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# ACMI

The Australian Centre for the Moving Image (ACMI) celebrates, explores and promotes the moving image in all its forms. Located in Melbourne's Federation Square, ACMI engages with a diverse audience through world-renowned exhibitions, a diverse cinema program, state-of-the-art production spaces and the Australian Mediatheque.

ACMI Education plays an integral role in fostering a passion for and an understanding of the moving image, supporting both teachers and students to build creative skills and knowledge.

## SCREEN IT 2016

Screen It is a national moving image competition for primary and secondary school students. Each year Australian students are invited to meet the challenge of making their own videogames, animations or live action films in response to a theme. The theme for Screen it 2016 is Mystery. This theme is designed to stimulate ideas and fuel student creativity.

A key element of ACMI Education's commitment to screen literacy and the moving image, Screen It promotes artistry and storytelling as part of a curriculum-based learning program. Encouraged to use a variety of creative techniques and approaches to express themselves using the moving image, participants also develop skills related to problem solving, planning and collaboration.

Winners receive great prizes as well as having the honour of seeing their films screened in a range of locations online and onsite at ACMI. All participants receive a certificate of participation and feedback (if requested).

## The Resource

Screen It has targeted educational outcomes, and is linked to the Australian Curriculum.

This section offers a framework for working with students in their chosen moving image form and supporting them as they learn about the production process.

You can also download the teacher education resource which offers in depth stimulus for introducing this year's theme of Mystery to students. Find it at the Screen It home page ([acmi.net.au/screenit](http://acmi.net.au/screenit)) along with more helpful and inspirational material. You are advised to choose the ideas and activities that best suit your students' interests, year level and, of course, the curriculum.

To complement the resource, the ACMI Education team hosts a comprehensive videoconference program designed to give practical advice and creative inspiration. Go to [www.acmi.net.au/screenit](http://www.acmi.net.au/screenit) for dates and bookings.



## Screen It Competition Categories

This year Screen It introduces three age categories where the majority of students producing the work are in:

FOUNDATION TO YEAR 4

YEAR 5 TO YEAR 8

YEAR 9 TO YEAR 12

Three moving image categories:

**ANIMATION:** create an animation between 30 and 180 seconds.

**LIVE ACTION:** create a live action film no longer than three minutes for Foundation to Year 8 students and up to five minutes for years 9 to 12 students.

**VIDEOGAME:** create a Videogame playable on a Microsoft Windows, Apple Mac computer or iPad.

Awards go to:

Best Animated Film

Best Live Action Film

Best Videogame

Best Overall School Entry

Special Mentions

# Screen It in the Classroom

Creating simple animations, live action productions and videogames can be fun, engaging, and highly educational learning projects to undertake with students. Such projects allow students to develop many and varied skills by involving students in:

- developing an original idea and researching information
- writing a storyline and a script
- creating a basic storyboard
- planning a production or game structure
- designing and creating animation characters and sets, or game characters and moulds
- casting actors, selecting or creating locations and dressing sets or moulds
- learning practical production skills including camera, sound recording, acting and directing
- developing teamwork, time management and planning skills
- learning post-production skills including editing, sound effects, music, titles and credits
- testing compiled games and analysing the responses of different people
- programming or coding concepts
- interaction and game design

## Screen It – In your school

A Screen It entry can also be embraced as a cross-departmental project engaging a wider range of students. Your school may have a student or group of students seeking an extension activity or who are naturally motivated to oversee the production of the project in collaboration with a guiding teacher. These students could take on the roles of producer and director and draw on the expertise and skills of the school community.

- English/Literature teachers and students could research the idea and develop and write the script.
- Art/Studio Art/Design teachers and students can create a 'look book' for the film, source and design props and costumes.

- Drama teachers and students could cast the film and rehearse the scenes with actors.
- Media/IT/Art teachers and students might take on the role of designing storyboards, being responsible for the shooting of the film and recording of the sound, as well as editing the project.

## The Judging Process

Judging Screen It is a rigorous and detailed process. All entries are separated into their appropriate categories and viewed and/or played in their entirety by a pre-judging panel.

All films, animations and games are pre-judged, and then an average score for each entry is calculated from the pre-judging scores. A shortlist for each category is compiled from the entries with the highest scores. These form the finalist entries for Screen It.

After the finalists have been selected, the judging process begins. Specialist panels made up of industry professionals judge the category appropriate to their area of expertise.

The panel watches the films and animations or plays the games and discusses in detail the merit of the entry, using the above criteria. The panel for each category makes a collective decision about the winning work.

**Please note** the judges' decision is final, and no discussion on their decision can be entered into.

# Where do I Start?

For teachers new to making short films/animation/games

## Before you step into the Classroom:

- View or play past Screen It entries. We are encouraging young people to aspire to a high level of production quality and creativity.
- Create a production timeline and include staged deadlines – leaving sufficient time to complete all stages of the production. Deadlines will help your students to use their time effectively.
- If you have any questions, or would like further clarification in regards to the competition or the production process, please contact us: [screenit@acmi.net.au](mailto:screenit@acmi.net.au).

## Production Timeline

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Step 1 – Brainstorm the theme of Mystery.

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Step 2 – Choose your preferred medium (Live Action, Animation or Videogame) based on your own skills and student interest.

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Step 3 – Decide whether you will work as a whole class, in groups or as individuals.

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Step 4 – Script: Discuss character, story, place, time and write and refine your script. (Bear in mind that if you format your script double-spaced in Courier New font it should approximate one page = one minute of screen time.) For game entries create a backstory to drive the gameplay.

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Step 5 – Design: Plan how you want your project to look and how this will contribute to the 'mood' of the work. Discuss colour, lighting, location and costume – the world of your project.

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Step 6 – Casting: Choose actors to play your characters. Choose actors appropriate to the character and role. If you are making a videogame or animation, consider casting voices.

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Step 7 – Rehearse: Choose a director to be in charge of the actors' performance. Have them rehearse the scenes with their actors, providing positive critical feedback to improve performances.

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Step 8 – Storyboard: map out the project visually. For film entries draw a storyboard of the shots you will be constructing. Consider a range of shot types: wide shots, mid shots, close ups and extreme close ups. For game entries your storyboard will show the links between the different game levels and areas.

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Step 9 (Animation and Live Action) – For film entries have your students familiarise themselves with the camera they will be using and test a range of shot types as well as the effect of camera movement, use of tripod etc. Encourage students to shoot 'coverage' of their scenes – i.e. a mid

shot, and a couple of different angle close ups on each character for the entire scene. This will give them options when editing.

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Step 10 – Sound: Will the sound be recorded in the camera, or separately? Will the sound include music that is added during post-production? The recording of sound will be influenced by the chosen location – how noisy is the place students wish to shoot?

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Step 11 – Production Roles: Make sure all students contribute to the production and that they are clear about and confident with their role(s). Ensure all students have the opportunity to experience a variety of roles and responsibilities.

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Step 12 – Production preparation: For Live Action films ensure students are prepared with props, costumes, locations, actors, storyboards etc. Ideally, students should devise a 'shooting schedule' for their project.

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Step 13 – Create or capture live or animated scenes: Ensure you allow time for students to review their footage or animated scenes in case they need to redo any aspects.

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Step 14 – Edit: Working with their script and storyboard as a reference, students can edit their film, animation or videogame. Make sure each student gets a turn.

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Step 15 – Sound: Work with the sound in your project to ensure it flows and adds to the mood of the piece. Adjust dialogue levels as necessary. Choose appropriate music and ensure it is copyright free.

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Step 16 – Watch or play the projects through as a class and discuss. Give students the opportunity to make last minute changes.

