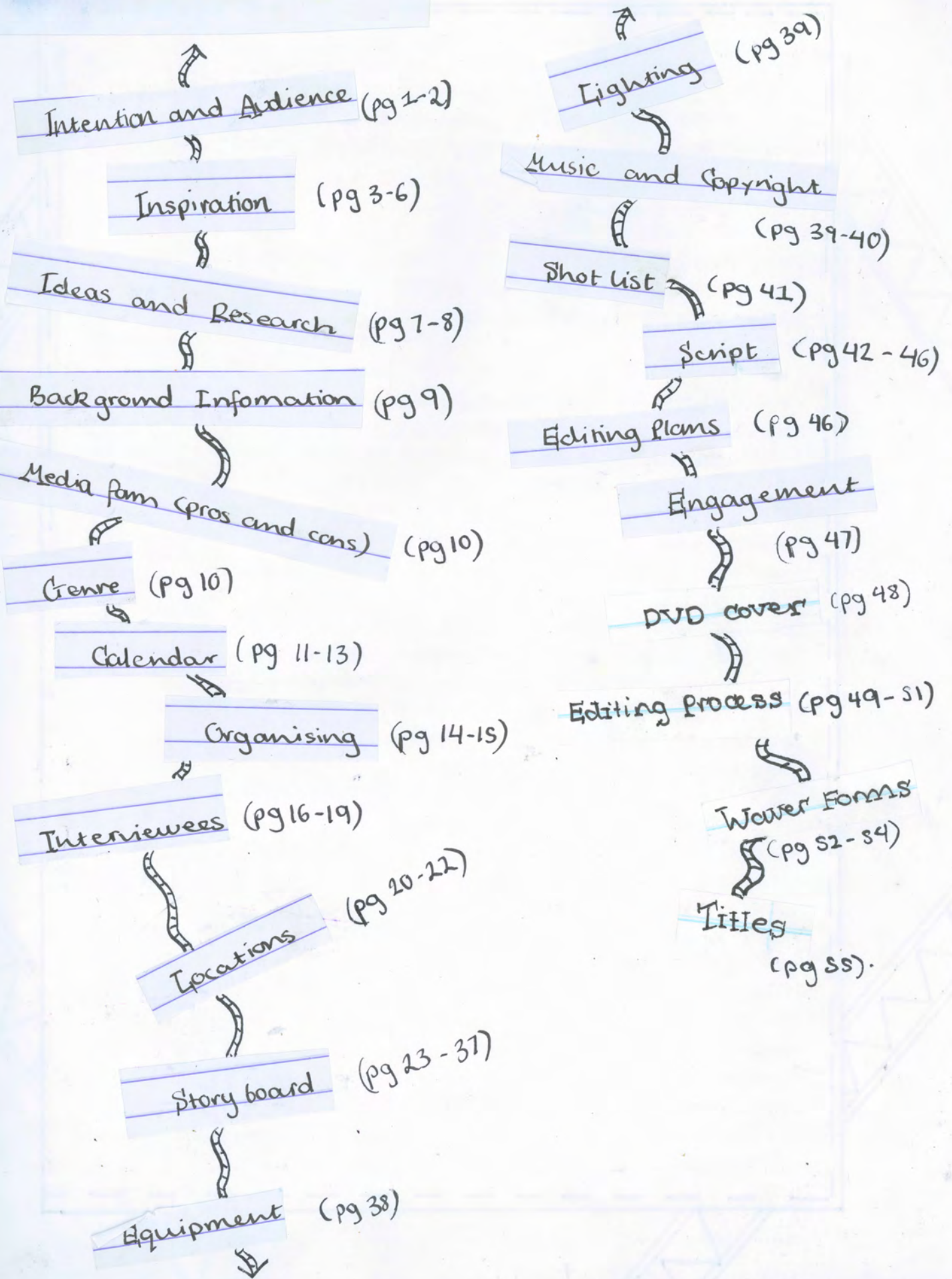


CONTENTS:



INTENTION:

For my media final this year I am intending to create a documentary style film aimed to raise awareness regarding the matter of refugees in Australia. The main objective is to voice the stories of the refugees in the hope that they will be heard, and hopefully inspire some action from the general public. A small contribution of time from any of us would make a huge difference, as demonstrated by the actions of the people involved in the organisation I will be specifically looking at.

I am planning to work with UNOH, otherwise known as Urban Neighbours of Hope, an organisation that runs an establishment known as the Burma Café in Springvale. The Burma café was created to provide employment for Burmese refugees in Australia.

