



Shot and sound: visual and audio elements in film



Cinema is a matter of what's in the
frame and what's out.

— *Martin Scorsese* —

The shot, the scene and the sequence

THE
HISTORY
MOVING

THE SHOT



The shot is the minimum unit and is created the moment you turn the camera on (**begin recording**) until the moment you turn it off (**stop recording**)

When additional shots of the same situation are recorded from the same position, in order to solve technical or dramatic errors, we talk about "**second shots**"

But if any aspect relative to camera position or its movement varies, as well as the action to be recorded, **a new shot is originated**

THE SCENE



The scene defines an action that takes place **in a specific place or setting**

It may consist of a single shot or several shots that describe **a continuous event**

Although it is meaningful, **its sense not complete**

THE SEQUENCE



The sequence consists of scenes that can occur in several locations but they have a **logical progression that unifies them and gives coherence**

It can also be formed by a single plane which is called "**sequence shot**"

When interrelating several scenes, it shows the evolution of a **situation endowed with meaning**

Camera shot types

EXTREME LONG SHOT



It covers **the entire landscape**, placing the elements as a reference for actions and providing a very broad vision of where the facts are going to unfold

In general, **the characters are not recognizable** and establishes a relationship little personal and impartial between them and the viewer

Usually used as the **opening shot of a sequence**

LONG SHOT



It covers the whole scenario and allows
to make known **the location environment**

The **characters are recognizable** and the **different elements** can
be located in the location space

It should be **used when starting scenes**,
as long as you do not want to hide data to dose information

FULL SHOT



Frames character **from head to toes**,
with the subject roughly filling the frame

The emphasis tends to be more on **action and movement**
rather than a character's emotional state

COWBOY SHOT



Intermediate **between Full Shot and Medium Shot**

Shows subject **from the knees up**

Used to show the **characters interacting**,
focusing more on its expressiveness than on its relationship with the environment

However, the **reference of the place they occupy** in a given space is maintained

MEDIUM SHOT



Frames a person **from about waist up**

Halfway **between the environmental description** of the open shots **and the careful examination** and the dramatic force of the close shots

Allows to contemplate both **the face and the gestural language**

MEDIUM LONG SHOT



It cuts **below the hips**

Favors the description of
Movements inside the frame

The more open, the greater
**influence of the environment on the
character**

MEDIUM CLOSE-UP



It cuts **below the chest**

Establish **more intimate
relationships** between the
characters

The more closed, the greater
dramatic effect and introspection

CLOSE-UP



Fills the screen with part of the subject, usually his **head/face**

Framed this tightly, the **emotions and reaction of a character** dominate the scene

It is very useful to show **feelings and emotions**

CHOKER



Frames the subject's face **from above the eyebrows to below the mouth**

Focuses on **facial expression**

There is a proportional **relationship between the size of the shot and its subjectivity**

EXTREME CLOSE-UP



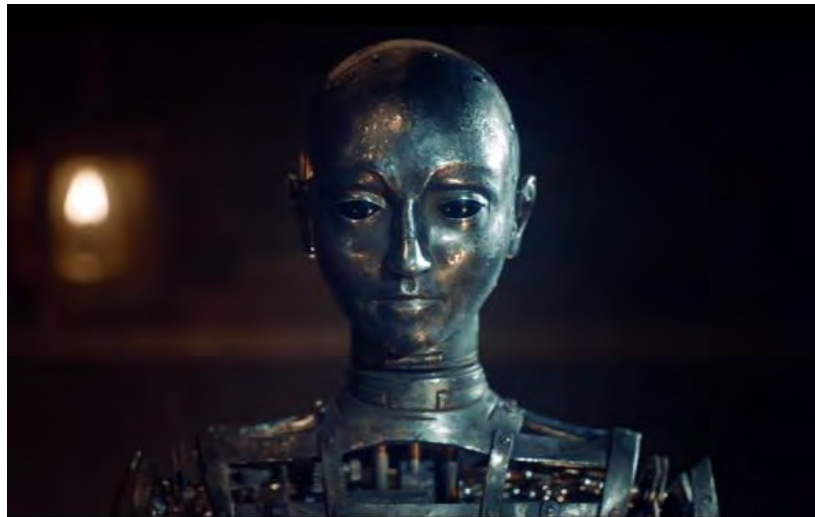
Emphasizes a **small area or detail** of the subject, such as the eye(s) or mouth

Sometimes it seeks **to hide information** that would provide the full figure

It can be used for an artistic purpose, making **visual metaphors or trucages**

In the case of objects, it usually favors **very detailed descriptions**

Shots according to position with respect to the camera



HEAD-ON FRONTAL



BACK VIEW



SIDE VIEW



$\frac{3}{4}$ VIEW



$\frac{3}{4}$ BACK VIEW

Shots according to point-of-view



Objective point of view

The action is shown from the "ideal point of view", externally to the character, allowing to see what happens in the best possible way

Subjective point of view:

The action is shown from the point of view of some character or object involved in the action, allowing us to see what "his eyes" observe



Camera angle

Eye level shot



It respects the horizontality, positioning the **camera at human eye level**.

It aims to convey a **sense of balance or normalcy**

Establish a relationship of **proximity with the figure**

High angle shot

The camera is above eye level,
diminishing the subject or showing it in
a situation of inferiority

It allows to appreciate the characteristics of the
'ground' the character steps on



Low angle shot

The camera is below eye level,
enlarging the subject or showing it in
a situation of superiority

It allows to appreciate the characteristics of the
environment that surrounds the character



Birseye shot



The shot is taken **directly from above**

Wormseye shot



The shot is taken **directly from below**

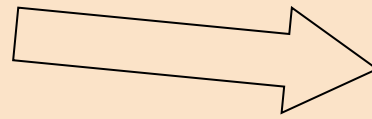


Dutch shot or tilt angle

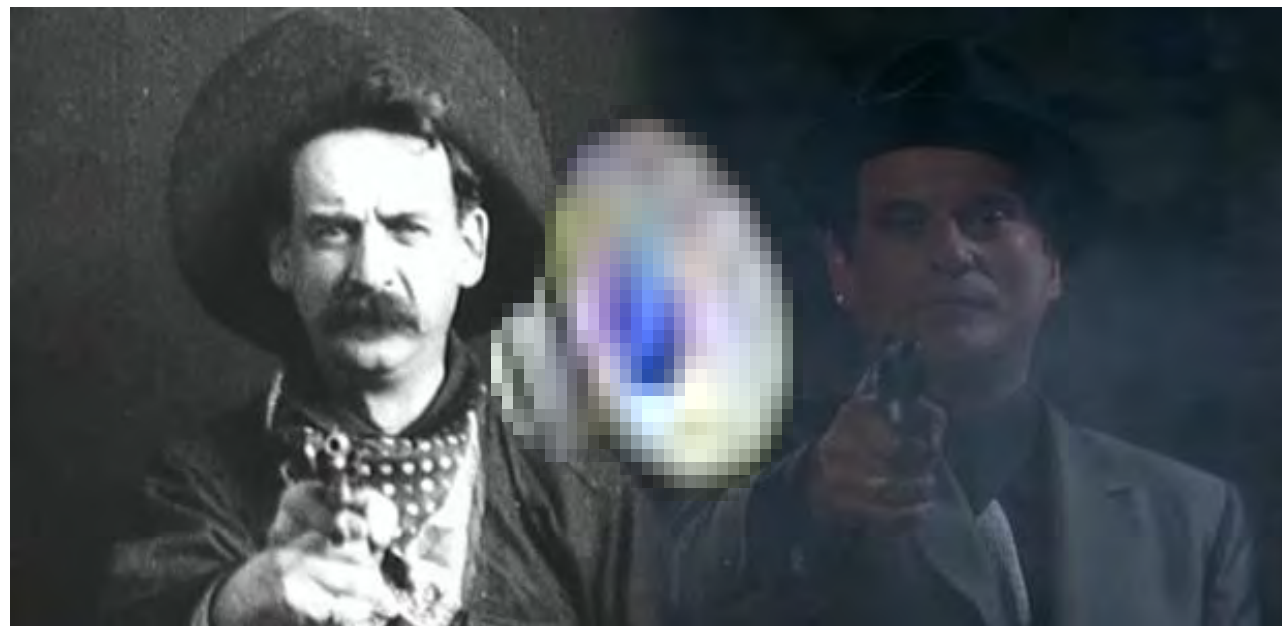
It implies a variation of the angle of the axis of the camera with the purpose of generating **sensation of imbalance or abnormality**

Camera movements

Static shot



Shot in movement



Tripod

It is the most common support and, despite its relative simplicity, allows movements with a completely professional result.

Allows **external movements** (in which the camera is moving, without moving from its position) or **internal movements** (accompanying the movement that takes place within the frame).

With the tripod those two kind of movements are made through **PANS**, consisting in the rotation of the camera around its vertical or horizontal axis, without the support moving. Normally, it responds to the need to follow a character, a vehicle or an object in movement.



HORIZONTAL



VERTICAL



OBLIQUE



Dolly and travelling

The dolly is a **stand with wheels on which the camera is placed to make smooth and stable movements** on the surface of the floor, being able to use plates or panels on uneven terrains,

When the support moves **on track system, it is usually called traveling**, and consists of a set of rails mounted and leveled to allow the movements to be as fluid as possible and the speed of movement is easily controllable.

DOLLY



TRAVELLING



Optical travelling or zoom

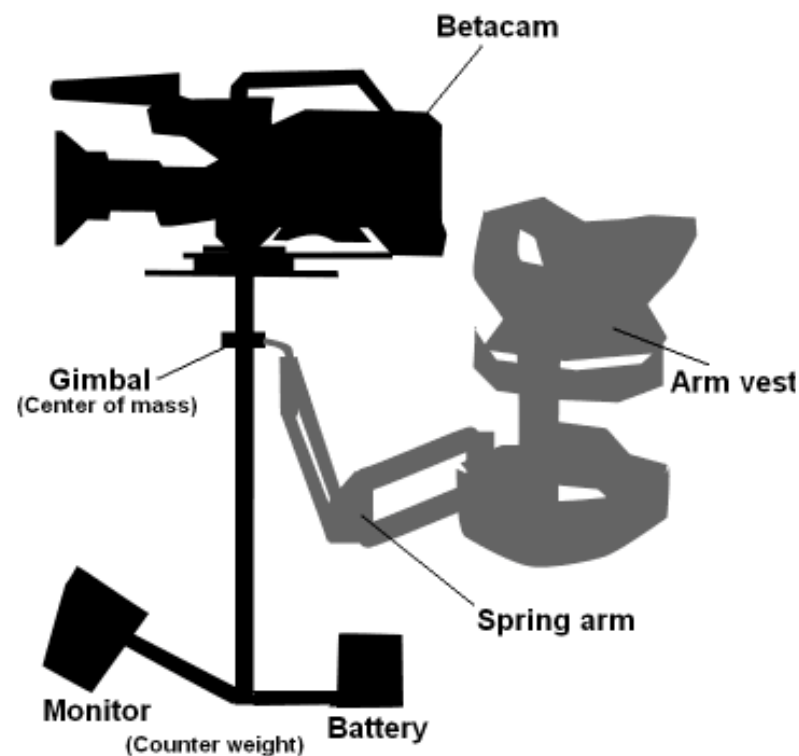
Allows you **to approach or move away from a subject or object without the need to move the camera**, achieving a multitude of effects: descriptive, expressive and/or dramatic.



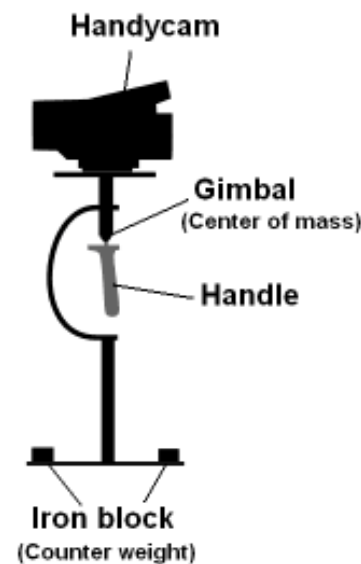
Steadicam

This system allows to **reduce the vibrations produced by the operator's own movement**, simulating movements similar to those made by the traveling but without it being necessary to perform a high media deployment or involve too much personnel.

Body mounted type



Hand held type



Crane

It is a kind of combination of traveling and panoramic that makes it possible **to capture images from great heights**. It consists of a base, which can be attached to a traveling, and an arm at the end of which is a platform with the camera support and a seat for the operator and the camera assistant (and sometimes also the director). In addition, if it is mounted on a traveling, requires a machinist to push and move the crane on the ground.



Camera-car

It is an adapted vehicle from which the operators record the action that takes place inside another towed vehicle in which the protagonists of the scene travel to shoot or record. They are used **to film other moving vehicles or to adopt the point of view of characters they are driving.**

In other cases, these are vehicles that have platforms that allow locating the cameras and transporting the technical personnel in charge of operating them, which allows to obtain infinity of positions towards the interior or exterior of the vehicle.



Functions of camera movements

Descriptive

It has a **contextualizing function**, and helps to locate the viewer in a certain space or situation.



Expressive

It aims to **suggest an impression or idea**, or direct attention towards a certain place in the scene.



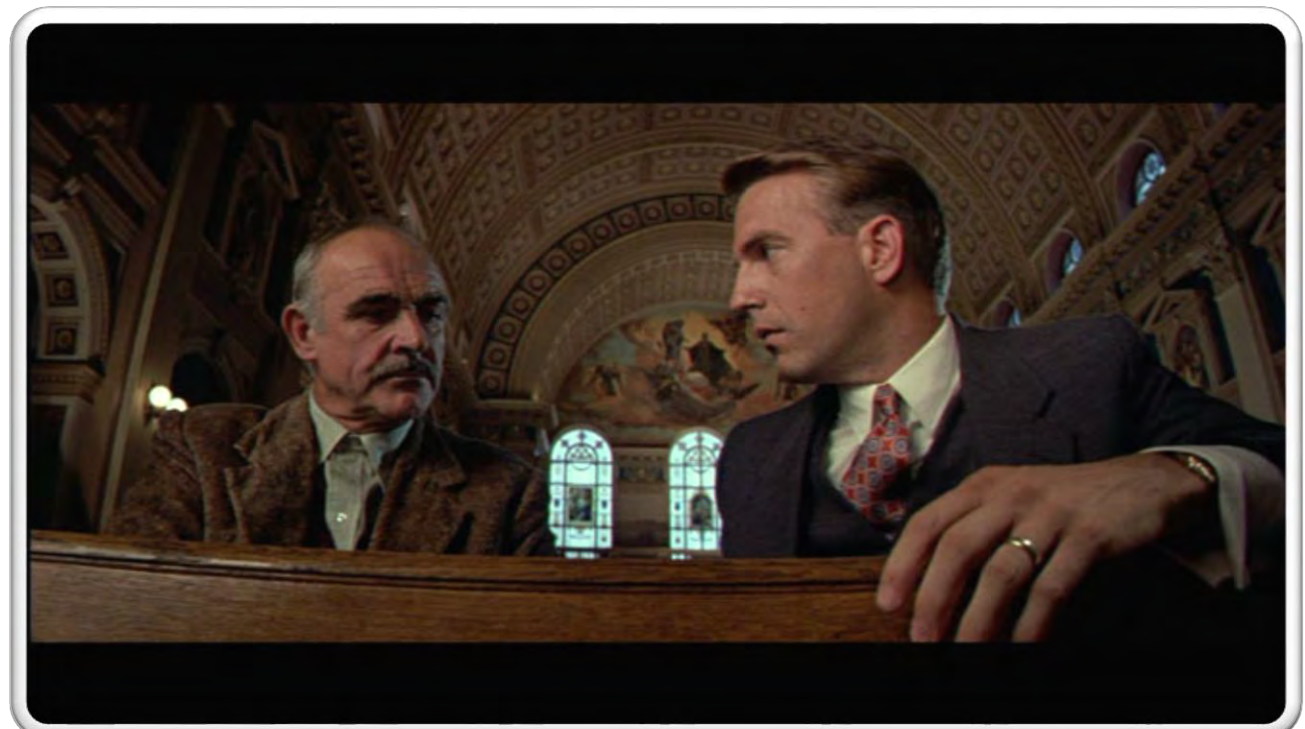
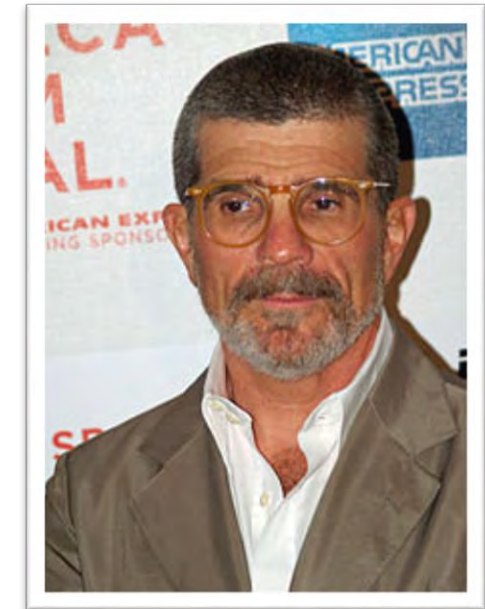
Dramatic

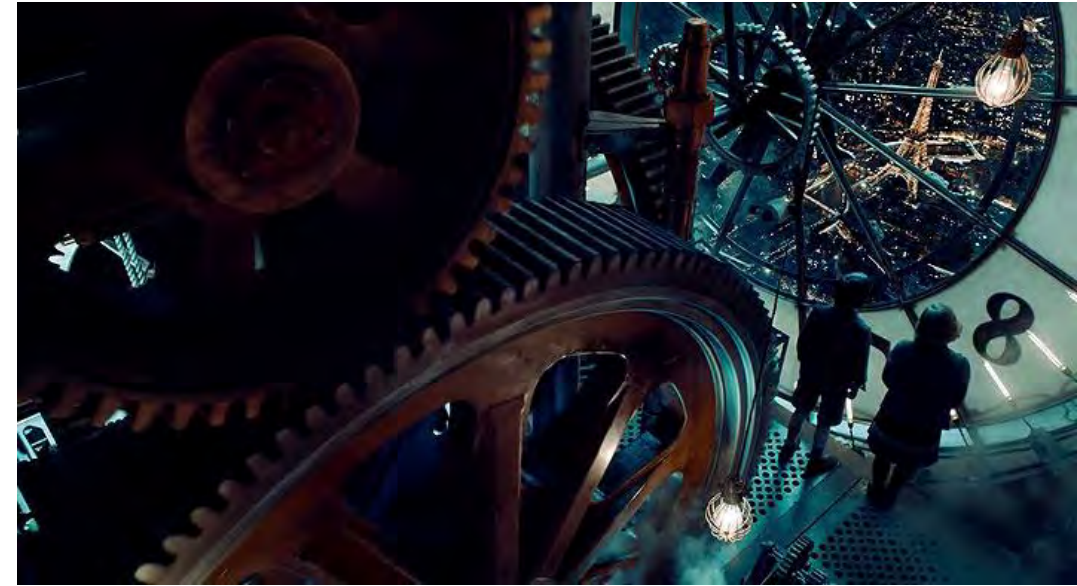
It manages to create spatial relationships between an individual that looks and the scene, the objects or the people looked at. The movement **can induce various types of impressions**: threat, vigilance, attraction, superiority ...



Framing and reframing (camera movement)

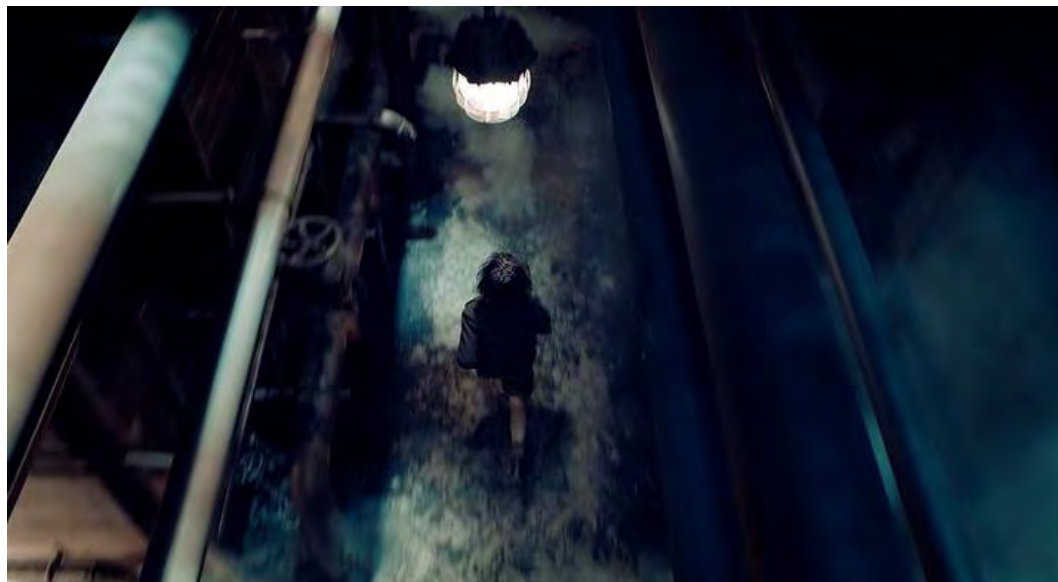
"The audience is only going to look at the most overriding thing in the frame. You must take charge of and direct their attention. It's also the principle of magic: what is the single important thing? Make it easy for them to see it, and you're doing your job". David Mamet





Internal movement

Refers to a person or object that moves into the picture frame without the camera moving