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Step 17 – Make copies of the project for the students – they could design their own marketing materials.

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Step 18 – Submit the project to Screen It.

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# VIDEOGAME MAKING

*“In my observation students are more engaged in class than normally and they show a great deal of interest in each others’ games, are keen to swap ideas and help each other solve problems. Also, much more work than normal is occurring outside of lesson times.”*

**Bill Kerr, Teacher, Woodville High School, South Australia (videogame making)**

Teachers around the globe are helping their students create videogames in their classrooms. Creating videogames supports a broad range of learning outcomes, achieves high levels of student engagement and incorporates both individual endeavour and teamwork. The creation process excites imagination, encourages exploration and research, focuses results, develops lateral thinking in conjunction with ICT and fosters skills relating to evaluation, analysis and reflection. Most importantly, it is fun!

## Getting started

You and your students should begin by playing games and then, as a class, review them. Watch some episodes of ABC *Good Game* or focus on individual reviews of games appropriate to the age of your students. *Good Game* hosts and Screen It ambassadors, Bajo and Hex, are great reviewers who demonstrate how to effectively break down and assess the elements of a game. The show and website also includes useful insights into the games industry and looks at videogame culture.

[www.youtube.com/watch?v=W\\_EQjJi85Mg&feature=youtu.be](http://www.youtube.com/watch?v=W_EQjJi85Mg&feature=youtu.be).

Playing videogames is great fun, particularly when the game has been designed well. A well-designed game should provide a balanced mixture of challenges and rewards, with imagery and sounds that enhance the experience, rather than being a distraction. In a well-designed game, your position as the player should be easily understood.

Start creating your game with a clear understanding of these basic elements of a good game and you are on your way to making something that both you and the player will enjoy. Making your own videogames and seeing others enjoying them can actually be more fun than playing games.

Most commercial videogames are made by a large team, made up of people with different skill sets and experience. They often have extensive time, finance and technical resources. The game/s you

make with the software packages selected below will not be on the scale of something like *Minecraft* or *Little Big Planet*. However, you and your students have the scope in these programs to make a game that really draws a player in and keeps them playing and having a great time.

As you work with your students to explore the art and craft of games, consider the National Classification Scheme ratings, which offer information and assistance in assessing the suitability of commercial videogames for classroom use. Teachers should also make their own assessment before introducing any screen content into the classroom.

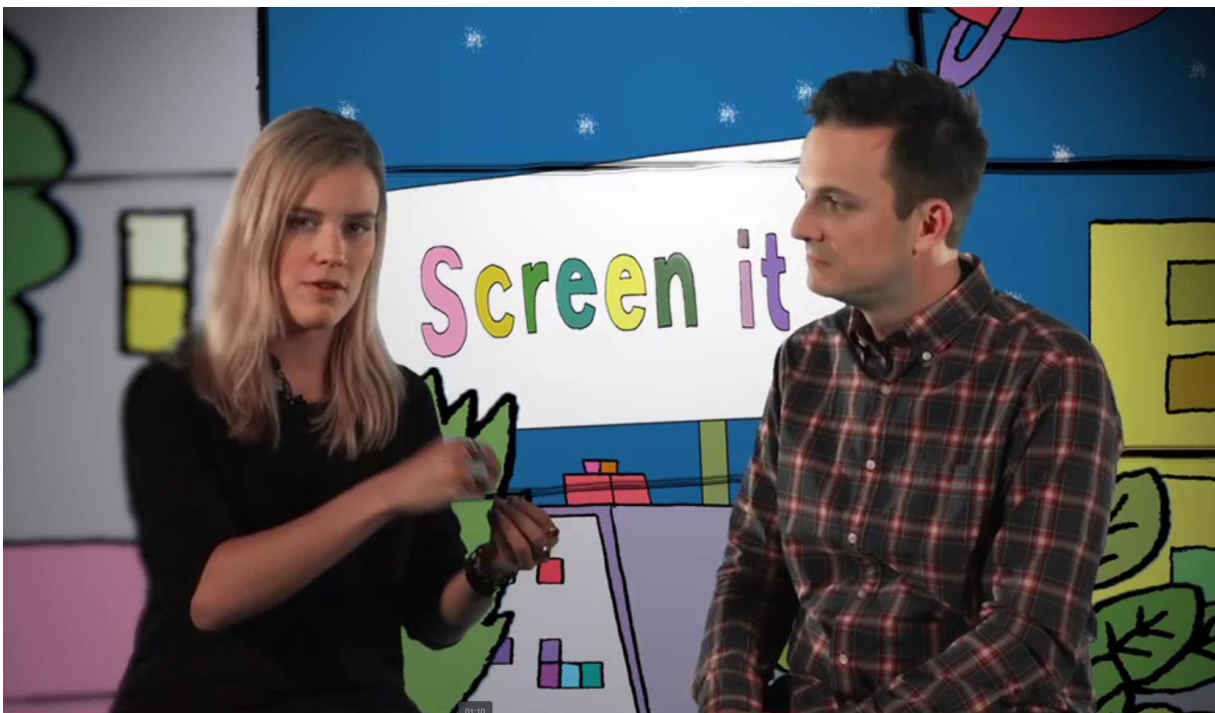
You will find a factsheet designed for teachers here:

[www.classification.gov.au/Public/Resources/Pages/Fact-sheets.aspx](http://www.classification.gov.au/Public/Resources/Pages/Fact-sheets.aspx)

## The Game Creation Process

Before you start the design process look at the five main things the Screen It finalist judges, Bajo and Hex, look for when judging a game. Watch them explain their process here:

[Bajo and Hex's Top Tips for Game Makers](#)



### Play games to research your game idea

Play the type of games that you would like to make, or games that have elements in them you would like to include in your game. List what you like about these games.

### Select your teams

Decide if your teams will include people with the same taste in games or those who like different sorts of games. In each case, there are advantages, but a team of students with different or contrasting tastes might offer a rich mix of knowledge. In the group select roles including a lead, a programmer, graphics and audio leads.

## **Experiment**

Now select someone to explore the software and use it to make a very simple experimental game purely for practice.

Take turns to play the game observing and discussing what players like or dislike and what works or does not work. This should not be the game you submit. It is just to get some background understanding.

## **More research**

Play more games. This time play only games made with the software you will make using mentioned below.

List the parts of the games you like, and what you do not like (e.g. gameplay, challenges and rewards, graphics, audio, fun value and replay-ability).

Try some of the games at these websites:

### **Gamemaker games**

[www.yoyogames.com/showcase](http://www.yoyogames.com/showcase)

### **Kodu**

[worlds.kodugamelab.com/browse](http://worlds.kodugamelab.com/browse)

### **Scratch**

[scratch.mit.edu/explore/projects/games/](http://scratch.mit.edu/explore/projects/games/)

### **Unity**

[unity3d.com/awards/2013/winners](http://unity3d.com/awards/2013/winners)

### **Adobe (Macromedia) Flash games**

[www.abc.net.au/gameon](http://www.abc.net.au/gameon)

## **Brainstorming**

As with story ideas and storyboards in moving image productions you need to record some game outline ideas – pen and paper often works well for brainstorming. Focus on:

- who will want to play the game (age, gender, etc.)
- the genre or style (platform, maze, adventure, quiz, multiplayer, etc.)
- the underlying story
- the primary characters or objects (aliens, tennis racquets, dancing dogs, etc.)
- the look and feel of the game (retro, futuristic, romantic, spooky, etc.)

What you end up creating may well be quite different from what you have brainstormed. However, this initial mapping will aid you once you begin the game construction. Creating a coherent game design document from the beginning, with one clear goal, will minimise potential difficulties when in the throes of programming the game.

