



INDIAN OCEAN  
COMMISSION

# EcoClip

Share your SD<sup>\*</sup> vision in 2D

*\* SD : Sustainable Development*

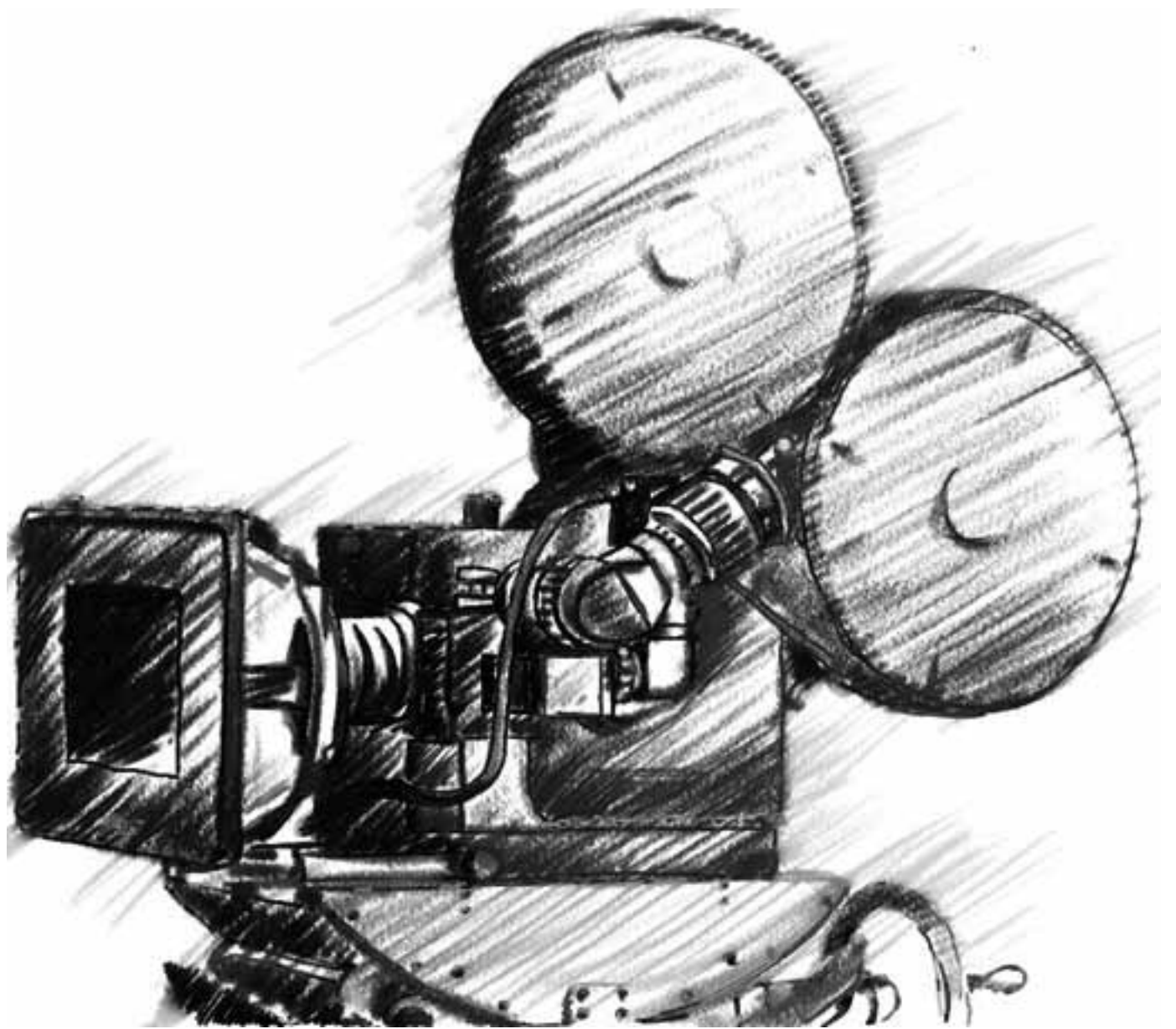


**CABLE & WIRELESS**



Project funded by the  
**European  
Union**





***A guide to help you  
achieve your film!***

# OBJECTIVES AND GENERAL OVERVIEW

## The ISLANDS project

ISLANDS is a project of the Indian Ocean Commission funded by the European Union. It aims at contributing to the sustainable development of Developing Small State Islands (DSMI) in the Eastern and Southern Africa and the Indian Ocean (ESAIO) region by raising the social, economic and environmental level of its member countries as well as better integrating them in the region.

