THE YELLOW SHIRT

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Director & Producer & Cinematographer

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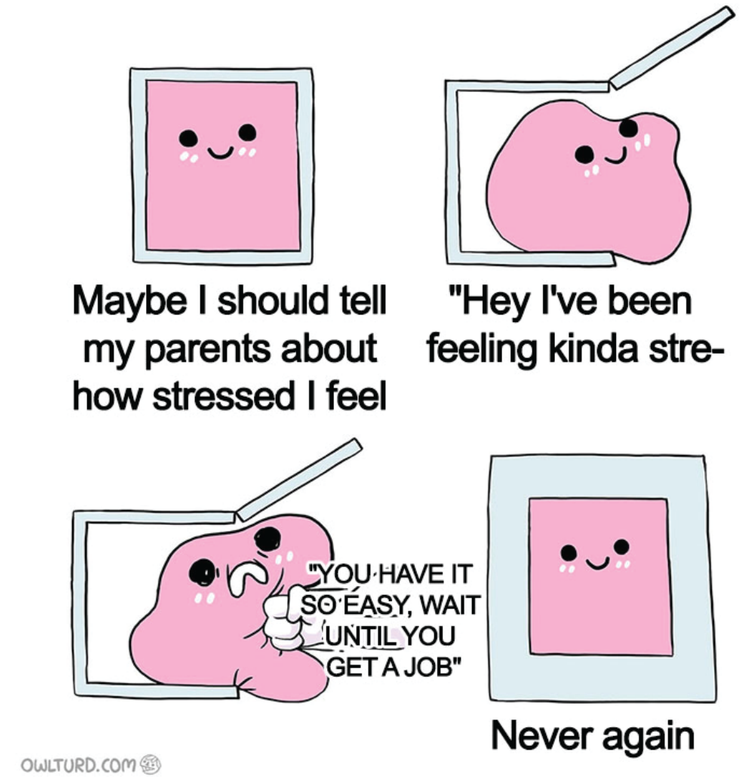
Idea Development

It all began with...



Background

I wanted to provoke a strong sense of emotional resonance amongst the audience, by simply telling a plain story. Just like the meme, easy but punchy.

WHAT is the story about

It is a short film about a man trying to present true himself. The man in the story represents many of us: give up some parts of ourselves and attempt to fit in the world. ‘We live in a society’ (Joker 2019), we are affected by each other.

WHY this project

Being ‘different’ from others sometimes needs a lot of courage. And sometimes, we just compromise. We give up, and we hide our true selves. Some people, at last, accept it… but I personally do not want to. The film means a lot to me. It reminds me I once had that ambition.

What makes this project UNIQUE

It is kind of a drama film but not as usual as other common drama films. It is built in an abstractive room. It is a bit surreal, but it is telling something real. Sometimes it only needs one space and two colours to deliver a message.

Script..... but not a SCRIPT

It is an abstract art film. There is no dialogue, with one character, in one location. In this case, I preferred not to write a traditional script, since the special part of this project is the character doing almost the same things every day. For this monotony, I wrote a script which tells every action of the character and marked the differences between each day.

Story

[Day One] Alarm rings. The man opens his eyes and wakes up, turns off the alarm, wears the white shirt, and leaves the house. Background sounds imply the outside world and he is working. He goes back to the room from the opposite door, takes off the white shirt, and lies on the bed.

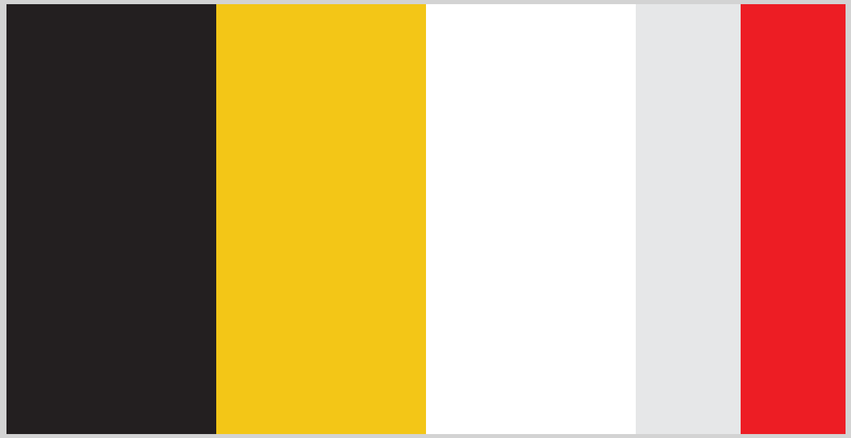
[Day Two] Alarm rings. The man opens his eyes and wakes up, turns off the alarm, (glances at the yellow shirt and then the white shirt) wears the white shirt, and leaves the house. Background sounds imply the outside world and he is working. He goes back to the room from the opposite door, takes off the white shirt, and lies on the bed.

[Day Three] Alarm rings. The man opens his eyes and wakes up, turns off the alarm, (considering between the yellow shirt and the white shirt, about to take the yellow shirt but finally picks the white one) wears the white shirt, and leaves the house. Background sounds imply the outside world and he is working. He goes back to the room from the opposite door, takes off the white shirt, and lies on the bed.

[Day Four] Alarm rings. The man opens his eyes and wakes up, turns off the alarm, (considering between the yellow shirt and the white shirt, and choose the yellow one) wears the yellow shirt, and leaves the house. Background sounds imply the outside world and he is working (the sound this time is a chaos, much louder and messier than usual). He goes back to the room from the opposite door (upset and irritated), takes off the yellow shirt (and throw it into a dustbin), and lies on the bed.

[Day Five] Alarm rings. The man opens his eyes and wakes up, turns off the alarm, wears the white shirt, and leaves the house. Background sounds imply the outside world and he is working. He goes back to the room from the opposite door (carrying a bag, he then takes out a brand new white shirt from the bag and hang it, then he takes out a small potted yellow flower and puts it next to the alarm on the shelf). Cut to black scene.

[Day Six] Black scene. Alarm rings. The man opens his eyes.



In this film, as a director, I intend to give the audience insights into the characters, provoking them to consider ways in which they are different from others and whether they have ever changed themselves because of others' points of view. The character stands for an 'ordinary man', just like many others else in the world: going to work, being late because of traffic congestion, dealing with colleagues, commuting back home and sleeping. The colour white represents general values or rules followed by most of the people, and yellow in the film symbolises the character's own personality and his belief.

Visual Reference

Admissions (2011)

a short film about filing (2016)

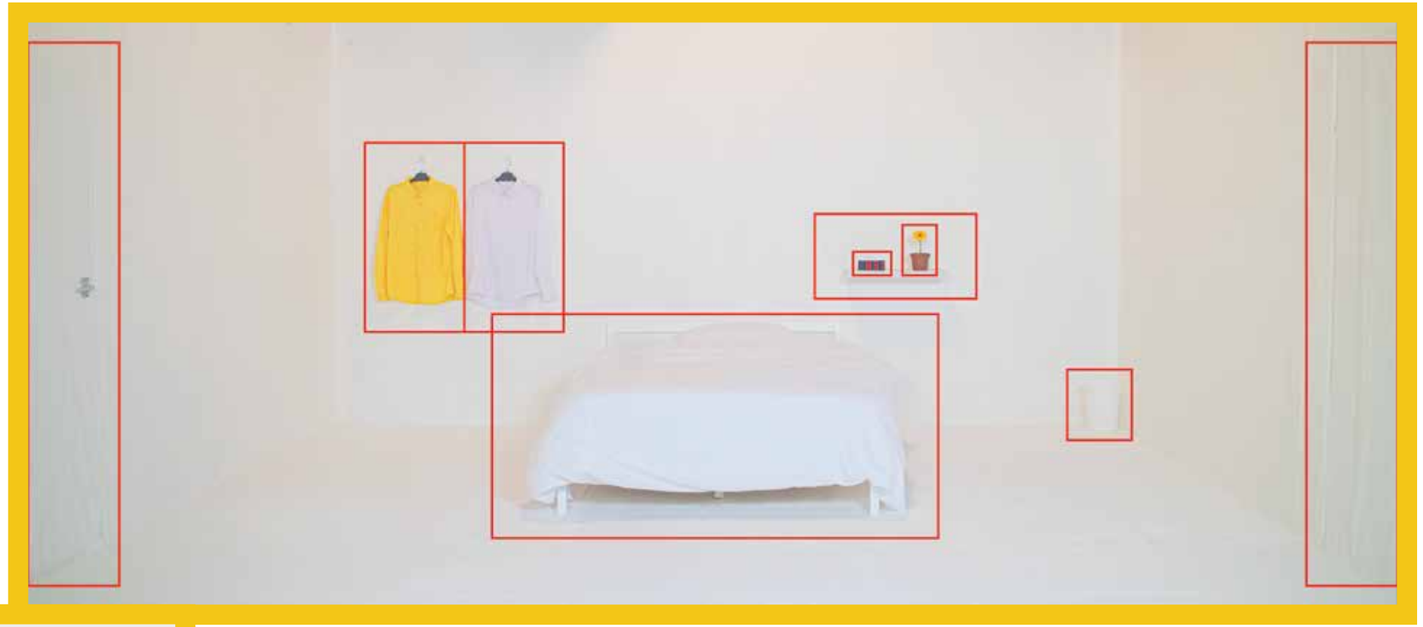
113 (2016)