External movement

Moving the camera's point of view

Internal movement

Person or objects doesn't move into the frame



Internal movement

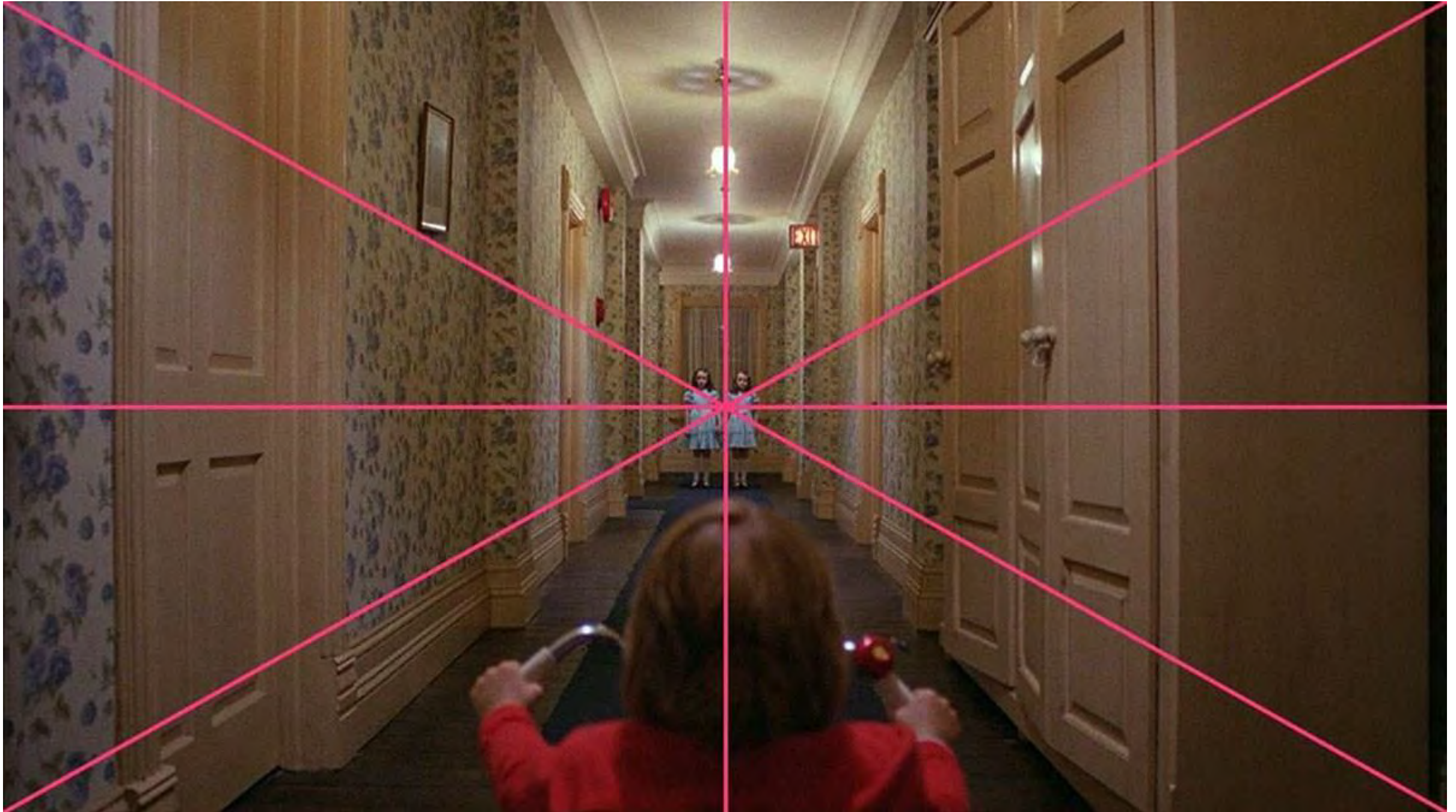
Person or objects move into the frame



External movement

Moving the camera's point of view





The Shining, 1980



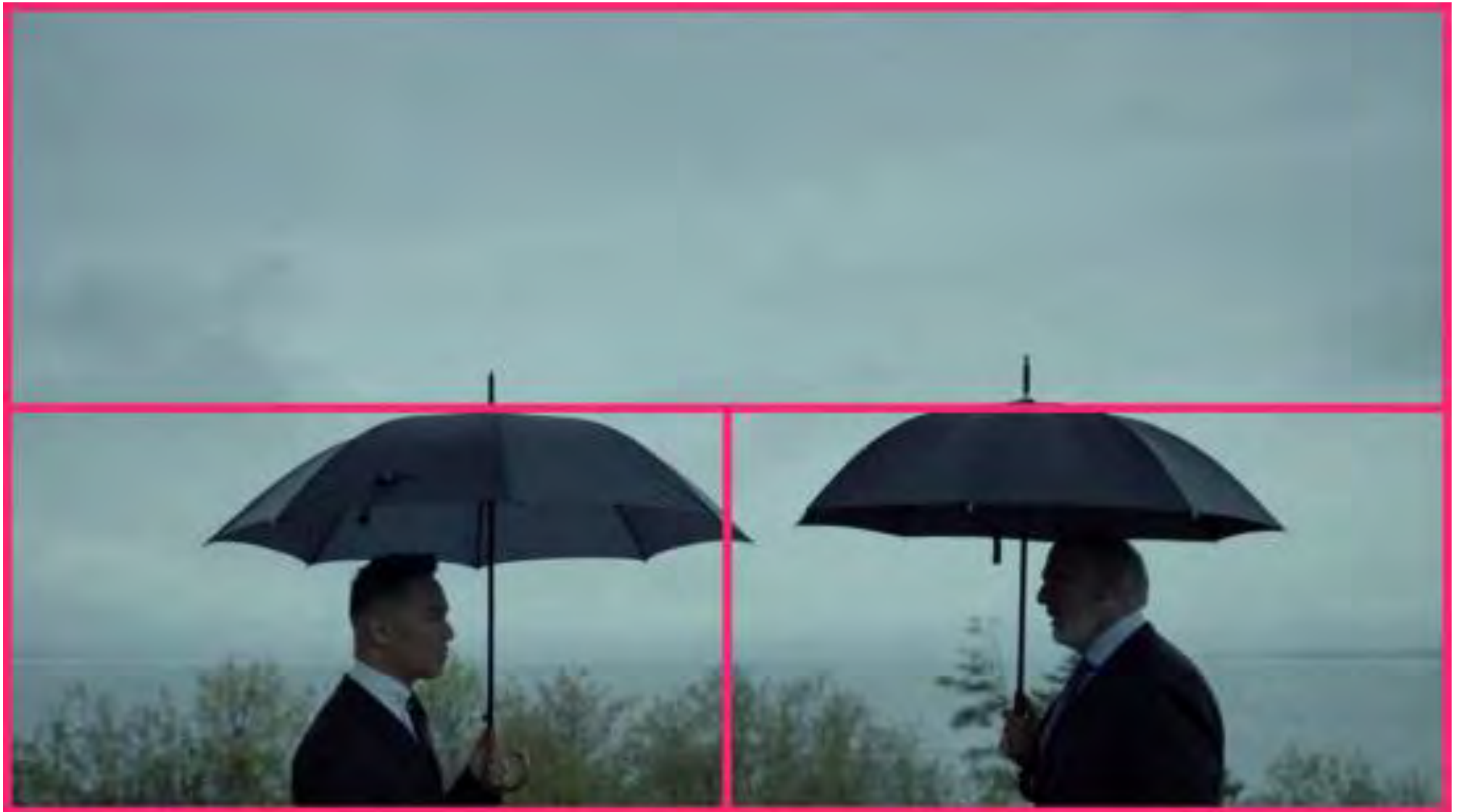
Game of thrones, 2011



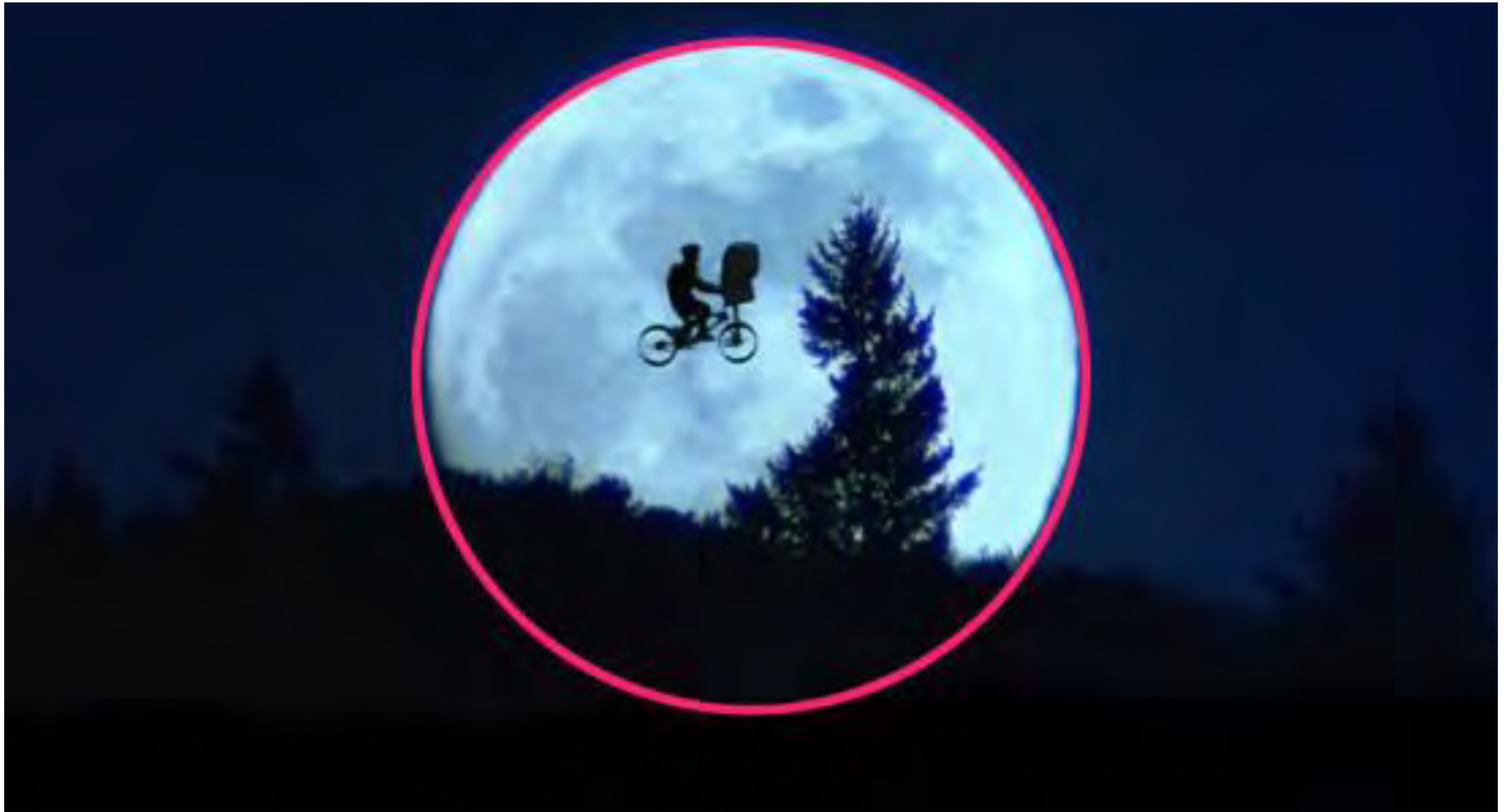
Requiem for a dream, 2000



Black mirror, 2011



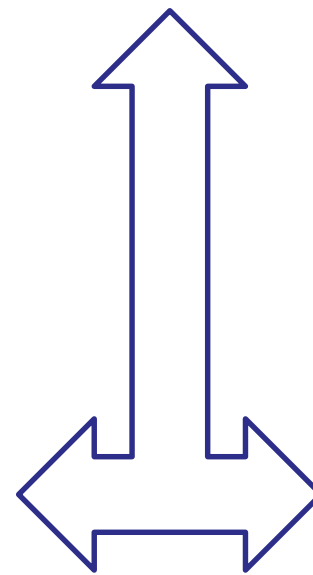
Mr Robot, 2015



E.T., 1982

SHOT

STATIC SHOT



DYNAMIC SHOT

COMPOSITION IN A STATIC SHOT

The static image offers a snapshot,
a specific moment that is **conditioned by spatial relationships** but not by temporal ones

The position and size of the objects that conform and **remain unchanged**, so they are taken into
account to make a decision according to a frame

The attention depends exclusively on the **composition presented by the image**



COMPOSITION IN DYNAMIC SHOT

The dynamic shot, on the other hand, offers a sequenced movement; for which reason it is **conditioned, both by spatial and temporal relationships.**

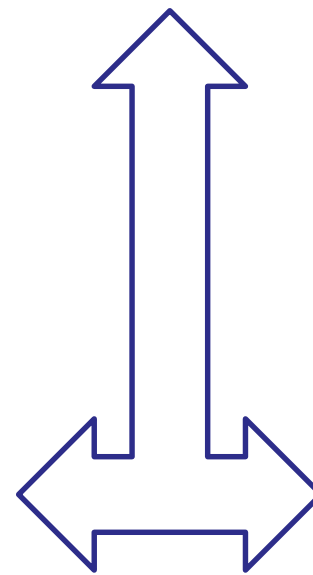
The position and size of the objects that make up the frame **change with the movement** and, therefore, you have to compose thinking about the different arrangements that will present

Attention can be conditioned by **internal and external movement**



SHOT

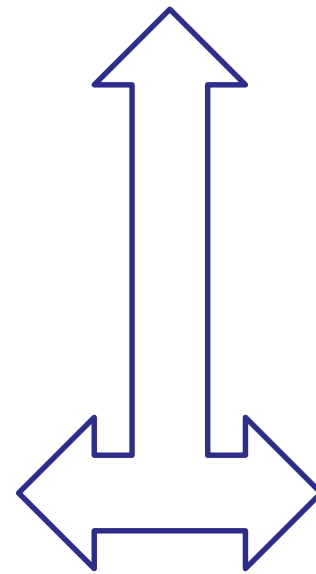
STATIC SHOT



DYNAMIC SHOT

SHOT

**STATIC
SHOT**



**DYNAMIC
SHOT**

**What principles regulate the
composition of the shot?**

The focus allows to play with the depth of field which **allows a part of the shot to appear sharp and the others diffuse.**

It is a very interesting procedure to highlight the center of attention on the rest, that also creates a sense of depth and suggests the atmosphere of the scene.



FOCUS (static)



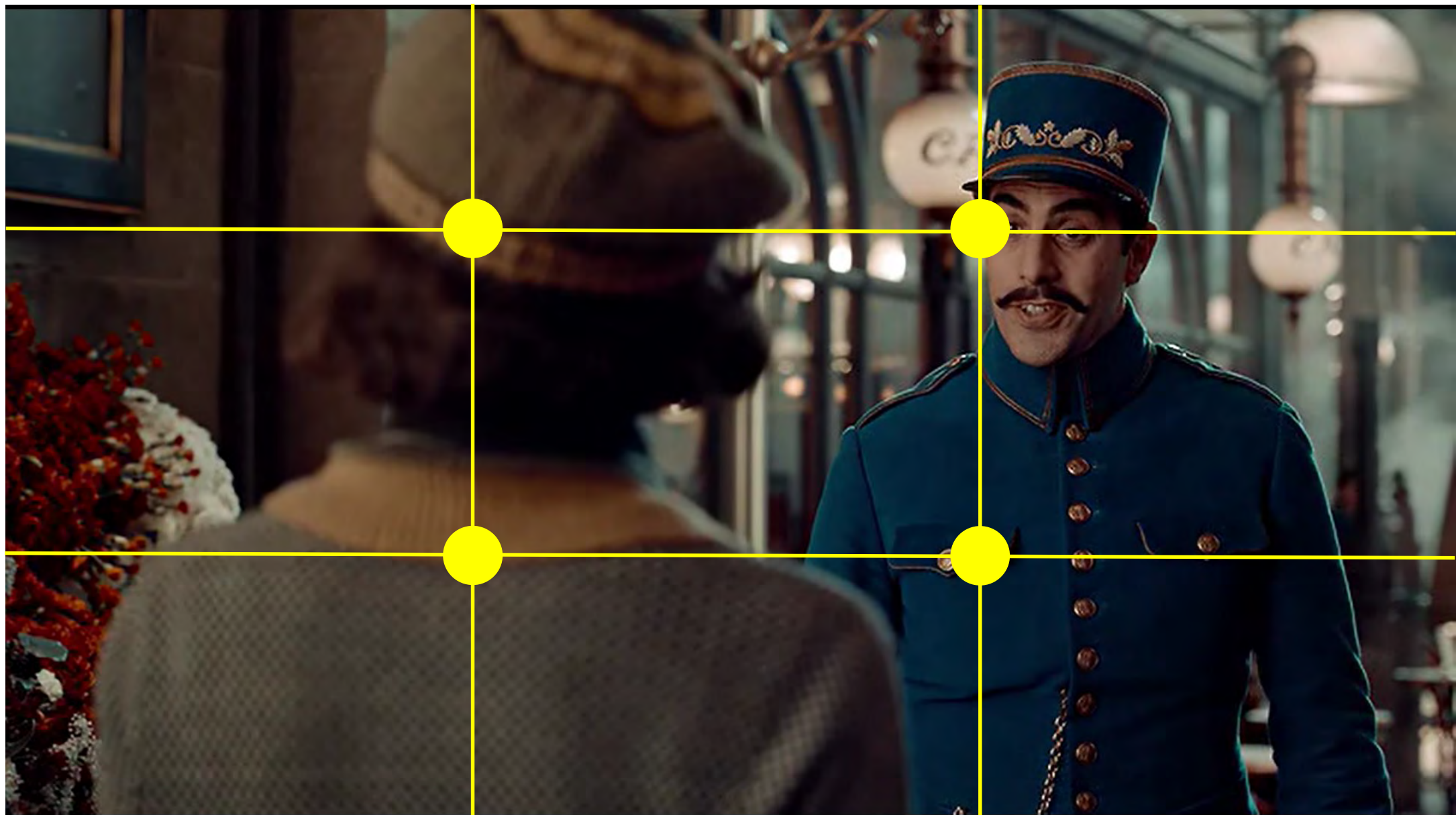
FOCUS (dynamic)



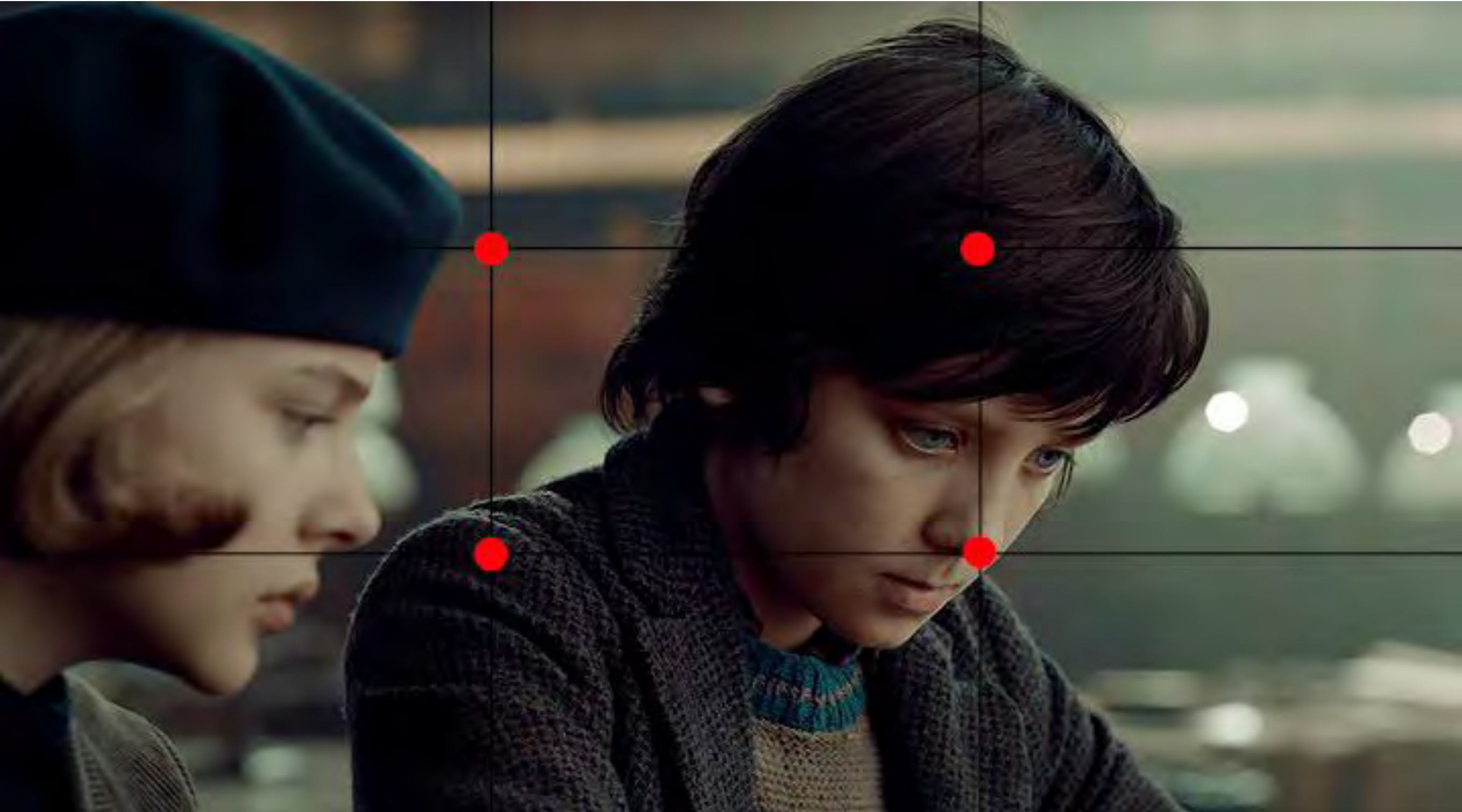
RULE OF THIRDS

We have to divide the shot into three imaginary thirds, both horizontal and vertical. The image will be divided into 9 equal parts, and the four points of intersection of those lines (circles) are those that will set the appropriate points to place the center, or centers, of interest of our shot.

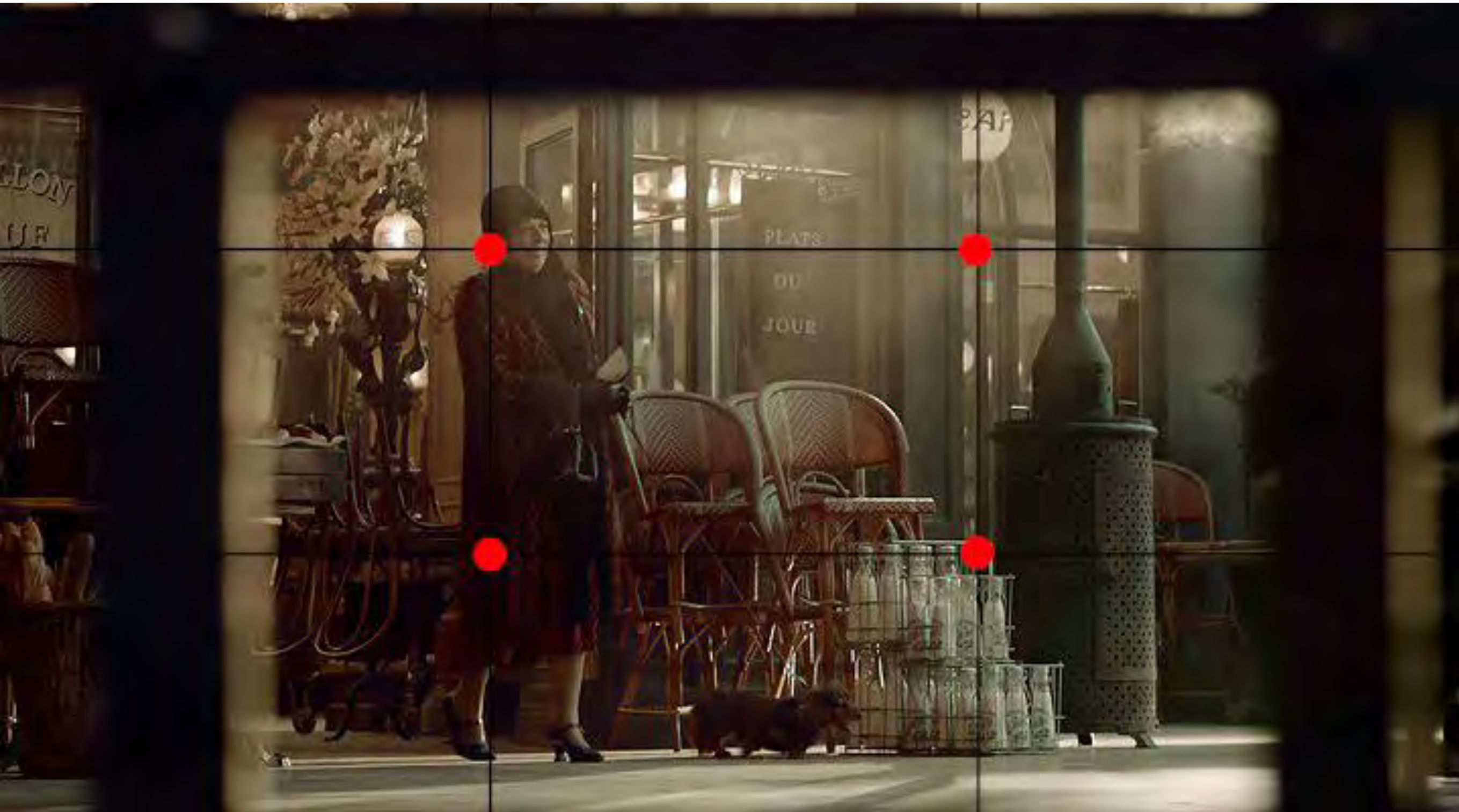
In this way we will be breaking with the common custom of placing our subject or protagonist element right in the center of the frame.