I have asked permission to interview a few of the employees in order to share their personal experiences. I plan to be as unbiased as possible, as my intention is to simply share their stories and hopefully inspire some action. This will mean interviewing people with many different opinions through vox pop, yet primarily presenting the film from the refugees perspective in order to gain an insight into their lives.

I would like to procure a sense of the overall attitude of Australians towards the matter of whether or not refugees should be allowed to cross our borders, so I am planning on scripting specific questions.

Also during the vox pop interview process I am hoping to bring someone along to ask the questions so that I am able to man the camera, as it might be a little difficult to do both.

If resources allow, I am also planning on interviewing a member of the government involved in managing refugees within Victoria to gain a more informed point of view on the matter.

Although this will definitely be a challenging project, especially in regards to presenting a non-biased point of view, I am very excited at the opportunity to create something that may make a small difference. The chance to experiment with documentary style film is also something I am looking forward to, as it is very much new territory.

I would like to show the film in an environment suited to its content so that viewers are in an appropriate mindset to interpret the film. I plan on submitting the film to Racism No Way or any other organisations that are concerned with interracial matters, as my main aspiration is to show the film to as many young people as possible to hopefully inspire the future leaders of our country.

AUDIENCE:

I am aiming to target 17-20 year olds, male and female with my documentary. As the generation who have the most power and opportunity to take action in the immediate future, I think this will be most effective age group to target, as they are our future politicians and leaders.

Most young adults are concerned with finishing school, getting a job, falling in love, travelling, partying and primarily developing independence. As a result of this I am doubtful that the majority of people within this age group have extensive knowledge or take the time to learn about refugees.

My film is aiming to educate and inform these young people about the seriousness of the issue. This will mean I need to assume the audience may have no prior knowledge about the issue, and will need to clearly outline what it is in the first few minutes of the documentary.

As far as the audience's prior expectations, I imagine the audience will be expecting a boring lecture about refugees. However, I really would like to break away from this and present something that is informative but engages the audience through what they are used to.

Most people my age go to the movies expecting action, excitement, and special effects and are not familiar with documentary's, so in order to maintain their interest, I am planning on keeping each message short and to the point, as no young adult wants to sit through hours of boring footage. I think the best way to do this will be to keep the film moving, capturing the essence of each point, rather than a full over view. I am also planning on trying to interview a few people between the ages of 17-20 when doing vox-pop so that the viewers find the film more relatable.

Engagement will be achieved with fast paced editing and variation in shot composition (mise en scene, angles etc).

I think it is fair to say, that most young Australians have not been through anything half as traumatic as what some of the people I will be interviewing have been through, making it difficult. But as people, we experience the same emotions. I am aiming to draw on this in order to make the content of the film more relatable for the audience. This will hopefully generate a sense of pathos and hence cause the audience to feel sympathetic towards the plight of refugees and inspire action.

The main aim of the film is to make an impact so the message lingers in the viewers mind after the film has finished.

INSPIRATION:

(2008/2007)

*www.youtube.com/watch?v=niqAZYS_vg

JONATHAN GREENE
'THE BLOCK'



Jono is a previous year 12 media student who did a documentary style piece a few years ago on Red Fern, an Aboriginal residence known as 'The Block' up in Sydney.



The thing I really like about this piece is the fact that it conveys both sides of the issue and allows for all opinions to be heard, which is something I am aiming for with my own product.



The piece lends itself to a documentary style created by different elements such as interview, narration and particular camera techniques, such as basic face to face interview shots. I really admire the rawness and simplicity of the piece as it compliments and doesn't detract from the overall message. It involves simple yet effective shot types and breaks up long interviews to keep it succinct and to the point.



'GOLDPLAY LIVE 2012'
(DVD)



I really like the style of the documentary sections in this film. The use of black and white tones, especially in contrast with brightly coloured shots is very effective. The use of music and particularly narration are also very effective in the piece and really bring out emotion and create interest. The idea of narration and even black and white shots are something that I might look at in my own piece.



* Directed by Paul Dugdale (2012)



I also like the use of slow motion and stills as it helps to break up bigger chunks of interview and compliments the narration.

The use of many different shot types such as, close ups, shots of setting (eg. crowd, city), slow motion, stills, birds eye view, handheld etc. really keep the film interesting. This use of contrast is definitely something I would like to include in my own piece.

This documentary is effective because it uses examples, facts and footage that actually apply to it's audience, and hence, are very effective. This is definitely something I would like to look at doing in my own film.

'AN INCONVENIENT TRUTH'



I like how each fact is designed to shock and as a result leaves an impression. Each bit of footage is there for a reason.



* Directed by Davis Guggenheim. (2006)

I also like how the film is broken up. It switches between a live scenario where Al Gore addresses the audience directly, the footage, reports, statistics and facts to support what he saying. This keeps it interesting.