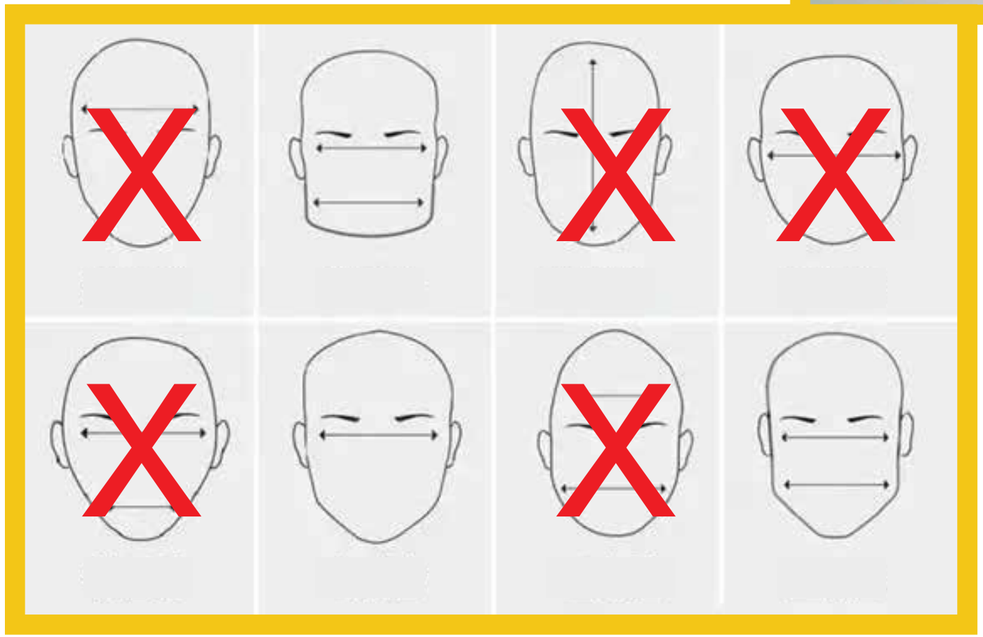
In A Pigeon Sat on a Branch Reflecting on Existence (2014), director Roy Andersson uses a lot of (and only) long still shots to portray the film. Since I had planned to use only immobile shots, which can create calmness and the ordinary I wanted to make more, I looked into his works and found myself fascinated by them.

Casting

- 27-35
- Male
- Do not mind being topless
- No/less beard
- Long hair

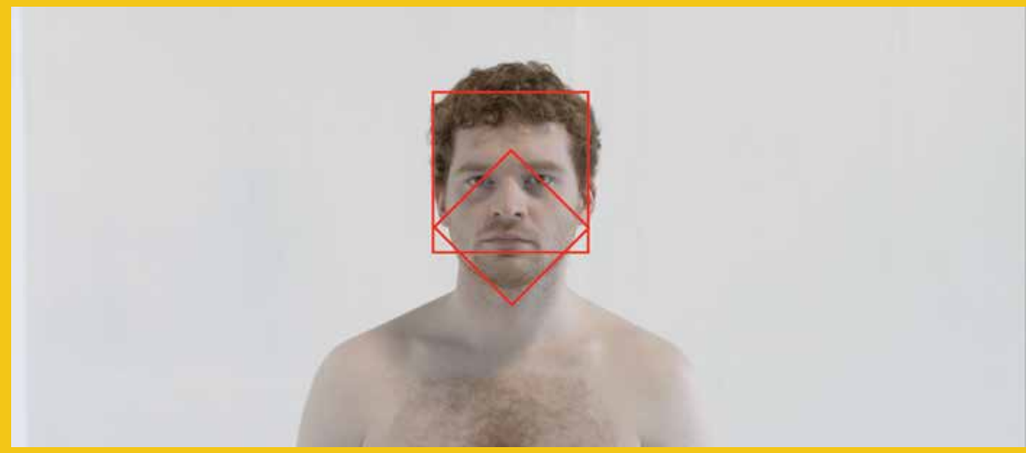
In my story, the character symbolises an ordinary person. To make the audience easier to get into the role, I was looking for an actor who has less personal features.





Most of the actors who are willing to be shirtless are very ripped, and that is what I did not prefer. Another crucial point I was considerate of was the facial structure. Since all the elements I put in the scene look geometric, in order to continue the sentiment, I did not prefer a rounded-faced feature to show up in the frames. Instead, I was looking for–I funnily called–a box face.

Taking all considerations together, I found one actor who almost matches all the priorities. However, just four days before the shoot he told me he got a new big tattoo recently on his right arm. I regard tattoos are a personal mark, so I had no choice but to search for another actor. It was a really difficult task, and I ended up getting a fine actor who does not match pretty well but is close to the facial structure I was hunting.



Storyboard & Shot List

PROJECT THE YELLOW SHIRT

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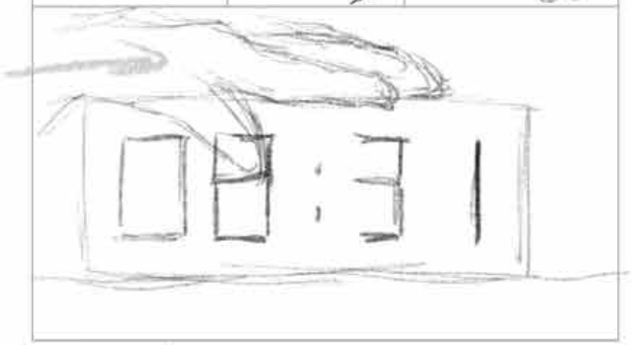
SCENE #: 1 | SHOT #: 1 | SHOT SIZE: CU

B is alarm ringing
eyes from close to open

SCENE #: 1 | SHOT #: 2 | SHOT SIZE: CU



hand put on the clock-
alarm stops

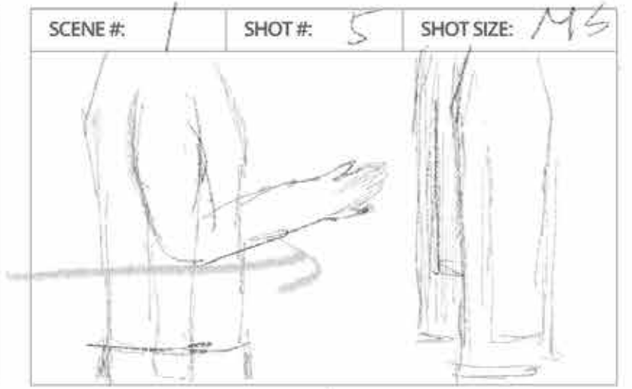
SCENE #: 1 | SHOT #: 3 | SHOT SIZE: MS

gets up from bed.
topless.