## Before You Start Building - Storyboarding

As you might storyboard a film before you start filming it, you should create a storyboard of how your game will work. In particular, you should map how the interaction will work. It is crucial to recognise that interactivity requires that players have choices, and each choice they make has a flow on effect. So map what happens at each decision through to its end point – like “You Win!” or “Go Back to ...” You can either do this on paper making it part of the game design document or use a program like Twine ([twinery.org//](http://twinery.org/)). (Incidentally Twine is also a good tool for creating interactive stories).

## Making the game

Start making your Screen It game.

- Make a rough test or practice version game ensuring the components actually work without worrying about the more intricate look of the game.
- Test it on the team or friends, making sure they know it is a test version and that you want to know what they think does not work. Maybe get a blog started about it.

## Copyright

The games you make must only contain work that you have created. You can only include other people’s work, **if you have been given express permission to use it for the Screen It competition**. These permissions MUST BE FOR ACMI to use (e.g. web, within ACMI, anywhere outside ACMI, etc.). Any work that you enter which is not cleared for copyright will not be accepted. This includes all visual material, all audio (e.g. music, sound FX, voice, etc.) and the programming code (e.g. the action scripting).

- Game Maker, Scratch and some other software come bundled with copyright-cleared materials such as images and sounds, which are acceptable for Screen It.

ACMI recognises that your work is your intellectual property and will always credit you as the creator when your work is shown. Refer to the Screen It entry form for guidelines.

The IP Awareness Foundation website ([www.ipawareness.com.au/](http://www.ipawareness.com.au/)) has detailed information on the importance of copyright. The Foundation is focused on supporting Australian creative communities and educating people about the value of screen content.

On the Foundation's education website 'Nothing Beats the Real Thing' ([www.nothingbeatstherealthing.info/](http://www.nothingbeatstherealthing.info/)) you can find free resources for both primary and secondary students, with curriculum connections, designed to raise awareness about issues surrounding screen copyright and intellectual property. For example, refer to 'Creative Collaboration and Why Copyright Counts': [www.nothingbeatstherealthing.info/creative-collaboration-and-why-copyright-counts](http://www.nothingbeatstherealthing.info/creative-collaboration-and-why-copyright-counts).

## **Submission technical requirements**

There is a large range of software available to help you make your videogames. Some popular software you can use for free includes Yoyo Gamemaker, Kodu, Unity, Scratch and 3D Game Maker.

Submit any videogame playable on a Windows computer (Windows XP and newer) or Macintosh computer (OS 10.4 or newer) or Apple iOS iPads running iOS9 or later.

No third party software should be required to play the game with the exception of commonly available free plugins (e.g. Flash, DirectX, Java).

## **Game Creation Software**

### **FOR WINDOWS AND MAC**

#### **Alice**

Alice is an innovative 3D programming environment that makes it easy to create an animation for telling a story, playing an interactive game, or a video to share on the web. Cost: Free

[www.alice.org](http://www.alice.org)

#### **Scratch**

Scratch is a programming language that makes it easy to create your own interactive stories, animations, games, music and art. It also allows you to share your creations on the web. Cost: Free

[scratch.mit.edu](http://scratch.mit.edu)

#### **Yoyo Game Maker**

Yoyo Game Maker helps users develop computer games without the requirement of prior computer programming experience. Advanced users can create complex applications with its built-in scripting language. It uses a drag-and-drop system, allowing users unfamiliar with programming to intuitively

create games by visually organising icons on the screen. These icons represent actions that would occur in a game, such as movement, basic drawing, and simple control structures. Cost: Studio Edition free but has limited functionality. (medium- advanced users)

[www.yoyogames.com/studio](http://www.yoyogames.com/studio)

### **3D Adventure Studio**

3D Adventure Studio is an editor for creating adventure games. Requires Microsoft Open AL software. Cost: Free (medium-advanced users)

[3das.noeska.com/download.aspx](http://3das.noeska.com/download.aspx)

### **RPG Maker XP**

RPG Maker XP can be used to create role-playing games. It has a user-friendly editor interface and its graphic capabilities, battle screen layout and data packaging features are better than ever. It includes a new scripting function. Cost: Free (30 day trial)

[www.rpgmakerweb.com/product/rpg-maker-xp#axzz1Klh4wUOC](http://www.rpgmakerweb.com/product/rpg-maker-xp#axzz1Klh4wUOC)

### **3D Game Maker**

Platinum Arts Sandbox Free 3D Game Maker is an open source game design program for kids and adults. Through the in-game and cooperative editing and focus on ease of use, the program is easy enough for kids to use but powerful enough for full game projects. Cross Platform. Cost: Free (for non-commercial use) (medium-advanced users)

[sandboxgamemaker.com](http://sandboxgamemaker.com)

### **Game Editor**

Game Editor is game design software that lets you design 2D games with little or no programming or technical knowledge. Cost: Free (limited functions)

[game-editor.com/Main\\_Page](http://game-editor.com/Main_Page)

### **RPG Toolkit**

RPG Toolkit is a simple, flexible and powerful tool for creating role-playing games. The Toolkit has various easy-to-use tools that allow you to put together enemies, special moves and more with a few clicks of the mouse. Cost: Free

[rpgtoolkit.net/home](http://rpgtoolkit.net/home)

### **XNA Game Studio**

XNA Game Studio Express is an integrated development environment designed to make it easier to develop games for Windows and Xbox 360. XNA Game Studio Express is intended for advanced students or hobbyists of Microsoft XNA. Cost: Free (advanced users)

[creators.xna.com/en-US](http://creators.xna.com/en-US)

## **Adobe Flash**

Adobe Flash is a highly versatile software tool with a large array of functionality. It can be daunting at first as it has its own particular language that you must understand to operate it. In order to create interactivity (essential for a game) you must also utilise the inbuilt 'action script' programming language and output options. Cost: Trial 30 days Free (advanced users)

[www.adobe.com/products/flash](http://www.adobe.com/products/flash)

## **IOS APPS**

### **Game Salad**

Create games for iOS, Android, & HTML5. Drag & drop, no coding required. Cost: Free (when publishing to iOS, it adds advertisements)

[gamesalad.com/](http://gamesalad.com/)

### **GamePress**

GamePress is a game creation app for iOS that allows anyone to make the games of their imaginations with no programming or graphic design. GamePress allows you to create and share on an iPad.

[itunes.apple.com/au/app/gamepress-create-share-play/id637370800?mt=8](https://itunes.apple.com/au/app/gamepress-create-share-play/id637370800?mt=8)

### **Hopscotch**

Hopscotch is easy to use and powerful. It can be used to learn fundamental programming concepts – sequencing, abstraction, values, and conditionals -- to make apps and games for iOS. Cost: Free (- In app purchases)

[www.gethopscotch.com/](http://www.gethopscotch.com/)

## **ANDROID**

### **Appinventor**

MIT App Inventor is a blocks-based programming tool that allows students to start programming and build fully functional apps for Android devices. The site includes many resources for teaching design and development. Cost: Free

[appinventor.mit.edu/](http://appinventor.mit.edu/)

*“Getting to see the start of all the other entrants’ entries and watching the winners tell us about making their entry and who helped was fun. Also, it gave me lots of knowledge and inspiration for our next film.”*

Josephine Galvin, Year 5 Student,  
Koorungal Public School, New South Wales

## LIVE ACTION FILMMAKING

Live Action filmmaking involves actors – real people playing roles – and is shot live on set or on location. The Live Action filmmaking creation process follows 3 steps – Pre-Production, Production and Post-Production. When following this process students are able to develop key learning outcomes and develop the meta language needed for screen media literacy. Use the following practical resources to help you guide your students as they make their moving image work. You can pick up tips on scriptwriting, storyboarding, legal issues, preparing for the shoot and much more.



