challenges get harder?
- Is it boring at any moment?

## CASTING 101

---

- Have you written full character descriptions?
- Have you cast beyond your mates?
- Have you checked your local drama groups?
- Have you posted on social media acting groups?

## PRE-PRODUCTION 101

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- Do you have a clear and realistic plan for shooting each day?
- Do you have someone producing your call-sheets?
- Have you got food for the actors?

# BETA 10 SECOND SKILLS

## CAMERA 101

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- Does each shot look like a professional photograph?
- Are you using camera angles to add extra emotion and clarify the story?
- Have you got plenty of batteries and memory cards?
- Are you stabilising each shot? A cheap tripod will do.

## SOUND 101

---

- Do you have a way of recording audio well? Radio mics, boom mic, concealed zoom recorder?
- Do you have someone monitoring the sound?

## DESIGN 101

---

- Have you thought about a colour palette for your film/scene?
- Do you have someone with good design sense choosing costume and props?
- Can you avoid lots of boring white walls in the background?



# BETA 10 SECOND SKILLS

## ON SET 101

---

- Have you a good mix of establishing shots, close ups, reversals for each scene?
- Is someone keeping a record of the shots?
- Is someone taking responsibility for organising all the files from each days shoot? Making sure there are backups on different hard drives?

## EDITING 101

---

- Do a really terrible edit (SKETCH) by just laying down shots in the order of the script.
- Refine this into a PROTOTYPE. This is a version you're happy to share with other members of the production to see if the story works and what things need solving.
- Next you need to edit hard, ignoring the script, and focussing on the moments that keep the audience engaged. Be honest!

## FINISHING 101

---

- Could sound design (effects, foley) make the story work even better?
- How could a colour grade improve the audience engagement?
- Do you know someone that can make some great music for your film? If you don't, how might you find someone?

A photograph of a diverse group of children sitting in a theater, laughing and smiling. The image is overlaid with a semi-transparent red filter. The children are of various ethnicities and are captured in various states of joy and amusement.

# HOW TO PLAN A BETA SCREENING

# SCREEN

---

Okay, to hold a screening you need a location. We recommend finding somewhere that can create a sense of occasion. This could be a local community centre, a school or perhaps somewhere more unusual (a nightclub, a church) that perhaps connects to the film in some way. All you need is a screen, projector and sound system.

Don't be afraid to charge a small amount of money for entry. This will mean everyone takes it seriously and contributes to the costs of the screening.

# AUDIENCE

---

Whilst it will be great to have crew, family and friends at the screening, it's more important to have people that fit the film's demographic but who are not connected to you or the production too closely.

# FEEDBACK

---

One of the key purposes of this screening is to get quality feedback. Make sure you prepare for this. Let people know you will be asking for feedback when you first invite them and remind them at the beginning of the showing.

# BETA SCREENING DEBRIEF

**NAME:** Aaron

What do they love about your film?

*I think it's very funny*

What do they think is most original about your film?

*Being a war film with only women in the lead roles*

Who do they think your film will appeal to most?

*Film buffs*

What do they think could be better about your film?

*The sound mix*

**NAME:** Tilly

What do they love about your film?

*The scene in the rowing boat. Tense! Fresh!*

What do they think is most original about your film?

*All women!*

Who do they think your film will appeal to most?

*Feminists*

What do they think could be better about your film?

*The end is a bit weak.  
And overall it could be much tighter.  
5 mins shorter?*

# BETA CREW DEBRIEF

**NAME:** *Alex*

What do they love about your film?

*The opening sequence*

What do they think is most original about your film?

*Being an action film that has a strong story and doesn't rely on big explosions and gazillions of guns*

Who do they think your film will appeal to most?

*Action film enthusiasts*

What do they think could be better about your film?

*The sound is a bit distracting.  
The music is too heavy.*

**NAME:** *Deep*

What do they love about your film?

*The main character*

What do they think is most original about your film?

*Everything!*

Who do they think your film will appeal to most?

*All my mates*

What do they think could be better about your film?

*I thought it was great as it is*

# REVISIONS

Woohoo! We're nearly there.

Now that you have some feedback it's time to move into the final stages. You are going to decide what changes you want to make to the film based on the feedback you've received.



Firstly, make a list of all the revisions you think you could make. Don't edit or be picky at this stage. Just list them all. Then you are going to rank them by scoring them on do-ability and desirability.

When the scores are added together the highest totals will show which revisions to prioritise.

#### DO-ABILITY

Rate how easy each revision would be from 1 (difficult) to 10 (easy).

#### DESIRABILITY

Now rate them on how important each revision is 1 (undesirable) to 10 (no-brainer).

#### TOTAL

Add the scores together and start with the highest rated.