SCENE #: 1 | SHOT #: 4 | SHOT SIZE: CU

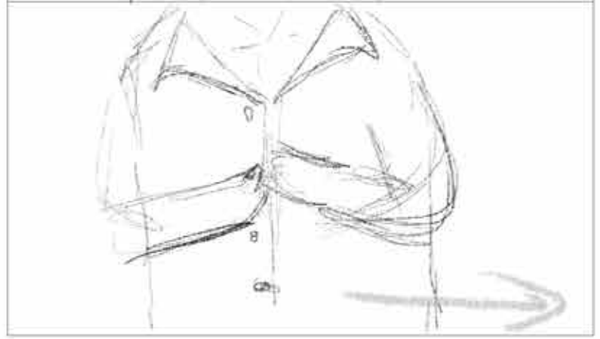
wearing shoes

SCENE #: 1 | SHOT #: 5 | SHOT SIZE: MS



walks toward the shirts.
(shirts hanging on wall)
he picks the white one

SCENE #: 1 | SHOT #: 6 | SHOT SIZE: CU



buttoning and adjusting
the shirt

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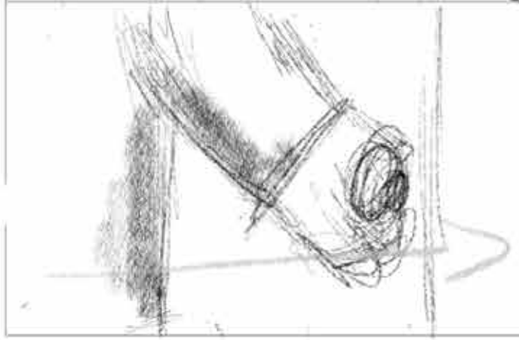
SCENE #: 1	SHOT #: 12	SHOT SIZE: OTS CU

adjusting the shirt
[D2]

SCENE #: 1	SHOT #: 13	SHOT SIZE: CU

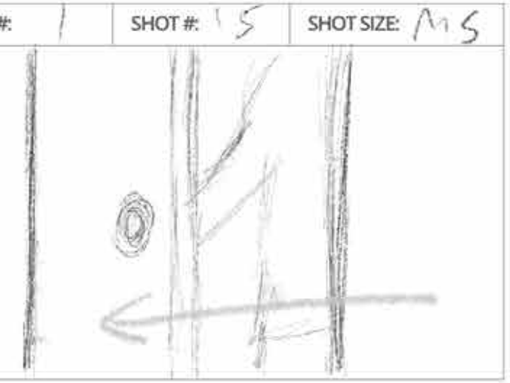


openning the door
leaves the room [D2]

SCENE #: 1	SHOT #: 14	SHOT SIZE: WS

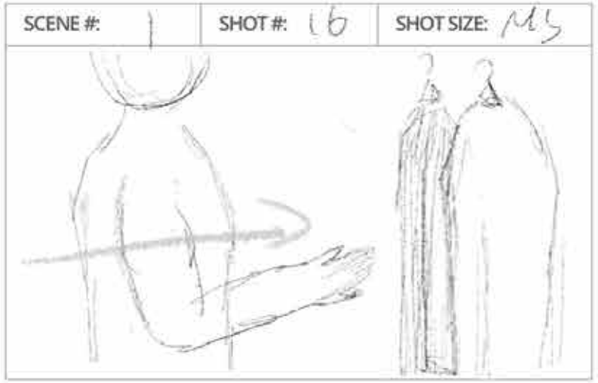
Big noise
[D2]

SCENE #: 1	SHOT #: 15	SHOT SIZE: MS



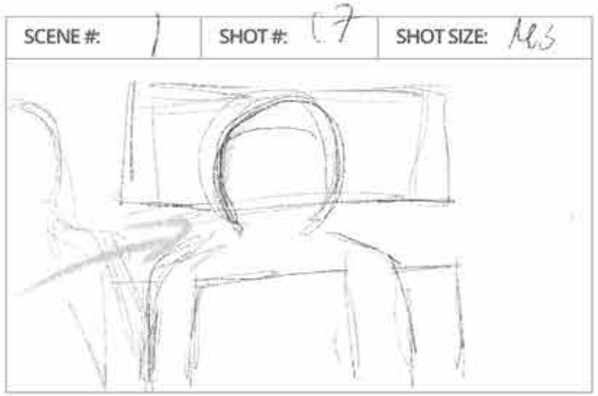
entering the room
[D2]

SCENE #: 1	SHOT #: 16	SHOT SIZE: MS



hangs the shirt
lies on bed [D2]

SCENE #: 1	SHOT #: 17	SHOT SIZE: MS



[D2] lying on bed

time changing

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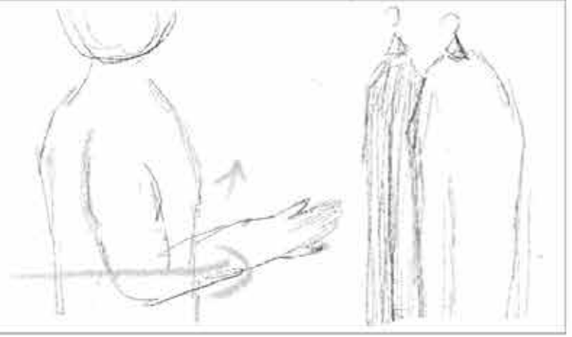
SCENE #: 1 | SHOT #: 18 | SHOT SIZE: WS

[D3] alarm rings
wakes up.

SCENE #: 1 | SHOT #: 19 | SHOT SIZE: CU

[D3]

SCENE #: 1 | SHOT #: 20 | SHOT SIZE: MS



[D3]

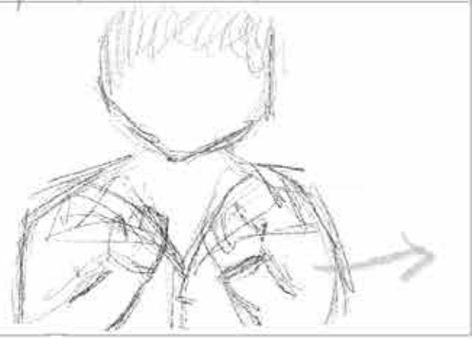
OTS

SCENE #: 1 | SHOT #: 21 | SHOT SIZE: MS

[D3] deciding,
picks white vine

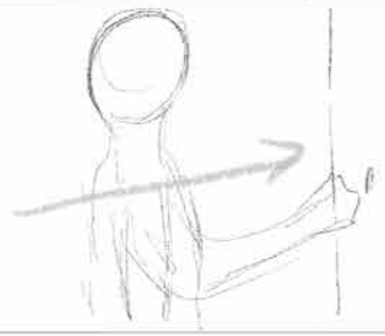
OTS

SCENE #: 1 | SHOT #: 22 | SHOT SIZE: MS



[D3]

SCENE #: 1 | SHOT #: 23 | SHOT SIZE: MS



[D3] leaving

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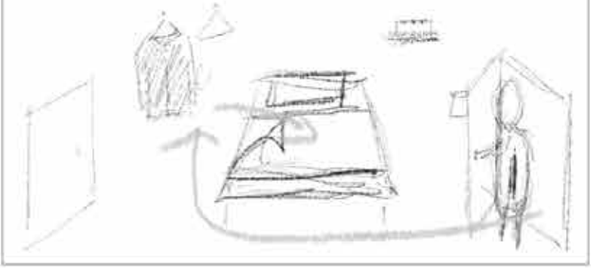
time changing

SCENE #: 1 | SHOT #: 7 | SHOT SIZE: WS

he leaves the room
Big noise

SCENE #: 1 | SHOT #: 7 | SHOT SIZE: WS



he enters the room,
takes off his shirt,
lies on the bed.