The project activities are held in 6 countries: Comoros, Madagascar, Mauritius, Réunion island (France), Seychelles, Zanzibar (Tanzania).

In addition to its cooperation and development actions, ISLANDS decided to carry out awareness-raising campaigns to various publics including that of youth from the region.

## The competition

The 'EcoClip' Video Competition invites young people - and youth groups and associations - aged between 16 and 25 years, to express themselves through short films on their vision of sustainable development (SD) or best practices on their island in terms of sustainable development. 5 candidates per country will be selected on synopsis.

They will be followed/trained by a local organization or professional specialized in audiovisual production that will guide them in their production process. The five candidates selected will be provided with a mobile phone equipped with a camera so they can shoot their images easily before starting the editing with a professional.

Winners will be invited to the next edition of "Ile Courts" festival in Mauritius: (<http://porteursdimages.org/ilecourts/fr/>) and their movies may also be broadcast in other regional or international festivals.

## About Sustainable Development

« Sustainable development is development that meets the needs of the present without compromising the ability of future generations to meet their own needs.\* »

It covers the following areas:

- Social,
- Environmental,
- Economic,
- Cultural.

\* 1987 - Brundtland Report

# THE KIT

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## WHAT IS THE PURPOSE OF THIS KIT?

This presentation kit has for aim of making you well-prepared to proceed with your project. It explains to you how to define your project clearly and gives you an overall idea of what the pre-production process of a film entails. The selected candidates will benefit from thorough support in producing their film, a support that will base itself on the information found in this kit.

1.

## 1. PLANNING ONE'S PROJECT

Making a film, however small or big the budget, requires quite a bit of preparation and organization.

In the framework of this project, a constraint has been set on you: you have to shoot with only the mobile phone that you will be handed. Hence, you will have to take into account the possibilities that this format offers (usability, high mobility, etc) but also its limitations. To start, here are some tips on the use of a mobile phone as camera.

- Mobile phone cameras are generally not good for filming in low-light environments. Hence, make a preference, if possible, for shooting during the day and in open air. However, if the subject of your film unavoidably requires nighttime shooting, make sure to have one or two extra sources of lighting (garden fixtures could be useful here).
- As mobiles are so light and manoeuvrable, we tend to wobble a lot when we use them to film. Keep in mind that your images will be cast on a screen which is much larger and that it's not very pleasant to watch pictures in an unsteady frame. Hence, do try, if possible, to prop yourself against something stable, like a tripod, the back of a chair, a table, etc.
- Also be careful about back light. Filming a person on a background with strong lighting will result in an image in which only the silhouette of that person is visible. So, pay attention to the direction of the environment's natural light before starting to film. The sun or any other source of light must, in preference, be behind you.
- Pay careful attention to the quality of the sound that you are recording. Re-listen to it when possible with headphones on, to make sure that the content is clearly audible. Often, we tend to hold our phones in such a way that our fingers are placed right on the built-in microphone! This of course impairs the quality of the recording. The wind can also be tricky. If you're filming an interview, find a calm location that is safe from the wind and from noise.
- Obviously, also try to not put your thumb on the camera aperture...

# THE KIT

## 1. FROM THE IDEA IS BORN THE STORY...

Your film could take multiple forms. You could choose to make a fiction film, a documentary film or even an animated film.

Before putting anything down in writing, you first have to define your main idea. Here are some simple guidelines that could help you.

Begin by asking yourself the following questions:

- What story do I want to tell?
- Why do I want to tell this story rather than any other one?
- What in sustainable development calls out to me?
- Are the scale and details of my story and my technical, financial filmmaking means well-matched?
- Do I want to deal with my subject as a fictional story, a documentary topic or an animated creation?

### **ADVICE:**

**Don't let your imagination run too wild! Do not neglect the technical feasibility of the project! There is nothing more frustrating than finding out, in the middle of shooting, that you do not have the necessary material or conditions to film what you had imagined.**

**There will be enough surprises and unforeseens during the shooting, so keep it well in mind that you'll be filming with a mobile phone and that this entails limitations. By being clever, we can possibly overcome certain technical constraints or at least get round them!**

## 2. WRITING THE SYNOPSIS

Whether we're dealing with a fiction film or a documentary, any film starts on paper.

The first step will be to draft a synopsis (on the basis of which your project will be evaluated).