### Pre-Production

During the pre-production process, students plan their films and prepare everything that will be required to make the production process run smoothly. This includes thinking of an idea, planning, writing a script and creating a storyboard. Everyone needs to understand their role whether it is a camera person, director, producer, cinematographer or actor. You and your students also need to decide on the location, the place you're going to film, and prepare costumes and props.

### Script Writing and Storyboard

Once you have decided on an idea that connects with the 2016 Screen It Theme, Mystery, write the script. It is a good idea to have a number of people in the production team read the script and complete multiple drafts before moving onto the storyboarding stage. Your storyboard should outline all the visual information needed for the production stage. Both script and storyboard should be so



detailed that someone who has not worked on the project is able to complete the production stage of filmmaking. It can also be helpful to write a shot list in the order in which you are going to film, to keep the production on schedule.

Use the following resources to get you started:

Screen Australia – Tips for getting started, planning and scriptwriting:

[www.screenaustralia.gov.au/filmmaking/Getting\\_Started.aspx](http://www.screenaustralia.gov.au/filmmaking/Getting_Started.aspx)

Robert McKee – Excellent reference and resource for story development for games, films and animations: [mckeestory.com/](http://mckeestory.com/)

Storyboard Fountain -- A free, open-source visualisation tool that lets students draw straight into the app: [storyboardfountain.com/](http://storyboardfountain.com/)

Lesson Bucket Shotlists - [lessonbucket.com/filmmaking/shotlists/](http://lessonbucket.com/filmmaking/shotlists/)

## Crew Roles

It is important that all students understand their role in the film before production commences. Use the following resources to find out more about different crew roles.

Lesson Bucket – A detailed resource with a list of production roles and descriptions - [lessonbucket.com/vce-media/unit-2/media-industry/film-production-roles/](http://lessonbucket.com/vce-media/unit-2/media-industry/film-production-roles/)

## Location

In filmmaking, a location is any place where a film crew will be filming actors and recording their dialogue. Filmmakers often choose to shoot on location because they believe that greater realism can be achieved in a "real" place; however, location shooting is often motivated by the film's budget. Many films shoot interior scenes on a sound stage and exterior scenes on location. It is important to think about lighting and framing when scouting for your location.

Location scouting can be a time consuming role. Find out more about the job of the location scout here -- [getinmedia.com/careers/location-scout](http://getinmedia.com/careers/location-scout)

You can find a range of activities on location here -- [acmi.net.au/education/learning-resources/location-location/](http://acmi.net.au/education/learning-resources/location-location/)

## Know your equipment

It is very important that students understand and have practised using equipment before the production stage of filmmaking. A good idea is to set a short task that requires students to use this equipment to shoot a short multiple camera angle scene. Ask students to then examine their own results and shoot again until they are comfortable with the equipment.

## Cameras

Read the manual and make sure you are familiar with how the camera works before you demonstrate to the students. We suggest that you do not use the camera to add special effects as these cannot be removed afterwards and shots are easily spoiled. Watch some online tutorials for tips for your specific camera.

To begin, you need to know how to:

- load a memory card (if required) and retrieve footage off the camera
- charge the battery
- focus
- zoom
- record (shoot - record, pause, stop)
- fix the camera to the tripod

Some things to remember

- Practise leaving a space at the beginning and end of each shot, do not start or stop recording too abruptly. Use a clapper loader to mark your takes, if possible, and have the Director call 'Action' once they are certain the cinematographer is rolling and ready.
- Use a tripod whenever possible to avoid an unstable camera. If a tripod is not available, set the camera up on a stable surface.
- Use handheld shots only if absolutely essential.
- Your camera will most likely have automatic settings, and you may wish to use these at first however it is more beneficial to use manual focus rather than automatic. (Auto focus is useful when starting out, but results can be disappointing.)
- Frame your shot. Think carefully about what you want to see in the frame – and what you want to leave out.
- When framing your shots make sure you think about the 180 degree rule, look room, lead room and head room and other rules that can greatly benefit the composition of your shot. Check out this 12 Days of Framing resource - [blogs.adobe.com/premiereclip/2014/12/24/12-days-of-framing/](https://blogs.adobe.com/premiereclip/2014/12/24/12-days-of-framing/)
- Avoid zooming and endless panning; it looks jerky and can make the viewer feel uncomfortable. Refer back to your storyboard when unsure.

## Lighting

The light source will affect image quality. You need light to see your subject. Select the locations carefully and use brightly lit environments where possible. Think about how the mood of the light contributes to the meaning of your project.

Before rolling, check the following to ensure good quality filming:

- Can you see everything clearly in the frame?

- Is the natural lighting suitable?
- If you are shooting a scene over a long period think about how the natural lighting changes over time. Look out for shadows.
- Take care with direct sunlight; it produces flare in the camera lens and harsh shadows.
- Do not shoot towards the light (unless you want a silhouette effect).

## Sound

Check the quality of sound as this can make or break a film. The quality of sound is often an issue in student productions. Please take care when recording sound, as most cameras have in-built microphones that record the closest sound, directly in front of the camera, the best. Excessive wind and noise will affect the quality of any dialogue recording so choose your locations carefully.

Some things to remember

- Are you using just the camera microphone (mic) or do you have additional mics? If additional mics, make sure you practise using these and test sound throughout production.
- Test audio in all your locations. What is the best possible distance from the camera to get good sound? Keep the mic as close to your subject as possible to reduce the impact of extraneous sound and to get the best recording.
- What does the location sound like? Check for any peripheral noise such as loud traffic, trains, playgrounds or air conditioning that may affect your shoot.
- Try to shoot out of the wind, as wind noise can spoil a shot.
- Avoid rooms with hard floors that clatter or echo. Carpet and soft floor coverings help to contain sound.

## Production

The middle stage, production, is usually the shortest and most expensive stage of filmmaking. This is because it usually involves a large amount of people, equipment and travel. Films are conventionally shot out of sequence and edited together in post-production. For example, if the opening and closing scene of a film takes place in the same location, these two scenes, although at opposite ends of the film, may be shot at the same time. Visual and sound effects, music, titles and credits are usually added using editing software after the shoot.

## The Shoot

### Pre shoot checklist

- Gather the camera equipment, scripts and props and costumes.
- Check you have memory cards (if required) and the camera battery is fully charged.

## On Set

- The technical crew sets up the equipment.
  - Focus camera.
  - Check for background sound and other distractions.
  - Check sound levels.
  - Check lighting. Make sure the light source is behind the camera.
  - Check the framing of the shot.
  - Check how the background looks in the shot.
  - Shoot a few seconds and play back to check everything is working including sound.
  - Rehearse the shot several times with the actors and director.
  - Do a couple of 'takes' of the shot to ensure that you have what you need.
- The director works with the actors to decide how they will move and deliver their lines.
- Allocate someone the responsibility of checking continuity to make sure that actors, props etc. stay the same between takes. For example, position on the set, hair, level of drinks etc.
- Focus crew attention on trying to maintain technical quality, especially lighting and sound quality at all times during the shoot.

## Shoot Procedure

Here is a basic outline of how a director, crew and actors can communicate during a take.

The director stands beside the camera.

Director: 'Quiet on set.'

Crew in position.

Director: 'Standby to record.'

Crew: 'Standing by.'

Director: 'Roll tape.'

Camera Operator – press record and indicates 'rolling' when the REC symbol appears in the viewfinder.