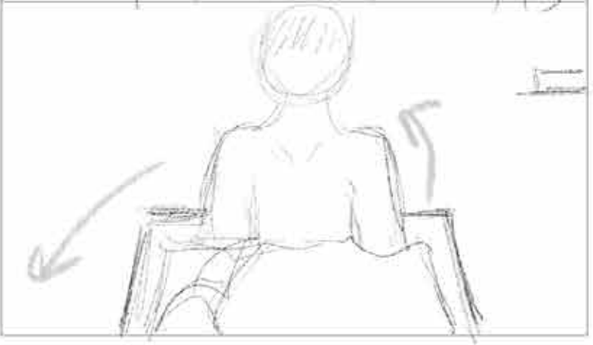
SCENE #: 1 | SHOT #: 8 | SHOT SIZE: CU

he sleeping → open eyes
BG alarm rings [D2]

SCENE #: 1 | SHOT #: 9 | SHOT SIZE: CU

[D2]

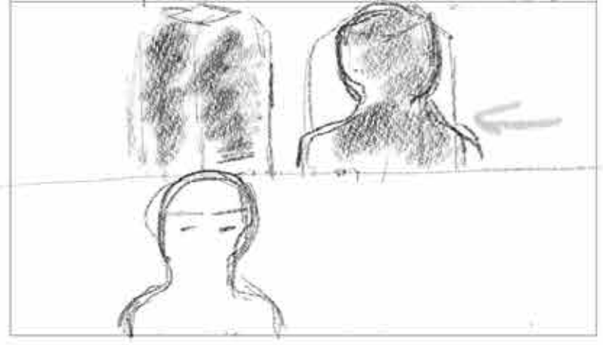
SCENE #: 1 | SHOT #: 10 | SHOT SIZE: MS



[D2] he wakes up
Wears shoes

OTS

SCENE #: 1 | SHOT #: 11.12 | SHOT SIZE: MS



[D2] he deading
eyes tracking

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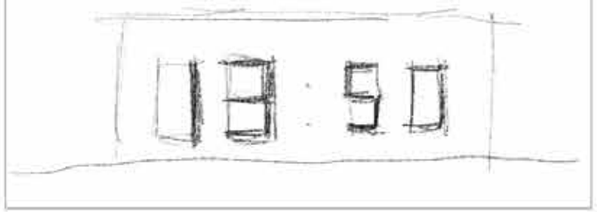
SCENE #: 1 | SHOT #: 24 | SHOT SIZE: CU



[D3] time changing

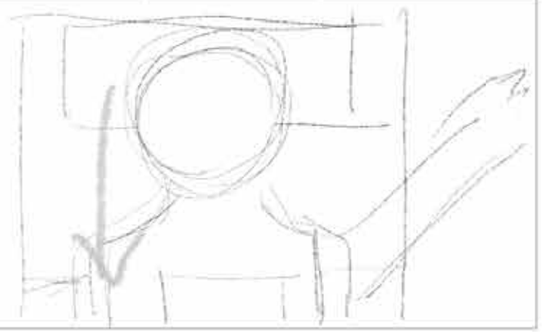
SCENE #: 1 | SHOT #: 25 | SHOT SIZE: MS

[D3] coming back

SCENE #: 1 | SHOT #: 26 | SHOT SIZE: WS

[D3] Time changing

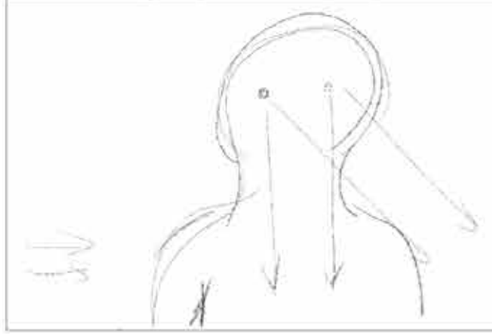
SCENE #: 1 | SHOT #: 27 | SHOT SIZE: MS



[D4] alarm rings
gets up

UTS

SCENE #: 1 | SHOT #: 28 | SHOT SIZE: MS



[D4] ~~hand up and stops~~
eye tracking
head turning

DTS

SCENE #: 1 | SHOT #: 29 | SHOT SIZE: MS

[D4] moves and takes

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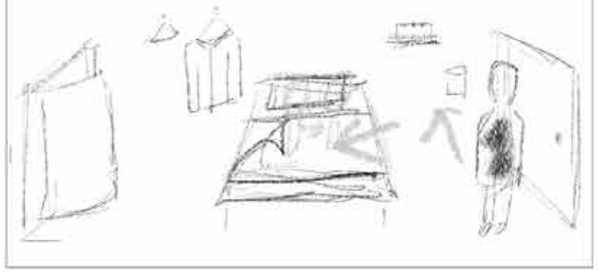
SCENE #: 1	SHOT #: 30	SHOT SIZE: MS

[D4] wearing yellow shirt
satisfied smile
getting hair and face

SCENE #: 1	SHOT #: 31	SHOT SIZE: WS

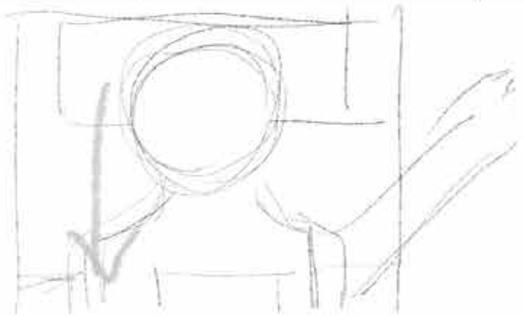
[D4]

SCENE #: 1	SHOT #: 31	SHOT SIZE: WS



[D4] throwing the yellow shirt
turns sides when sleeping

SCENE #: 1	SHOT #: 32	SHOT SIZE: MS

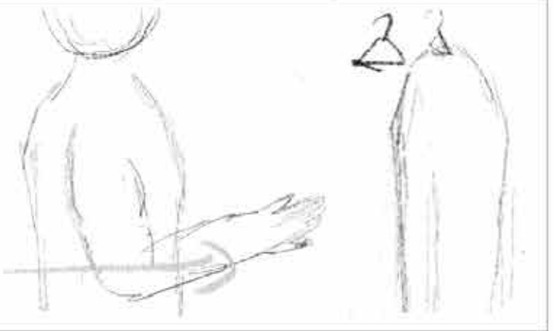


[D5]