### *The synopsis of a fiction film*

Once the basic outline of your story has been established, the next step will be to put the story in the form of a synopsis. A synopsis is a short text which ranges between ten lines to half a page and which gives an overview of your film. In the synopsis, there's an introduction to the central character(s), the story and the denouement. The synopsis is what we find at the back of DVD jackets, except that in that case, the denouement isn't given away!

### *The synopsis of a documentary film*

The synopsis summarizes, step by step, the structure of the future film and its contents. It is a brief reminder of the subject being dealt with and, if necessary, the historical, geographical and sociological context. It can also make a quick sketch of the people who will appear in the film. As the purpose of this document is to make its reader curious to know more, it should thus give a glimpse into the mood, style and rhythm of your film.

## 3. THE SCRIPT

Once the stage of selecting projects on the basis of synopses is over, if your project has been held back, you will be guided to the next process of writing the script (for fiction) or the director's note of intent (for documentaries). During this stage of preparation, you will benefit from supervision, but it is also important that, from now itself, you be aware of all the stages of work awaiting you.

These documents will not only allow the reader — who cannot automatically know everything that's going on in the director's mind — to understand as best as possible what this director wants to do, but it will also serve as your guardrail all along the filmmaking process. It will be the document you can turn to, consult during any stage of work.

The script as well as the director's note of intent are not static objects. They are here to help you structure your film, and they will thus evolve at each stage of writing, shooting and editing. Later on in this document you will find forms that will help you in the development of your project, whether you've chosen fiction or documentary as genre. Those who have chosen animation can use the same form as for fiction.



## SUPERVISION AND GUIDANCE

Those whose projects have been held back back — on the basis of their synopsis — will benefit from supervision and guidance from a professional of their home country.

This framework of support entails assistance during all stages of the creation of your film: writing, shooting and editing. The equipment you will need for editing will be put at your disposal. Nevertheless, in order to ensure equality between all the participants, the mentors will not participate directly in the shooting process.

This framework of support will take the form of weekly meetings whose schedule will be announced at a later date.

***Attending to these meetings will be mandatory. Those who do not show up for them will not be handed the mobile phones to be used for filming.***

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## THE SHOOTING

The shooting is the moment when you will have to face the clash between what you imagined in your head and put down on paper and the reality of the field.

You had decided to shoot a scene of your film underneath a majestic banyan tree at the edge of the water, a tree which you had spotted from way before. You arrive at the location on the morning of the scheduled shooting, all confident, and end up finding that the banyan has been cut down into tiny pieces, that a wall now stands erect in front of the sea and that a ditch has been dug in front of it. Don't get this discourage you!

Indeed, there is often a significant gap between the script as written down on paper and the film which you end up shooting. There are so many parameters that have to be taken into account at the moment of the shooting that it's impossible to be completely faithful in transcribing the script. Even the greatest directors have had to face this reality.

What makes a director truly great is her ability to adapt herself to the situation that's offered to her on the terrain.

To come back to our story of the cut-down banyan, the reaction we expect from you is not to give up and sit back but rather to find a solution by asking yourself two or three questions: -Is this tree essential to my story? Does changing the location alter the very essence of what I want to tell?

Similarly, it could happen that it rains on the big day, that an actor fails to turn up or turns out to be less convincing in front of the camera that you had expected. Hence the importance of not waiting till the very last minute to start shooting. Good planning is one that takes into consideration all possible risks and allows for time to reorganize everything, shift shooting days, make a change of actors, etc...

Always add some extra time to your schedule. A good shooting is a well-prepared one, in which you thoroughly check your hoped-for location multiple times, ensure that the land's owners and other people on it have given their consent, and get information on potential sources of noise pollution in the area (car traffic, strong wind, etc.)

## THE KIT

If it's a public place, make sure that you have the necessary permits to shoot. Certain public places apply very strict regulations.

Whenever possible, when you are satisfied with a take, re-examine it immediately, with headphones on, to make sure that the sound and images registered meet your expected standards.

As a safety measure, transfer your images onto a computer or another support system as often as you can. Even if you don't wish that to happen, a mobile phone can easily get lost, get stolen, fall into water, etc...It would be a pity to lose all your images.

A film is obviously not shot in the chronological order of the narrative. Set up a work plan in function of what you have to do in each shooting location.

This way, if, say, you have a scene at the very beginning of the film and another one at its very end that need to be shot in the same place in the north of the island, you can arrange things so that you do both shootings on the same day in order to avoid an unnecessary additional trip.