RULE OF THIRDS (static)



RULE OF THIRDS (dynamic)



Axis of action

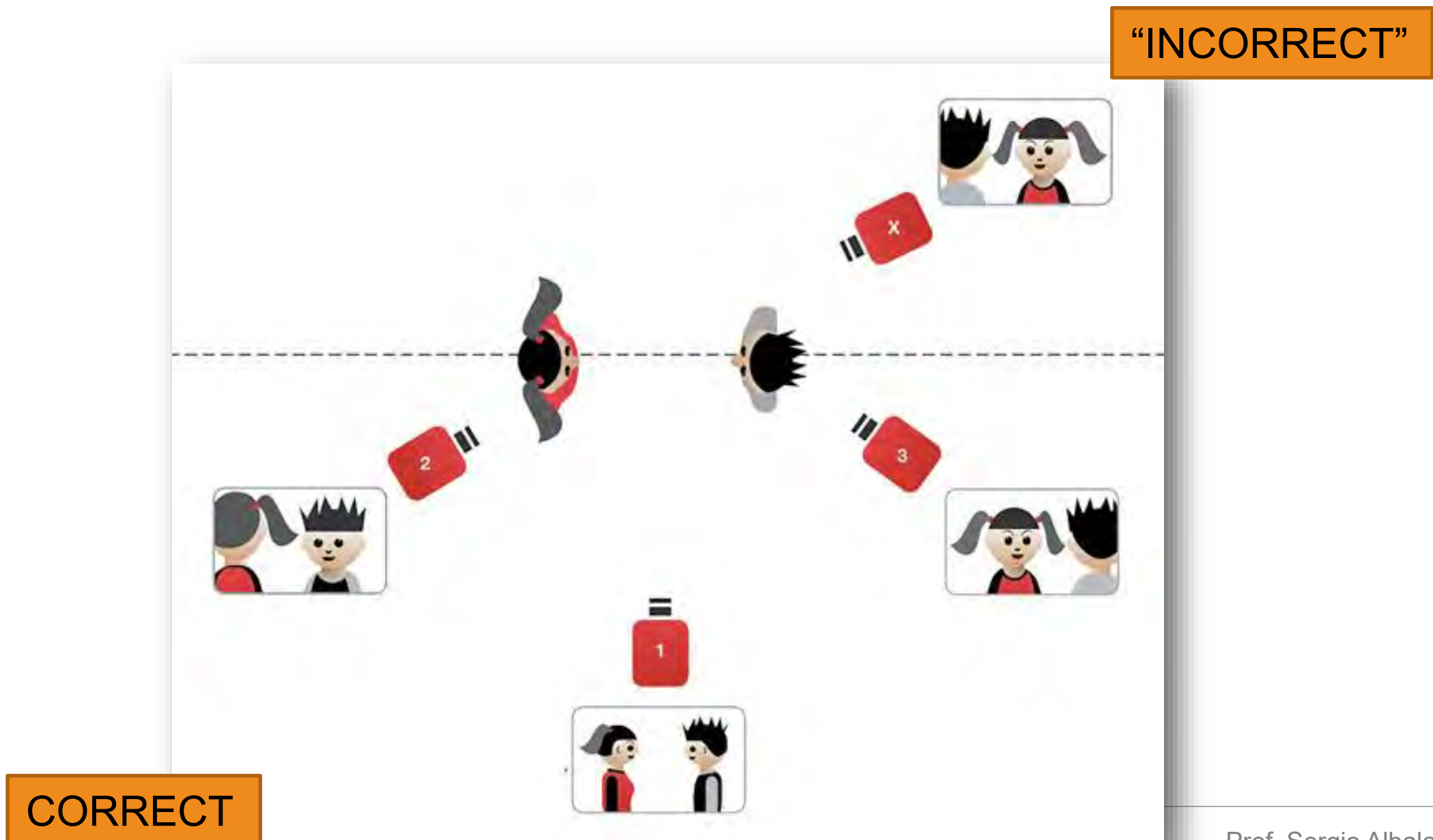
AXIS OF ACTION

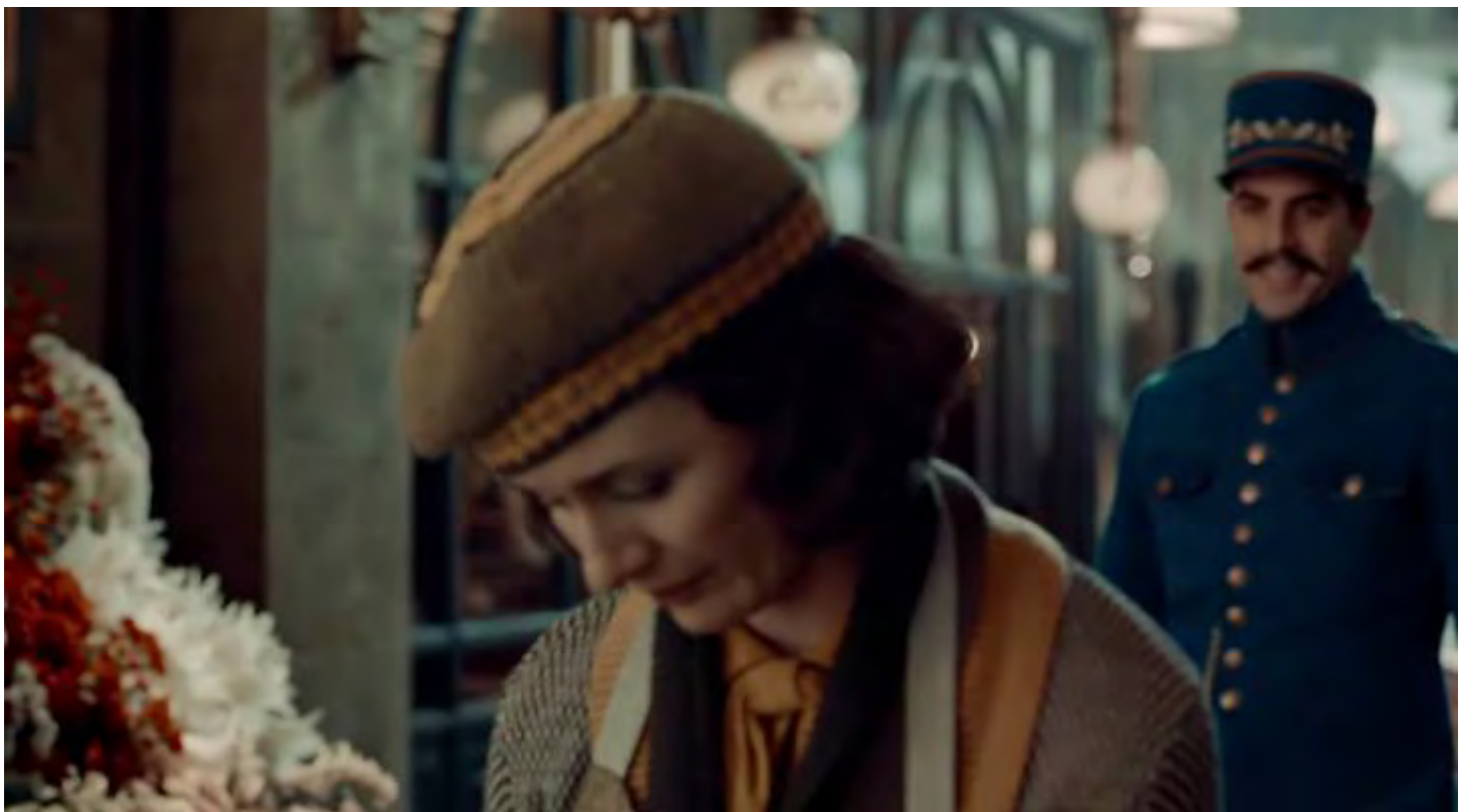
"Axis of Action," also commonly referred to as the "180° line," is an imaginary line which defines the spatial relations of all the elements of a scene, correlating them to the right or left. The camera is not supposed to cross the axis at a cut, as that would reverse those specific spatial relations.



Consists of defining an imaginary axis from the look of the characters.

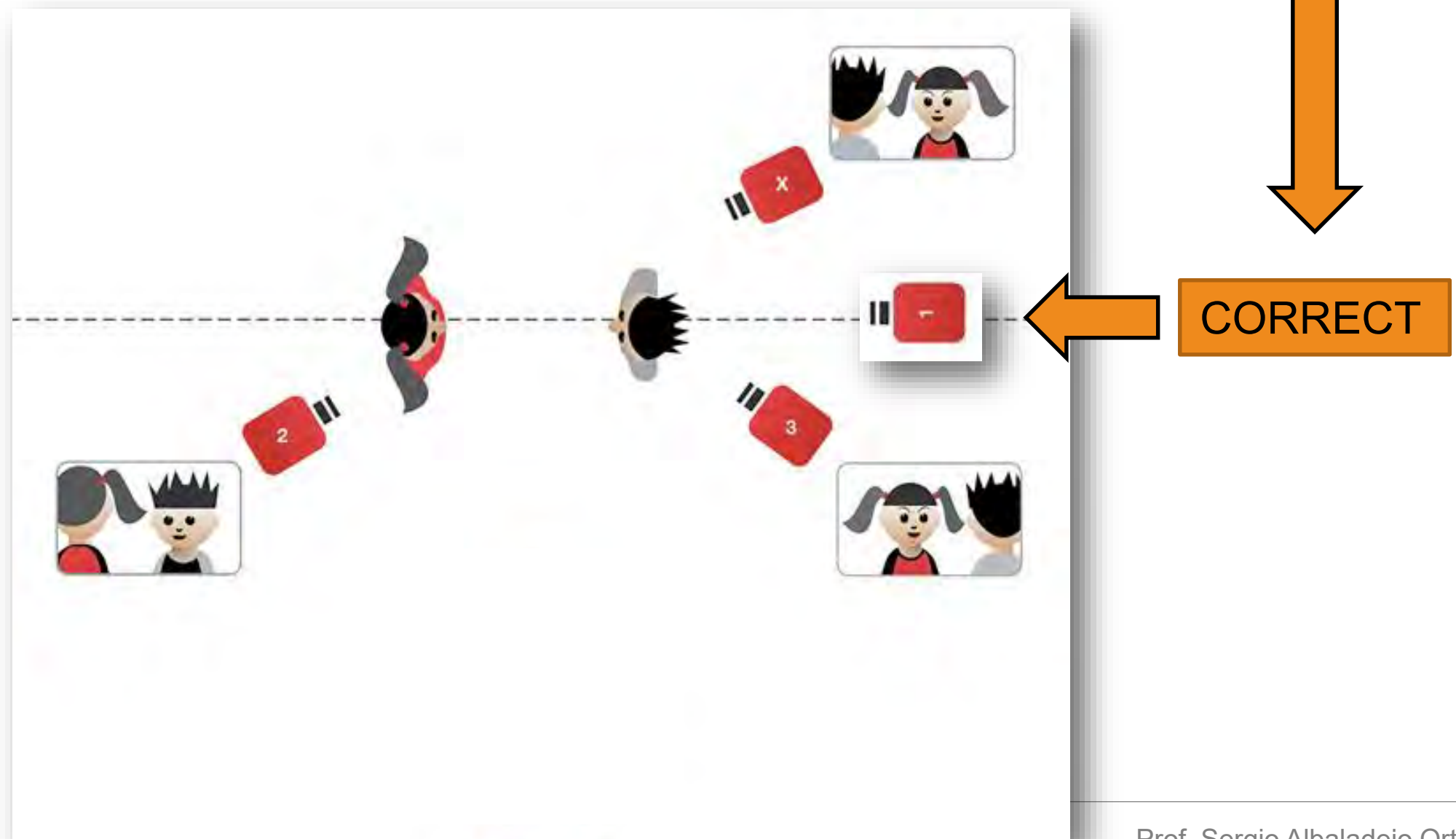
Whenever we place the cameras on the side within which we have decided to move, there will be no conflict at the time of interpreting the sense of movement or the looks.





If the camera passes over the imaginary axis connecting the two subjects, it is referred to as "crossing the line." The new shot, from the opposite perspective, is known as a "reverse angle."

If we want to connect with the opposite side we must insert a shot that is located on the axis of action.



FILM CONTINUITY

For continuity between shots, the character on the right should look to the left of the frame, while the one on the left should look to the right. Otherwise, the viewer will believe that the characters do not look at each other or observe another person.

And it is essential to leave a space of reference between the actor's eyes and the end of the frame towards which he is looking.

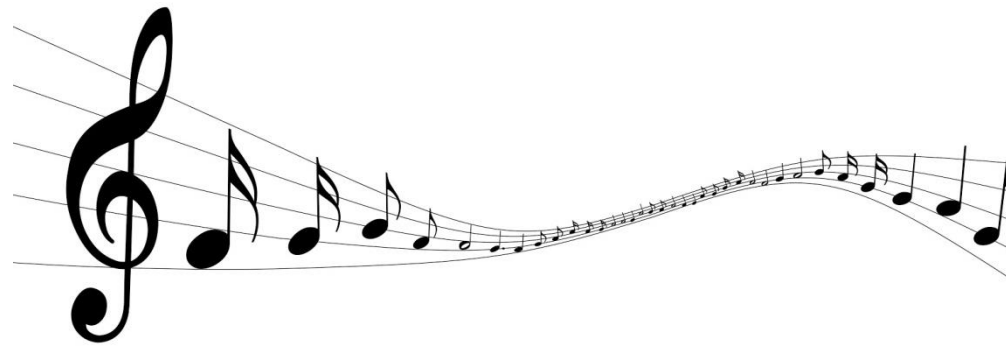


FILM CONTINUITY



Soundtrack

Music



Voice over



Sound effects



Dialogue



Music purpose



;

- **Gramatical**: its function is to organize and separate the contents



- **Ambient**: allows to generate a certain sound environment



- **Expresive**: communicate emotions and brings an undoubted dramatic character



- **location**: allows to move the adience to a specific space

Lighting

Technique

Provide enough light so that what happens in the scene is visible to the camera

It would be based, fundamentally, on "lighting", on providing an adequate exposure to the stage and the different figures that make it up

Aesthetic

Provide meaning through lighting, conditioning the interpretation and reactions of audience

It allows directing the attention towards a certain point of the frame, thus making an aesthetic bet and / or supporting the narrative purposes

Technique



Aesthetic



Thank you

EUROPEAN HISTORY MOVING. 2018-2020

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EUROPEAN AUDIOVISUAL POLICIES -
INTELLECTUAL RIGHTS IN A CLASSROOM

Prof. Isabel Sarabia Andúgar (UCAM)





The cinema is considered as a cultural and economic important sector in Europe.

AS CULTURAL SECTOR:

- SYMBOLIC: It carries a strong **symbolic message**
- INFLUENCER: It has an enormous **influence of the development of other means** of communication.
- CULTURAL IMPACT OF STATES: For states the participation in prestigious international film festival and nominations for film awards **boost their position in the international market** and also enhance their self-esteem in terms of cultural impact. (Anne Harold)

AS ECONOMIC SECTOR

European films industry is a a very important sector because of the potential of cinematographic **works in terms of commercial exploitation and employment.**

In ten years (2007/2016):

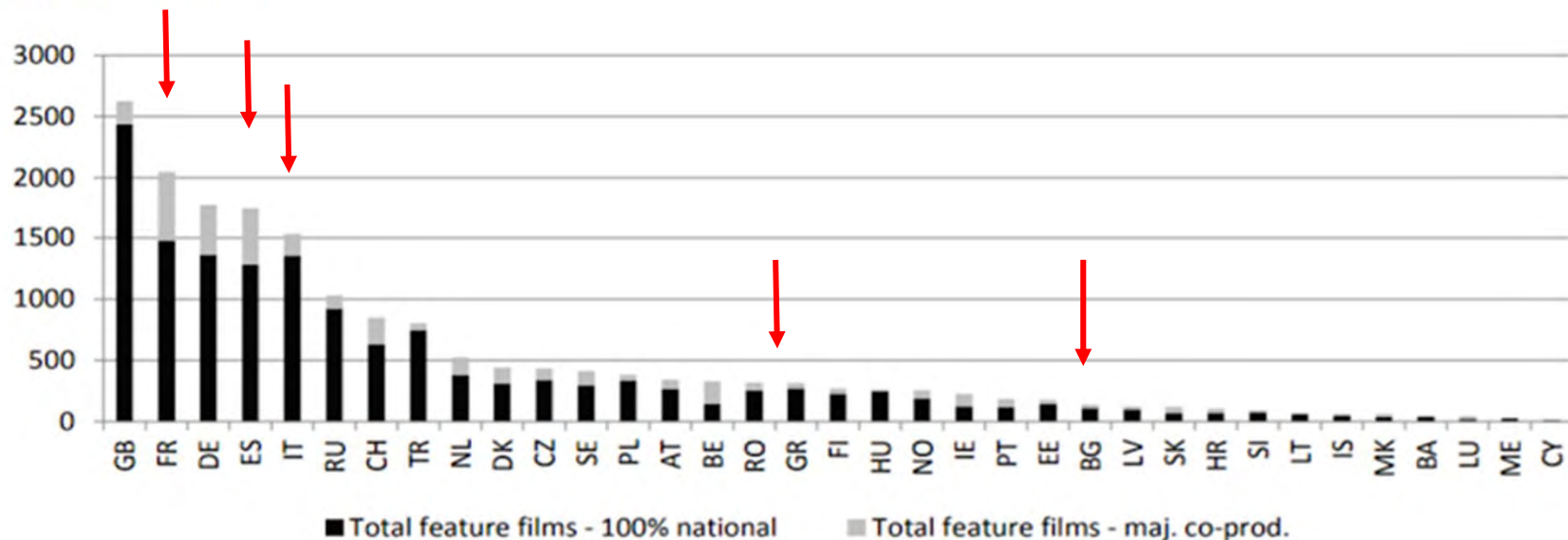
- More than **18 000 films** were produced in Europe.
- The film production on the continent rose **47%** (national productions/coproductions)

The top five producing European countries

– the UK, France, Germany, Spain and Italy –

Figure 5. Feature film production volume in Europe by country and type of production (100% national and majority co-production), 2007-2016

In number of films

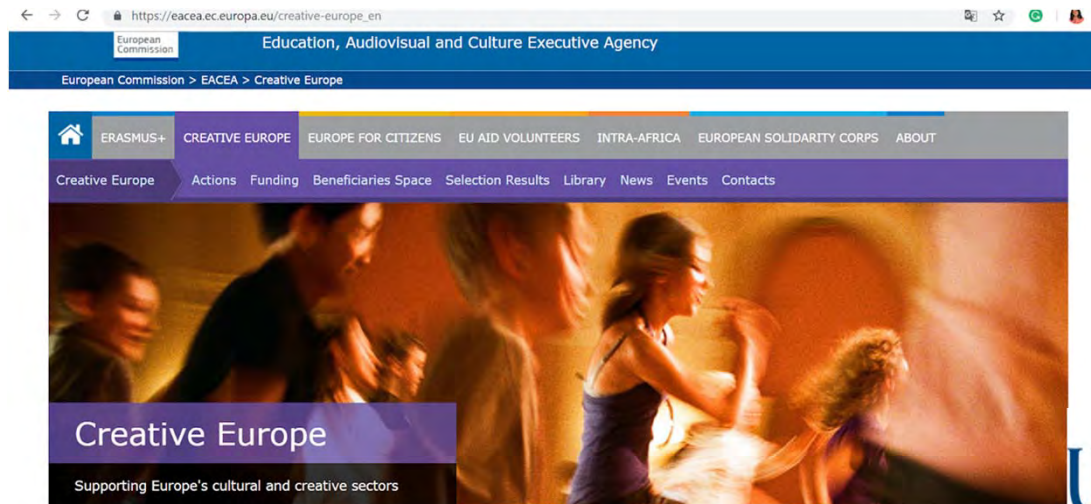


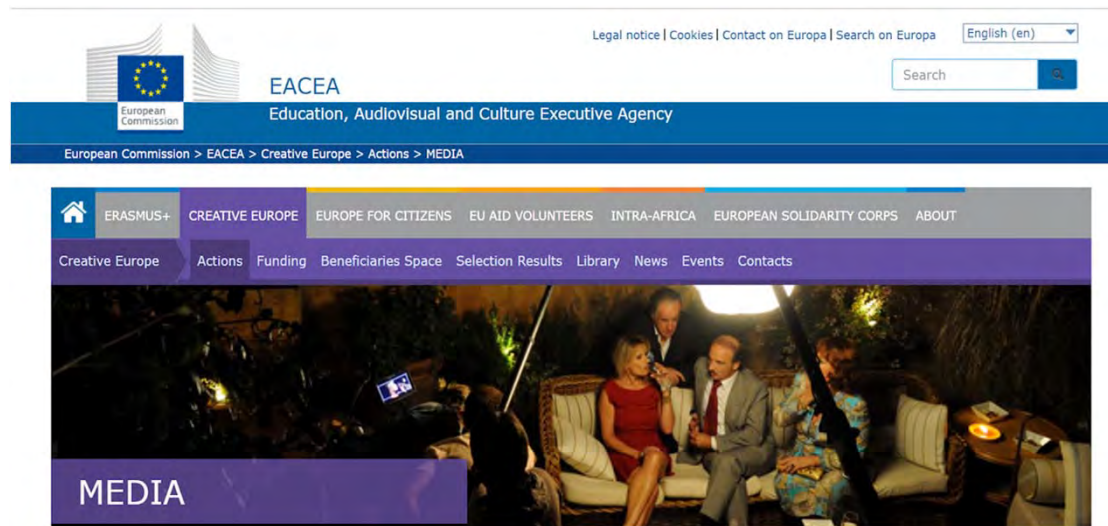
European audiovisual observatory. Film production in Europe. (2017)

1. EUROPEAN FILM POLICIES



All the actions to support the promotion of film industry in Europe is made by EC in the framework of the programme **Creative Europe / Subprogramme Media**





The MEDIA sub-programme of Creative Europe

supports the EU film and audiovisual industries financially in the **development, distribution and promotion of works.**

Some actions



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- .To improve the **visibility, discoverability and global audience** of European audiovisual works;
- .To Promote **innovative strategies and online tools** for the circulation, distribution and promotion of European audiovisual works.



- To promote **film literacy** and interest in European audiovisual works including the audiovisual and cinematographic heritage, in particular among young audiences.



- To support development of **links between the production and distribution sectors**



- To facilitate international co-productions
- To strengthen the circulation and distribution of audio-visual works supported at the production stage.



- To stimulate interest in European audiovisual works through the promotion of film events and EUROPEAN festivals



- To promote educational **activities to raise awareness among young cinema-goers**
- To promote promotion and marketing **activities in cooperation with distribution platforms** (TV broadcasters, VOD platforms)

2. INTELLECTUAL PROPERTY

The value of film works as economic sector in Europe (and in the whole world) is on the



Intellectual Property: it is a category of PROPERTY that includes all kind of creations of the human intellect (Author Rights /Neighbouring Rights)

Copyright (or author's right) is a legal term used to describe the rights that creators have over their literary and artistic works.

Works covered by copyright are: books, music, paintings, sculpture, and films, to computer programs, databases, advertisements, maps, and technical drawings.)

<https://www.wipo.int/copyright/en/>

Neighbouring rights, also known as rights neighbouring to copyright,

There are created for three categories of people who are not technically authors:

- performing artists,
- producers of (music/films)
- Broadcasters: radio and television

https://www.esa.int/About_Us/Law_at_ESA/Intellectual_Property_Rights/About_copyright_and_neighbouring_rights

3.- INSTITUTIONS INVOLVED IN THE REGULATION OF RIGHTS

WORLDWIDE PROTECTION



COUNTRIES IN THE WORLD

- **Berne Convention for the Protection of Literary and Artistic Works**

AIM: the protection of works and the **rights of the authors** of all the countries (Creators such as authors, musicians, poets, painters etc. with the means to control how their works are used, by whom, and on what terms)

- **Rome Convention for the Protection of Performers, Producers of Phonograms and Broadcasting Organizations**

AIM: to secure protection in performances for performers, in phonograms for producers of phonograms and in broadcasts for broadcasting organizations.



EC: the protection of intellectual property is important for

- promoting innovation and creativity,
- developing employment,
- and improving competitiveness.

MISSION:

- to **harmonise laws** relating to intellectual property rights in EU countries
- to contribute to create efficient EU-wide systems **for the protection of such rights.**
- to fight **against piracy**

DIRECTIVES.



EACH COUNTRY

Copyright laws AIM:

- to stimulate and foster individual creativity
- to make creativity available to the public.
- to answer the need to protect against unlawful use of a work

Each European Country develops the own law but in the Framework of the European Directives (2001/2006/2009/2016...)

4.- TYPE OF RIGHTS

3 kinds of RIGHT- HOLDERS



Authors
(screen player/
music composer)



Performers



Producers

2 kinds of RIGHTS

- **Moral rights** include the right
 - to claim **authorship** of the work or the participation as performers or producers
 - to decide **about the dissemination** of the work
 - to defend the **integrity** of the work

- **Economic rights** They enable rightholders

to control the use of their works for being remunerated for their use.

Economic rights: take the form of exclusive rights, notably to authorise or prohibit :

the making copies /distribution of copies/ communication to the public.

LICENSING (grant licences) is the main mechanism for the exercise of copyright and neighbouring rights.

Depending on the relevant right, the type of use and the sector, **licences are most often granted directly by the right holder or collective management organisations. (CMO)**



COPYRIGHT

5.- PROTECTION: COPY RIGHT

RIGHTS ARE INHERENT TO THE CREATION

If you create literary, scientific and artistic work, **you automatically have copyright** protection,

THE RIGHTS **start from the moment you create your work**, so you don't need to go through any formal application process.

However, you may need to advise other people that you are the author of that work.