Director: 'Mark it'

Crew member marks the shot with a clapperboard and voice:

'Scene X, Take X.'

Director waits one or two seconds then raises hand to count actors in silently, using fingers – 5, 4, 3, 2, 1, and a drop of the hand for 'Action'.

Actors begin.

Director indicates 'Cut' with a hand movement. Actors hold positions.

Camera operator waits for one or two seconds before stopping the record.

Check that the camera has stopped recording. Camera operator indicates camera has stopped rolling.

The Director decides if the take is good enough to proceed with or if it needs to be re-shot.

# Post-Production

The final stage, post-production, is where all the editing takes place. Editing is the process of selecting and arranging shots to tell the film's story. If you have the resources to edit your film and to add post-production elements such as music, sound effects, special effects and titles and credits this will greatly enhance the final version of your film.

## Editing

Below is some general information on post-production. Specific instructions depend on the software programs you have at your school. Software tutorials and programs are very useful and there are many resources available online to help you get started.

Editing is the process of selecting and arranging shots to tell the film's story. Editing is usually not noticed by the audience who take it for granted that the story will appear to flow seamlessly. Editing is a time consuming process, so careful planning of shots and good shoot records (noting which take to use during production) are essential in keeping post-production time down and avoiding confusion.

The overall editing process is as follows:

- Import the video into the computer.
- Arrange the shots in story order. View the shots or clips. Use the script to put the story together.
- The main editing action is the cut where you join two shots together.
- Trim is to crop the front and end of a shot before cutting it with the next shot.
- Transitions are the ways in which shots are cut together with a special effect inserted between – often used to soften the join.
- A dissolve digitally overlaps two shots with one shot dissolving into the other.
- A shot can fade (usually to black or white).

You might try some of these techniques when editing your film, but remember less is best. Transitions should only be used to enhance specific cuts. It is important to limit students' use to a few of these transitions, as they may go a little crazy with the more exotic special effects to the detriment of their film.

You need time to edit. Decisions about how to move the story on need to be made time and time again, as a video can be edited in several different ways. Focus students' attention on the last frame of a sample clip and then cut to the first frame of the next clip. Do they work together? Try some other versions and compare the difference. Which works best? Point out that editors spend lots of time on these decisions.

## Titles

The title sequence is the text, images and sound that introduce a production. The production's title sequence is very important and it is worth spending time on it to get it right.

## **Credits**

Credits are the text, images and sound sequences at the conclusion of a production that give all the production details. It is important to add the names of the cast and crew at the end of the production as credits, acknowledging the hard work, skills and creativity of everyone involved.

## **Editing programs**

There are many editing software programs for computers and iPads used in schools. The skill level of the students will determine which editing program you chose to use:

Computer Software:

iMovie for Macs:

[www.apple.com.au/support/imovie](http://www.apple.com.au/support/imovie)

Movie Maker for PCs:

[windows.microsoft.com/en-US/windows-vista/Getting-started-with-Windows-Movie-Maker](http://windows.microsoft.com/en-US/windows-vista/Getting-started-with-Windows-Movie-Maker)  
(Movie Maker comes packaged with Windows and iMovie with Apple computers.)

Final Cut Pro X: [www.apple.com/au/final-cut-pro/](http://www.apple.com/au/final-cut-pro/)

iMovie: [www.youtube.com/watch?v=5YbA-g1meCg](http://www.youtube.com/watch?v=5YbA-g1meCg)

Windows: Movie Maker [windows.microsoft.com/en-AU/windows7/products/features/movie-maker](http://windows.microsoft.com/en-AU/windows7/products/features/movie-maker)

iPad Apps:

iMovie: [www.ipadsforeducation.vic.edu.au/education-apps/apps/147-imovie](http://www.ipadsforeducation.vic.edu.au/education-apps/apps/147-imovie)

8MM for iPad: [www.ipadsforeducation.vic.edu.au/education-apps/apps/98-8mm-for-ipad](http://www.ipadsforeducation.vic.edu.au/education-apps/apps/98-8mm-for-ipad)

Camera+for iPad: [www.ipadsforeducation.vic.edu.au/education-apps/apps/111-camera-for-ipad](http://www.ipadsforeducation.vic.edu.au/education-apps/apps/111-camera-for-ipad)

Fast Camera: [www.ipadsforeducation.vic.edu.au/education-apps/apps/220-fast-camera](http://www.ipadsforeducation.vic.edu.au/education-apps/apps/220-fast-camera)

Green Screen by Do Ink: [www.ipadsforeducation.vic.edu.au/education-apps/apps/271-green-screen-by-do-ink](http://www.ipadsforeducation.vic.edu.au/education-apps/apps/271-green-screen-by-do-ink)

## **Music and SFX**

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Copyright is a huge issue with student moving image productions. Productions with uncleared, copyrighted music and SFX will not be accepted.

It is best to encourage students from the very beginning of moving image making to create original music wherever possible. Recording students' own version of someone else's song is still a breach of copyright. Acid or Audacity on PC platform or Garage Band on Mac platform, are excellent software programs to help create music.

The following apps are useful for creating voiceover narration, sound and original music:

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QuickVoice Recorder: [www.ipadsforeducation.vic.edu.au/education-apps/apps/177-quickvoice-recorder](http://www.ipadsforeducation.vic.edu.au/education-apps/apps/177-quickvoice-recorder)

Beatwave: [www.ipadsforeducation.vic.edu.au/education-apps/apps/5-beatwave](http://www.ipadsforeducation.vic.edu.au/education-apps/apps/5-beatwave)

Groove Maker: [www.ipadsforeducation.vic.edu.au/education-apps/apps/18-groove-maker](http://www.ipadsforeducation.vic.edu.au/education-apps/apps/18-groove-maker)

Jam Pad: [www.ipadsforeducation.vic.edu.au/education-apps/apps/23-jampad-plus](http://www.ipadsforeducation.vic.edu.au/education-apps/apps/23-jampad-plus)

Real Piano HD Pro: [www.ipadsforeducation.vic.edu.au/education-apps/apps/247-real-piano-hd-pro](http://www.ipadsforeducation.vic.edu.au/education-apps/apps/247-real-piano-hd-pro)

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- Find out who owns the rights to both the music and the lyrics in a recording.
- Seek written permission from the owners to use their composition. These permissions MUST BE FOR ACMI to use (e.g. web, within ACMI, anywhere outside ACMI, etc.). Any work that you enter which is not cleared for copyright will not be accepted. This includes all visual material, all audio (e.g. music, sound FX, voice, etc.).
- Attach a copy of the owners' written permission to the work whenever it is entered into festivals or awards.

For more information on copyright clearance, go to the Smart Copying website, the official guide to copyright issues for Australian schools and TAFE: [www.smartcopying.edu.au/](http://www.smartcopying.edu.au/)

Partners in Rhyme provides access to royalty free sound effects and music loops:  
[www.partnersinrhyme.com](http://www.partnersinrhyme.com)

Flashkit provides free music loops and flash kit sound effects. Select 'Sound loops' in the index for a huge archive of royalty free music loops for you to download and use in your projects. Select 'Sound FX' to access a huge archive of royalty free effects for download and use in your multimedia projects:

[www.flashkit.com](http://www.flashkit.com)

Free Music enables you to download music to enhance a project. The music comes in a variety of lengths and styles and is free for non-profit, educational use: [www.freeplaymusic.com](http://www.freeplaymusic.com)

## Submission Technical Requirements

Unless you are entering 5 or more films\* you will be uploading your film to YouTube to enter Screen It. You should plan to allow several hours for YouTube to fully upload your film. To upload you should follow the instructions posted on the Screen It homepage once entries open. YouTube accepts the range of video formats listed here:

<https://support.google.com/youtube/answer/1722171>

\*Contact [Screenit@acmi.net.au](mailto:Screenit@acmi.net.au) to get instructions if you intend on entering 5 or more entries





*“It was such an enriching and challenging learning journey for students and staff, but such a rewarding one at that! What a wonderful initiative from ACMI.”*

Catherine Giuffre, Teacher, Ascham School, New South Wales

# ANIMATION PRODUCTION

## Getting Started

### 25 Frames per Second

Video animation requires 25 frames per second to give still images the appearance of real life movement. To cut this down, animators often shoot each frame twice – using 12 or 13 different frames per second without making the final piece too jerky. Even when shooting 12 movements per second, animation is time consuming, but it can be done very easily with the right resources and patience.