REVISION	DO-ABILITY	DESIRE	TOTAL
<i>Reshoot the end sequence</i>	1	9	10
<i>Tighten edit on scene 12</i>	3	2	5
<i>Fix sound in boat scene</i>	7	9	16

# REVISIONS

REVISION	DO-ABILITY	DESIRE	TOTAL
<i>Reshoot the end sequence</i>	1	9	10
<i>Fix sound in boat scene</i>	5	10	15
<i>Fix errors on credits</i>	9	10	19
<i>Tighten edit on scene 12</i>	9	8	17
<i>Reshoot tower scene</i>	1	4	5
<i>Change score on scenes with Brighton theme</i>	6	5	11



# REVISIONS ACTION PLAN

REVISION	TOTAL	WHO	DATE
<i>Fix errors on credits</i>	19	<i>Me / Jenny</i>	<i>10/08</i>
<i>Tighten edit on scene 12</i>	17	<i>Me</i>	<i>10/08</i>
<i>Fix sound in boat scene</i>	15	<i>Rich</i>	<i>12/08</i>
<i>Change score on scenes with Brighton theme</i>	11	<i>Rich</i>	<i>14/08</i>
<i>Reshoot the end sequence</i>	10	<i>Me / Lewis</i>	<i>16/08</i>
<i>Reshoot tower scene</i>	5	<i>Lewis / Charlotte</i>	<i>22/08</i>

# SHIP

Okay, time for the ultimate action in making your project happen. It's time to ship!

This is the point where you stop tinkering with your project and declare it finished. Most importantly, it is time to get it out to the world and share with the widest audience possible.

## DISTRIBUTION

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For some detailed resources about distributing your film please check out:

[screenology.com/makefilmshappen](https://screenology.com/makefilmshappen)



# HELP, I'M STUCK!

Everybody gets stuck from time to time when trying to make things happen. Over the next few pages we have some simple pointers to help you with various different challenges.

You will find more resources to help you get unstuck at [screenology.com/makefilmshappen](https://screenology.com/makefilmshappen)



## STUCK ON **IDEA**

### I can't think of any ideas.

---

Sometimes it is just difficult to get started because you can't think of something to get started with.

Firstly, don't be afraid of asking friends and family for ideas. Often, as filmmakers, we think we have to do everything ourselves. Many very successful filmmakers get their ideas from other people. There is no shame in it. You will take the glory by bringing these ideas to life.

If you're keen to come up with your own idea... check out our Ideas Generator Worksheet  
[screenology.com/makefilmshappen](http://screenology.com/makefilmshappen)

### How do I know if my idea will work?

---

The simple answer to this is you don't know. The whole point of the Make\_Happen process is to get out there and start testing things on people. Share your idea with some friends. Create a sketch of your idea and share again. Heck, just get out there and make a prototype.

### My mum / friend / colleague doesn't like my idea.

---

It's not important for everyone to like your idea. Who is your target audience? Check with them. If they don't like it, what is it about the idea they don't like? Is there anything you can do to make it more appealing? Are they missing something in how you're communicating it? Could a prototype communicate more?

Do you have faith in your idea?  
If so, press on!

## STUCK ON **SKETCH**

### I can't draw.

---

A sketch doesn't literally have to be a storyboard or series of drawings. It could be a bullet point list of scenes/beats. Equally, it could be a scrappy set of stick figure drawings. Anything that evolves your idea in a way that means you can communicate it in more detail to a test audience.

### I'm scared to share my sketch.

---

Of course you are. We take feedback very personally. We feel that if someone doesn't like our ideas they don't like us (despite knowing this is nonsense). You are going to have to practice sharing, despite the fear and feelings.

Soon you will be excited for feedback, as you'll know it helps you create something great.

### I have conflicting feedback and don't know how to move forward.

---

Whilst getting feedback is intrinsic to the Make\_Happen process, the final decisions come down to you. You must follow your heart and do what you think is right. If you are not sure, simply make a choice and test further... ideally in a prototype.

## STUCK ON **PROTOTYPE**

**I have nobody to work with.**

---

If you haven't found collaborators yet, it just means you haven't asked enough people, or made your project sound exciting enough. One of the key skills of a filmmaker is enrolling people onto your projects.

You can also use our Cahootify platform to find and connect with other like-minded filmmakers.

[cahootify.com/makefilmshappen](https://cahootify.com/makefilmshappen)

**My prototype doesn't work.**

---

Great! You have information you can work with. In what way doesn't it work? What can you improve? Once you've figured out some solutions make another prototype. Repeat until you have something that you are happy to take to the next stage.

**I don't have any time.**

---

In our experience this is highly unlikely. You are just not prioritising the time you do have very well. Get off your social media, turn off Netflix... or better still your internet. Get up a bit earlier. We all have way more time than we think we do.

## STUCK ON **EXPERIMENT**

**I can't get the right equipment?**

---

The first question you need to ask here is why you need this specific piece of equipment. Is it absolutely essential to telling your tale? The chances are there are numerous solutions without that specific piece of gear. But if you're absolutely certain there is no other way, then, like many of these solutions, you just need to ask more people. Call up rental companies, production companies and just ask. Be brave.