The thing I like most about this particular documentary is it's rawness. It depicts real situations, real emotion and doesn't sugar coat anything. I think the overall concept is also very clever and effective, as the people involved are people the audience can relate to.

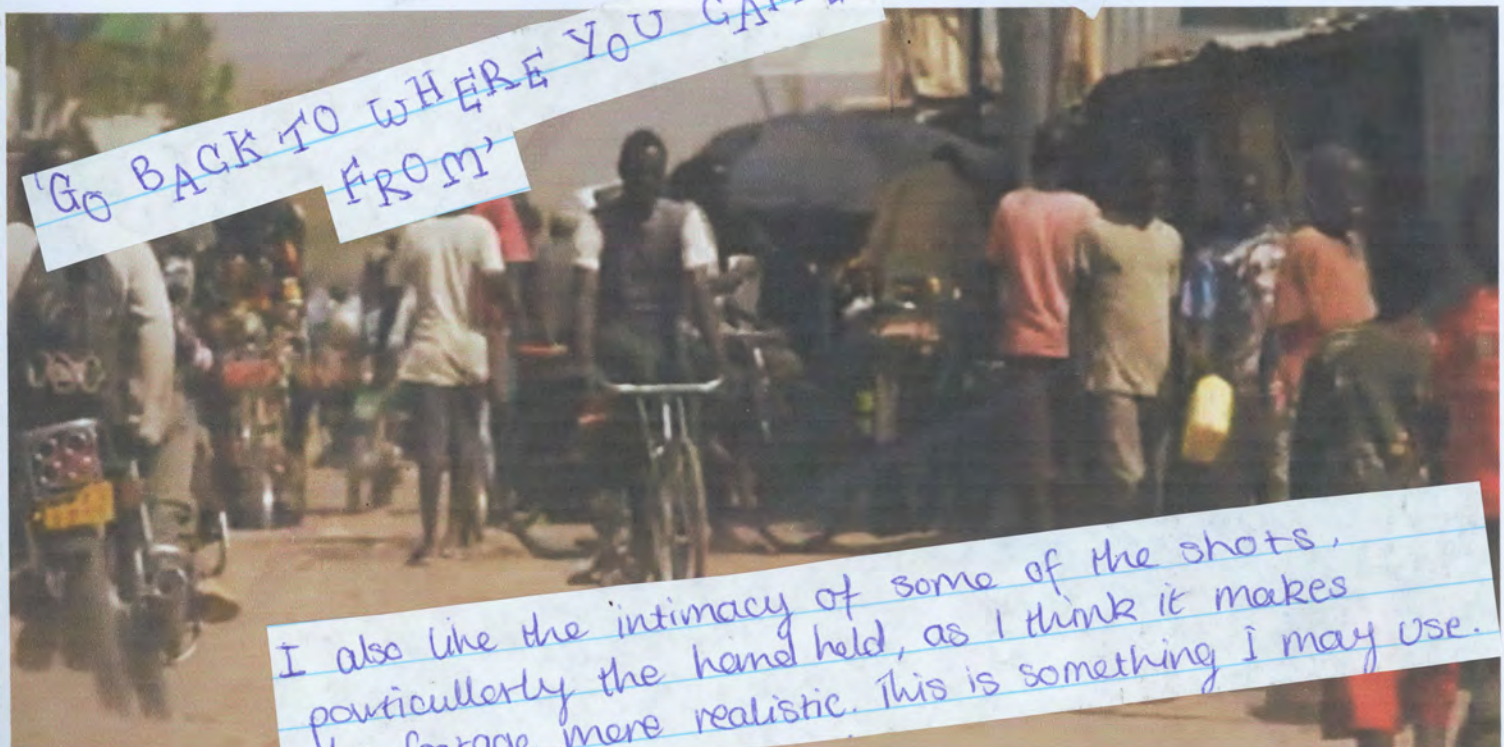


The use of interview is also very good as it emphasizes the changes in each person as the documentary progresses, and clearly illustrates both sides of the argument.



* Directed by Ivan O'Mahoney (2011/2012)

'GO BACK TO WHERE YOU CAME FROM'



I also like the intimacy of some of the shots, particularly the hand held, as I think it makes the footage more realistic. This is something I may use.

CALENDAR:

APRIL:

MON	TUES	WED	THURS	FRI	SAT	SUN
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30					

PRODUCTION EXERCISES:

MAY:

MON	TUES	WED	THURS	FRI	SAT	SUN
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31		

PRODUCTION DESIGN PLAN:

JUNE:

MON	TUES	WED	THURS	FRI	SAT	SUN
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30

DUE TODAY!