### A Walking Formula

Single walking pace at usual speed lasts an average of 1/2 to 2/3 of a second or 12 to 16 frames at two frames a move, which implies six or eight positions. This includes a standing pose, to bringing feet forward, to moving on.

### Frame Rates

The more frames you shoot to capture a movement, the slower the on-screen action will appear. The fewer frames you shoot, the faster the movement will appear. Experimenting is the best way to learn about and master frame rates. Positioning of character movement and action movement requires many changes in position of the character/movement. For example, a character walking across the screen at a regular speed may need to be moved six times forward and be shot at two frames a movement making 12 frames per second.

- To save time and work, for all types of animation, try to animate only a small part of the image – the mouth, hat, hair, legs or arms, or car for example, and keep the main image constant over the animation. Remember too that animation does not have to be ‘perfect’. Experiment with different ideas, be creative and do something new!

- When moving characters or objects to create action, smaller movements will produce a better result. This allows for smoother on-screen action. Too large a movement and too few frames create jerky movements.
- The more frames you shoot per movement, the slower the on-screen action appears and vice versa.

Watch this helpful video on how to create an animation:

[view.acmi.net.au/channel/index.php#Year=&EventType=&EventName=&ContentType=Tutorial&Src h=&Sort=date&Clip=3735](http://view.acmi.net.au/channel/index.php#Year=&EventType=&EventName=&ContentType=Tutorial&Src h=&Sort=date&Clip=3735)

## Equipment

Your exact requirements depend on the type of animation you want to make. Basic requirements are:

- imagination
- a digital camera – still, video, tablet or smart phone
- a tripod
- a computer that connects to your camera and some simple software to create the animation
- a scanner can be useful but is not essential.

Note: If you have access to the editing software Adobe Premiere, then you can easily capture your animation directly into the computer (Mac or PC) via a firewire lead attached from your digital video camera to your computer. Once you have opened a new project go to 'capture' and then 'stop motion'. From here you can capture frames directly to the project.

## iPad Apps

iMotion HD: [www.ipadsforeducation.vic.edu.au/education-apps/apps/146-imotion-hd](http://www.ipadsforeducation.vic.edu.au/education-apps/apps/146-imotion-hd)

Animation Express: [www.ipadsforeducation.vic.edu.au/education-apps/apps/103-animation-express](http://www.ipadsforeducation.vic.edu.au/education-apps/apps/103-animation-express)

## Online resources

Animateclay has a very useful section on resources: [www.animateclay.com](http://www.animateclay.com)

MakeMovies offers a treasure trove of information about making animation:  
[www.makemovies.co.uk](http://www.makemovies.co.uk)

## Loading images onto a computer for animating

There are a number of ways to get your drawings or images onto the computer:

- Images loaded from a SD card or USB
- Images, drawings or models shot with a digital camera and loaded onto the computer
- Images or drawings digitised with a scanner
- Drawings entered directly with a drawing tablet

## Software

There are many software programs available for creating animation. Your school may already have a suitable program. Here are some of the options you might like to explore.

Anasazi Stop Motion Animator is free animation capturing software for PC platforms: [www.clayanimator.com/english/stop\\_motion\\_animator.html](http://www.clayanimator.com/english/stop_motion_animator.html). Frame Thief is a straightforward program for the Mac platform. It includes time-lapse photography: [www.framethief.com](http://www.framethief.com)

Quicktime Pro made by Apple Computers Inc. is available for both PC and Macintosh platforms and can be used to compile still images to create animation, edit movies with the simplicity of cut, copy, and paste, and convert animations to Quicktime movies: [www.apple.com/quicktime](http://www.apple.com/quicktime)

Stop Motion Pro animation software for PCs stores each frame you shoot on the computer as you film with the camera connected to the computer. It enables you to capture one frame, make a change and go on, monitoring your work along the way. Timelapse allows you to shoot automatically, timing changes between shots: [www.stopmotionpro.com](http://www.stopmotionpro.com)

Adobe Premiere is great for non-linear editing software [www.adobe.com/au/products/premiere.html](http://www.adobe.com/au/products/premiere.html)

## Types of Animation

If you are not sure what type of animation you can or want to do, read through the basic overviews below before deciding. Some types of animation are easier than others, and some require less complex equipment or software.

### Cel Animation

This is the traditional way of making animation, where one drawing is replaced by another in a sequence to create movement. It works the way a flipbook does. It is a very precise and time-consuming process. The figures and parts to be animated are drawn and painted on clear cels (clear plastic sheets). These are placed over a background, and photographed frame by frame. The clear cel does not show when photographed, so the characters appear to be within the setting. You can also use existing artworks or images as backgrounds.

To create a simple cel animation, follow these steps:

- Draw or paint the background, or select a picture.
- Draw the characters and other moving parts onto tracing paper.
- Position them against the background to check for size and scale. Keep working with this until you have it right.
- Place a thin sheet of clear plastic (overhead projector transparencies are good) over the sketch.
- Use a film ink pen or a 'chinagraph' pencil to draw the outline and oil-based paints for colouring in.
- When dry, place the cel onto the background. Use bull dog clips to hold it in place.
- Set up the camera looking down over the cel, and shoot two shots of this drawing. If you were making a 60 second piece, you would need to draw only 750 more drawings or cels to tell the story!

## Using Computer Software

Some computer programs simplify cel animation enormously, allowing you to draw directly into cels using drawing tools, or to digitise and load images into a program.

- Use copy to create a replica and gradually make the small changes necessary to create movement – copy change, copy change and so on. The final results can be edited, with added sound and effects if required.

## Stop Motion Animation

Stop motion animation is when a sequence is gradually built up, one frame at a time, with small adjustments made to the subject between shots. The camera and the background usually remain in the same position. When screened, the object will appear to move of its own accord while the background is static.

- You can create your own moveable characters, sets and objects to tell your story. Some ideas include using clay, plasticine, photographs, paper cut outs, drawings, mixed media, silhouettes, Lego, blocks and toys to create characters and sets.

Software programs for making a stop motion animation movie are available. See software list above.

## 3D Model or Claymation – Stop Motion Animation

Stop motion animation uses three dimensional (3D) figures filmed against a 3D set or background. To create a stop motion animation follow these simple steps:

- Make simple clay or plasticine characters and props.
- Make models as small size versions (1/5 of the original) so you can shoot distance and movement in a confined space.
- Handle models carefully as they can break easily. If you can, make doubles of principal characters.
- The models are positioned and shot before being moved ever so slightly and shot again. These can be easily changed and moved around between shots and stretched and squished to create funny effects.
- Models can be reused repeatedly and copies made to shoot different scenes at the same time so that the filming takes less time to complete.
- You can also incorporate real objects such as toys, blocks, action figures – bendy toys are good.
- Make backgrounds using doll houses, posters, pictures, blocks, construction kits or use real locations (inside and outside) and/or create your own 3D sets using boxes and art materials.
- You can also use found objects to create interesting characters such as household utensils, bottle tops, pencils etc. Remember that animation is simply giving life to inanimate objects; let your imagination be your guide!