## EDITING

You are finally over with the shooting. You are well-pleased with your captured shots and are impatient to put together your film, thinking to be over with the main challenges of the shooting, where you had to adapt to difficult situations...but don't let your delight be premature!

Editing is a thrilling stage of your work, it's undoubtedly at this stage that you will feel the greatest sense of satisfaction at a job well done. It's at this point that you will give meaning and rhythm to your story and that this whole adventure will concretize into something that, for the first time, you could call "my film."

The process of editing is often described as the final re-writing of your film. More writing! Yes, but here, it's filmic writing. Sitting behind a computer to edit your film, you have to forget about the shooting. Some things will have come out well, others less so.

There will even be certain elements you believe essential to your film which you thought had been pulled off pretty well when in reality, they've gone awry! And yet, from now on, you'll have to put together the film using only what you have. In all cases, there are solutions, but you, as director, as the person bearing the project on an emotional level, don't have enough aesthetic distance to perceive these solutions.

That's why it's crucial to surround yourself with others who did not have a hand in the shooting and who can tell you during the editing process what seems important and what not. Showing the film to friends and relatives who have not been present during the filming process is extremely important as this first audience will tell you what understanding it can extract from your film.

You will be surprised to find that some elements are immediately understood without even needing to be put in the form of images, while some others in which you put a lot of conscious effort will have trouble coming through.

The audience is unaware of your hassles during filming, the work conditions you operated under, your intentions as you embarked upon the project. All that it sees is what is on the screen and, no matter how much you may wax lyrical about your intentions or motivations, in the end, it's the audience itself which can, and will, tell you what it found in the film.

## IMAGE RIGHTS

One word on ethics: no matter if your film is a fiction or documentary one, you will end up capturing people you didn't plan to have within your frame. With fiction, there is, for example, the issue of the people who walk around in the backdrop of the field of view.

With documentaries, this is even more of a key issue, for, as witness to the reality you are trying to capture through an aperture, you will be trying to be as non-interfering an agent as possible so as to apprehend the "authentic" essence of that reality.

Nevertheless, the photograph of an individual belongs to him and no one has the right to film someone else without the latter's knowledge and consent. You're obviously not going to be able to seek the consent of everyone if you're filming a teeming crowd, but it's crucial that those whose faces are recognizable on video provide their written consent. Without this, your film will not get the autorisation to be diffused. So then, how to proceed?

Things are somewhat easier with fiction, where it suffices to ask a few friends to act as extras or to ask passersby if they want to appear in your work. In general, these strategies work out well and things go smoothly.

## THE KIT

With a documentary film, you will undoubtedly sometimes be tempted to film people without their knowledge: **this is strictly forbidden**. Someone who is being filmed must always know that she is on camera, aware that she is being captured on film.

If she refuses to take part in this, you are in no way allowed to try to circumvent her decision. This will amount to committing a theft. Stealing someone's photograph is the same as stealing her money or car, for it is a form of personal property that she can use and manage as she likes.

***The right approach is the following:***

You explain your intent to those whom you want to capture on film, telling them explicitly about the work you are making and the message you want to pass through it. If the person accepts, all is well and you can proceed to concentrating on only your camerawork and capturing interesting images. If you have well prepared your film, this whole thing shouldn't even be an issue seeing that you would have certainly met those who need to appear in your film multiple times beforehand.

Whether in fiction or documentary, hence, you need to make each participant sign a **copyright transfer** or **transfer of rights to the image** (in an appendix) which will be asked of you from the organisers of this contest. For minors, it is the parents or legal guardians who need to sign.



SOME  
TEMPLATES...