JULY:

MON	TUES	WED	THURS	FRI	SAT	SUN
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

FILMING

AUGUST:

MON	TUES	WED	THURS	FRI	SAT	SUN
			1	2	3	4
5	6	7	8	9 NO MORE FILMING.	10	11
12	13	14	15	16	17	18
19	20	21	22	23 PRODUCTION DRAFT DUE!	24	25
26	27	28	29	30 PRODUCTION AND PLAN CHANGES.	31	

SEPTEMBER:

MON	TUES	WED	THURS	FRI	SAT	SUN
						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29

ORGANISING:



Georgia Deslandes <giorgia@takeittohemacs.com>
 To: peterd@unoh.org
 Media Documentary

16 April 2013 4:27 PM

Sent Mail

Hi Peter,
 I'm not sure if you remember me, but we spoke at church a little while ago? :) I was just wondering, for my media final this year for year 12, I am wanting to make a documentary about refugees in Australia and I wondered if it might be ok if I looked at your cafe in Spring Vale? If that was still a possibility?

I would just need to come in a couple of times over the next few months or so (whenever suits you really) to interview some of the guys and maybe you guys as well if that's ok? My main aim is to simply share their stories and talk about exactly what it is that you guys do! I am also looking at interviewing some people involved in refugee management within Victoria to get a bit of an overview and maybe some of the general populace too, but yeah that's pretty much the idea! I would be so so so grateful for any of your time, but as you run a business I completely understand that that is limited :) Would be lovely to hear back :) Thanks so much!
 Giorgia

Hello Giorgia,

Good to hear from you again, I was reminded of our meeting a couple of weeks ago when talking to my son about an assignment he is doing and I was wondering if I would still hear from you.

I am still more than happy to help out where we can, it would be good to touch base and discuss the aims of your doco and how we can assist, what type of information you will be wanting to get out of both ourselves and the refugees we work with etc. Obviously we need to consider the mental state of our refugee friends and what sort of questions about their past are being asked etc.

If you have a basic outline including what questions you will be asking I would really like to see it, if you have no idea where you want to take things, that is fine too, but it is probably worth us sitting down and nutting things out.

If it is possible for you to get to the cafe for us to have a preliminary catch up, that would be great, otherwise we can possibly organise to meet at church and hour or so early on an evening.

Let me know what suits.

Regards,

Peter



Peter Dekker
 Community Worker

M: 0425 858 857
 E: peterd@unoh.org

Head Office
 Factory 2/6-12 Airlie Ave
 DANDENONG VIC 3175

PO Box 2711
 DUNEARN LPO
 DANDENONG NORTH VIC 3175
 Australia

T: +61 3 9701 7114
 F: +61 3 9701 7115

www.unoh.org

Giorgia Deslandes <giorgia@takeittohemacs.com>

17 April 2013 3:01 PM

To: Peter Dekker

Re: Media Documentary

Sent Mail

Thank you so so much Peter,
That would be absolutely sensational!
I would be more than happy to meet you to discuss things at the cafe or church
whenever suits you! When are you guys open? :)
I have actually emailed you a little bit early as we haven't actually started working on
our finals yet but I thought I should try to be a little bit organised haha. Before we
even go out "on set" we need to complete a storyboard of all the shots we are
planning to use as well as a shot list. I have not begun this process yet, however I
have a general idea about questions and the aim of the documentary and so fourth
and would love your input even!
Just let me know when works best!
Thanks so much,
Giorgia

Thanks so much!
Giorgia



Address: 178 Springvale Rd, Springvale VIC 3171

Phone: (03) 8555 9396

Hours: Sunday 11:00 am - 4:00 pm
Monday Closed
Tuesday 8:30 am - 5:00 pm
Wednesday 8:30 am - 5:00 pm
Thursday 8:30 am - 11:00 pm
Friday 8:30 am - 11:00 pm
Saturday 8:30 am - 11:00 pm

Peter Dekker

30 April 2013 11:40 AM

To: Giorgia Deslandes

RE: Media Documentary

Hi Giorgia, absolutely happy to meet,

Tell me What times and days suit you best and we can see what we can tee up.

Regards,

Peter Deker

INTERVIEWEES:

PETER DEKKER:



Peter Dekker is a member of the
Christian organisation 'Urban Neighbours
of Hope', otherwise known as 'UNOH'.
'UNOH' aims to get involved in 'the
life of neighbourhoods facing urban
poverty'. Peter and his wife Naomi
opened the 'Free Burma Cafe' as a
means to provide employment and
a sense of community for Burmese
refugees.