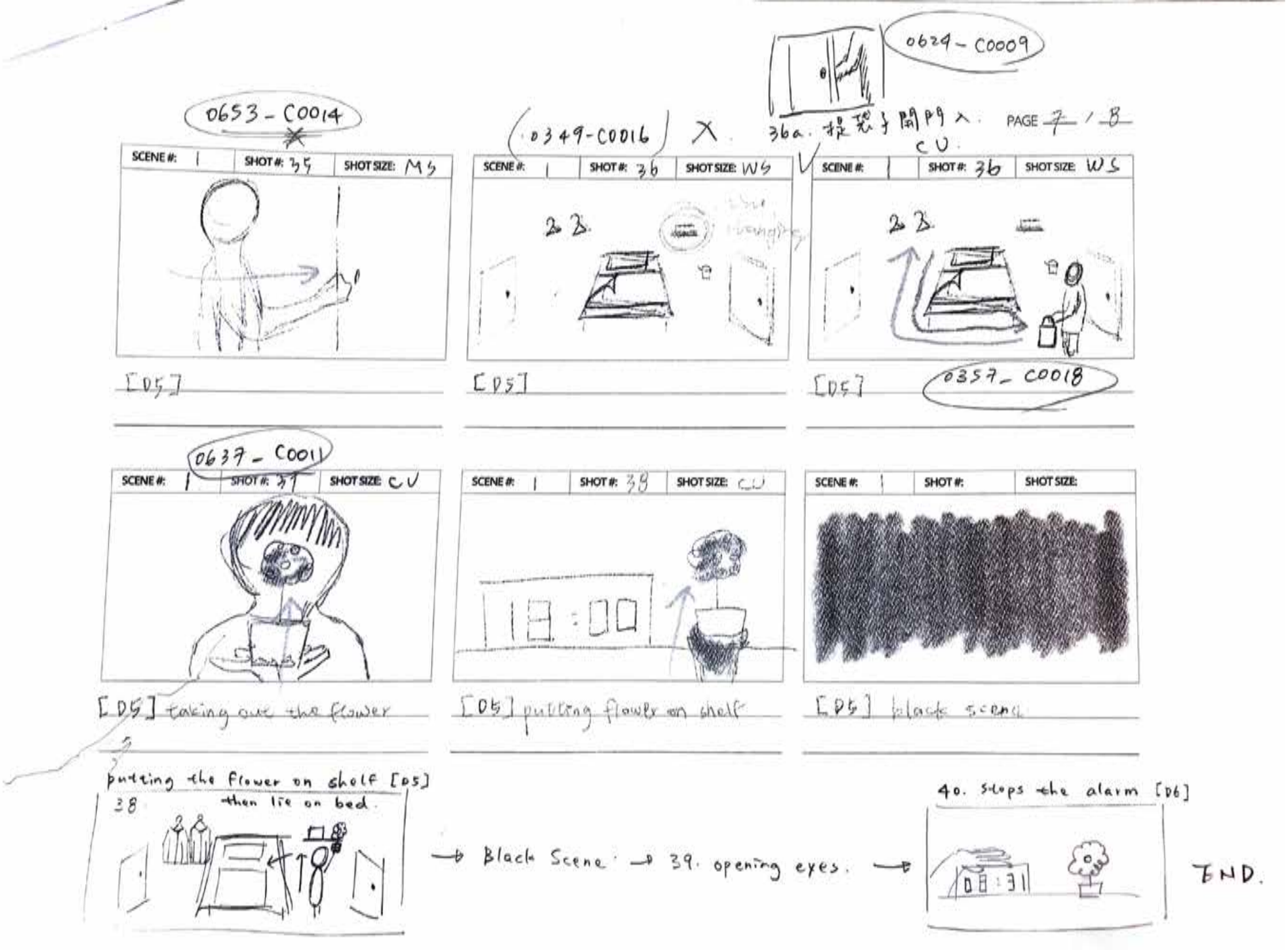
SCENE #: 1	SHOT #: 33	SHOT SIZE: CU

[D5]

SCENE #: 1	SHOT #: 34	SHOT SIZE: MS



[D5] takes and wears


0624 - C0009
0653 - C0014
0349-C0016
36a. 提袋子開門入 CU
PAGE 7 / 8
SCENE #: 1
SHOT #: 35
SHOT SIZE: MS
SCENE #: 1
SHOT #: 36
SHOT SIZE: WS
SCENE #: 1
SHOT #: 36
SHOT SIZE: WS
[D5]
[D5]
[D5]
0357 - C0018
0637 - C0011
SCENE #: 1
SHOT #: 37
SHOT SIZE: CU
SCENE #: 1
SHOT #: 38
SHOT SIZE: CU
SCENE #: 1
SHOT #:
SHOT SIZE:
[D5] taking out the flower
[D5] putting flower on shelf
[D5] black scene
putting the flower on shelf [D5]
then lie on bed.
38
→ Black Scene → 39. opening eyes. →
40. stops the alarm [D6]
END.

Shot List THE YELLOW SHIRT 31 March 2022

Scene # : 1 Location: Studio Page Count: 1 Setups: 12 Start Time: 9:00 am

Scene #	Shot #	SB Ref.	INT / EXT	Subject	Framing	Camera	Angle	Movement	Equipment	Lens	Sound	Description / Notes	Importance	Setup Time	Shooting Time	Start Time
1	1a	7	INT	The Ordinary Man	WS	Blackmagic URSA	Eyelevel	Static	Sticks / Tripod	50mm	MOS	leaves the room, clock time changes, back to the room, takes off and hangs the shirt, lies on bed [D1]	★★	01:00	00:10	9:00 AM
1	1b	18	INT	The Ordinary Man	WS	Blackmagic URSA	Eyelevel	Static	Sticks / Tripod	50mm	MOS	alarm rings, gets up [D3]	★	00:00	00:10	10:10 AM
1	1c	26	INT	The Ordinary Man	WS	Blackmagic URSA	Eyelevel	Static	Sticks / Tripod	50mm	MOS	empty room, clock time changes, back to the room, takes off and hanges the shirts, lies on bed [D3]	★★★	00:00	00:10	10:20 AM
1	1d	31	INT	The Ordinary Man	WS	Blackmagic URSA	Eyelevel	Static	Sticks / Tripod	50mm	MOS	leaves the room, clock time changes, back to the room, emotionally takes off and throw the shirt (yellow), lies on bed, keeps turning sides [D4]	★★★	00:00	00:10	10:30 AM
1	1e	36	INT	The Ordinary Man	WS	Blackmagic URSA	Eyelevel	Static	Sticks / Tripod	50mm	MOS	empty room (no shirts on wall), clock time changes, back to the room, put the bag on floor, takes off and hangs the shirt, back to the bag and takes out the new shirt and hangs on wall, back to the bag and takes out the flower [D5]	★★★	00:00	00:20	10:40 AM
1	1f	38	INT	The Ordinary Man	WS	Blackmagic URSA	Eyelevel	Static	Sticks / Tripod	50mm	MOS	puts the flower on shelf, lies on bed [D5]	★★	00:00	00:10	11:00 AM
									Break					00:00	00:10	11:10 AM
1	2a	5	INT	The Ordinary Man	MS	Blackmagic URSA	Eyelevel	Static	Sticks / Tripod	50mm	MOS	walks towards the shirts and picks the white one [D1]	★★	00:10	00:10	11:20 AM
1	2b	16	INT	The Ordinary Man	MS	Blackmagic URSA	Eyelevel	Static	Sticks / Tripod	50mm	MOS	hangs the white shirt on wall [D1]	★	00:00	00:10	11:40 AM
1	2c	20	INT	The Ordinary Man	MS	Blackmagic URSA	Eyelevel	Static	Sticks / Tripod	50mm	MOS	walks towards the shirts and picks the white one, moves aside a bit [D3]	★★★	00:00	00:10	11:50 AM
1	2d	34	INT	The Ordinary Man	MS	Blackmagic URSA	Eyelevel	Static	Sticks / Tripod	50mm	MOS	walks towards the shirts and picks the white one (yellow shirt not on wall), wears it [D5]	★★	00:00	00:10	12:00 PM
									Lunch					00:00	00:50	12:10 PM
1	3a	11	INT	The Ordinary Man	MS (OTS)	Blackmagic URSA	Eyelevel	Static	Sticks / Tripod	50mm	MOS	BACK walks towards the shirts (in front of the white one) [D2]	★★	00:10	00:10	1:00 PM
1	3b	21	INT	The Ordinary Man	MS (OTS)	Blackmagic URSA	Eyelevel	Static	Sticks / Tripod	50mm	MOS	BACK holding two shirts and deciding (in the middle of two shirts) [D3]	★★★	00:00	00:10	1:20 PM
1	3c	29	INT	The Ordinary Man	MS (OTS)	Blackmagic URSA	Eyelevel	Static	Sticks / Tripod	50mm	MOS	BACK moves from the white one to the middle then to the yellow one, takes the shirt (yellow) [D4]	★★★	00:00	00:10	1:30 PM
1	4a, 4b	6, 22	INT	The Ordinary Man	MS (OTS)	Blackmagic URSA	Eyelevel	Static	Sticks / Tripod	50mm	MOS	FRONT buttoning and adjusting the shirt [D1] [D2] [D3]	★★	00:10	00:15	1:40 PM
1	4c	30	INT	The Ordinary Man	MS (OTS)	Blackmagic URSA	Eyelevel	Static	Sticks / Tripod	50mm	MOS	FRONT buttoning and adjusting the shirt (yellow), satisfied smile, adjusting hair and face [D4]	★★★	00:00	00:15	2:05 PM
1	4d	12	INT	The Ordinary Man	MS (OTS)	Blackmagic URSA	Eyelevel	Static	Sticks / Tripod	50mm	MOS	FRONT deciding, eyetracking, takes the shirt, buttoning and adjusting the shirt [D2]	★★★	00:00	00:15	2:20 PM
1	4e	28	INT	The Ordinary Man	MS (OTS)	Blackmagic URSA	Eyelevel	Static	Sticks / Tripod	50mm	MOS	FRONT walks towards the shirts, head turning [D4]	★★	00:00	00:10	2:35 PM
									Break					00:00	00:15	2:45 PM
1	5a	13	INT	The Ordinary Man	CU	Blackmagic URSA	Eyelevel	Static	Sticks / Tripod	50mm	MOS	opens the door, exits, closes the door [D2]	★★	00:10	00:10	3:00 PM
1	5b, 5c	23, 35	INT	The Ordinary Man	MS	Blackmagic URSA	Eyelevel	Static	Sticks / Tripod	50mm	MOS	opens the door, exits, closes the door [D3] [D5]	★	00:00	00:10	3:20 PM
1	6a	15	INT	The Ordinary Man	CU	Blackmagic URSA	Eyelevel	Static	Sticks / Tripod	50mm	MOS	opens the door, enters, closes the door [D2]	★★	00:10	00:10	3:30 PM
1	6b	36a	INT	The Ordinary Man	CU	Blackmagic URSA	Eyelevel	Static	Sticks / Tripod	50mm	MOS	opens the door, enters, closes the door (with the bag) [D5]	★	00:00	00:10	3:50 PM
1	6c	25	INT	The Ordinary Man	MS	Blackmagic URSA	Eyelevel	Static	Sticks / Tripod	50mm	MOS	opens the door, enters, closes the door [D3]	★	00:00	00:10	4:00 PM
1	7	37	INT	The Ordinary Man	MCU	Blackmagic URSA	Eyelevel	Static	Sticks / Tripod	50mm	MOS	taking out the flower [D5]	★★★	00:00	00:10	4:10 PM
									Break					00:00	00:10	4:20 PM
1	8a	17	INT	The Ordinary Man	MS	Blackmagic URSA	Eyelevel	Static	Sticks / Tripod	50mm	MOS	ABOVE lying on bed [D2]	★★	00:20	00:10	4:30 PM
1	8b, 8c	27, 32	INT	The Ordinary Man	MS	Blackmagic URSA	Eyelevel	Static	Sticks / Tripod	50mm	MOS	ABOVE stops the alarm, gets up [D4] [D5]	★★	00:00	00:10	5:00 PM
1	9a, 9b, 9c	1, 8, 39	INT	The Ordinary Man	CU	Blackmagic URSA	Eyelevel	Static	Sticks / Tripod	50mm	MOS	eyes opening [D1] [D2] [D6]	★★★	00:10	00:10	5:10 PM
1	10a, 10b	3, 10	INT	The Ordinary Man	MS	Blackmagic URSA	Eyelevel	Static	Sticks / Tripod	50mm	MOS	FRONT gets up from bed [D1] [D2]	★★	00:10	00:10	5:30 PM
1	11a, 11b	2, 9	INT	The Ordinary Man	CU	Blackmagic URSA	Eyelevel	Static	Sticks / Tripod	50mm	MOS	hand puts on the alarm clock [D1] [D2]	★	00:10	00:05	5:50 PM
1	11c	40	INT	The Ordinary Man	CU	Blackmagic URSA	Eyelevel	Static	Sticks / Tripod	50mm	MOS	hand puts on the alarm clock, flower beside [D6]	★★★	00:00	00:05	6:05 PM
1	12a, 12b, 12c	4, 19, 33	INT	The Ordinary Man	CU	Blackmagic URSA	Eyelevel	Static	Sticks / Tripod	50mm	MOS	wearing shoes and leaves [D1] [D3] [D5]	★★	00:10	00:15	6:10 PM
														09:35:00		6:35 PM