# SOMES TEMPLATES...

## FICTION FORM *(also applicable for animation projects)*

### THE SCRIPT OF THE FICTION FILM AND THE IMPORTANCE OF DECISION-MAKING

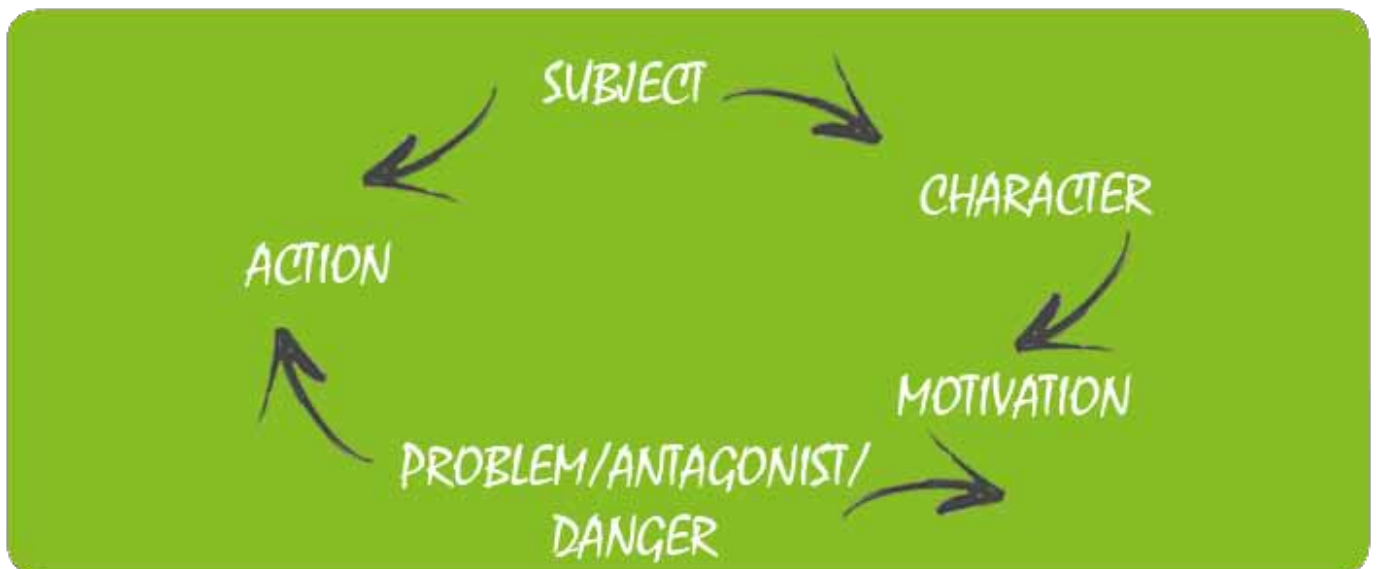
- The story
- The synopsis
- The script
- The statement of intent

Before coming up with the final version of the script, you will need to define the basic framework, the unifying thread of your work. What carries my story forward? Will it be on a comedic or tragic mode? Will it contain dialogues? Music, special effects, ect?

You can use your principal character as guiding element. You're obviously not obliged to have one main character, but delineating the evolution of a character really helps to clear up your ideas. It's often a character who will carry the story forward through the major decisions taken by him or her. A character always has a motivation, a goal which (s)he wants to reach, and on his path you will place obstacles.

To overcome these obstacles, (s)he will have to take decisions, make choices, etc. These are what will make him grow, evolve.

Here's a little schema of what your film might be like:



# SOMES TEMPLATES...

## 1. The synopsis

Kevin is a young, ten-year-old boy. He lives right in front of the sea, where, everyday, the waves bring back detritus from the city. Kevin dreams of building a boat just like the one in his beloved book which he keeps under his pillow.

So, daily, after school, Kevin picks up bits of plastic that he finds on the beach. One day, after a good day's collection, he meets a young girl from the city who, on her part, finds absolutely no interest in all these stories of boats and garbage.

This girl captures Kevin's attention, who loses sleep over her. He will do everything in his power to attract her attention and convince her to get out of her big chauffeur-driven car and give him a hand in making his dream become reality.

**Now try to define the following elements:**

### **SUBJECT**

(It's the idea, the message that the scriptwriter wants to communicate to the audience)

### **CHARACTER**

(The element around which everything is centered. It's him/her who makes decisions, acts, brings about new actions and events)

### **MOTIVATION**

*(Our hero has a desire, no matter how profound or shallow, and s/he will fight to satisfy it)*

### **PROBLEM/ANTAGONIST**

(Throwing spanners in the works, you will plant obstacles on your hero's path to happiness).

### **ACTION**

(In a film, the actions that the character will perform to overcome an obstacle are never made at random. All actions are the result of motivation, of a choice by the character).

# SOMES TEMPLATES...

## 2. The script

Synopsis in hand, you can finally get started on writing your script. The script is a strange thing: it's a written version of your story, a fixed text that stands in contrast to your film that will be full of movement.

Nevertheless, scriptwriting is a crucial stage as this is the only document you'll be able to share with everyone who has a hand in your film: actors, friends, technicians, etc. It must thus contain all the elements necessary to understand your film.

Giving the script a shape is done in a quite peculiar way. The first rule is to respect the order of sequences. A sequence is a unity of place. Each time we make a change of location, we need to make a change of sequence.

### 1. Beach - Ext. Day 1

KEVIN (2), young boy of eight (3), is walking the length of the beach.