* For more information, visit:
www.unoh.org



MICHAEL BLÜMEL:

Michael is a member of an organisation
known as 'seekers of the light' that
aims to "support asylum seekers
as they become interdependent
members of society". As the person
responsible for asylum seeker engage-
ment, Michael works very closely
with refugees from many countries
in order to help them create a life in
Australia. Specifically, this ranges from
volunteer work to opening his own home
to those in need.

* For more information, visit:
seekersofthelight.weebly.com



SEEKERS
OF THE
LIGHT

ALEX TRUSHELL: (YOUNG PERSON)

Alex Trushell is 17 years of age and is currently studying year 12 at Ringwood Secondary College. She is also a media student at Ringwood.



NAOMI VELDHUIZEN: (YOUNG PERSON)

Naomi Veldhuizen is 17 years of age and is also currently studying year 12 at Ringwood Secondary College. As an art student, Naomi is very interested in painting and photography.



MITCHELL PIRERA: (YOUNG PERSON)

Mitchell Pirera is 18 years of age and is also currently studying year 12 at Ringwood Secondary College. As a media student Mitchell aspires to make a career for himself in either the music or film industry.



NAOMI DEKKER:

Whilst on location at the cafe, I also had the opportunity to interview Peter's wife Naomi. Naomi also is involved with Urban Neighbours of Hope (UNOH) and helps run the Burma cafe alongside her husband.



LAUREN RICCI: (YOUNG PERSON)

Lauren is 17 years old and currently studying year 12 at Ringwood Secondary College. Having been involved with many organisations such as UNOH and world vision, Lauren was very keen for an interview.



KHA RE MAR:

Kha Re Mar. - Female. Aprox age 35.
Kha Re Mar is the mother of 4 children as well as the head cook at the Free Burma Cafe. Kha Re Mar was internally displaced inside Burma for many years having to flee her village with her older sister at the age of 10, leaving her parents behind, after fleeing she settled in a new village and married Mas Mai at the age of 15. At around the age of 18 Kha Re Mar and her family of 2 children had to flee Burma into Thailand, where she lived with her family for 10 years. Kha Re Mar had her 3rd child in the camp. Her 4th child (the first girl) was born here in Australia around 4 years ago. Kha Re Mar is Sho Hai's Mother.



VOX POP

For the vox pop interviews, I am aiming on questioning as many people as possible to gain a broad and varied overview. In order to do this, I will need to interview people of different age, race and background.

During the editing process I will then select interviews that portray strong contrasting viewpoints on the issue to clearly convey all sides.



WAVER FORM:

RINGWOOD SECONDARY COLLEGE MEDIA DEPARTMENT
Video Consent and Release Form



I do hereby consent that Giorgia Deslandes of Ringwood Secondary has the right to record video of myself (and my property) and use this footage in their media product.

I understand that this product may be displayed as part of the RSC Arts and Technology exhibition and may be entered into local film competitions.

I have read and understand the forgoing statement and am competent to execute this agreement.

Name: Phone Number:

Signature: (Parent if under 18 years of age)

LOCATIONS:

FREE BURMA CAFE:

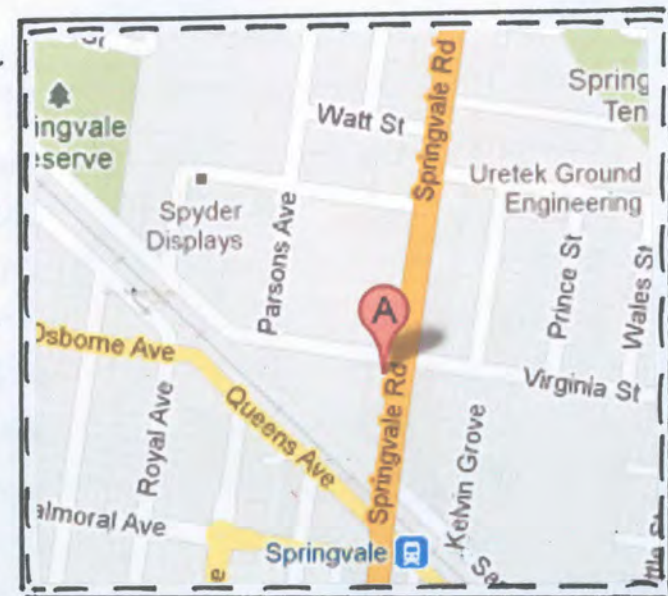
178 Springvale Rd, Springvale
VIC 3171.

The 'Free Burma Cafe' will be where I am planning to shoot the majority of my interviews. Located in Springvale, the cafe has a very strong, multi-cultural vibe not unlike the surrounding area.

I am planning to shoot most shots inside the cafe both in the actual eating area and the kitchen, however I may also end up taking some exterior shots as well.