As it has been mentioned in the ‘script’, the actions of the character are almost the same every day. So as I planned to do in the shots, which can be seen in the storyboard. Since there were many groups needed to use the studio, apart from the time for set building, I could only arrange one day for the shooting. I collected the shots which are filmed from the same angle together and placed them into order from wide angles to close-ups to avoid damaging the white set in the early stage. In the shot list, the same colour means the same camera position–which can be seen that there are twelve of it in total.

I aimed to create slight differences between the exact same frames when it comes to him making different decisions. The differences I meant are not only in the movements or expressions of the actor but also in the composition of the frames.

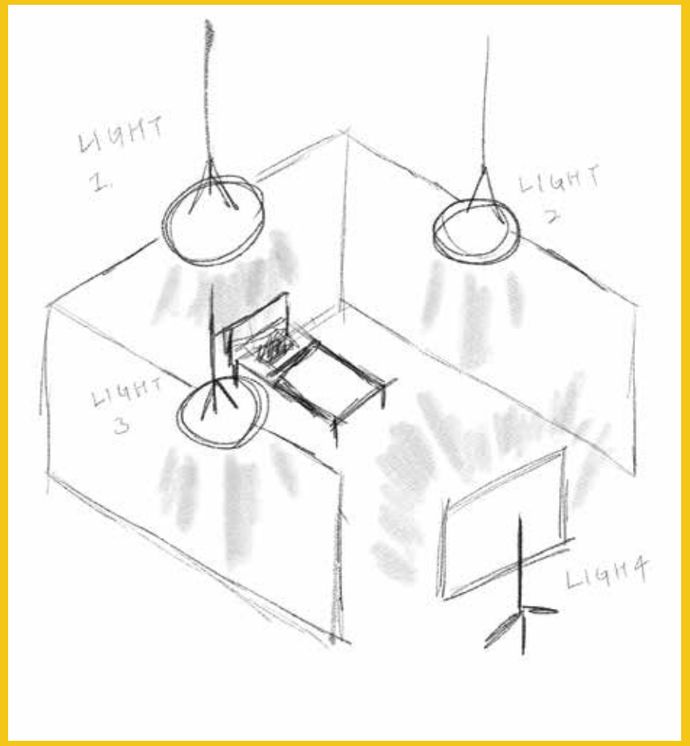
Take the getting dressed scene for an example. On the second day, he directly walks toward the white shirt, and the next day he is standing in the middle of the two shirts, then finally the third day, he stands in front of the yellow one and picks it up. As time goes on, it can be seen in the frames, that he moves closer and closer from the white one to the yellow one.

Equipments & Tests

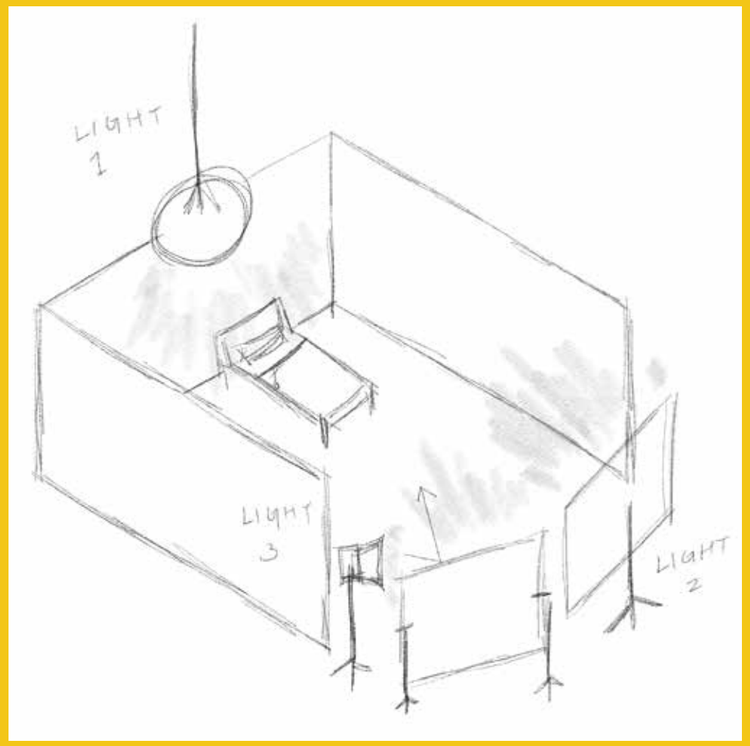
Equipment List		
CAMERA	LIGHTING	SOUND
Blackmagic URSA PRODUCTION	Ambient Light (in G12)	foley in studio (post-production)
Manfrotto 116 Heavyweight Tripod (URSA Production)	Large LED Pannel Light (in G12)	
Zeiss CP.2 Superspeed T1.5 35mm/50mm/85mm lens set (EF mount)	Light Bouncer (in G12)	
Samyang Xeen EF Lens set (14mm/24mm/35mm/50mm/85mm)	Light Difusser (in G12)	
Swit V-mount Battery Kit	C-stand,knuckle,arm	
Clapperboard	2" Polyboard Holder	
	Wind-up Stand	
	16amp Distribution Unit	
	16amp Cee-form Cable 10m	

As I am also the cinematographer for this project, I made the equipment list according to the scene I wanted to create. I choose to use Blackmagic URSA instead of Canon C300 because I like its appearance in the camera and it was more convenient for me since I did not have to attach an extra monitor to it. Although it is quite heavy, the filming location was only in the studio. As to the sound department, it had been suggested in the prior sound design tutorial that we use foley for all of the sounds. In this production stage, we did not have to record any soundtrack on site.