You can attach a **copyright notice** to your work – such as the "all rights reserved" text, or the © symbol – together with the year the work was created.

Copyright protects all creations of the human mind whatever their form or merit and regardless of the audience they are destined for. Protection is generally immediate and no formal procedure is required as long as the piece of work is original.

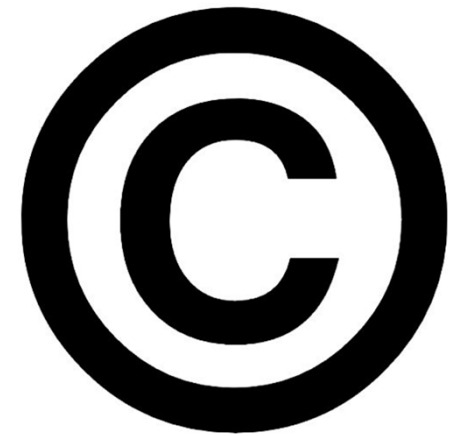
https://www.esa.int/About_Us/Law_at_ESA/Intellectual_Property_Rights/About_copyright_and_neighbouring_rights



COPYRIGHT

DURATION OF THE PROTECTION:

It depends on the country but the protection is **50 years or more**. (set up in Berne Convention)



COPYRIGHT

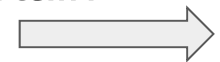
How the owners of the rights can exercise their rights ?

IN PERSON: The creator of a work has the right to allow or to prohibit the use of his works.

- A screenwriter can negotiate a contract with a producer
- A musician can agree to have performance recorded on compact disc.
- A film producer can negotiate a contract with a audiovisual platform

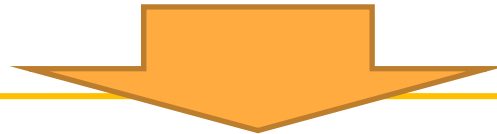
BUT

But individual **management of rights is practically impossible** for certain types of use.



<https://www.wipo.int/copyright/en/management/>

- An author **cannot contact every single radio or television** station to negotiate licenses and remuneration for the use of his works(musician/producers.) .
- It is not practical for a broadcasting organization **to seek specific permission from every author** for the use of every copyrighted work.



The impracticability of managing these activities individually - both for the owner of rights and for the user - creates a need for **collective management organizations (CMOs)**.

These organizations

- ensure that creators **receive payment for the use of their works.**
- are open to all owners of copyright and related rights, whether **authors, composers, publishers, writers, photographers, musicians, or performers.**

The works declared by the organization's members constitute what is known as **the "national" or "local"**

<https://www.wipo.int/copyright/en/management/>



WHAT WE DO

≡ MENU

LOG IN

CISAC UNIVERSITY

COLLECTIVE
MANAGEMENT

ORGANISATIONS

THE PROCESS

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ORGANISATIONS

Collective Management Organisations (or CMOs for short) have existed since the beginning of time. Their fundamental objective is to provide authors with an efficient and cost effective way to manage their rights around the world to ensure that their works are used in accordance with the governing laws. Authors rely on CMOs to exercise their professions.

In the modern world, the role of CMOs is multi-dimensional but there are several key functions which they perform:

- Licensing of uses and users according (in most cases) to standardised agreements and conditions
- Collection of royalties and their distribution to authors
- Political action in favour of the effective protection of authors' rights. Such action is undertaken in national or international bodies, be they governmental or non-governmental, representing the creative community
- Social and cultural action to promote authors' interests and safeguarding their legacy



THE EUROPEAN
AUTHORS' SOCIETIES



HOME ABOUT POLICY RESOURCES NEWS AUTHORS' RIGHT AWARD

Home » About » About Gesac » Members

About

About Authors' Societies...

About Gesac

Permanent Staff

Board

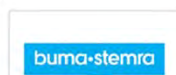
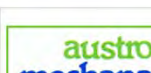
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Adrien Anderson

Site internet du romancier, scénariste et journaliste en science-fiction, polar, humour, f

<http://www.adrienanderson.com>

Claire Angelini

Artiste et cinéaste, lauréate de la bourse | via l'installation, le cinéma, la photographie présent, l'art et la politique, sous les espèces de la survivance des images, et à travers l'élaboration de souvenirs et des récits.

<http://claire-angelini.eu>

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RADIO 05 mars 2019

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Une soirée d'écoute était proposée par la SACD le 4 mars dernier en présence des auteurs des œuvres programmées.

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La Commission Auteurs d'Espaces dévoile les lauréats de son édition 2019

Réuni le 5 février dernier, le jury de ce dispositif unique destinés aux auteurs et autrices des Arts de la rue dévoile aujourd'hui les lauréats 2019 et leur diffusion dans les festivals partenaires.

→ Lire l'article



- Start
- Author's right
- All rights
- Figures
- FAQs
- The development of an idea



Everything stems from an idea

Every work is born from an idea, from the author's creativity: in every musical, literary, theatrical, cinematographic opera and visual art works there is all the author's efforts and dedication and thus the work itself must be protected.





ΑΘΗΝΑ' ΟΡΓΑΝΙΣΜΟΣ ΣΥΛΛΟΓΙΚΗΣ ΔΙΑΧΕΙΡΙΣΗΣ
ΔΗΜΙΟΥΡΓΩΝ ΘΕΑΤΡΙΚΩΝ & ΟΠΤΙΚΟΑΚΟΥΣΤΙΚΩΝ ΕΡΓΩΝ



ΑΘΗΝΑ - ΟΣΔΔΘΕ

ΜΕΛΗ

ΕΙΣΑΓΩΓΕΙΣ/ΠΑΡΑΓΩΓΟΙ

ΧΡΗΣΤΕΣ

ΝΟΜΙΚΟ ΠΛΑΙΣΙΟ

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στο Διαδικτυακό Τόπο του Οργανισμού Συλλογικής Διαχείρισης Δημιουργών Θεατρικών και Οπτικοακουστικών Έργων - ΑΘΗΝΑ'.

Η παρούσα ιστοσελίδα είναι το αποτέλεσμα της προσπάθειάς μας να γνωστοποιήσουμε στο ευρύ κοινό τους στόχους και τις δραστηριότητες του Οργανισμού μας καθώς και να φέρουμε κοντά στους φίλους του κινηματογράφου και της τηλεόρασης τους «αφανείς ήρωες» των αγαπημένων του Έργων: τους **Σκηνοθέτες**, τους **Σεναριογράφους** και γενικότερα τους **συντελεστές των οπτικοακουστικών Έργων**.

Φιλικά,

Γ. Μυλωνάς

Πρόεδρος Δ.Σ. Οργανισμού «ΑΘΗΝΑ'»

Αναζήτηση

Αναζήτηση...



ΑΝΑΚΟΙΝΩΣΗ ΤΟΥ Ο.Σ.Δ. ΑΘΗΝΑ



ΑΘΗΝΑ' ΟΡΓΑΝΙΣΜΟΣ ΣΥΛΛΟΓΙΚΗΣ ΔΙΑΧΕΙΡΙΣΗΣ
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ΑΝΑΚΟΙΝΩΣΗ

Ευαγγέλιος,

Σας ενημερώνουμε ότι ο Οργανισμός μας, ενεργώντας σύμφωνα με το σκοπό την προστασία των συμφερόντων σας, άσκει αίτηση παρέμβασης στη ΔΕΑ του δικτύου των παραγωγών της 30/10/2018 κατόπιν της αίτησης των τραπεζών και τον υπεύθυνό της ΤΗΛΕΤΥΧΟΣ Α.Ε. στη διαδικασία των άρθρων 68 κ.λ. Ν. 4307/2014 και το δικαστικό του αρμόδιο στην περίπτωση αυτή είναι το δικαστήριο.

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propiedad intelectual en todo el mundo

responsabilidad social

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- exhibición pública no comercial
- uso de secuencias de obras audiovisuales
- plataforma PLATINO EDUCA

noticias

EGEDA recibirá el Premio Pepe Escriche del 47º Festival Internacional de Cine de Huesca
El Festival Internacional de Cine de Huesca revela el que será su Premio Pepe Escriche. En su 47ª...

27/02/2019

Los Premios PLATINO del Cine Iberoamericano anuncian las 20 candidaturas de cada categoría en su sexta edición

Ciudad de México, 18 de febrero de 2019 - Los Premios PLATINO del Cine Iberoamericano, los primeros...

19/02/2019

[+ noticias]

actividades



Mar del Plata selecciona obras para su próxima edición

El Festival Internacional de Cine de Mar del Plata abre la convocatoria de películas para su...

[+ info]

Escuela de producción EGEDA | Facultad de Ciencias de la Información de la UCM



[+ info]



agenda audiovisual

[+ agenda]

8ª edición de...



Premios #MiMadrideCine

publicaciones

[+ publicaciones]



Newsletter 2



Panorama Audiovisual Iberoamericano 2018



Boletín Jurídico Noviembre 2018

[+ listado]

[+ listado]



6. OTHER KIND OF PROTECCIÓN: COPY LEFT.

Authors, producers and performers can decide share their knowledge/creativity

The creators have rights about **their work and they can make them available to other creators o users.**

In this case : They have to decide the conditions of utilization of their works.

The licence to use these works is, then





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All CC licenses require **that others who use your work in any way must give you credit the way you request**, but not in a way that suggests you endorse them or their use. If they want to use your work without giving you credit or for endorsement purposes, they must get your permission first.

<https://creativecommons.org/share-your-work/licensing-types-examples/>



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NoDerivatives (nd)

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If they want to modify your work, **they must get your permission first**



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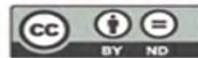
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- Remezclar
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PUBLIC DOMAIN /SOURCES.

Content in the public domain is usually there because the copyright or restriction has expired

<http://publicdomainmovie.net/coverage/europe-6>

https://archive.org/details/Film_Noir

8. LIMITATIONS TO RIGHTS OF AUTHORS/PRODUCERS/PERFORMERS

Authors have all kind of rights about their works, but the system allows some situations in which is not necessary to ask permission to authors to use their works.

Exceptions on limitations.



Berne Convention for the Protection of Literary and Artistic Works

Article 10: Certain Free Uses of Works:

1. Quotations;
2. Illustrations for teaching;
3. Always it is necessary the Indication of source and author

EUROPEAN DIRECTIVES



2001. Art. 5 Exceptions and limitations.

Member States should be given the option of providing for certain exceptions or limitations for cases such as educational and scientific purposes

in respect of specific acts of reproduction made by ... education establishments.. which are not for direct or indirect economic or commercial advantage.

2006 ART. 10 Limitation to rights.

1. d. use solely for the purposes of teaching or scientific research.

2016 Art. 4. Use of works and other subject-matter in digital and cross-border teaching activities

States can provide exceptions in order.... to allow for the digital use of works and other subject-matter for the sole purpose of illustration for teaching, to the extent justified by the non-commercial purpose to be achieved, provided that the use:

(a) takes place on the premises of an educational establishment or through a secure electronic network accessible only by the educational establishment's pupils or students and teaching staff; (b) is accompanied by the indication of the source, including the author's name, unless this turns out to be impossible.

OUR COUNTRIES

Law nº 2121/1993 on Copy Right, related rights and cultural matters



Art.27: Public Performance or Presentation on Special Occasions.-

“The public performance or presentation of a work shall be permissible, **without the consent of the author and without payment on the following occasions:**

...

“It allows public performances and display of any works within the framework of staff and pupil or student activities”.

Law on Copyright and Neighboring Rights N° 56/1993



Art. 24.3

- It permits uses in face **to face teaching broadly,**
- the use is free if done for the **purpose of:**
 - analysis / commentary or other kind of scientific research;**
- such use shall be permissible only for scientific and educational purposes , **indicating the source and the name of the author**, unless impossible.

Art. 24.8

- It stipulates that the public presentation and public performance of published works in educational or other learning establishments **is free, ... no pecuniary revenues are received and no compensation is paid** to the participants in the preparation and realization of the presentation or the performance.

Law for the protection of Copyright and Neighbouring rights.



Art. 70 authors Right Act Italy

*..the use must now be for **the sole purpose of illustration of teaching** and for a non-commercial purpose, but limited to using **abridgements and quotations**.*

WHAT: Act permits **quotations, abridgments or reproduction of fragments or parts of a work** and their communication

JUSTIFICATION: the sole **purpose of illustration, or criticism or review or teaching** or private research

USE: it permits such acts **do not conflict with the commercial exploitation** of the work.

Code de la Propriété intellectuelle

Art. 122- 4

In France, the **showing of films in public generally requires authorisation** (ARt.) ,



Art. 122-5but the **communication or reproduction of excerpts of works is permitted** under the teaching exception and only for the use by teachers and by students

If the performance includes the whole movie the authorization is required

Agreement on the Use of Cinematographic and Audiovisual Works to Illustrate Teaching and Research Activities (Educational Ministry; Film Producer Society; Collective Management Organization - SACEM) (2009)

- An author cannot oppose the representation or reproduction of excerpts of his work for the purpose of illustration.
- The work must have been legally acquired.
- Works made specifically for pedagogic purposes are not included in this exception
- The identity of the author and of the work must always be mentioned , unless finding them is part of the exercise.
- The work must be used only in a pedagogic or research setting, intended for an audience composed of pupils, students, teachers o researchers.
- This audience must be directly concerned by the subject.

THE LENGTH OF THE EXCERPT: Only excerpt can be shown. The length of the extracts is

6 minuts / one tenth(1/10) of the film / 15 % of the audiovisual product.



Propriété intellectuelle

Accord sur l'utilisation des œuvres cinématographiques et audiovisuelles à des fins d'illustration des activités d'enseignement et de recherche

NOR : MENJ0901120X

RLR : 180-1

accord du 4-12-2009

MEN - DAJ A1

Note introductive

Le ministère de l'Éducation nationale, le ministère de l'Enseignement supérieur et de la Recherche et la conférence des présidents d'université ont conclu des accords pour la période 2009-2011 avec, d'une part, la Société des producteurs de cinéma et de télévision (PROCIREP) sur l'utilisation des œuvres cinématographiques et audiovisuelles à des fins d'enseignement et de recherche et, d'autre part, avec la Société des auteurs, compositeurs et éditeurs de musique (SACEM) sur l'interprétation vivante d'œuvres musicales, l'utilisation d'enregistrements sonores d'œuvres musicales et l'utilisation de vidéo-musiques à des fins d'illustration des activités d'enseignement et de recherche.

Ces accords sont conclus pour une durée de trois ans, renouvelable par tacite reconduction. Tout en s'inscrivant dans le prolongement des précédents accords arrivés à échéance le 1er janvier 2009, ils élargissent le périmètre des usages couverts, pour tenir compte de l'entrée en vigueur de l'exception au droit d'auteur et aux droits voisins, spécifique à l'enseignement et à la recherche (dite « exception pédagogique »), introduite au e) du 3° de l'article L. 122-5 et au 3° de l'article L. 211-3 du code de la Propriété intellectuelle par la loi n° 2006-961 du 1er août 2006 relative au droit d'auteur et aux droits voisins dans la société de l'information, prise pour la transposition de la directive 2001/29/CE du Parlement européen et du Conseil du 22 mai 2001.

En effet, l'exception pédagogique, énoncée au e) du 3° de l'article L. 122-5 du code de la Propriété intellectuelle, prévoit qu'une fois l'œuvre

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DES VACANCES SCOL

CALENDRI
SCOLAIR

CALENDRIER SCOLA

DÉCOUVREZ N
SERVIC
EN LIG

Law on Intellectual property, (1996)

Art. 35.2 No compensation is required.



Teachers within the formal education system will not need permission to perform acts of public communication **of small fragments of films,**

CONDITIONS:

- if such acts are made **only to illustrate their teaching activities,**
- provided that the works have already **been made public**
- and the **author's name and source** is included, unless proven to be impossible.

9. BEHAVIOUR OF EUROPEAN SCHOOL AS USERS OF RIGHTS

THEREFORE

When some school wants to perform a film, it needs to buy the screening rights or licenses.



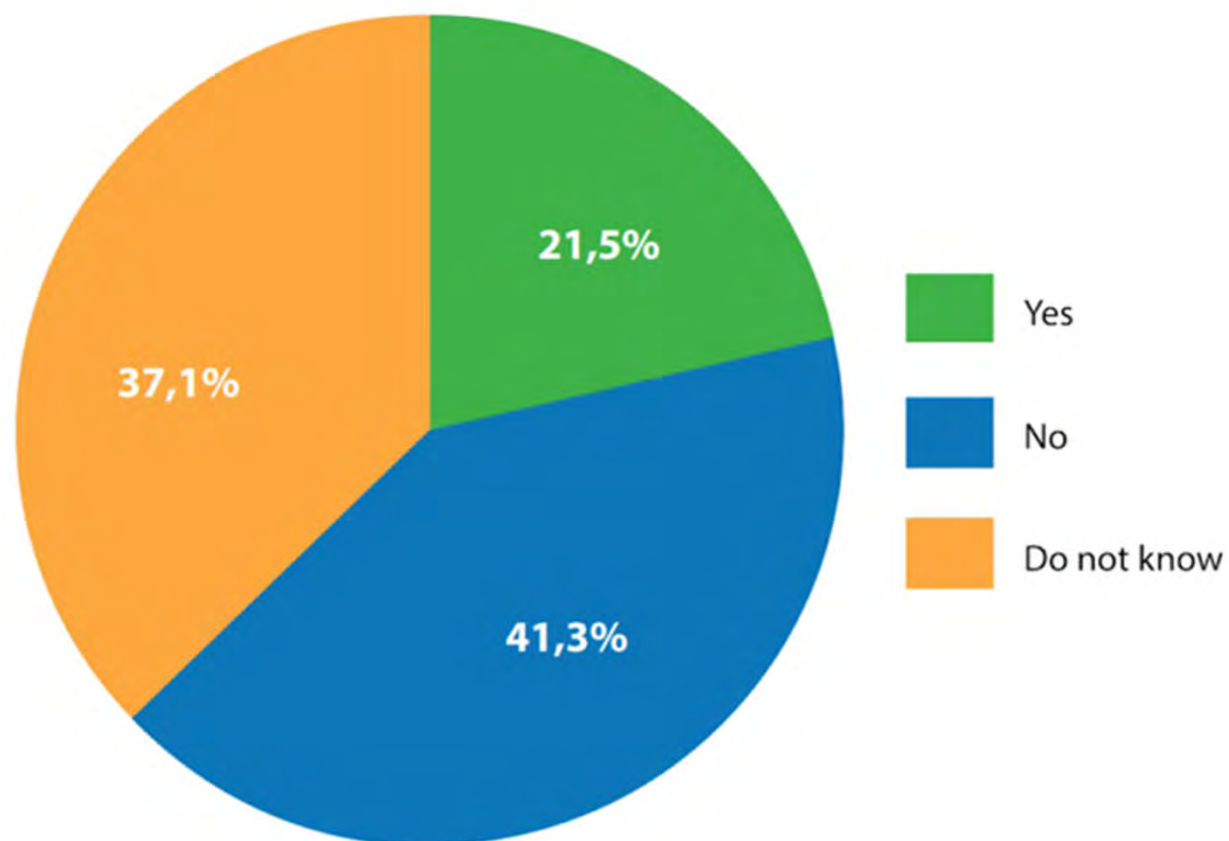
- School may negotiate individual license agreements.
- the use of films for all schools in a country can be negotiated between the relevant public authority and the collecting societies

What is the current situation?

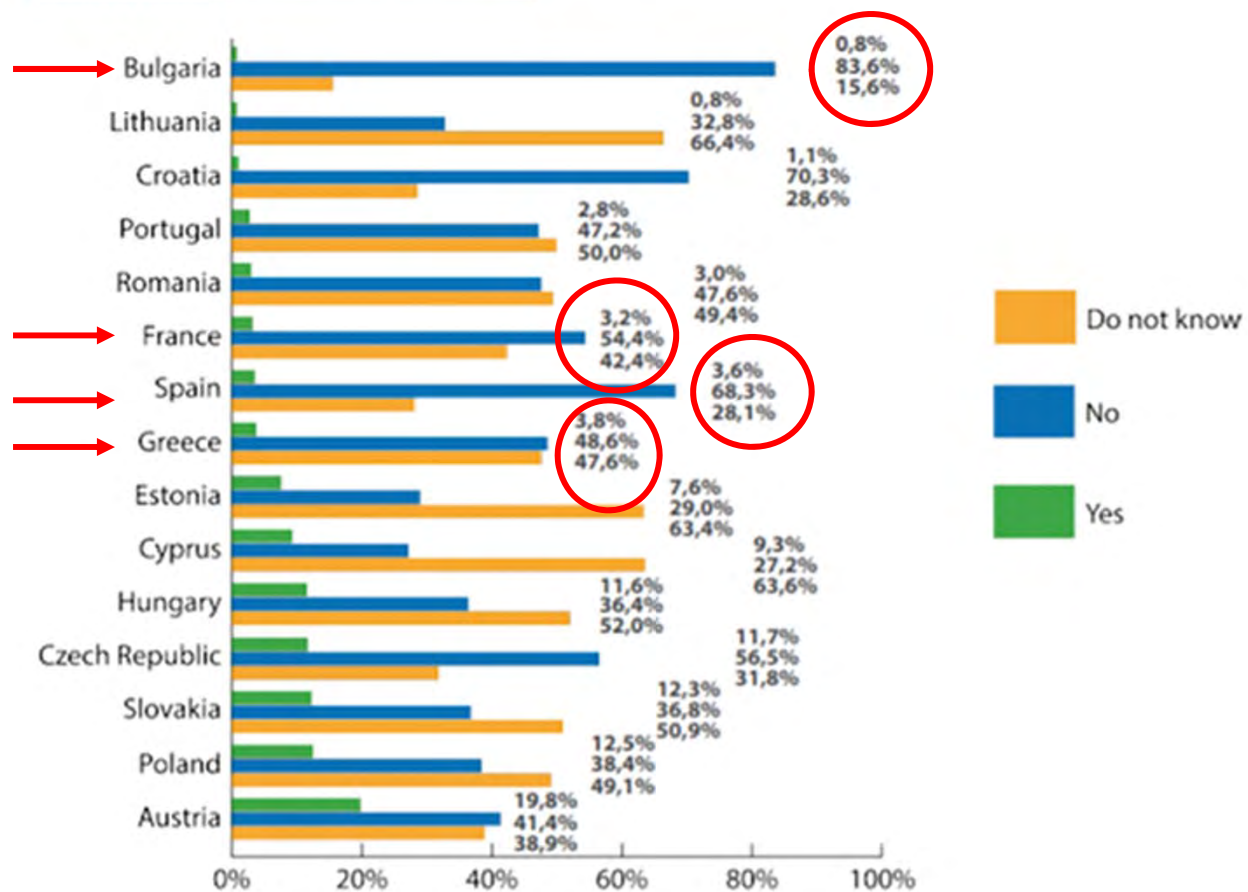


**Showing films and
other audiovisual content
in European Schools**
Obstacles and best practices

Schools with license agreements for the use of films as reported by teachers



Countries where less than 20% of schools according to teachers' replies have license agreements



If the performance is the whole movie the authorization is required



The screenshot shows the EGEDA website header with a navigation menu: Qué es EGEDA | Servicios | Actividades | Información | Prensa | Contacto | Socios | Login. The EGEDA logo is displayed, along with the text 'Sociedad de Servicios para los Productores Audiovisuales'. Below this, the 'Licencia Educativa EGEDA' section is visible, containing text about audiovisual licensing for educational institutions and the MPLC logo.

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Licencia Educativa EGEDA

La exhibición y la proyección de obras y grabaciones audiovisuales fuera del ámbito doméstico requieren de licencia. Todos los pases escolares, académicos, universitarios, etc., por tanto, requieren de licencia. Los usos de contenidos audiovisuales, ya sea en soporte –video, CD, DVD, BLU RAY, etc.– o bien on line a través de las plataformas LEGALES de puesta a disposición de obras y grabaciones audiovisuales, incluyen, pero no se limitan a: uso educativo en el aula de la exhibición completa de la obra, eventos extraescolares, eventos de las asociaciones de padres y maestros, programas extracurriculares, cine-clubs, "un día de lluvia",...

Además, en dichos centros se suelen realizar también otros actos de comunicación pública mediante la emisión/transmisión de los canales de las distintas entidades de radiodifusión a través de los aparatos televisuales instalados en sus áreas comunes, actos que también están sujetos a obtención de la correspondiente licencia.