**My crew member has let me down.**

---

This is going to happen. Particularly if you are asking people to offer their time for free. If someone lets you down don't let it be an excuse for not getting your film made. Every production, no matter how big or small, is beset with challenges like this. It is your responsibility to find solutions despite these barriers.

**I don't have any/ enough money.**

---

Of course you don't. But do you need the money? Focus on what you need the money for, rather than the money itself. This way you can find other solutions... for example can you borrow the item you need?



## STUCK ON BETA

### I'm too busy and completely overwhelmed.

---

When we feel overwhelmed or too busy, there is usually one major thing on our mind.

To discover what this is, write a list of all the things you have to do. Delete all the things that aren't absolutely essential. And then rank the tasks from hard to easy. The hardest item, at the top of the list, is the thing you need to tackle... TODAY! To clear your mind. You will be amazed at how much better you feel when you have done this.

For more, download our Overwhelmed Worksheet from [screenology.com/makefilmshappen](http://screenology.com/makefilmshappen)

### I can't find a good enough location.

---

Firstly, ask yourself how essential is the location? Are there other places that could convey the same element of the story? Be honest with yourself.

If you're abosolutely adamant you need this location, be honest, ask yourself how hard have you actually tried to secure it. You should be making 20 phone calls a day (at the bare minumum) and visiting 2/3 places in person in your endeavour to find a location.

If you're not... you haven't tried.

### I can't find an actor for a particular part.

---

How hard have you actually tried? Have you checked out local actor online forums/ Facebook groups etc? Have you visited the local amateur dramatic societies? And this applies whether your production is student, professional or otherwise - you can find great actors in these groups. Have you visited local theatre productions (professional and amateur)?

For more, visit the Securing an Actor section on our website [screenology.com/makefilmshappen](http://screenology.com/makefilmshappen)

## STUCK ON REVISIONS

### I have too many revisions to do.

---

You need to prioritise and ZOOM right into the detail. Use the sheet outlined on page 64 (download a copy from our website) and make sure you are clear what is important.

Then clearly identify how long each revision will take. What resources are needed? And when, exactly, you will do it.

For more resources on completing your Beta version check out our website:  
[screenology.com/makefilmshappen](http://screenology.com/makefilmshappen)

### I'm bored with my film.

---

Of course you are. You've been living with it for days/weeks/months/years. It's okay to be bored. You have to keep working, despite the feeling. Instead, focus on what it will be like when other people start to see it for the first time and talk about it excitedly with their friends. As a filmmaker you're in service to your audience. It won't be fun and games the whole way. Keep your resolve and get the work done.

You can use that feeling of boredom to identify moments within the film that you can improve.

### I've run out of money/time/steam.

---

At moments like this you need to take a short break from your film and then come back to it as though it was something new. If you need to raise more money, it's easier to do that for a nearly finished project than it is for a new fresh idea (despite the attraction of the New Shiny Thing!). There is always more time. And 'steam' is just a state of mind... there is always more steam to be found!

## STUCK ON SHIP

**There's nowhere to share my film.**

---

Once upon a time there were a handful of TV stations and a single cinema in most towns. Today there are unlimited places to show films. Online there are numerous video hosting platforms (YouTube, Vimeo etc.), social media sites (Facebook, Instagram, Twitter etc.). In the real world so many places have a projector, screen and speakers that you are, in fact, spoilt for choice. Get your creative team together and brainstorm the range of places you could show your film.

**I don't know who my audience is.**

---

Firstly you need to play your film to a diversity of people (ages, background, interests) and see who it resonates with. Ask all those people who they think the film is for.

This information will help you get a sense of who your film is for.

**I hate my film.**

---

You need a break!

# GOOD LUCK

We hope you have enjoyed making your project happen and found some of the techniques in this book helpful.



## Your Feedback

---

This book is very much in Beta. We'd love to hear what has worked for you, what you think might work better and any ideas you might have for a future edition.

Please email:  
[feedback@makehappen.today](mailto:feedback@makehappen.today)

## Join our community

---

One of the key elements of making things happen is collaborating and making yourself accountable to others. We are building a community of filmmakers to do just that.

[makefilmshappen@screenology.com](mailto:makefilmshappen@screenology.com)  
[screenology.com/makefilmshappen](http://screenology.com/makefilmshappen)

 [youtube.com/c/screenology](https://youtube.com/c/screenology)

 [facebook.com/makefilmshappen](https://facebook.com/makefilmshappen)

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We are creating supporting content about all aspects of Making Films Happen and posting weekly to YouTube.

Subscribe to see stories of Make\_Happen filmmakers, for motivation, advice and lots of ways to get unstuck.



By making your film happen  
you will learn like you've  
never learnt before, you will  
feel more alive and much  
more present in the world.



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