In one hand he has a goni bag and in the other a stick with which he digs into the sand. Kevin stops, holds out his stick and retrieves a plastic bag which was floating on the water. A bit further on, he retrieves a plastic bottle, a piece of cloth and, even further down, an empty cigarette pack. Kevin sits in the shadow of a filao tree and contemplates the boats gliding along the horizon. The beach is mostly empty. Some dogs await the return of the fishermen.

The sound of an engine makes him turn his head towards a car that's just stopped behind him (4). It's a large, black 4x4 with tinted windows. The rear window lowers itself and a small hand chucks out a plastic soda bottle. Kevin gets up and picks the bottle from the ground.

KEVIN (6)  
ou la ! La plaz na pa enn poubel !  
Hey, you, there! The beach is not a dumpster!

Kevin barely has the time to catch a glimpse of ANITA's face, that of an eight-year-old girl looking at him with an air of haughtiness, as the window goes back up.

### 2. Kevin's Bedroom - Int. Night (7)

Kevin, lying on his bed, cannot find sleep. He stares at the ceiling, while outside, it's raining buckets.

1 The first line of a sequence gives to the reader an indication about the place in which and moment at which the action is taking place. Is it taking place outside or inside? During the day or at night?

For example, our first sequence here (indicated at No 1) takes place on the BEACH, outside (EXT) and during the day (DAY).

2 KEVIN: as our character makes his first appearance, we designate him in block letters so that the reader can easily identify him.

3 young boy of eight: When a character makes his/her first appearance, we point out to the reader some important traits about him/her: Is it a child? An adult? A boy or a girl? Etc.



## SOMES TEMPLATES...

4 The sound of an engine makes him turn his head towards a car that's just stopped behind him: The script tries to tell about the unfolding of the action with as much precision as possible, and we always write about this unfolding in the present tense.

5 ANITA, young girl of eight: this character appears for the very first time, so we designate her in block letters and describe her appearance.

6 KEVIN 6

(He knits his eyebrows)

E ou la ! La plaz na pa enn poubel !  
Hey, you, there! The beach is not a dumpster!

Dialogues are always center-aligned on the page. The first line points out the name of the one who is speaking, the second indicates that person's attitude at the moment of speaking, and the third transcribes what the person is saying.

7 2. Kevin's Bedroom - Int. Night: This time, the action is taking place inside (Int.) and at night.

### *A few tips:*

- Never lose sight of your main idea and goal. Ask yourself at every moment if what you're writing is carrying the story forward.
- Your character needs to evolve between the start and end of the film. If at the end, your character is exactly the same as at the starting point, your viewers will have surely already fallen asleep somewhere in the middle of the movie!

# SOMES TEMPLATES...

## 3. The statement of intent

The statement of intent is a document of about a page in length in which you explain to the reader your intentions. This document is important, as it will give the reader indications on what you want to do: is your film a comedy or a tragedy? An action film? A romantic one? A thriller? Did you inspire yourself from other films you have seen? Will it be in black-and-white? In colour? Silent? Using a lot of music? Without any music? Why?

In a nutshell, the statement of intent gives to your reader all the information (s)he needs to be able to visualize your film and understand what you want to do. The document also needs to expound on why you have made such choices. For instance, why did you choose to shoot in black-and-white? Why did you integrate so much music into the film? What do these elements bring to the story?

But above all, the statement of intent needs to explain why you have chosen to tackle this particular subject, what interests you in it.

**For example, the statement of intent of your story could be the following:**

*Once, when I was ten, I heard my father get into a tiff with a passerby who had just thrown his Coke can in the street. At the time, I hadn't yet understood why a mere Coke can could put my father in such a state as to bring him to quarrel with a complete stranger.*

*Now that I am grown-up, I have become conscious of the importance of protecting our environment. Today, I can understand the reaction my father had years ago. Unfortunately, in my everyday life, I notice that things haven't changed much and that, if he were here today, my father would get into fights with many, many passersby!*

*Through this film, I want to tell the audience of the importance of having a responsible mindset and of how respecting nature ultimately also means respecting our fellow human beings who share it with us and hence respecting our own selves.*

*My film is in full-colour, with a running time of three minutes and little as way of dialogue. I would like it to be on a comedic mode as I think it's easier to attract people's interest by making them laugh. My film will have no music but will put nature sounds to the forefront: the sound of the waves, the wind in the trees, etc.*

## SOMES TEMPLATES...

### DOCUMENTARY FORM (Writing the scripts of documentary films and the importance of POV (point of view))

#### 1. So, what is a documentary film?

A documentary is a film in which we will try to bear witness to a reality we have observed and which calls out to us.