Para cumplir con la normativa de la forma más sencilla, nos es muy grato presentarles la **Licencia Educativa EGEDA**. EGEDA ha creado, junto con MPLC (Motion Picture Licensing Company), esta licencia que autoriza íntegramente, tanto a efectos formativos como de entretenimiento, el uso de contenidos audiovisuales en los centros educativos y asimilados.



MPLC
MOTION PICTURE LICENSING COMPANY

They calculate the fee the educational establishment has to pay.

THANK YOU

Prof. Isabel Sarabia Andúgar (UCAM)
isarabia@ucam.edu

UCAM | UNIVERSIDAD CATÓLICA
DE MURCIA



Audiovisual Communication

Film creation process

Dr. Josefina Sánchez Martínez



Erasmus+

Erasmus+ KA2 – Project "European History Moving" "EuHiMo"

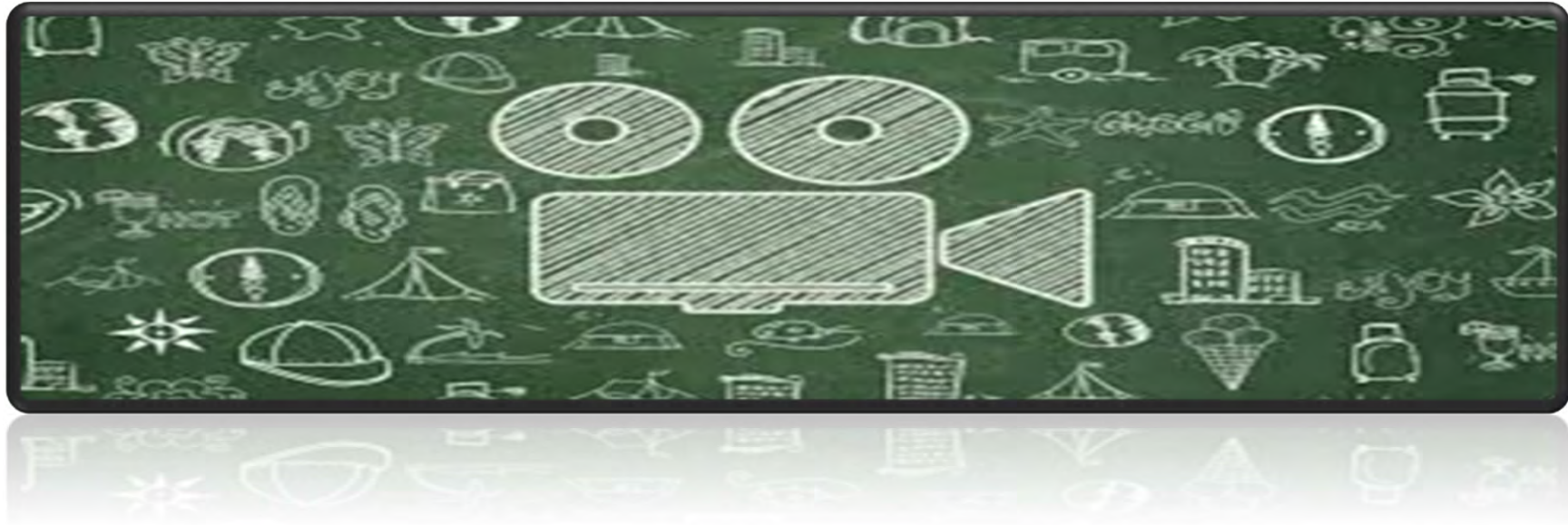
Platon School – Athens, 12 to 16 March 2019

Faculty of Communication

Dr. Josefina Sánchez Martínez- Tlf: (+34) 968 27 87 47

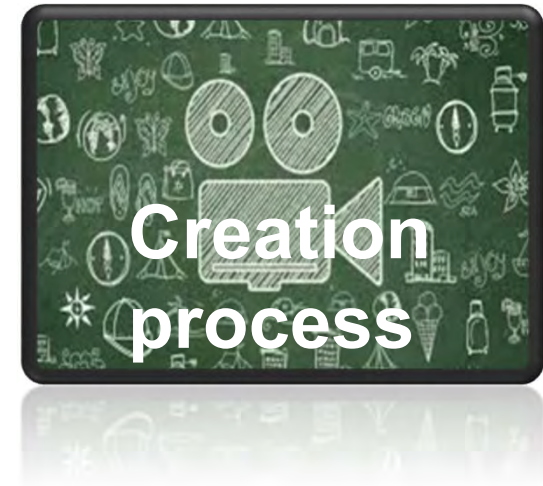
Universidad Católica de Murcia - jsanchez@ucam.edu - www.ucam.edu

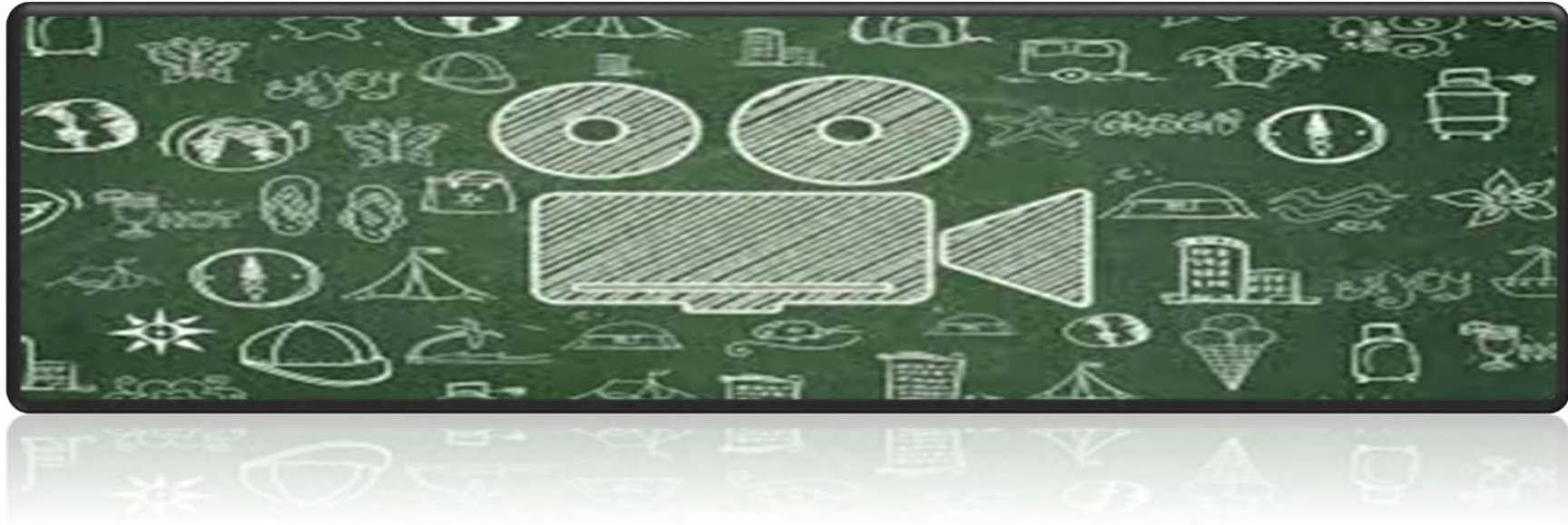
How do you think you think?



Creation process

- 1. IDEA**
- 2. STORY LINE**
- 3. PLOT (STRUCTURE)**
- 4. SINOPSIS**
- 5. RUNNING ORDER**
- 6. TREATMENT**
- 7. LITERARY SCRIPT / SCREENPLAY**
- 8. TECHNICAL SCRIPT / SHOOTING SCRIPT**





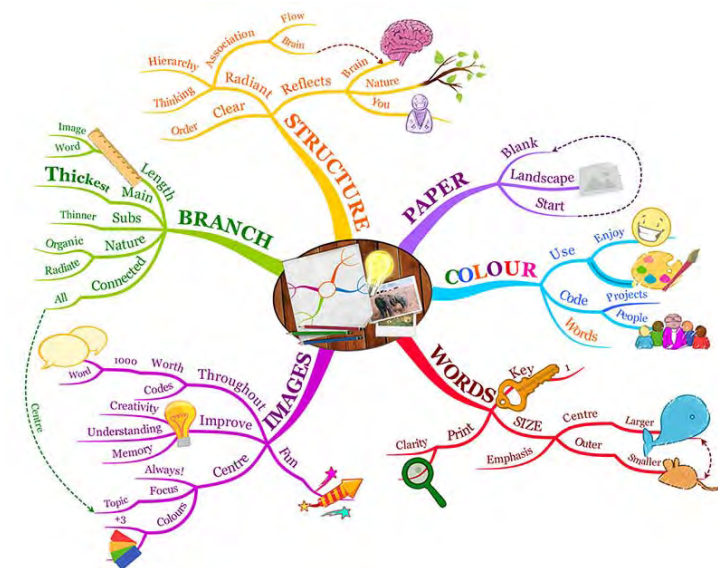
1. IDEA

How do ideas appear?

A. SELECTED IDEA

It comes from our memory or personal experience.

It arises from within our thoughts, from our recent or remote past.



The most intimate is often the most universal, and with the right treatment, excellent results can be obtained from a selected idea.

B. VERBALIZED IDEA

It is the one that emerges from what **someone explains to us**: a case, a comment, a piece of history that we have heard in the elevator...



C. READ IDEA

It is found by reading a
newspaper,
a magazine,
a book,
or even a brochure ...



D. TRANSFORMED IDEA

It is that which is born of
a fiction, a film, a book,
a **historical** piece ...



The transformation and manipulation of ideas, of themes and topics, the variation of myths, of historical figures, is the most specifically classical system of literary creation. It is what is known as **CONTAMINATIO**.

E. REQUESTED IDEA

A proposed idea is a custom idea.

The commissioned work is a challenge.



F. LOOKING FOR IDEA

It is what we find after a study to know what is the type of film that the market demands.

For example, in the nineties, movies about murderous psychiatrists proliferated.



1. Idea

It is seed of the script, a small description of what is the story.

- ✓ Mark the starting point of a script
- ✓ Concrete, clear and simple concept



DRAMATIC IDEA:

A phrase that contains a character (or characters) to whom something happens

TEMATIC IDEA:

A theme

1. Idea

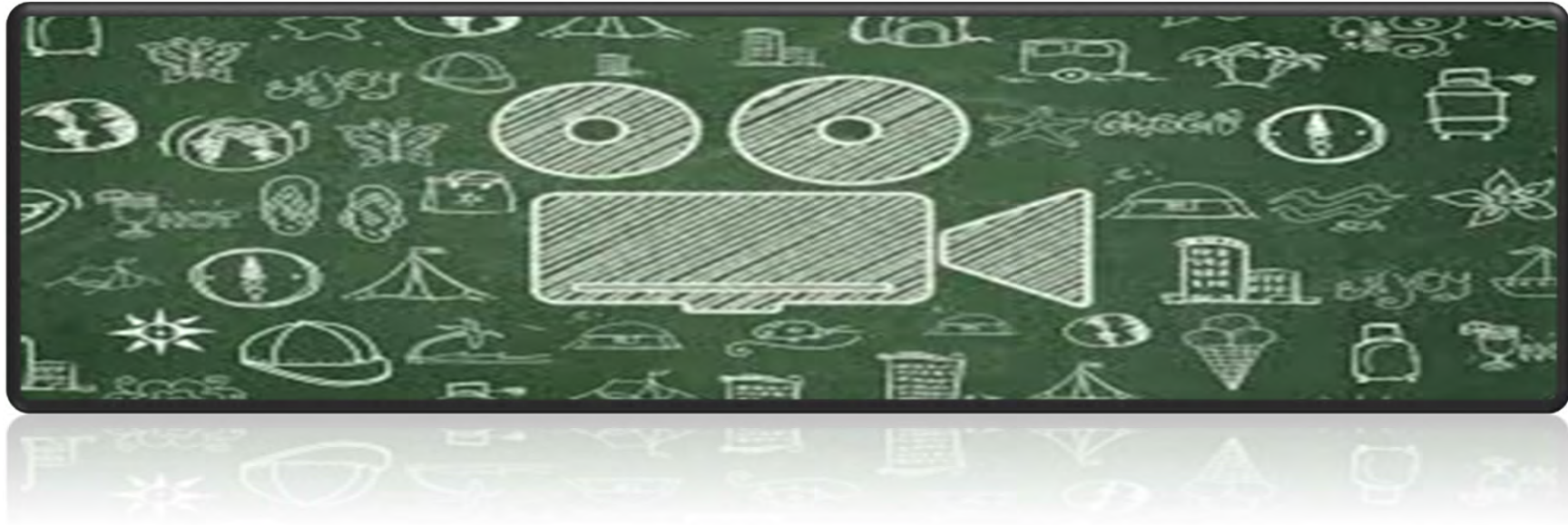
DRAMATIC IDEA:

A young woman, philosopher and mathematician of the year 391 After Christ, struggles to defend and transmit her knowledge in a convulsed Alexandria.



TEMATIC IDEA:

The neo-platonic school.

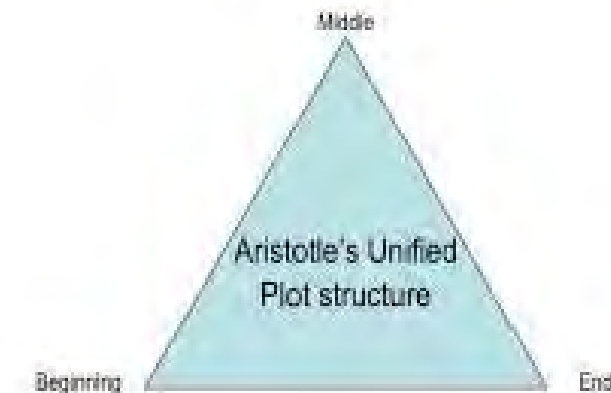


2. STORY LINE

2. Story – Line

It is the description of the idea in a few lines

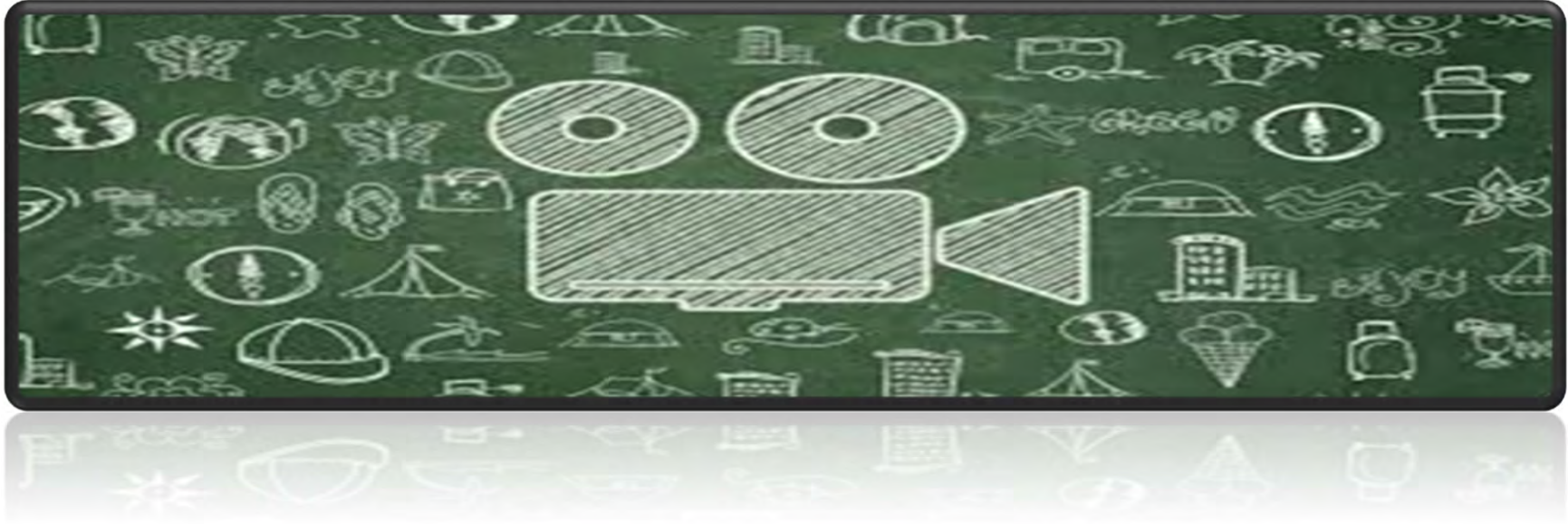
- Between 6 and 8 lines
- It must contain:
 - **Beginning**
 - **Middle**
 - **End**



2. Story – Line

Example: *Agora* by Alejandro Amenábar, 2009, Spain

Hipatia, the first scientific woman of History, heads the Neoplatonic School of Alexandria at the beginning of the 5th century, teaching her knowledge to the children of the elite of the city. Hypatia, focused on her studies, constantly rejects the love of two people (Davos, a Christian slave; and Orestes, the Roman prefect). Although Christians and Pagans coexist in an apparent peace, a struggle between the two religions ends. In this fight, Hypatia is considered pagan and witch and she is murdered by order of Cyril, Bishop of Alexandria.



3. PLOT (STRUCTURE)

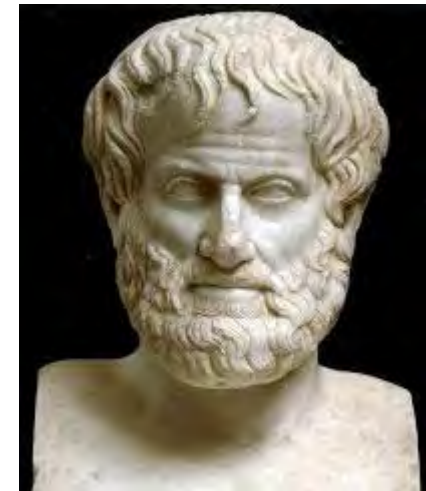
3. Plot

Plot is the **order of events** that make up a story.

The plot of a story is a series of interconnected events in which every occurrence has a specific purpose.

A plot is all about establishing connections, suggesting causes...

“Plot is character revealed by action”,
Aristotle, 350 BCE

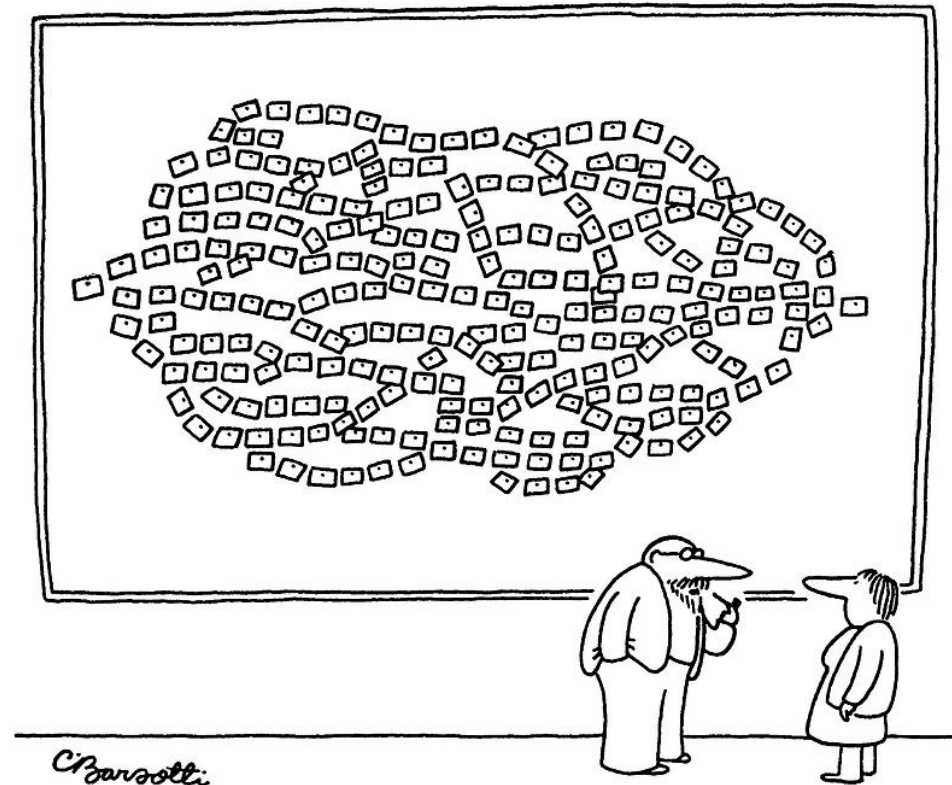


3. Types of Plot Structure

It can be of two types:

a) **NARRATIVE**

b) **DRAMATIC**



"It's plotted out. I just have to write it."

a) Narrative structure

TYPES

Progressive
Plot

Episodic
Plot

Flasback
(or Flash
foward)

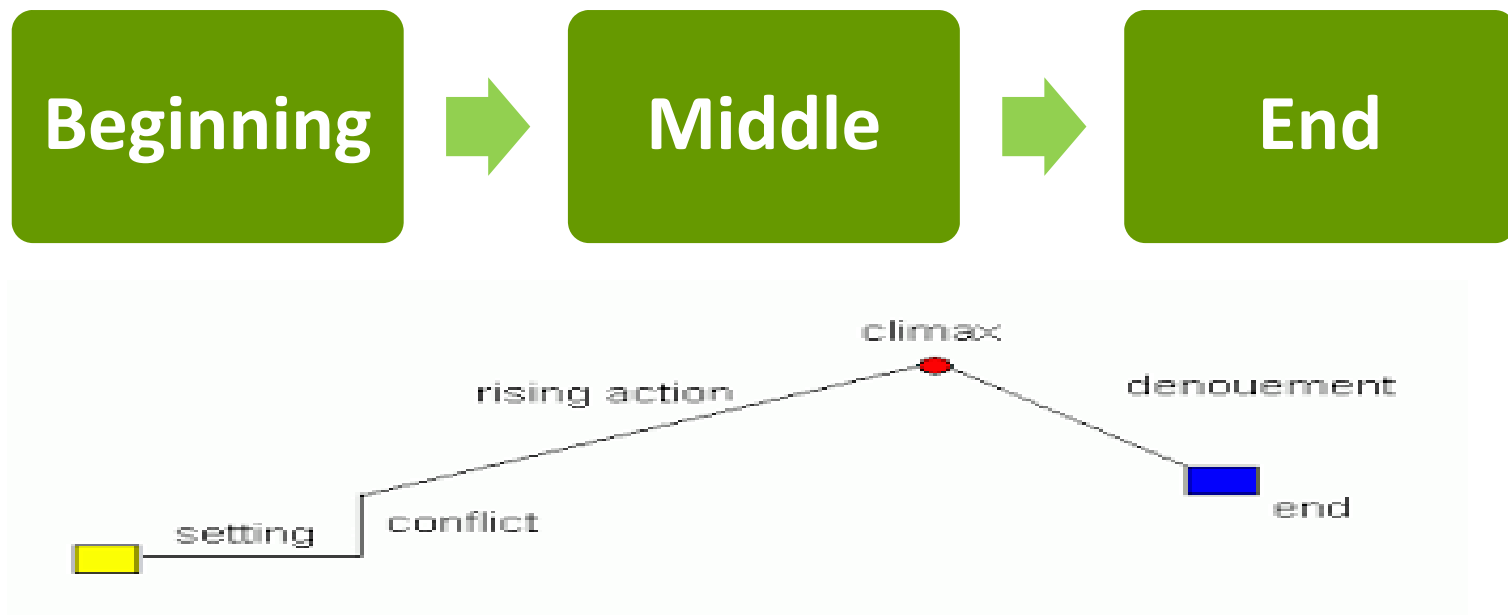
Parallel
Plot

Concentric
Circles

Counterpoint

Progressive Plot

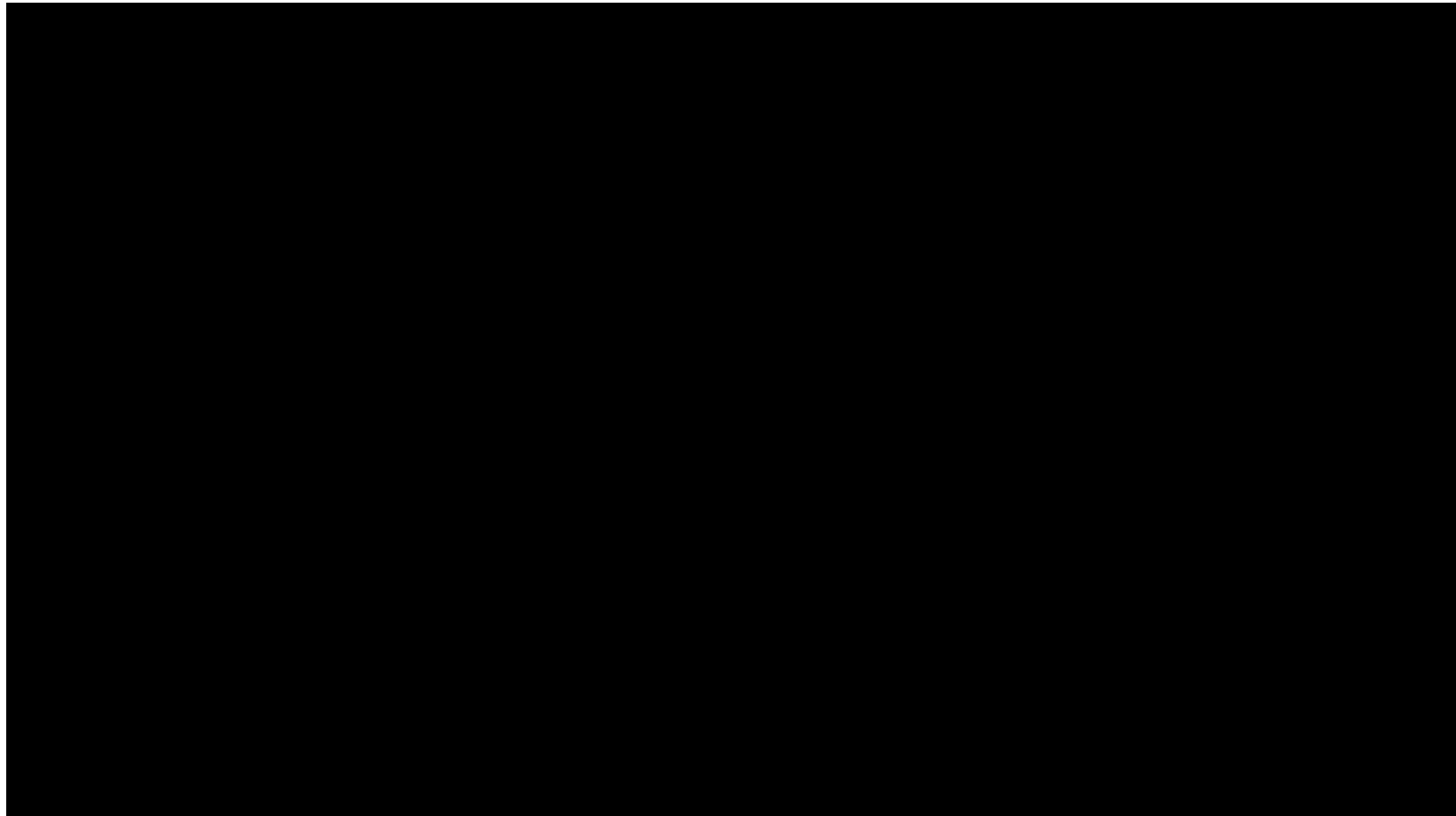
The narrative follows linearly the chronological development of the story, which is grouped around the main narrative blocks.