## **Cut-out Stop Motion Animation**

A mix of cel and model animation, cut-out shapes are moved around or replaced by other cut-outs. The artwork is flat but the subjects are physically moved in between each of the shots as in model animation.

- You can use images (enlarge them using the computer and colour printer), cut out pictures, draw figures with separate head, arms, legs, body etc. and use paper fasteners to make up the figures.
- To create a sense of movement, you can move the characters between shots.
- You can create aspects of a character that move – for example, a moving mouth will be able to talk.
- Flat real-life objects such as craft materials, buttons, matches, wool and string can also be used.
- Cut-outs can be laid on top of images such as photographs or drawings.

## **Simple stop motion animation using a still digital camera**

3D Model and Cut-out animation can be created with a still digital camera (capable of storing at least 30 photos) and cheap computer software from QuickTime Pro – available for both Windows and Macintosh operating systems.

TIP: Remember to number your digital stills when photographing your shots. If possible, it is a good idea to start numbering at about 0200 as this will give you space to insert some new frames at the beginning of your movie for a few seconds of titles. If your numbering begins at 0000 you cannot add anything in before it!

## **Creating Characters**

Ask the students to research their characters before they start creating them: all good animators spend a lot of time looking for source material and practising before they actually do any artwork.

### **Some guidelines for making or drawing an animation character**

- Sketch a rough outline of a possible 'hero' or main character in two minutes.
- Try different combinations of head and body sizes. What shapes work best?
- What colours or objects will you use?
- Think of some special look or feature for your character to make them different. Try different shapes for the body, head, arms and legs, eyes, mouth, eyebrows and nose.
- What sort of facial expressions does your character need? Try some out.
- What is the costume?
- Armatures may be used for Claymation for ease of movement. These can be made with simple wire and sculpted to create characters or they can be purchased from art stores.
- Above all — KEEP IT SIMPLE! You may need to make a number of copies of your character.

### **Character Construction**

Drawings/cut-outs - Draw, paint or collect the images you need.

3D Models - Make characters from plasticine or modelling clay.

Toys and figures - Collect various toys and figures that might be suitable 'actors' in your animation. Test them out on the sets looking for size and shape to fit with each other and the background.

### **Locations – Finding and Making Backgrounds**

Animation backgrounds can be as simple as posters, photographs or panoramas, paintings, models such as Lego, and real indoor and outdoor places.

## **The Shoot**

### **Pre-Shoot Checklist**

Before you start:

- Gather the camera equipment, scripts and props together.
- Check you have a memory card and a fully charged battery.

### **Animation Set up**

Flat images such as cel animations and cut-outs are usually filmed on a flat surface with the camera on a stand or tripod looking down on them. 3D model animation can be shot from any angle, just like Live Action.

### **Lighting**

It is really important to light your scene properly. A lamp on either side of the camera works well. Keep the light constant and watch for shadows made by people moving nearby.

### **Camera set up**

The camera should be placed on a tripod if possible. Mark the spot with a tape cross or mark on the floor. If no tripod is available, the camera can also be placed on a tape mark in front of the scene to maintain consistency. Remember to be careful not to BUMP the camera!

### **On Set**

- Focus camera.
- Set up the scene carefully, taking note of lighting and placement of cameras and equipment.
- Check lighting. Make sure the light source is behind the camera.
- Check the framing of the shot.
- Check how the background looks in the shot.
- Shoot a few seconds and play back to check everything is working.

## Shooting Animation – A General Guide

- Follow the storyboard guidelines to set up and shoot each scene in sequence.
- Frame the picture carefully. Fill the viewfinder with the scene.
- Shoot between 10 and 12 shots of each frame if using stop motion animation software. Experiment to discover what looks best.
- Move your character, making gradual changes between shots to create a smooth action. (Practice to see how big the moves between shots can be. If too big, the finished version will look jerky.)
- Don't forget to use close ups and panning. Try changing the lighting to create a special effect.

## Music and SFX

Lip-syncing in animation is tricky and time consuming. Consider alternatives like a voiceover narrator or text on screen in place of lip-syncing dialogue. An excellent example of little or no dialogue is the classic Claymation *Pingu*, screened on ABC TV. The beauty of this animation is that it is action driven. Characters motivate action and storylines, but do not speak (with the exception of Pingu's catch cry).

Music and sound effects play a powerful role in reinforcing the mood of an animation and are used to great effect in influencing audience emotion. Music can change the whole meaning of a scene when used well. It can visibly affect all the other elements by adding suspense, mystery, excitement and drama. Music also establishes the style of the piece. Try different pieces of music and notice the difference. The choice of music tells the viewer what sort of moving image production they are watching.

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\*Contact [Screenit@acmi.net.au](mailto:Screenit@acmi.net.au) to get instructions if you intend on entering 5 or more entries



## Finding out more about animation – online resources

Film Education (UK) provides an excellent, free, online, printable Primary Animation Resource:

[www.filmeducation.org/resources/primary/teaching\\_with\\_film/primary\\_animation/](http://www.filmeducation.org/resources/primary/teaching_with_film/primary_animation/)

The Australian Children's Television Foundation has lesson ideas including making a flipbook and for exploring the development of characters, backgrounds and stories:

[www.actf.com.au/education/learning\\_centre](http://www.actf.com.au/education/learning_centre)

# **Apendixes:**

Judging assessment rubrics

# Film and Animation Judging Criteria: Primary

	0	1	2	3
<b>Creative Addressing Theme</b>	Limited or no evidence of addressing the theme in the production.  <u>Moving Forward</u> For next year's entry, review the Screen It Education Kit for ideas on approaching the theme.	Identifies the theme within the production.  <u>Moving Forward</u> For next year's entry, review the Screen It Education Kit for ideas on approaching the theme.	Effectively incorporates the theme into the production. Addresses and analyses the theme throughout their production.  <u>Moving Forward</u> For next year, further develop your approach to the theme by referring to the ideas in the Screen It Education Kit.	Evaluates, considers and reflects on the theme meaningfully. Effectively and seamlessly incorporates the theme into the production.
<b>Story and/or Representation of idea</b>	Limited or no evidence of narrative structure or creative ideas.  <u>Moving Forward</u> Be inspired by watching winning Screen It entries: <a href="http://www.acmi.net.au/acmi-channel/2015/screen-it-2015-winners/">www.acmi.net.au/acmi-channel/2015/screen-it-2015-winners/</a>	Includes basic ideas and approaches for expressing these ideas. Uses story elements in a narrative structure at times.  <u>Moving Forward</u> Be inspired by watching winning Screen It entries: <a href="http://www.acmi.net.au/acmi-channel/2015/screen-it-2015-winners/">www.acmi.net.au/acmi-channel/2015/screen-it-2015-winners/</a>	Combines story elements and interesting ideas with a consideration of the structuring of time, a distinct opening and closing sequence and a clear plot for their target audience.  <u>Moving Forward</u> Be inspired to make next year's entry even better by watching winning Screen It entries: <a href="http://www.acmi.net.au/acmi-channel/2015/screen-it-2015-winners/">www.acmi.net.au/acmi-channel/2015/screen-it-2015-winners/</a>	Effectively incorporates ideas and engaging approaches to expressing these ideas. Combines story elements into an effective and engaging narrative structure considering the structuring of time, intriguing opening and closing sequences and an engaging plot for the target audience.
<b>Visual Style</b>	Demonstrates a beginner level of visual style.  <u>Moving Forward</u> Watch past Screen It winners and analyse their visual style and diversity of shots. <a href="http://www.acmi.net.au/acmi-channel/2015/screen-it-2015-winners/">www.acmi.net.au/acmi-channel/2015/screen-it-2015-winners/</a>	Demonstrates a competent level of visual style. Considers the use of colour, camera techniques and mise-en-scene.  <u>Moving Forward</u> Watch past Screen It winners and analyse their visual style and diversity of shots. <a href="http://www.acmi.net.au/acmi-channel/2015/screen-it-2015-winners/">www.acmi.net.au/acmi-channel/2015/screen-it-2015-winners/</a>	Demonstrates a proficient level of visual style and an effective use of colour, camera techniques and mise-en-scene.  <u>Moving Forward</u> Watch past Screen It winners and analyse their visual style and diversity of shots. <a href="http://www.acmi.net.au/acmi-channel/2015/screen-it-2015-winners/">www.acmi.net.au/acmi-channel/2015/screen-it-2015-winners/</a>	Demonstrates a consistent and expert level of visual style. Shows a thoughtful and reflective use of colour, camera techniques and mise-en-scene.
<b>Overall Technical</b>	Demonstrates limited level of technical skill.  <u>Moving Forward</u> For next year's entry review the Screen It Education Kit for production techniques.	Demonstrates basic technical skills, including camera techniques, lighting sound, visual effects and editing.  <u>Moving Forward</u> For next year's entry review the Screen It Education Kit for production techniques.	Demonstrates strong technical skills, including camera techniques, lighting sound, visual effects and editing.  <u>Moving Forward</u> Continue creating and developing your skills.	Successfully incorporates advanced and expert technical skills throughout the production.