But, whatever its form or subject, a documentary always rests upon reality: a fact, a place, a historical event or an existing person. The basic premise is always the same: we lean on reality to be able to say more about it, to point to the larger structure that encompasses it. It's the author's job to identify, in this reality, what could constitute a story.

That's where documentary and fiction converge. In both cases, we're dealing with stories, themes, POV issues, situations, scenes, even "characters." In both cases, the scriptwriting stage will prove itself to be crucial.

The documentary puts in relation (through comparison and connection) a real subject and the lives of the viewers, but it's also a narrative construct, a particular way of telling a story.

(Nathalie Lenoir)

When we adopt a documentary approach, we must keep in mind some key issues, the following:

#### - *MY reality, I will show it!*

A documentary does not "show reality" as much as it shows YOUR reality. Meaning that it presents reality according to your point of view.

A documentary is thus not quite completely objective, and anyway, that's not what we're asking of you! What the viewer is expecting of you, as director, is that you give your POV on the subject you've decided to tackle.

#### **For example:**

You've decided to make a film about the local factory which pollutes the river by discharging its waste water into it.

As director, your POV will be to show how this affects the river's ecosystem, but another director approaching the same subject will maybe focus on the lack of supervision of these factories which pollute, the lack of attention paid by authorities to this problem.

# SOMES TEMPLATES...

## ***2. Distort reality, I will not do it!***

You have decided to shoot a documentary on the local factory that's polluting the river. Overconfident, you leave the house with your camera in hand, reach the riverbank and find out that...today is Sunday, so the factory is closed and the river-water is crystal clear! You tell yourself: well, tomorrow I have school and will not be able to come back, and anyway, on most days I do see brownish water coming out of the factory's discharge pipe and into the river, I will not be cheating and no one will know if I add some blue dye to the water to demonstrate how polluted it is...

NO, NO and NO! A documentary always binds itself to the responsibility of never distorting reality, never interfering in what its films even if the captured images work against its basic premises and aims. Similarly, you never ask someone to bear witness in front of the camera after telling him/her to say what you want to hear! Your role is to give an account of what you see, and interfering in that strips you of all credibility and could even get you into serious trouble if some people feel wronged by your act.

## ***3. Let my spirits down, I will not!***

Imagining and writing your film while being cushily installed behind a desk is one thing. Being on the ground and filming what is happening right in front of your eyes is another thing altogether.

You will never be able to put into image the exact replica of what you wrote down because there's a gap between imagination and reality. The point is to adapt yourself! That's why it's important to have written your film well in advance, to know what general direction you're taking and to be able to be quick on your feet: this incident I did not foresee in my written script could well serve my larger goal, so I might as well film it.

This villager who I'm interviewing paints me the best picture possible of the factory's management and says no word on the issue of pollution, is all of this relevant to my documentary? Is it important to show that even if there is pollution, the most important thing remains that this factory allows the villagers to make a living?

# SOMES TEMPLATES...

## DOCUMENTARY WRITING

You have decided to shoot a documentary film, but before taking out the camera and running outside to film the first thing that comes within your range of sight, you'll need to put yourself at a table with a pencil in hand, some paper in front of you and quite a bit of free time ahead!

How to anticipate the content of interviews that haven't been recorded yet, express your own POV on images that haven't been captured yet? Here are some tracks to follow to achieve this.

A documentary film isn't written like a fiction film as, unlike in fiction, the foundational idea here isn't to master what passes in front of your camera but to adapt yourself to whatever happens, to what is outside of your control. And hence the need to know one's subject very well in advance in order to be able to anticipate certain things.

### 1. Researching

The first step will be to conduct research on your subject in order to gain complete mastery over it. This is where will start your extended reflection on the subject you're trying to tackle.

The Internet is undoubtedly a great tool for research, but it doesn't replace location scouting, face-to-face meetings and travelling on site. For a documentary, it's crucial to start location scouting even as you are writing the program goals down on paper, as this will allow you to confront reality in its immediacy and learn to differentiate between the fantasies of your imagination— which might run wild— and the facts on the ground. It's during this phase of research and scouting that you will meet your story's protagonists, those who will be transformed into characters by "playing" their own selves in front of the camera.