Some of the hand made craft displays on show may even make an interesting background for some of the interviews.

The only real challenge will be accessing the location with all my equipment, as public transport will not really be an option. This may mean I will need to be driven, which is why I am aiming to shoot all footage at this location in as little time as possible.

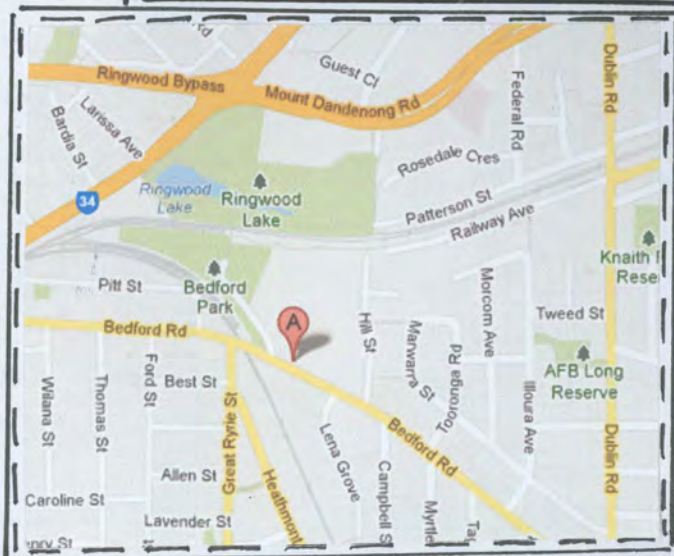


10 MURRAY PLACE RINGWOOD



10 Murray Place is where I am planning on shooting Michael's interview. I chose this location as it is simple, clean and most of all, quiet. Above everything, I do not want to detract from what is being said so this simple, quite location seemed ideal.

RINGWOOD SECONDARY COLLEGE:



I am planning to shoot my interviews with young people at school in order to emphasise yet another point of view. Shooting these interviews in a school environment accentuates the fact the young people are indeed students, and their opinions are going to be influenced by what they have learnt, experienced or been told.

(ADDED DURING PRODUCTION PHASE)

BOURKE STREET:

I decided to use Bourke st as another vac pop location as there were many people willing to interview with different opinions which is exactly what I am wanting to portray. However, sound was an issue at this particular location.



again, gain a sense of the Melbourne atmosphere.

REFUGEE HOMES (POTENTIAL LOCATION)

As part of my film, I may be shooting some of the interviews with the refugees in their own homes. I want to do this to capture their hospitality and make it as comfortable for them as possible. However, this will depend on accessibility.

(Springvale),



DRAB < POAS

Quote.
 Moved to beginning.
 Sets up context of doco,
 provokes thought,
 flows better into city
 shots.

EST	
XLS / LS	MS / BEV
CU / XCU	SHOT SCENE

Duration: 5 sec

people walking through
 (Black and white?) (city)

Cut.
 Moved to beginning
 ← (see note).
 Disrupted flow of narrative.

EST	
XLS / LS	MS / BEV
CU / XCU	SHOT SCENE

Duration: 5 sec

Peter's voice over leading into vox pop interviews.
 Instead of refugee information more relevant and sound quality better and has more impact on viewer.

EST	
XLS / LS	MS / BEV
CU / XCU	SHOT SCENE

Duration: 10 sec

(city)

HIGH	INT	EST	
EYE LEVEL	EXT	XLS / LS	MS / BEV
LOW	TITLE	CU / XCU	SHOT SCENE
TRACKING			
L	R		
PAN			
U	D		
L	R		

SOUND: voice over (refugee).
 NOTES: (Finish narration) BLACK → lead into interview
 Duration: 10 sec

HIGH	INT	EST	
EYE LEVEL	EXT	XLS / LS	MS / BEV
LOW	TITLE	CU / XCU	SHOT SCENE
TRACKING			
L	R		
PAN			
U	D		
L	R		

SOUND:
 NOTES: Interview with member of public (city backdrop).
 Duration: 15 sec

HIGH	INT	EST	
EYE LEVEL	EXT	XLS / LS	MS / BEV
LOW	TITLE	CU / XCU	SHOT SCENE
TRACKING			
L	R		
PAN			
U	D		
L	R		

SOUND:
 NOTES: Interview. (Different person).
 Duration: 15 sec

Question: Are you for or against Refugees in Ausnalia?