# Film and Animation Judging Criteria: Secondary

	0	1	2	3
<b>Theme Addressed</b>	Limited or no evidence of addressing the theme in the production.	Identifies the theme within the production.	Effectively incorporates the theme into the production. Addresses and analyses the theme throughout the production.	Evaluates, considers and reflects on the theme meaningfully. Effectively and seamlessly incorporates the theme into the production.
<b>Representation of idea</b>	Limited or no evidence	Includes a basic level of ideas, which need to be furthered developed.	Effective incorporation of ideas and creative approaches for expressing these ideas.	Exceptional incorporation of creative approaches and ideas.
<b>Visual Style</b>	Limited or no evidence	Includes a beginner level of visual style. Limited use of shot types.	Includes a developing level of visual style. Uses a range of shot types including CU, wide, mid, high and low.	Includes competent level of visual style. Considers the use of shot types, camera techniques and mise-en-scene.
<b>Overall Technical</b>	Limited or no evidence	Demonstrates basic level of technical skill. Research, training and practice recommended.	Demonstrates that students have acquired and incorporated a competent level of technical skills into the production. Keep practising, developing and acquiring skills.	Demonstrates that students have acquired and incorporated a high level of technical skills throughout the production. Keep exploring new creative techniques.



# Videogames Judging Criteria: Primary and Secondary

	0	1	2	3
<b>Game Idea</b>	<p>Demonstrates limited creativity in the game design. Little consideration of gaining and maintaining player engagement.</p> <p><u>Moving Forward</u> Looking for inspiration or cues in other successful games recommended.</p>	<p>Incorporates some new ideas and approaches for expressing these ideas.</p> <p><u>Moving Forward</u> Greater levels of research recommended. Define what it is that makes similar games popular to use as reference.</p>	<p>The genre is understood and extended. Incorporates new ideas and interesting approaches for expressing these ideas. Demonstrates research and development of the idea.</p>	<p>Demonstrates a sophisticated understanding of videogames and the genre. Effectively incorporates new ideas and engaging approaches. Story elements are developed skilfully and add interest to the game.</p>
<b>Graphics</b>	<p>Includes unoriginal or very basic level original graphics. Graphics do not add to the game experience.</p> <p><u>Moving Forward</u> Research game graphics: Analyse 3 or 4 popular videogames and note features such as colour, visual vibrancy, contrast, art style, character design, and background style. Incorporate these ideas into the game's planning phase</p>	<p>Includes some original graphics or utilised stock graphics well.</p> <p><u>Moving Forward</u> Research game graphics: Analyse 3 or 4 popular videogames and note features such as colour, visual vibrancy, contrast, art style, character design, and background style. Incorporate these ideas into the game's planning phase</p>	<p>Includes well developed original graphics which fit well with the overarching game experience.</p>	<p>Includes high quality original graphics which heighten the game experience. The graphics demonstrate an enhanced understanding of the role and possibilities of game graphics.</p>
<b>Audio</b>	<p>There is no audio, or the chosen audio detracts from the game.</p> <p><u>Moving Forward</u> Include researching music and audio effects in the game's planning phase. Find out about the royalty free audio which is incorporated in most game making software.</p>	<p>The audio is not original or very basic and adds little to the game.</p> <p><u>Moving Forward</u> Research music and audio effects in the game's planning phase. Make choices that add to the gameplay.</p>	<p>The audio is original and well developed. The audio is well suited to the gameplay.</p>	<p>The audio is of a high quality and original. It demonstrates an enhanced understanding of the role and possibilities of game audio. The audio is crucial to gameplay and is seamlessly integrated.</p>
<b>Intuitive Interface</b>	<p>Lacking intuitive options. Game objectives are unclear.</p> <p><u>Moving Forward</u> Include more detailed user testing. Take cues from other successful intuitive games.</p>	<p>Gameplay is manageable only with extended player persistence, trial and error.</p> <p><u>Moving Forward</u> Research interactivity rules and conventions in popular games and software interactivity and game controls. Include further player testing.</p>	<p>Gameplay is easy to figure out with clear instructions. The game's goals are attainable. Demonstrates well-developed testing.</p>	<p>Gameplay is naturally figured out and picked up by the player as if the player knew the game beforehand. Goals and directions are clear for the overall game and in each level. Feedback for progress and status are clearly apparent and demonstrate comprehensive user testing.</p>

Cont'd

	0	1	2	3
<b>Code Quality</b>	<p>Demonstrates limited or low level computer code. Game becomes stuck or loses interaction.</p> <p><u>Moving Forward</u> Include more detailed user testing.</p>	<p>Demonstrates an adequate level of code, meeting basic requirements for play. Game activity is satisfactory and stable. Game may become stuck or lose interaction.</p> <p><u>Moving Forward</u> Include more detailed user testing.</p>	<p>Demonstrates proficient understanding of the game design platform. Few or no code errors. Consistent play throughout the game.</p>	<p>Shows a sophisticated understanding of the game design platform. Uses advanced programming techniques. It is particularly well organised, logical, and debugged.</p>
<b>X Factor – Fun</b>	<p>The game mechanic lacks dynamism. No evidence of interesting surprise or fun elements.</p> <p><u>Moving Forward</u> Include more detailed user testing. Work on individual style or core identity required. Review and research game mechanics.</p>	<p>The game mechanic is satisfactory and has some enjoyable elements. Offers players some incentive to replay or play further.</p> <p><u>Moving Forward</u> Include more detailed user testing. Further development of the core individual style and identity recommended.</p>	<p>The game mechanic is well developed and fun. Demonstrates a well-developed understanding of core play values. Enjoyable gameplay.</p>	<p>Comprehensively captures attention and actively engages. The game is engaging (fun) and increases in difficulty appropriately, encouraging the players to continue in order to overcome challenges. Highly enjoyable gameplay.</p>