Richard Linklater, 1995

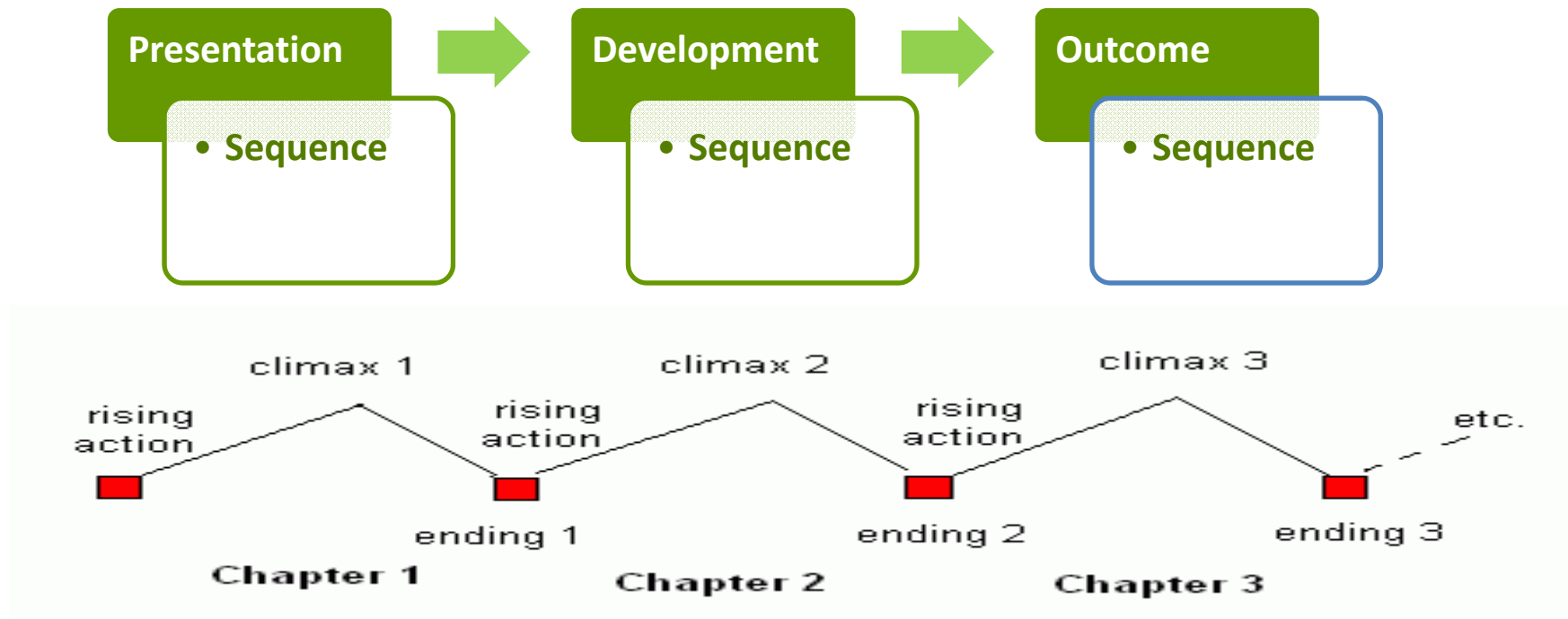
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Episodic Plot

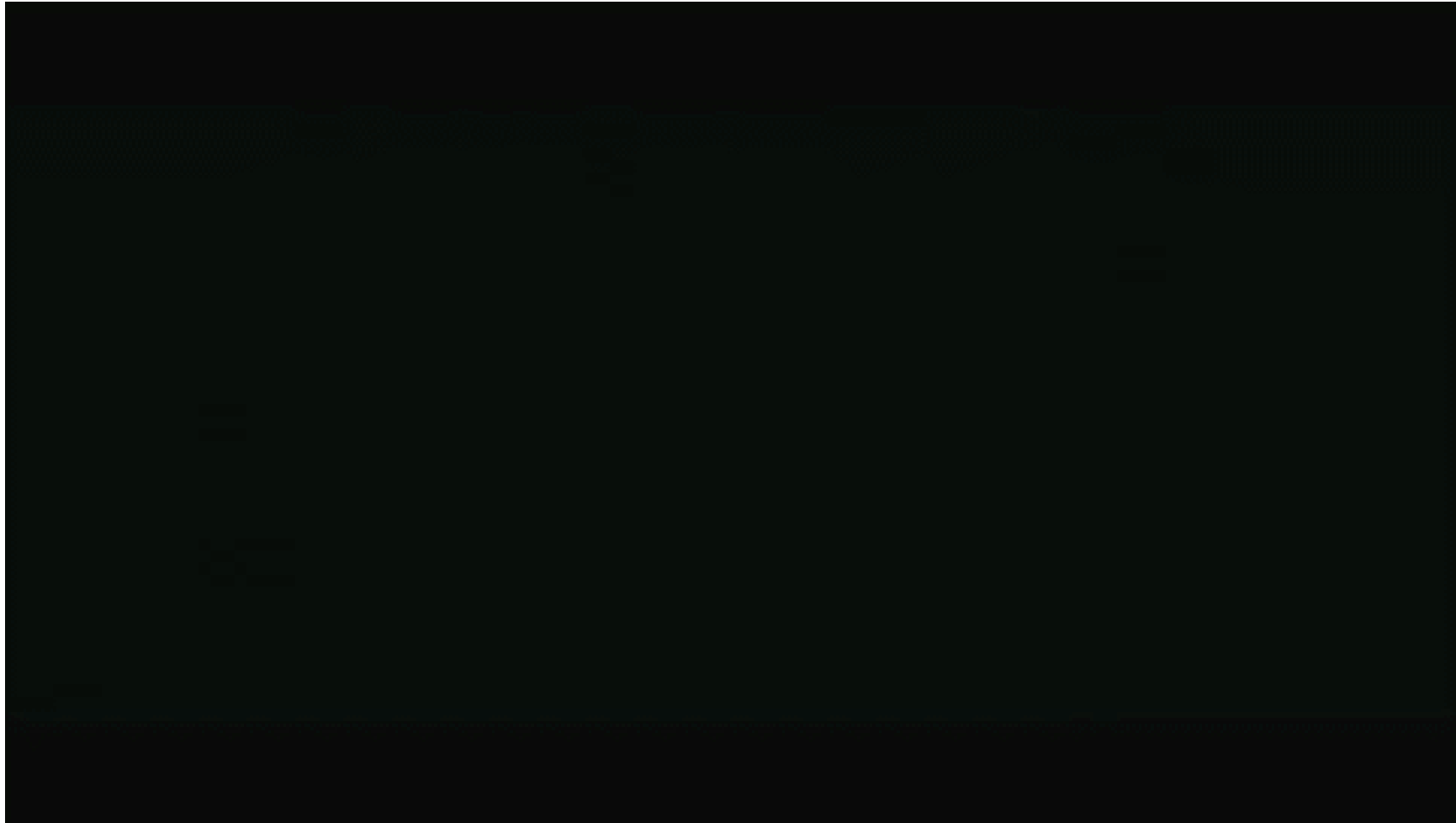
The narrative, even following linearly the development of the story, is cut by sequences, which somehow move away from the plane of reality on which the main issue is developed.





Alejandro Amenábar, 2009

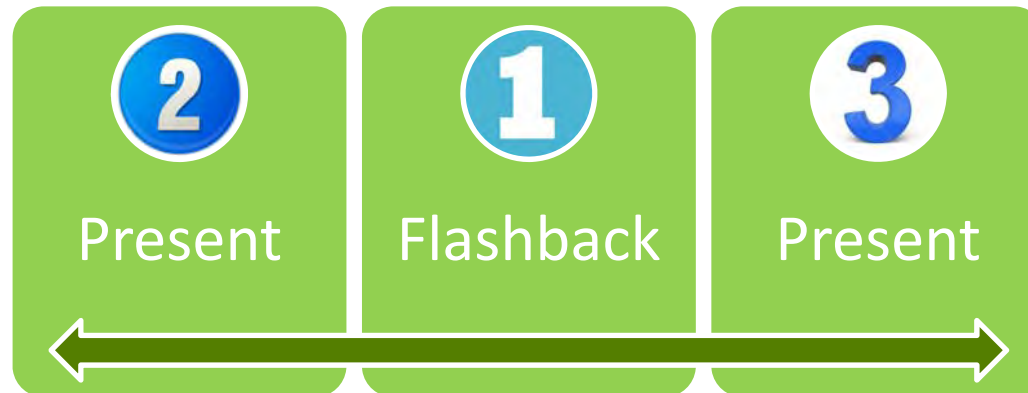
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Flashback (or flash forward)

The narration begins with the events located in an advanced moment of the action, to recover later the previous ones by means of **flashback**; or vice versa, as if it were a **flash forward**.



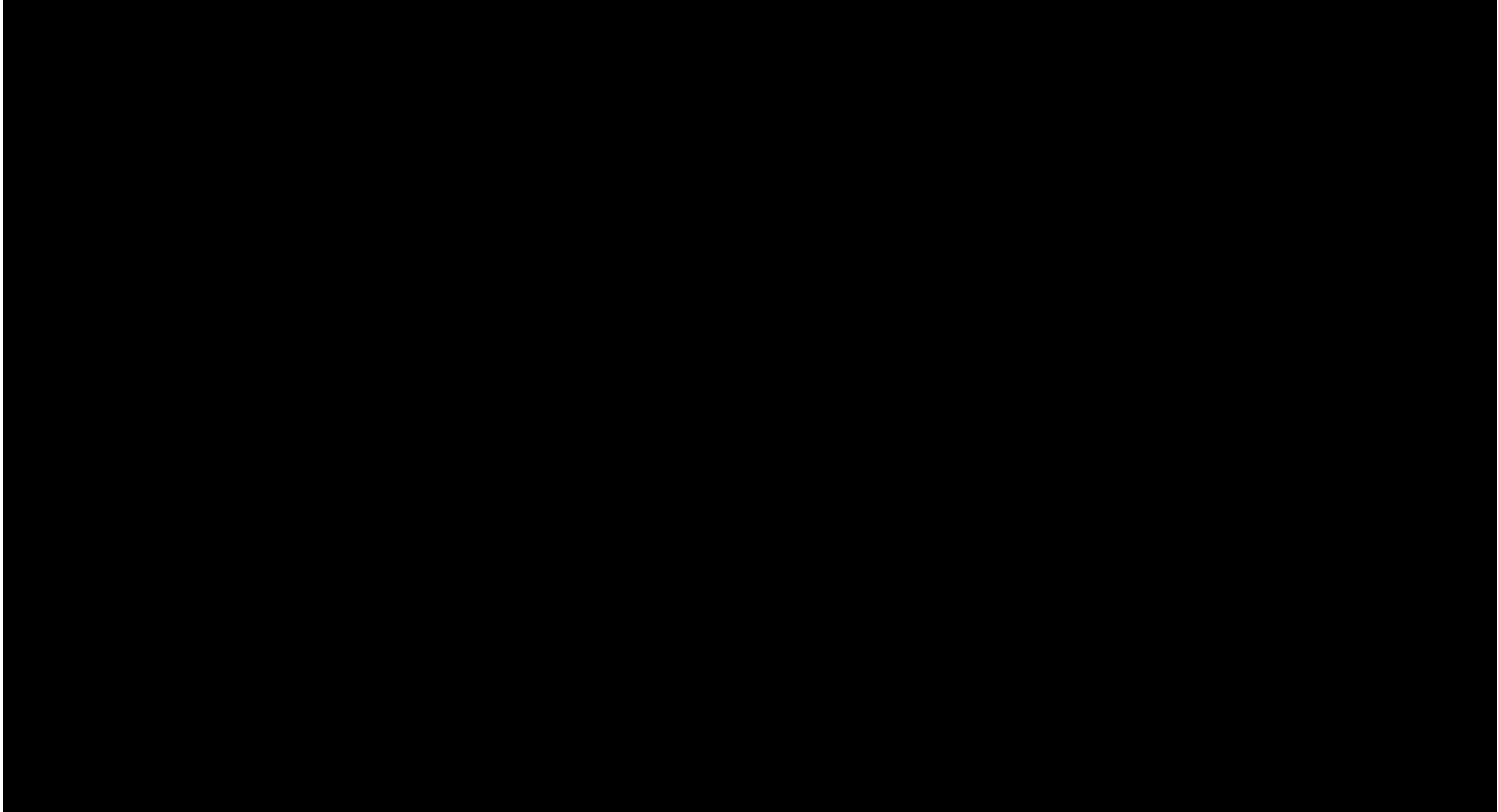
"My momma always said,
Life was like a box of chocolates.
You never know what you're gonna get"

Tom Hanks is Forrest Gump



Robert Zemeckis, 1994

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Parallel Plot

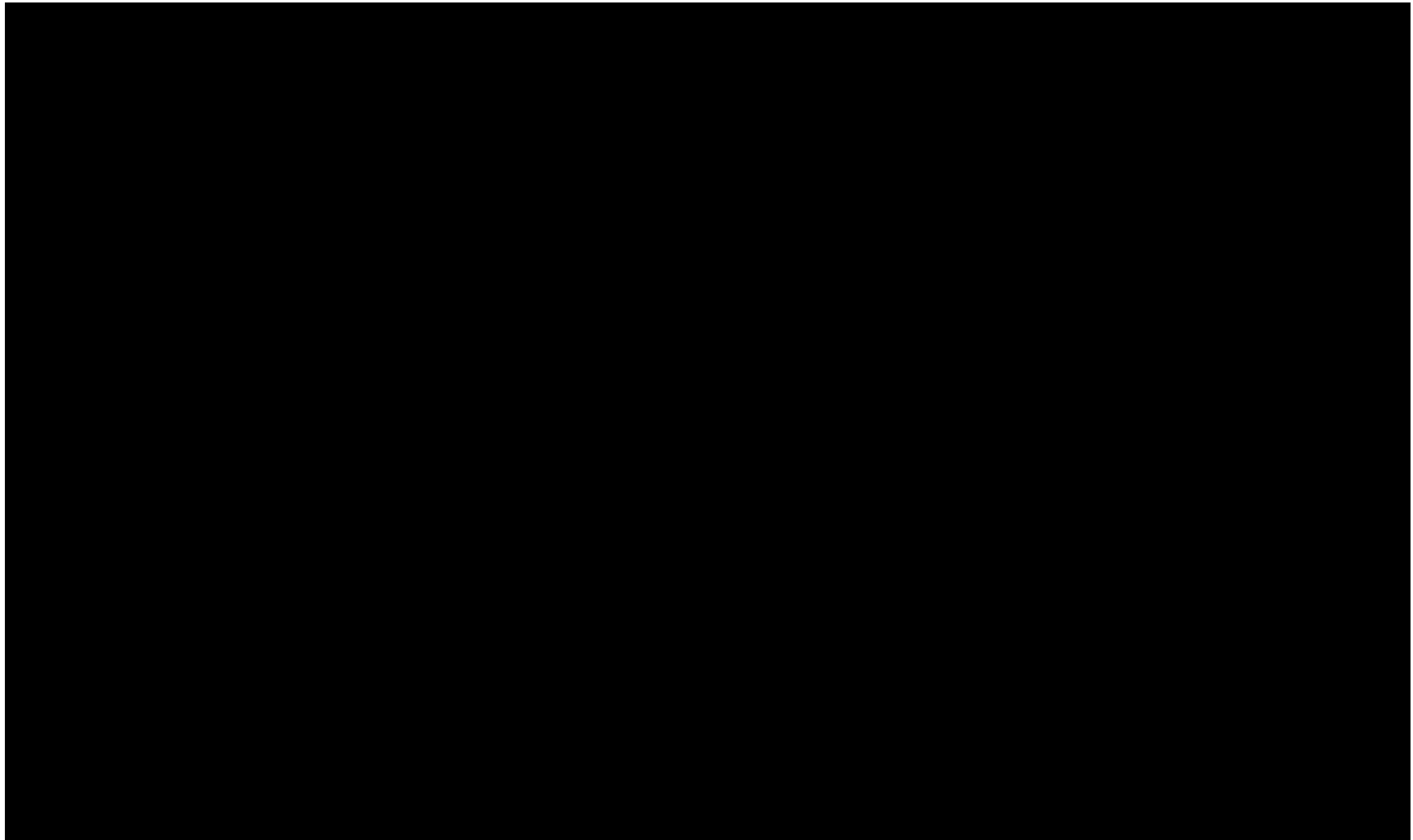
Two or more narrative lines, with no apparent connections to each other.





Fatih Akin, Yvan Attal, Randall Balsmeyer, Allen Hughes, Shunji Iwai, Jiang Wen, Shekhar Kapur, Joshua Marston, Mira Nair, Natalie Portman, Brett Ratner, 2009

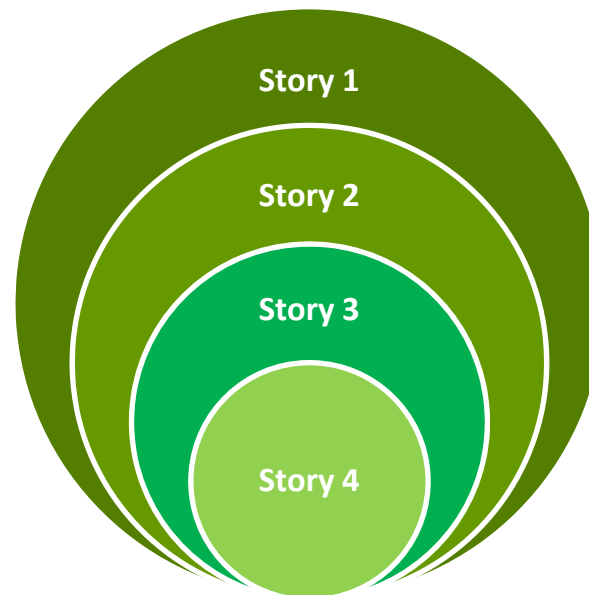
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Concentric Circles

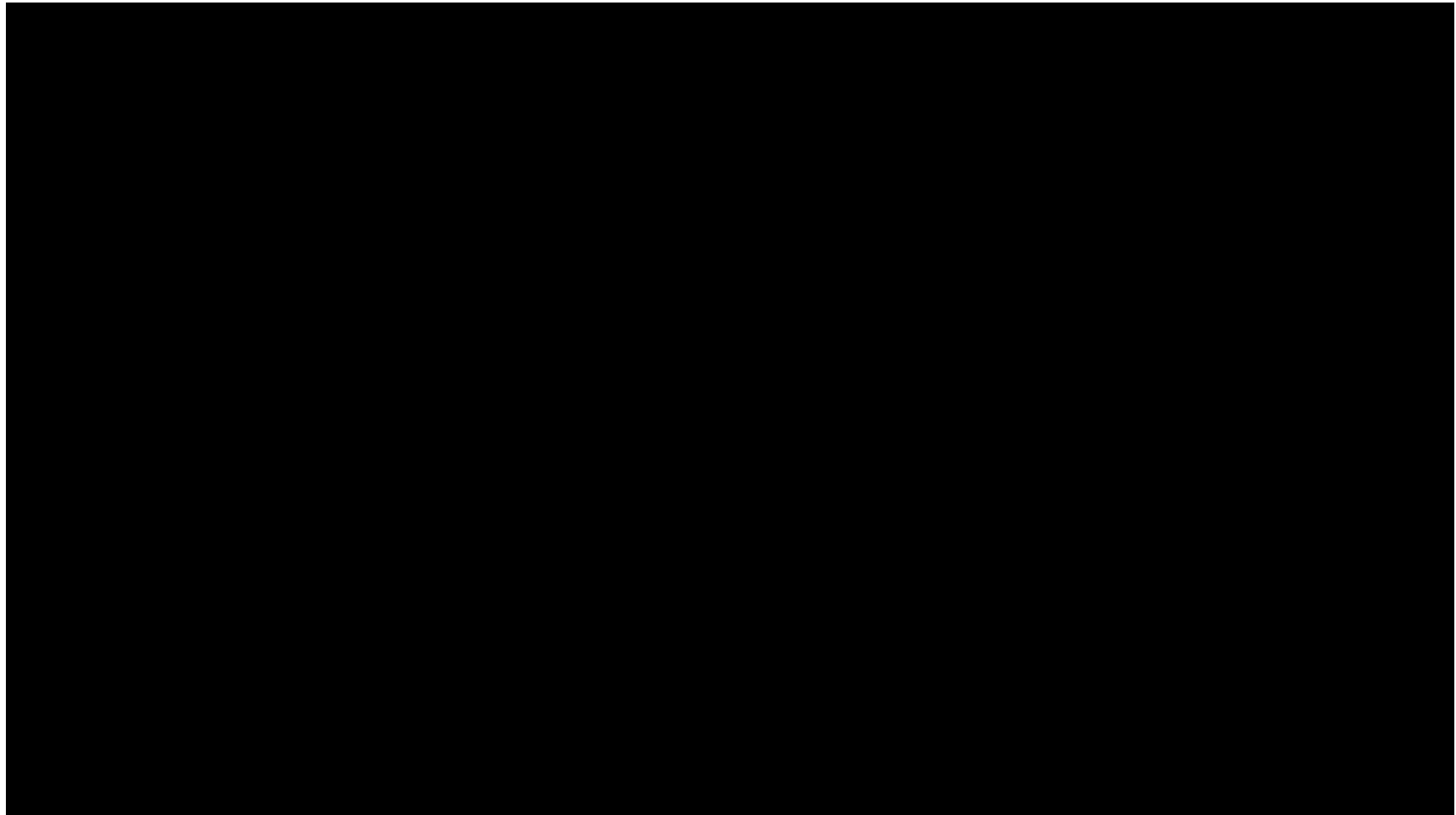
Some stories include others.