Test 01



Test 02

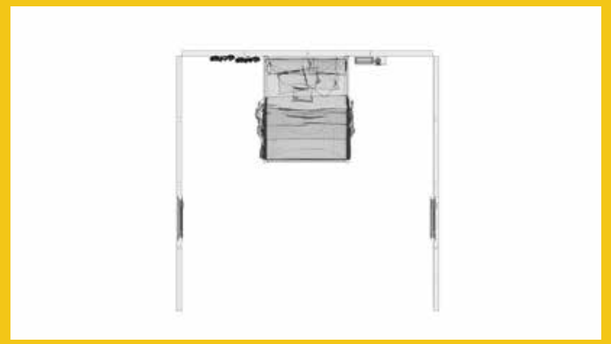


After the personal meeting with Chris Pinnock, test one was the first lighting that came to my mind. While after actually trying it, I found I did not like the effect it created. I expected it to be flat, but the way we lit it showed lots of dark shadows. So we moved on to the next try. It did not work as well as I imaged but that was the best option at that moment.

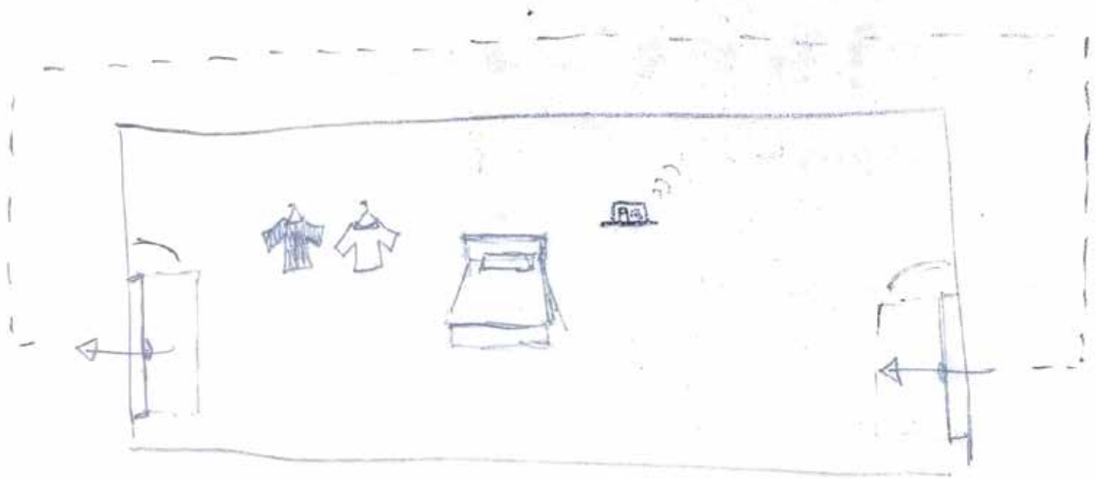
After the lighting test, I came to know and booked the extra equipment that we needed, which are the red-coloured items on the equipment list.

For the Blackmagic URSA, this was my first time using it as the camera for a project. In order to get used to it, we tried filming some shots just for practice. There are some close-up shots of eyes in my story-board, so we did a few excercises.

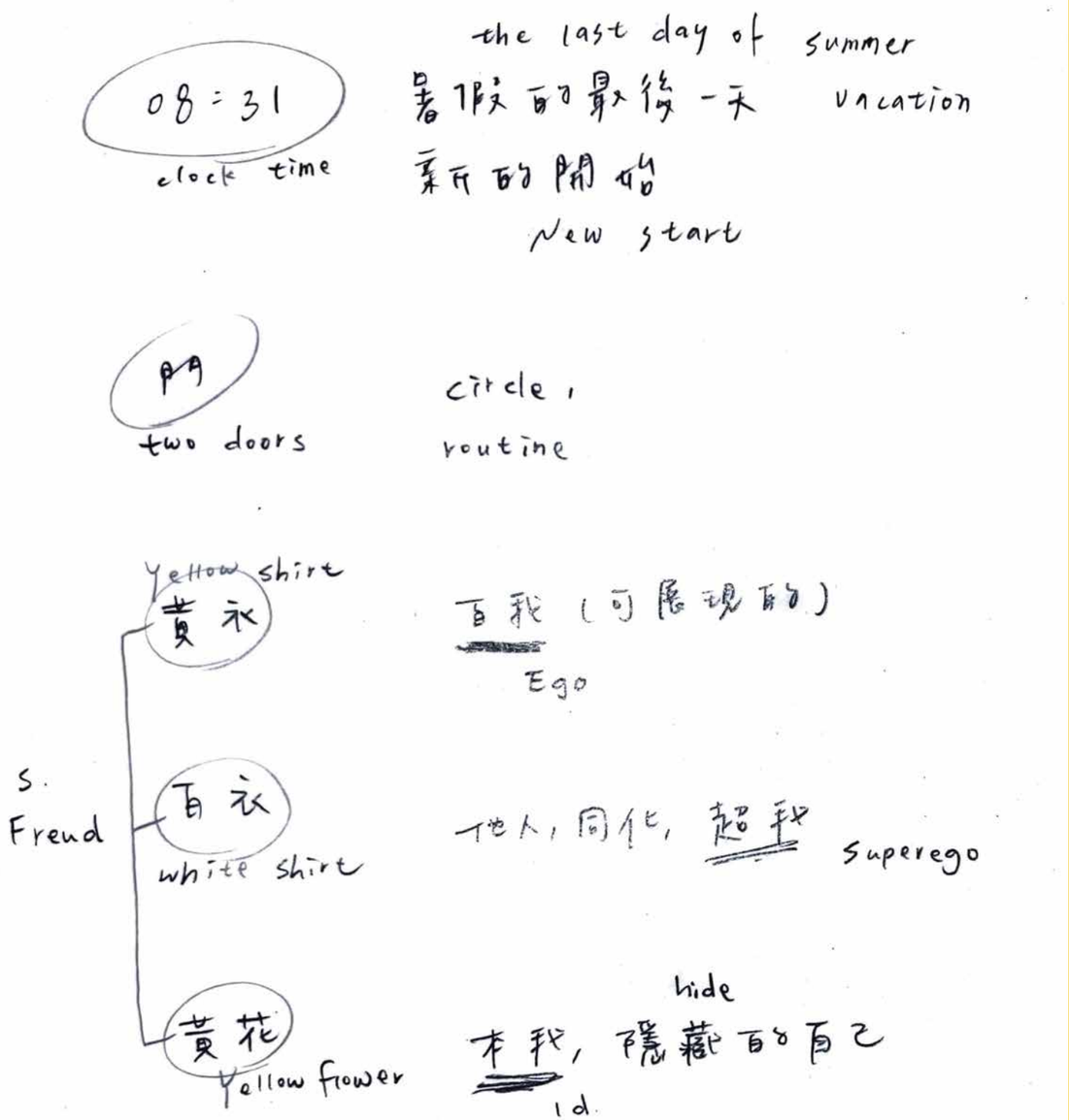
Set Design & Set Building

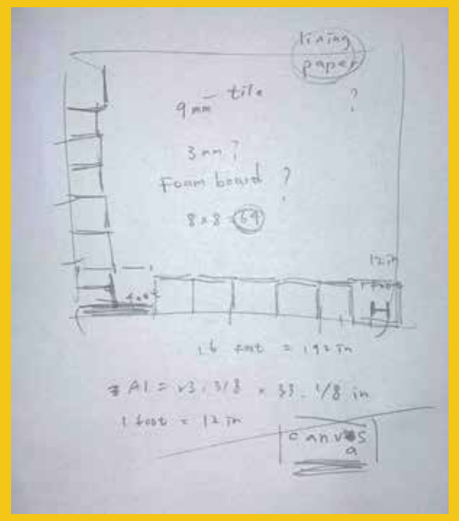


From 3D model to real set



I designed the room to have two opposite doors so that the man can exit from one and then enter from another, just like an invisible circle–so as to suggest his endless life routine. In terms of props, the last day of summer vacation in my country is usually the 31st of August, and in the film, 8.31 is the time by the alarm rings. For me, the time after '831' always represents a fresh start: the first day of school when I was a kid, and another brand new day when we become adults. That is why is must be an electric clock.