You need to thoroughly inform them about your project so that they put their complete trust in you. Never forget that it's them who will bring emotional value to your work. It's them, although your gaze will work as a mediator, who will touch the film's viewers. If there's no mutual understanding and trust between you two, the film will be void of any genuine emotional content.

Once that you believe that you're acquainted well enough with your subject, you will be able to write its synopsis and statement of intent. For that, you'll have to make choices: choice of speakers, events, characters, sites, situations, etc.

To be able to make these choices, you'll hence have to delineate what exactly you want to explain through your film and what are the visual elements that you have at hand to illustrate your arguments (images you will shoot but also those already available from archives, existing photos, sketches and drawings, animated videos, etc.)

The theme proposed to you (sustainable development) is broad and covers a wide area of artistic possibilities. You will, of course, not be able to tell everything there is to know about this subject, and you shouldn't either.

For starters, the best thing often is to concentrate on one simple aspect of the issue, an aspect which has a direct impact on you as citizen and human being and which you probably already know quite a lot about. It's easier to appeal to a far-flung audience by tackling very localized problems and movements rather than by trying to deal with grand theories whose very whys and wherefores you do not master and which have already been used a million times before.

So, be original! Open wide your two eyes, have a look around your locality, get interested in stuff happening in your immediate environment which might, upon closer inspection, be related to the issue of sustainable development!

# SOMES TEMPLATES...

Nevertheless, keep one thing well in mind: your audience will be a multinational one (from all the islands of the Indian Ocean).

A Mauritian watching a film by a Comorian director might not necessarily be well-informed about the reality of the Comores, the social (cultural, historical) context in which the film has been made. You thus have to present an adequate amount of information about the context so that your viewers don't get lost.

You must at every moment keep in mind that a viewer who has not grown up in the same environment as you will not be able to understand certain things which might seem simple to you who live them on an everyday basis.

## 2. The synopsis

### *For example:*

The factory TEXTILOR has been planted for more than ten years in the village of Nouvelle Découverte. This textile factory produces clothes for export and is one of the largest of its kinds in the country.

For many years now, fishermen have been complaining that the river at the foot of the factory does not teem with fish as before. The villagers have noticed that bluish water coming from the factory is discharged into the river everyday. The factory's management says that the water it releases into the river is not a pollutant. Our film, with the help of the fishermen and an expert ecologist, try to shed some light on this issue, on why the tilapia have abandoned the river and on the liability of the factory.

Your synopsis should be as precise as possible. Don't make it too complicated, we're not asking you to use flowery, literary language but only to communicate your ideas as clearly as possible to your readers.

## 3. The Statement of Intent/The Script

As others have done before us, we restate here a definition of the "statement of intent" by Natalie LENOIR, available from her website

<http://www.scenario-buzz.com/2010/01/05/ecrire-un-documentaire/>

In the statement of intent, the author briefly presents the subject of her film, the basic outline of the story, the sites and people she plans to shoot but, most importantly, in the document, she has to defend her POV on the subject that she has decided to deal with, her motivations for taking on this particular subject, the angle she has chosen.

Second major thing, the director has to convince us of the potential interest, emotional value that this documentary bears for the audience. This text is supposed to allow readers to visualize what will be the mood and the "message" of the film. In a nutshell, no matter if the genre is fiction or documentary, the statement of intent always has the same role: to convince, to seduce, to reassure of the reliability of the author and sustainability of the project.

## SOMES TEMPLATES...

A documentary carries neither the responsibility of showing reality at its most “natural” or “naked” nor of respecting the chronology of events using linear narration.

The script suggests how the film will be organized to communicate information to the public, but it is not a static text, only a working tool for prospection, one whose writing will evolve during the course of the shooting and editing stages themselves.

During the shooting of a fiction film, the script is a leading tool and is used by each participant. The documentary’s director lets go of her control over this tool once shooting officially begins. It is not a question of making the actors replay scenes exactly as previously imagined by the author, putting into their mouths the verbatim sentences found in the script. As for the director, she has to reinvigorate, interpret anew the images now that they are in front of her eyes and facing her camera.

During the shooting of the documentary film, the script nevertheless has a mediating role to play: it is a tool for dialogue between the director and the technical team, a witness to their motivations and positions when it comes to mise-en-scène. Good shots need to be prepared, planned. What will be shown to the audience is only an abstraction, an interpretation of the initial idea for a scene. The script functions as a reference, a guardrail for the entire filmmaking team.

In order for us to not have too much of an influence on your artistic freedom, we will not give you a sample statement of intent here. In fact, during this whole exercise, the most important thing remains your original perspective and not the form of the work.