Alejandro González Iñárritu, 2006

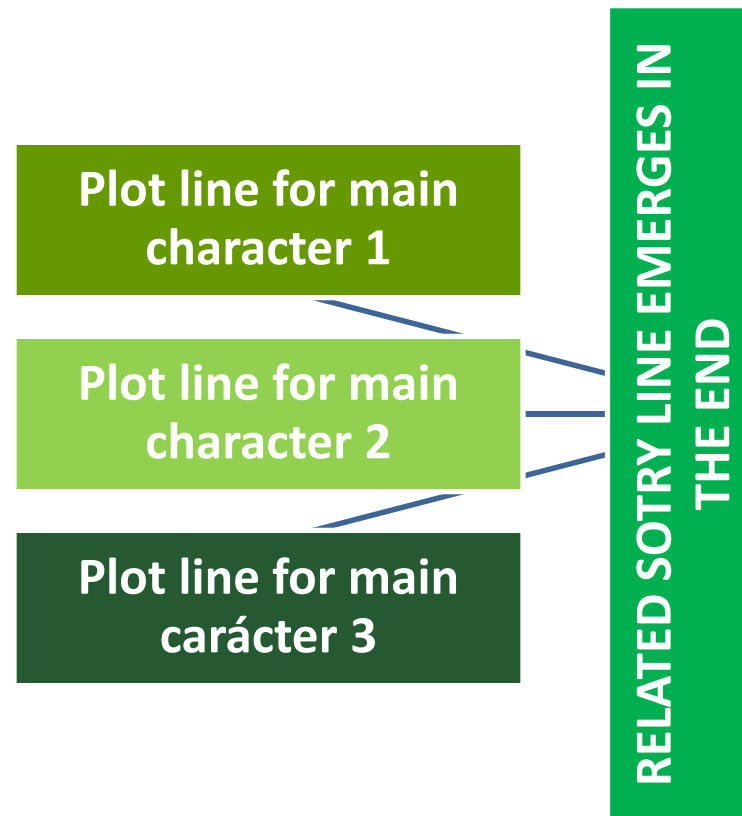
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Counterpoint structure

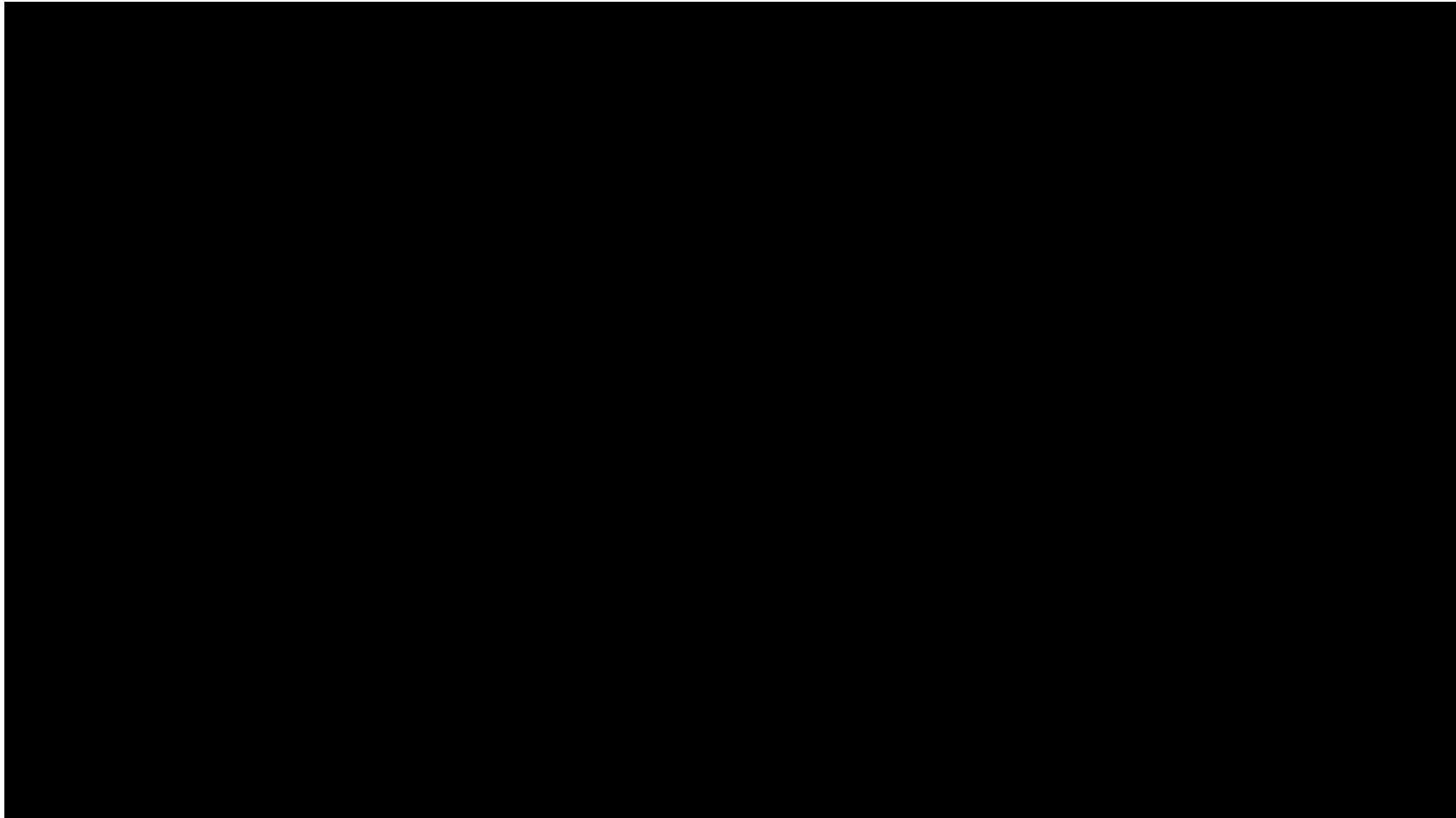
Several stories come together in the same narrative thread.





Richard Curtis, 2003

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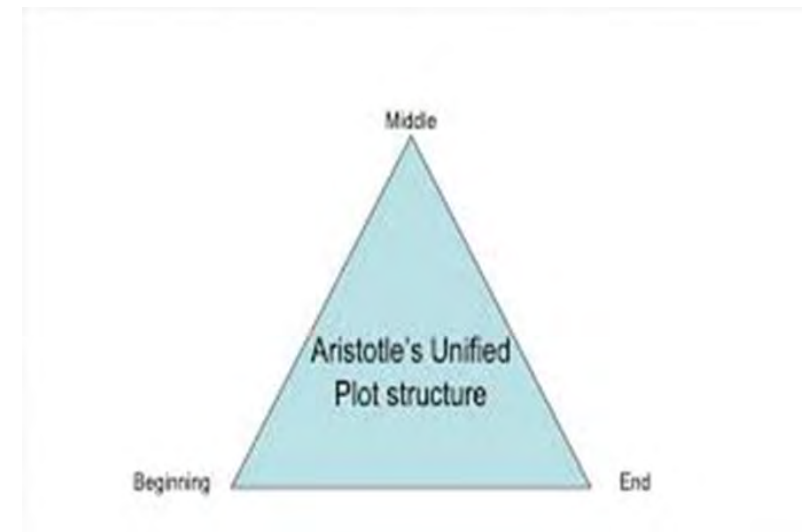


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b) Dramatic structure

Aristotle's Unified Plot

Aristotle described this basic triangle-shaped plot structure, which has a **beginning**, **middle**, and **end**.

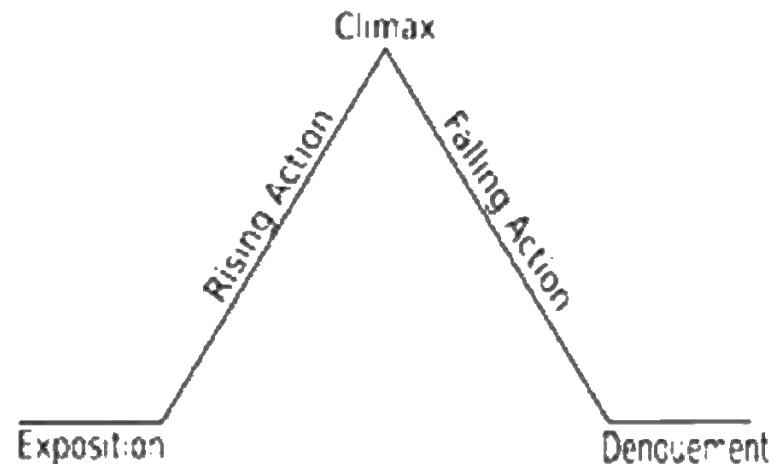


b) Dramatic structure

Freytag's Pyramid

Freitag modified Aristotle's pyramid by adding **rising action** and **falling action**, making it a five part design:

1. **Exposition**
2. **Rising Action**
3. **Climax**
4. **Falling Action**
5. **Denouement**

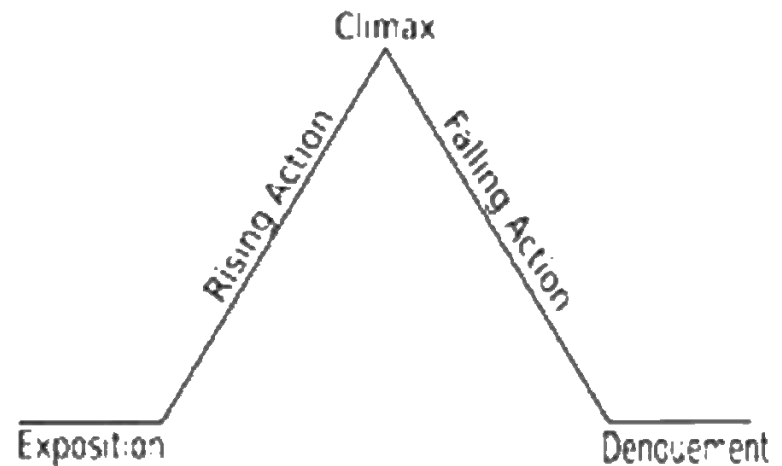


b) Dramatic structure

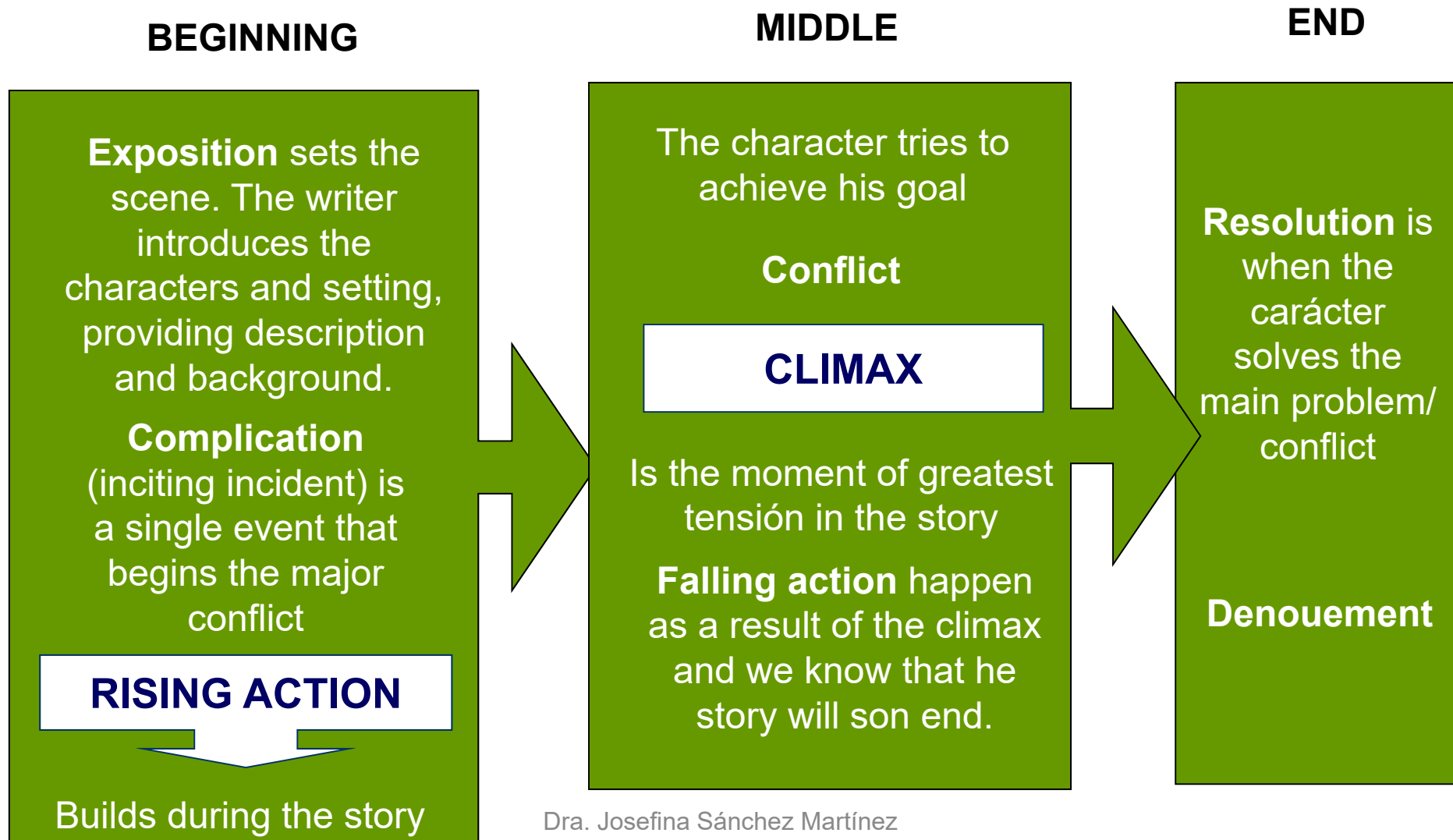
Freytag's Pyramid

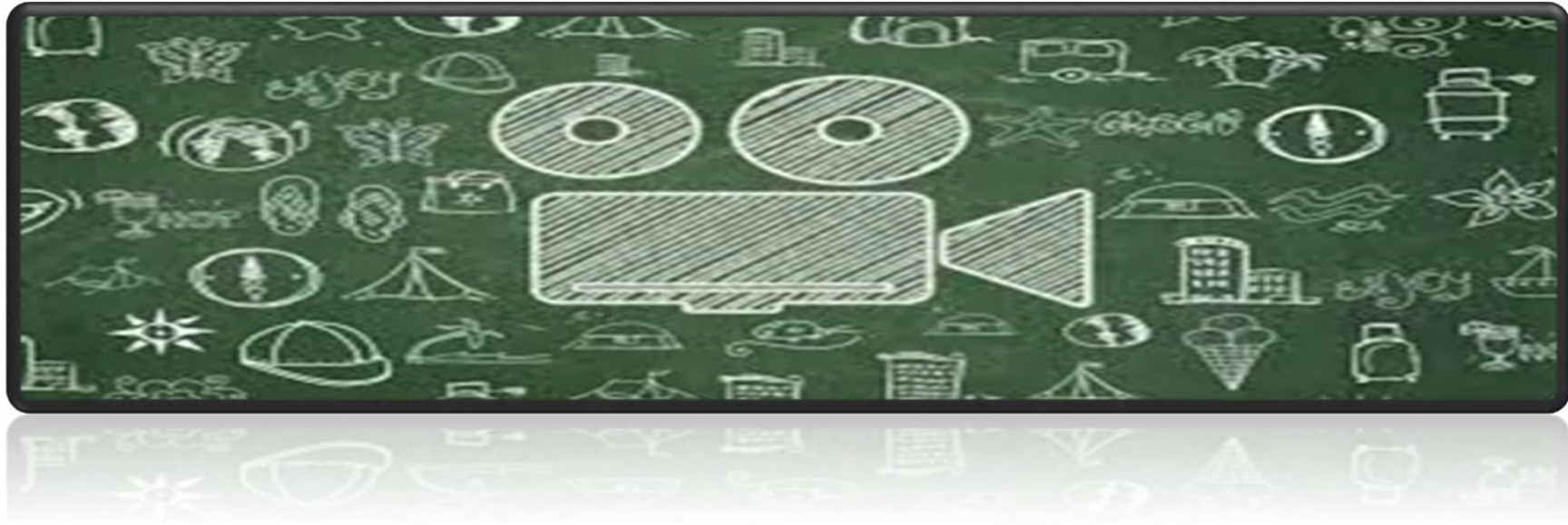
Or even 7 parts:

1. Exposition
2. Complication
3. Rising Action
4. Climax
5. Falling Action
6. Resolution
7. Denouement



b) Dramatic Structure .





4. SINOPSIS

4. Sinopsis

Essence of the idea expressed concisely
(FIRST DEVELOPMENT OF THE SCRIPT)
True starting point (PRODUCER)

DESCRIBE:

Characters of the characters

Main events

**Writing in the present tense, in filmic language
(which elicits visualization)**

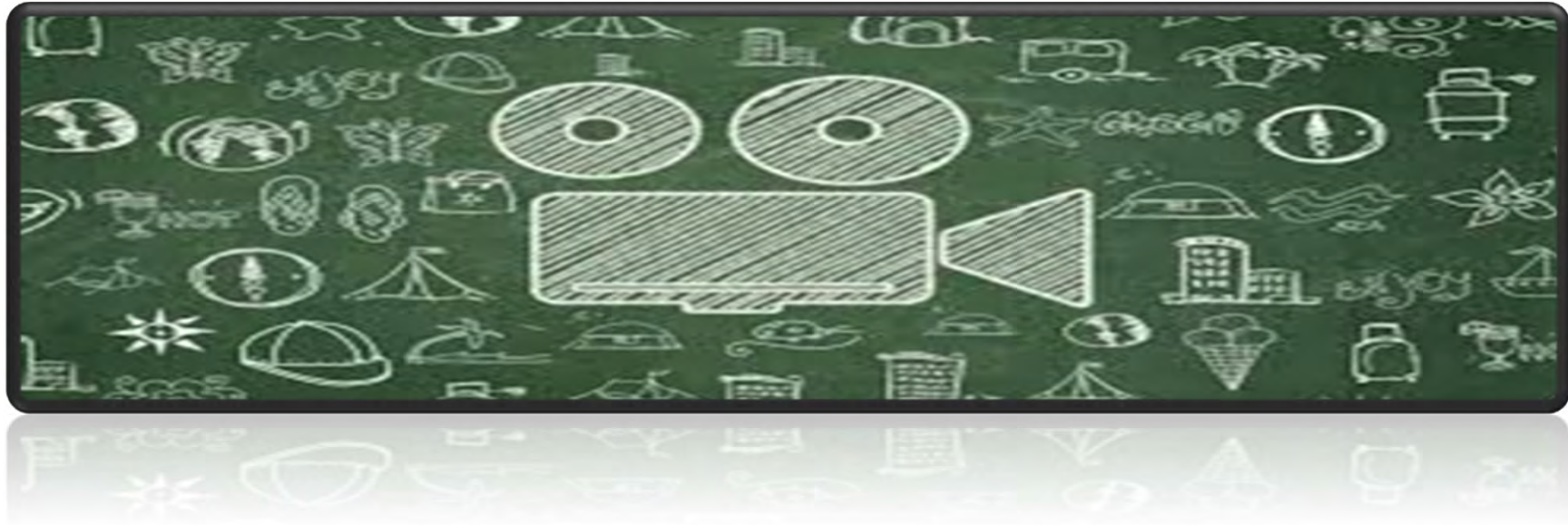
Example: *Agora* by Alejandro Amenábar, 2009, Spain

Meanwhile, social unrest begins challenging the Roman rule of the city as Pagans and Christians come into conflict. When the Christians start defiling the statues of the pagan gods, the pagans, including Orestes and Hypatia's father, ambush the Christians to squash their rising influence. However, in the ensuing battle, the pagans unexpectedly find themselves outnumbered by a large Christian mob. Hypatia's father is gravely injured and Hypatia and the pagans take refuge in the Library of the Serapeum. The Christian siege of the library ends when an envoy of the Roman Emperor declares that the pagans are pardoned, however the Christians shall be allowed to enter the library and do with it what they please. Hypatia and the pagans flee, trying to save the most important scrolls, before the Christians overtake the library and destroy its contents. Davus chooses to join the Christian forces. He later returns with a gladius and starts sexually assaulting her, but quickly begins to sob offers his sword to her. However, she removes his slave collar and tells him he is free.

Several years later, Orestes, now converted to Christianity, is prefect of Alexandria. Hypatia continues to investigate the motions of the Sun, the Moon, the five known "wanderers" (planets) and the stars. Some Christians ridicule the thinking that the Earth is a sphere, by arguing that people far from the top would fall off the Earth. When they ask Davus his opinion he avoids conflict by saying that only God knows these things.

Hypatia also investigates the heliocentric model of the solar system proposed by Aristarchus of Samos; by having an object dropped from the mast of a moving ship she demonstrates to Orestes that a possible motion of the Earth would not affect the motion, relative to Earth, of a falling object on Earth. However, due to religious objections against heliocentrism, the Christians have now forbidden Hypatia to teach at the school. The Christians and the Jews come into conflict, committing violent acts against each other.

The leader of the Christians, Cyril (Sami Samir), views Hypatia as having too much influence over Orestes and stages a public ceremony intended to force Orestes to subjugate her. Hypatia's former pupil, Synesius, now the Bishop of Cyrene, comes to her rescue as a religious authority counterweight, but says he cannot help her unless she accepts Christianity; she refuses. Hypatia makes a personal discovery, theorizing that the Earth orbits around the Sun in an elliptic, not circular, orbit with the Sun at one of the foci. Cyril convinces a mob of Christians that suades the mob otherwise, and they decide to stone her instead. When everyone goes outside to collect stones, Davus secretly suffocates her to spare her the pain of being stoned to death and tells the mob that she fainted. Davus leaves as they begin to stone her.



5. RUNNING ORDER

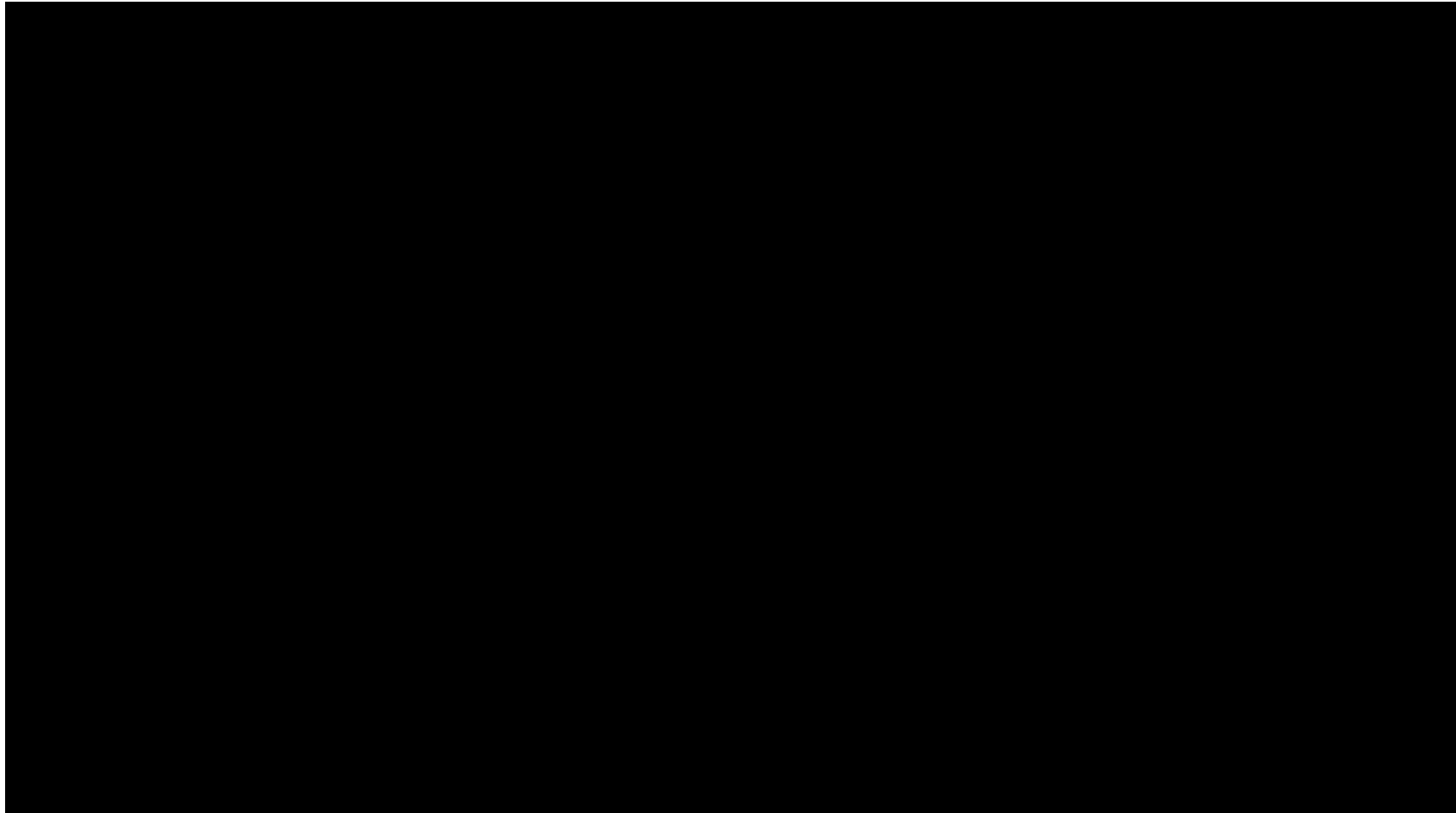
5. Running order

PUTTING THE SCENES IN ORDER

SEQUENCE 1: LIBRARY OF ALEXANDRIA

Scenes:

01. SKY. TEXT
02. CLASSROOM. Inside / Day (Explaining)
03. ATRIO. Outside / Day (People walking)
04. BOOK ROOM / Inside / Day. (Placing books)
05. QUAD. Outside / Day (Cut across)
06. STAIRCASE. Outside / Day (Going down the stairs)



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6. TREATMENT

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6. Treatment

LITERARY DEVELOPMENT OF EACH OF THE SCENES

Narrowing the scenario where the action takes place

- Description of the action
- The characters and their relationships

It is not necessary to establish the definitive dialogues

WHAT HAPPENS / HOW DOES IT GO / TO WHOM IT TAKES



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02. CLASSROOM. Inside / Day. (Explaining)

“Hipatia teaches a class”

Hypatia, raised on a platform, drops a handkerchief to the ground to explain the fall of the objects to the ground. His slave Davos, located at his side, helps her and makes the feint of picking up the handkerchief, but she tells him not to pick it up.