At first, we thought that this time we could rely on the experience of the previous set building from the last term to create. However, we did not know what kind of material would be proper to buy. Before the set building started, we went to meet Bruce Hill for help. Besides, I also went to my friend who does product design, to discuss the best option on the lower budget. At last, we made the decision of using tiles for the floor instead of canvas–which is more expensive–or paper and foam board–which might easily get destroyed.

It was not a mistake that there is only one handle on each door, I did it on purpose. The reason was to make it more surreal, and inferred that the character always enters and exits from the separate doors.

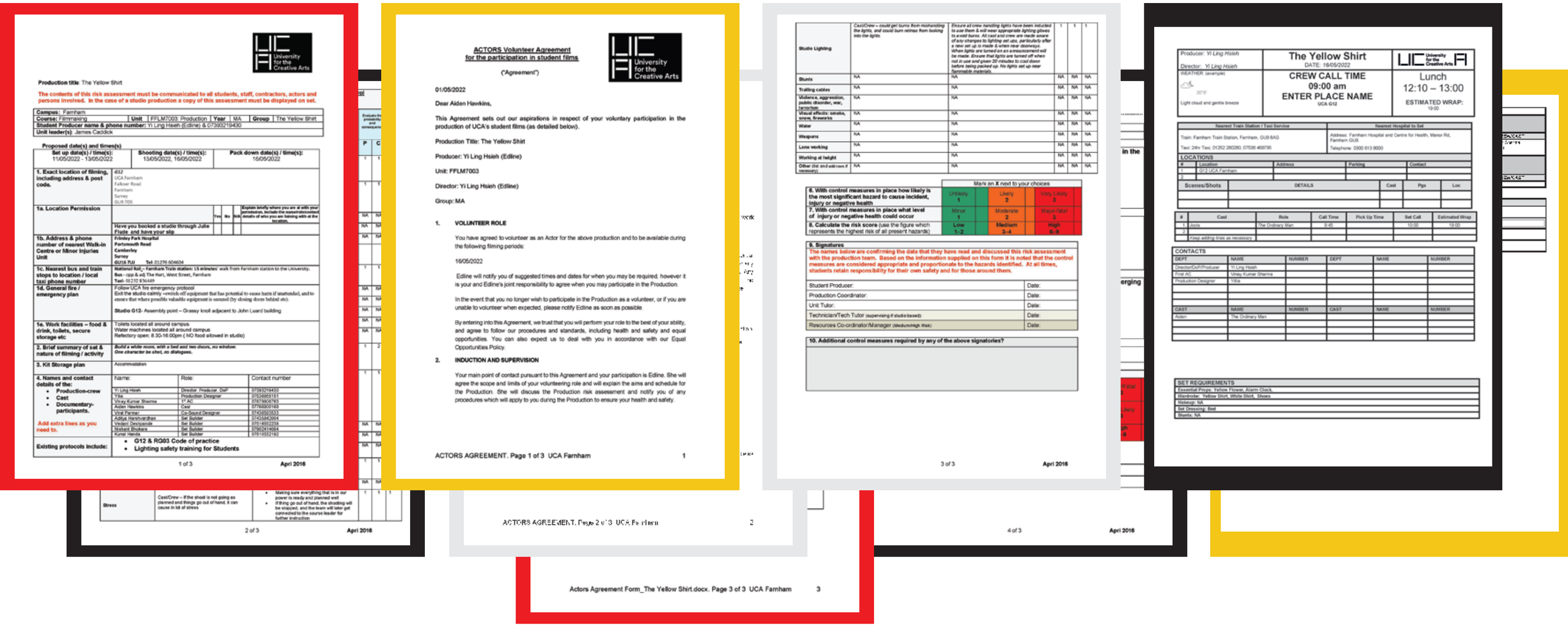
Could not put the white paint directly on the tile, the two colours were mixed together.

Making a door is the most difficult part.

Assembling the bed and found a stripe broken.

We arranged three days for set building. Thanks to my classmates, friends from the product design course and game design course, a February intake filmmaking student, and juniors in bachelor, there were a total of seven people extra helping us build the set.

Producing


Production title: The Yellow Shirt
The contents of this risk assessment must be communicated to all students, staff, contractors, actors and persons involved. In the case of a studio production a copy of this assessment must be displayed on set.
ACTORS Volunteer Agreement for the participation in student films
("Agreement")
01/05/2022
Dear Aiden Hawkins,
This Agreement sets out our aspirations in respect of your voluntary participation in the production of UCA's student films (as detailed below).
Production Title: The Yellow Shirt
Producer: Yi Ling Hsieh (Edline)
Unit: FFLM7003
Director: Yi Ling Hsieh (Edline)
Group: MA
1. VOLUNTEER ROLE
You have agreed to volunteer as an Actor for the above production and to be available during the following filming periods:
16/05/2022
Edline will notify you of suggested times and dates for when you may be required, however it is your and Edline's joint responsibility to agree when you may participate in the Production.
In the event that you no longer wish to participate in the Production as a volunteer, or if you are unable to volunteer when expected, please notify Edline as soon as possible.
By entering into this Agreement, we trust that you will perform your role to the best of your ability, and agree to follow our procedures and standards, including health and safety and equal opportunities. You can also expect us to deal with you in accordance with our Equal Opportunities Policy.
2. INDUCTION AND SUPERVISION
Your main point of contact pursuant to this Agreement and your participation is Edline. She will agree the scope and limits of your volunteering role and will explain the aims and schedule for the Production. She will discuss the Production risk assessment and notify you of any procedures which will apply to you during the Production to ensure your health and safety.
ACTORS AGREEMENT. Page 1 of 3 UCA Farnham 1
Studio Lighting
Stunts
Trailing cables
Violence, aggression, public disorder, war, terrorism
Visual effects: smoke, snow, fireworks
Water
Weapons
Lone working
Working at height
Mark an X next to your choices
8. With control measures in place how likely is the most significant hazard to cause incident, injury or negative health
7. With control measures in place what level of injury or negative health could occur
8. Calculate the risk score (use the figure which represents the highest risk of all present hazards)
9. Signatures
The names below are confirming the date that they have read and discussed this risk assessment with the production team. Based on the information supplied on this form it is noted that the control measures are considered appropriate and proportionate to the hazards identified. At all times, students retain responsibility for their own safety and for those around them.
Student Producer:
Production Coordinator:
Unit Tutor:
Technician/Tech Tutor (supervising if studio based):
Resources Co-ordinator/Manager (Medium/High Risk):
10. Additional control measures required by any of the above signatories?
3 of 3 April 2016
The Yellow Shirt
CREW CALL TIME
09:00 am
ENTER PLACE NAME
Lunch
12:10 – 13:00
ESTIMATED WRAP:
LOCATIONS
Scenes/Shots
CONTACTS
SET REQUIREMENTS
Essential Props: Yellow Flower, Alarm Clock,
Wardrobe: Yellow Short, White Short, Shoes
Makeup: NA
Set Dressing: Bed
Stunts: NA
2 of 3 April 2016
4 of 3 April 2016
Actors Agreement Form_The Yellow Shirt.docx. Page 3 of 3 UCA Farnham 3

BUDGET	
Equipment	-
Props	200
Set Building	100
Cast	-
Travel & Living	-
Catering	50

EXPENSES	
Equipment	-
Props	21.25
Set Building	81.84
Cast	-
Travel & Living	-
Catering	18

Since we had a bed in our scene, we had no choice but to buy a new one–it is too difficult for us to carry a built double bed from another place to the studio. Fortunately, we kept the props well and most of the stuff we bought online could be returned and refunded. Comparing the budget I made with the actual expenses, we did save a lot of money.

Execution

1602

Working with the actor is another challenge for me. Since I am not an English native speaker, I found it really difficult to completely deliver my thought to him.

Take the getting up from bed scene as an example. I wanted him to stop for a bit after every single movement. However, he tended to slow down every action instead of having a gap between each action. For this shot, we took at least five takes to reach what I expected. Sometimes I wanted him to be faster but should not look rushed, and sometimes I wanted him to slow down the pace but not his body should not look soft.

Happily, by the end of the day, we not only finished all of the shots but even wrapped almost half an hour before the estimated time.

THE YELLOW SHIRT

by Hsieh, E.

2022