HIGH	INT	EST	
EYE LEVEL	EXT	XLS / LS	MS / BEV
LOW	TITLE	CU / XCU	SHOT SCENE
TRACKING			
L	R		
PAN			
U	D		
L	R		

SOUND:
 NOTES: Interview. (Different person).
 Duration: 10 sec

HIGH	INT	EST	
EYE LEVEL	EXT	XLS / LS	MS / BEV
LOW	TITLE	CU / XCU	SHOT SCENE
TRACKING			
L	R		
PAN			
U	D		
L	R		

SOUND:
 NOTES: Interview. (Different person).
 Duration: 10 sec

HIGH	INT	EST
EYE LEVEL	EXT	XLS / LS
LOW	TITLE	MS / BEV
TRACKING	R	CU / XCU
L	PAN	SHOT
	U	SCENE
	L	
	R	
	D	
SOUND:	NOTES: Interview (Different person)	
	Duration: 5 sec	

HIGH	INT	EST
EYE LEVEL	EXT	XLS / LS
LOW	TITLE	MS / BEV
TRACKING	R	CU / XCU
L	PAN	SHOT
	U	SCENE
	L	
	R	
	D	
SOUND:	NOTES: Interview (Different person)	
	Duration: 5 sec	

HIGH	INT	EST
EYE LEVEL	EXT	XLS / LS
LOW	TITLE	MS / BEV
TRACKING	R	CU / XCU
L	PAN	SHOT
	U	SCENE
	L	
	R	
	D	
SOUND:	NOTES: Interview (Different person)	
	Duration: 2 sec	

HIGH	INT	EST
EYE LEVEL	EXT	XLS / LS
LOW	TITLE	MS / BEV
TRACKING	R	CU / XCU
L	PAN	SHOT
	U	SCENE
	L	
	R	
	D	
SOUND:	NOTES: Interview (Different person)	
	Duration: 2 sec	

HIGH	INT	EST
EYE LEVEL	EXT	XLS / LS
LOW	TITLE	MS / BEV
TRACKING	R	CU / XCU
L	PAN	SHOT
	U	SCENE
	L	
	R	
	D	
SOUND:	NOTES: Interview (Different person)	
	Duration: 1 sec	

HIGH	INT	EST
EYE LEVEL	EXT	XLS / LS
LOW	TITLE	MS / BEV
TRACKING	R	CU / XCU
L	PAN	SHOT
	U	SCENE
	L	
	R	
	D	
SOUND:	NOTES: Interview (Different person)	
	Duration: 1 sec	

HIGH	INT	EST
EYE LEVEL	EXT	XLS / LS
LOW	TITLE	MS / BEV
TRACKING	R	CU / XCU
L	PAN	SHOT
	U	SCENE
	L	
	R	
	D	
SOUND:	NOTES: Interview (Different person)	
	Duration: 0.5 sec	

HIGH	INT	EST
EYE LEVEL	EXT	XLS / LS
LOW	TITLE	MS / BEV
TRACKING	R	CU / XCU
L	PAN	SHOT
	U	SCENE
	L	
	R	
	D	
SOUND:	NOTES: Interview (Different person)	
	Duration: 0.5 sec	

Cut. Michael interview
fillers added.

Introduces issue well/
provides relevant
information and works
to establish better story
in the structure.

EST		XLS / LS		MS / BEV		CU / XCU		SHOT		SCENE	
Duration: 20 sec.											
(Refugee):											

EST		XLS / LS		MS / BEV		CU / XCU		SHOT		SCENE	
Duration: 5 sec.											

Peter's narration added
Adds another dimension
to the scene and
establishes viewpoint/
purpose of the cafe.

"Peter's narration"
(continued).

EST		XLS / LS		MS / BEV		CU / XCU		SHOT		SCENE	
Duration: 5 sec.											

EST		XLS / LS		MS / BEV		CU / XCU		SHOT		SCENE	
Duration: 5 sec.											

"Peter's narration"
(continued).

Cut. Michael interview
fillers added.
Introduces issue well/
provides relevant
information and works
to establish better story
in the structure.

HIGH	INT	EST		XLS / LS		MS / BEV		CU / XCU		SHOT		SCENE	
EYE LEVEL		EXT		TITLE		TRACKING		PAN		U		D	
NOTES: Interview: Peter Dekker.													
Duration: 1 min													
SOUND: Peter Narration.													

HIGH	INT	EST		XLS / LS		MS / BEV		CU / XCU		SHOT		SCENE	
EYE LEVEL		EXT		TITLE		TRACKING		PAN		U		D	
NOTES: Filler shots, people cooking/ serving.													
Duration: 10 sec.													
SOUND: Peter Narration.													

EST		XLS / LS		MS / BEV		CU / XCU		SHOT		SCENE	
Duration: 10 sec.											
NOTES: Filler shot, cooking.											
SOUND: Peter Narration.											