Hypatia sits on one of the steps of the stage, in front of her students, and throws a question. Orestes answers. She replies that "no" and then challenges Sinesio. Sinesio's answer is also wrong and she also answers him negatively.

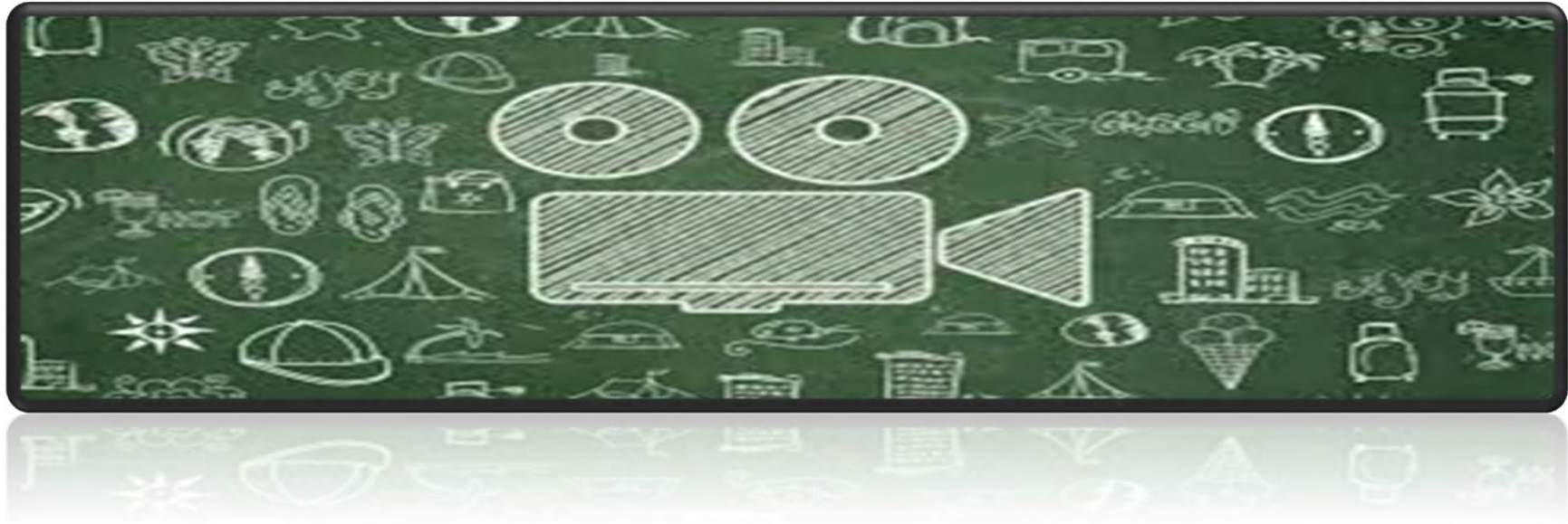
02. CLASSROOM. Inside / Day. (Explaining)

“Hipatia teaches a class”

Hypatia gets up and continues with the explanation referring to the feet and jumping on them. Raise the handkerchief and make a ball with it.

His slave Davos looks at her with admiration. All students attend the explanation and take notes.

Hypatia ends the class with enthusiasm. Climb the two steps of the platform and approach the chair.



7. LITERAY SCRIPT / SCREENPLAY

7. Screenplay

It is a document that tells the film production team what they need to film.

A screenplay **must include** the following elements:

- The **dialogue** spoken by each character
- The description of the **action**
- The description of anything else we need to see, such as **locations**
- The **physical description** of each character

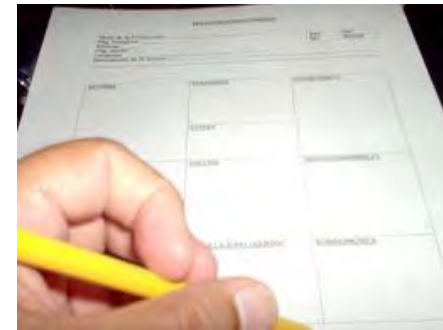
A screenplay **must NOT include**:

- Camera directions

7. Screenplay

MODELS:

- EUROPEAN MODEL
- AMERICAN MODEL

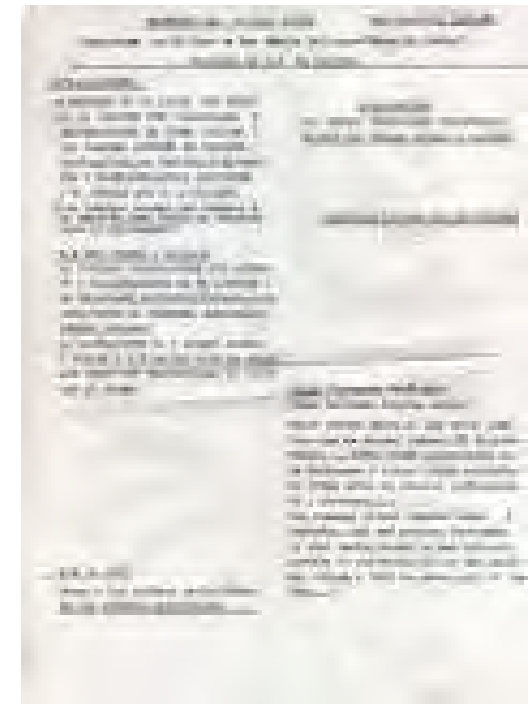


7. Screenplay

European model

Divide the page into two vertical columns:

- The descriptions are included in the column on the left
- Dialogs are included in the column on the right



02. LIBRARY OF ALEXANDRIA. CLASSROOM. Inside. Day. (Explaining)

Inside a room in the library of Alexandria, decorated with Egyptian engravings from 415 AD, twenty-four students listen attentively to the speech of a young teacher. Hypatia (24), dressed in a long linen dress of light color, cinched at the waist, fastened with two wide straps and a layer of muslin covering her shoulders.

Hipatia, raised on a platform, drops a handkerchief to the ground.

HIPATIA

*Because the circle reigns in
the heavens,*

*the stars have never fallen and
they never will.*

But, what about here on Earth?

7. Screenplay

American model

It is about transcribing descriptions and dialogues, one after the other, **highlighting them or differentiating them** according to the type of letter, the tabulation ...

4.

ISRAEL
Tranquila Abuelita. Falta tres
un cuartecito. Eso pasó...
seguro que quería Israel.

Se abre de repente la puerta de calle que se abre con un
golpe. Dos pasos de alguien que está hablando susurros
sobre el viejo piso de madera.

AMELIA
(calla)
Basta que no falte.

Israel y Elena se cruzan una mirada de sorpresa y luego
miran al mismo tiempo hacia la puerta del salón. Los pasos
suben una escalera y van hacia adentro.

AMELIA (CONT'D)
(mirándose el pelo)
¿Se ven bien?

ISRAEL
(susurrando)
Abuelita, tal vez no sea él.

AMELIA
(pensando)
Recuerdo más cuando cumplían 18
años de cuando, tenía sus
confidencias...

Los pasos están llegando a la puerta. Entre miran hacia la
puerta.

FLASH BACK

La puerta se abre. Aparece Emilio, un joven de 18 años que
sostiene una caja de zapatos de cuero en la mano. (Es
el mismo cuadro de Israel, el momento que antes había
comprado el ramo de flores al niño, el niño de Amelia) Se
un espacio de silencio a Amelia joven mirando la llegada de
Emilio. Este se dirige hacia ella, y le entrega los zapatos
varios minutos. Luego se dirige hacia el espejo.

EMILIO
(Mirando se dirige al
espejo, una sonrisa)
¡Buena noche!

Fue la puerta ingresó un joven con un vestido en una mano y
una gata en la otra. El joven se acerca al otro lado del
espejo. Luego se pone el sombrero y empieza a tocar
"Música Juvenil" en el violín. Acompañado por el
violín, Emilio canta el villancico para Amelia.

Amelia los observa cantar.

02. LIBRARY OF ALEXANDRIA. CLASSROOM. Inside. Day. (Explaining)

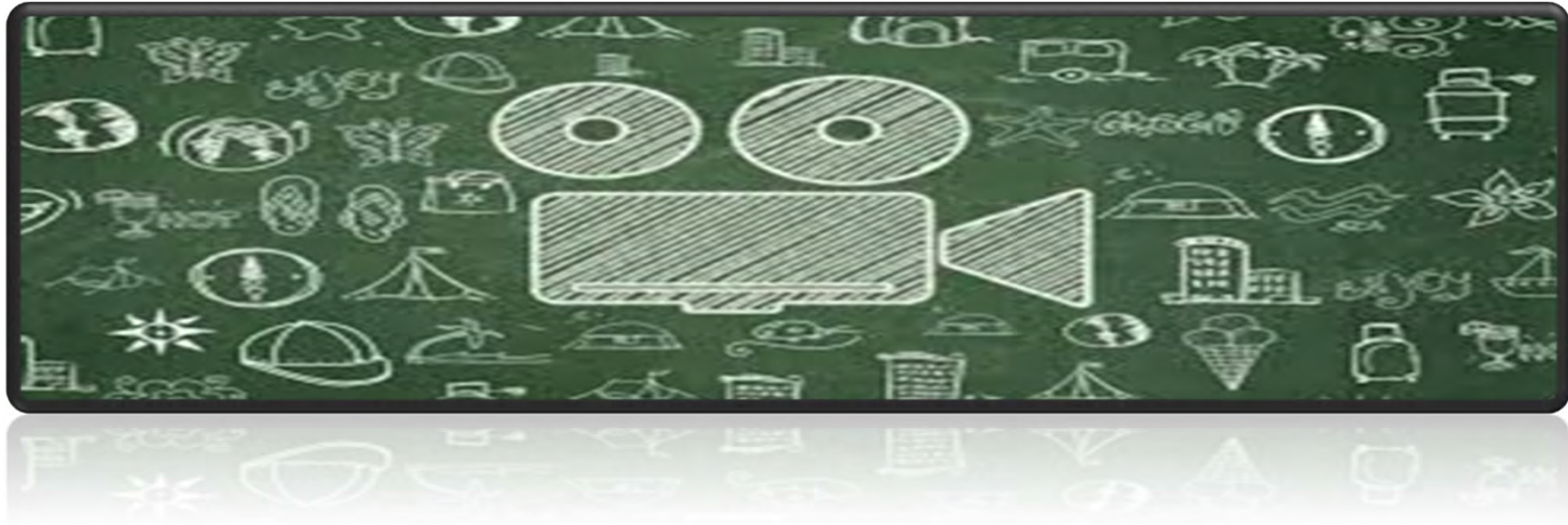
Inside a room in the library of Alexandria, decorated with Egyptian engravings from 415 AD, twenty-four students listen attentively to the speech of a young teacher. Hypatia (24), dressed in a long linen dress of light color, cinched at the waist, fastened with two wide straps and a layer of muslin covering her shoulders.

Hipatia, raised on a platform, drops a handkerchief to the ground.

HIPATIA

*Because the circle reigns in the heavens,
the stars have never fallen and they never will.*

But, what about here on Earth?



8. TECHNICAL SCRIPT / SHOOTING SCRIPT

8. Shooting script

Written instructions indicating to the cameraman the order of shooting.

Identifikator	Prüfung	Themenbereich	Thema	Thema
1	1. Semester	1. Semester	1. Semester	1. Semester
2	2. Semester	2. Semester	2. Semester	2. Semester
3	3. Semester	3. Semester	3. Semester	3. Semester
4	4. Semester	4. Semester	4. Semester	4. Semester
5	5. Semester	5. Semester	5. Semester	5. Semester
6	6. Semester	6. Semester	6. Semester	6. Semester
7	7. Semester	7. Semester	7. Semester	7. Semester
8	8. Semester	8. Semester	8. Semester	8. Semester
9	9. Semester	9. Semester	9. Semester	9. Semester
10	10. Semester	10. Semester	10. Semester	10. Semester

8. Shooting script

Nº SCENE:	PLACE:
-----------	--------

Nº	SHOT	STORY BOARD	AUDIO	DIALOGUE	COMMENT

8. Shooting script

Nº SCENE: PLACE:

Nº	SHOT	STORY BOARD	AUDIO	DIALOGUE	COMMENT
1					
2					
3	Extreme Close Up (ECU)		MUSIC	HIPATIA: But, what about here on Earth?	
4	Long Shot				
5					



*Let's go and
create!*

THANKS

Dr. Josefina Sánchez Martínez
jsanchez@ucam.edu



Ευχαριστώ
Благодаря ви
Grazie
Merci
Gracias



Lightworks v14.5

Quick Guide

System Requirements

Operating Systems

All versions are designed to run on Intel and AMD chipsets and motherboards.

- Windows 7, Windows 8, Windows 8.1, and Windows 10
- Mac OS X 10.9 or higher

Recommended System Specifications

- Intel i7 chipset or faster, fast AMD chipset
- 4 GB RAM or higher
- Compatible sound card. Make sure that you can hear audio from your system
- 200MB Disk space for Lightworks installation
- PCI Express graphics card (NVIDIA or AMD) with 1GB or higher

Register

You must have an active connection to the internet in order to install and activate your Lightworks software.

Link to Register:

https://www.lwks.com/index.php?option=com_community&view=register

LIGHTWORKS

[Sign in](#) [Register](#)

[Product](#) [Downloads](#) [Shop](#) [Tutorials](#) [Forum](#) [Help](#) [Download Now](#)

Step 1 of 3

Problem with this form? Tried a different web-browser? [Email the webteam with a screenshot](#)

Contact details

*Name

*Email

*Confirm Email

Lightworks Account

*Username

*Password

*Verify Password

Please confirm that you are not a bot below (reCaptcha):

☐ No soy un robot


reCAPTCHA
Privacidad • Condiciones

Fields marked with an asterisk (*) are required.

Terms & Conditions

The [Terms & Conditions](#) page includes info on licensing, conduct and communication (email preferences). Please ensure that you read it before accepting, as it should help to answer questions later.

☐ I have read and agree to the [Terms & Conditions](#).

Continue



Download

Link to download:

https://www.lwks.com/index.php?option=com_lwks&view=download&Itemid=206



The screenshot shows the Lightworks website's download page for Windows. At the top, there's a navigation bar with links for Product, Downloads (active), Shop, Tutorials, Forum, Help, and a Download Now button. Below this, there's a sub-navigation bar with links for Windows (active), Linux, Mac, Tools, Documentation, and Demo Project. The main content area features the Lightworks logo and the text 'Lightworks for Windows'. It lists the latest release as 14.5, released on 17 Oct 2018, with links to view release notes and recommended specifications. Two download buttons are provided: 'Download 32-bit' and 'Download 64-bit'. To the right of the text, there is an image of a computer monitor displaying the Lightworks software interface.

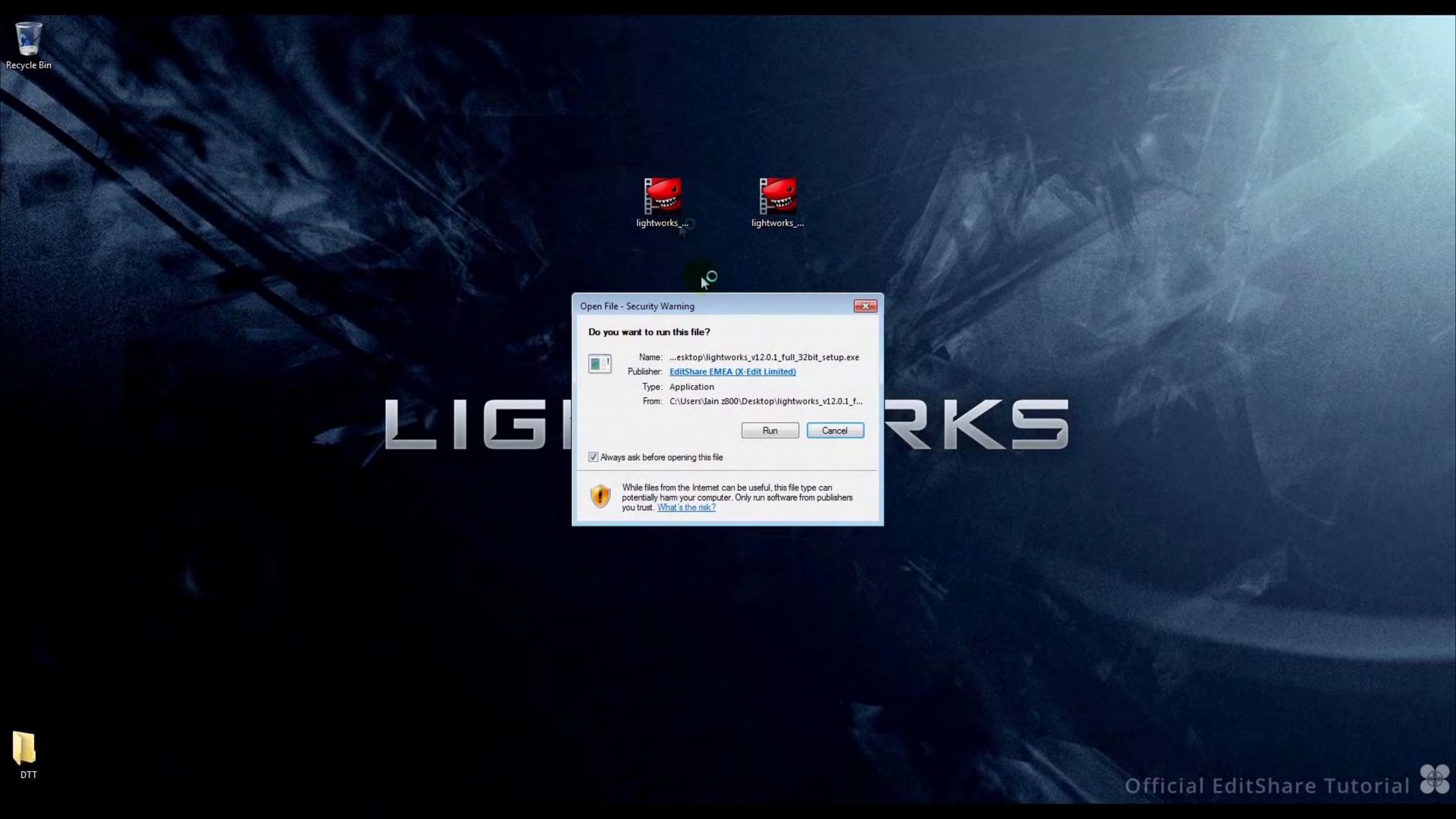


32-bit for Windows 7 and 8
64-bit for Windows 8,1 and 10

Installing on Windows

FIRST STEP

1. Double-click on the lightworks_v14.5.0_full_xxbit_setup.exe file you downloaded. The installer opens.



Open File - Security Warning

Do you want to run this file?

 Name: ...esktop\lightworks_v12.0.1_full_32bit_setup.exe
Publisher: [EditShare EMEA \(X-Edit Limited\)](#)
Type: Application
From: C:\Users\Jain z800\Desktop\lightworks_v12.0.1_f...

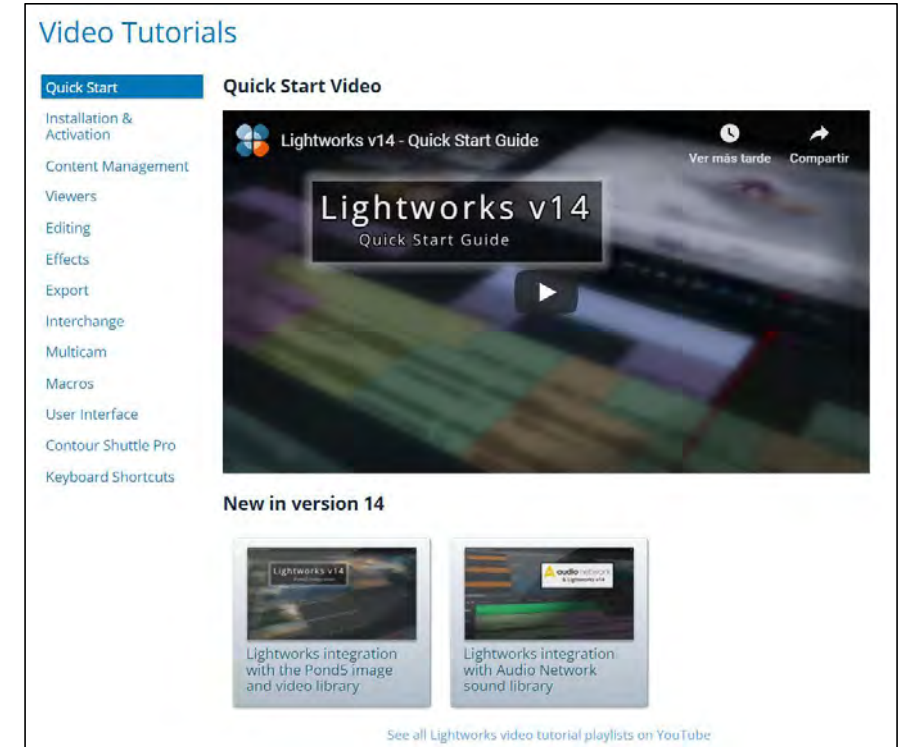
☒ Always ask before opening this file

 While files from the Internet can be useful, this file type can potentially harm your computer. Only run software from publishers you trust. [What's the risk?](#)



Video Tutorials

- In this web page there are many video tutorials quite useful for the use of Lightworks:
- https://www.lwks.com/index.php?option=com_content&view=article&id=162&Itemid=246&start=QuickStart



Video Tutorials

- Let's see one that makes a very complete summary of Lightworks:



New users are issued a seven day renewable license without having to sign in beforehand. If you have used Lightworks before:

1. A login screen opens.
2. Type your Lightworks user name and account password into the relevant fields and then click Continue.



Valid Accounts for Lightworks

USER	PASSWORD	COMPUTER
platoon01	platoon	1
platoon02	platoon	2
platoon03	platoon	3
platoon04	platoon	4
platoon05	platoon	5



Let's start with Lightworks v14.5

1

4

6

9

4 seconds

4 seconds

4 seconds

4 seconds

Four seconds for each number.
Edit total duration: 16 seconds.

LET'S
GO!