EST		XLS / LS		MS / BEV		CU / XCU		SHOT		SCENE	
Duration: 45 sec.											
NOTES: Refugee 1: Interview. (Location: Refugee home/cafe)											
SOUND: Peter Narration.											

Duration: 10 sec.

NOTES: Filler shot, cooking.

Duration: 10 sec.

NOTES: Refugee 1: Interview.
(Location: Refugee home/cafe)

Duration: 45 sec.

HIGH	INT	EST	
EYELEVEL	EXT	XLS / LS	
LOW	TITLE	MS / BEV	
TRACKING		CU / XCU	SCENE
L	R	SHOT	
PAN			
U	D		
L			
R			
D			
SOUND:		NOTES:	
Refugee 1 narration.		Filler shot (cooking either cafe or home.)	
		Duration: 10 sec.	

Cut. (moved to later).
 too random, disrupts flow of story.
 Makes better sense later on.

HIGH	INT	EST	
EYELEVEL	EXT	XLS / LS	
LOW	TITLE	MS / BEV	
TRACKING		CU / XCU	SCENE
L	R	SHOT	
PAN			
U	D		
L			
R			
D			
SOUND:		NOTES:	
Refugee 1 narration		Filler shot (hands)	
		Duration: 5 sec.	

EST	
XLS / LS	
MS / BEV	
CU / XCU	SCENE
SHOT	
Duration: 15 sec.	

EST	
XLS / LS	
MS / BEV	
CU / XCU	SCENE
SHOT	
Duration: 45 sec.	

Cut, placed earlier.
 (see previous note).
 Used to set up issue / provide context.
 Disrupts flow of narrative.

EST	
XLS / LS	
MS / BEV	
CU / XCU	SCENE
SHOT	
Duration: 45 sec.	

Filler shots placed before rather than after interview with narration to lead into interview
 Flaws better and creates variation in interview structure to create interest.

EST	
XLS / LS	
MS / BEV	
CU / XCU	SCENE
SHOT	
Duration: 10 sec.	

Not included, did not fit with interview, not relevant to overall message.

EST	
XLS / LS	
MS / BEV	
CU / XCU	SCENE
SHOT	
Duration: 5 sec.	

Not included

EST	
XLS / LS	
MS / BEV	
CU / XCU	SCENE
SHOT	
Duration: 5 sec.	

Not included

HIGH		INT	EST	
EYE LEVEL		EXT	XLS / LS	
LOW		TITLE	MS / BEV	
TRACKING		R	CU / XCU	
PAN		U	SHOT	SCENE
L		D		
L		R		
SOUND:		Refugee 3 narration.		
NOTES:		Duration: 15 sec.		

HIGH		INT	EST	
EYE LEVEL		EXT	XLS / LS	
LOW		TITLE	MS / BEV	
TRACKING		R	CU / XCU	
PAN		U	SHOT	SCENE
L		D		
L		R		
SOUND:		Refugee no. 3 (cafe or refugee home).		
NOTES:		Duration: 20 sec.		

HIGH		INT	EST	
EYE LEVEL		EXT	XLS / LS	
LOW		TITLE	MS / BEV	
TRACKING		R	CU / XCU	
PAN		U	SHOT	SCENE
L		D		
L		R		
SOUND:		Refugee no. 3 (cafe or refugee home).		
NOTES:		Duration: 45 sec.		

HIGH		INT	EST	
EYE LEVEL		EXT	XLS / LS	
LOW		TITLE	MS / BEV	
TRACKING		R	CU / XCU	
PAN		U	SHOT	SCENE
L		D		
L		R		
SOUND:		Refugee no. 3 (cafe or refugee home).		
NOTES:		Duration: 45 sec.		

HIGH		INT	EST	
EYE LEVEL		EXT	XLS / LS	
LOW		TITLE	MS / BEV	
TRACKING		R	CU / XCU	
PAN		U	SHOT	SCENE
L		D		
L		R		
SOUND:		Refugee 3 narration.		
NOTES:		City crowd filler shot.		
		Duration: 10 sec.		

HIGH		INT	EST	
EYE LEVEL		EXT	XLS / LS	
LOW		TITLE	MS / BEV	
TRACKING		R	CU / XCU	
PAN		U	SHOT	SCENE
L		D		
L		R		
SOUND:		Refugee 3 narration.		
NOTES:		City crowd filler shot: new angle.		
		Duration: 10 sec.		

HIGH		INT	EST	
EYE LEVEL		EXT	XLS / LS	
LOW		TITLE	MS / BEV	
TRACKING		R	CU / XCU	
PAN		U	SHOT	SCENE
L		D		
L		R		
SOUND:		Refugee 3 narration.		
NOTES:		City crowd filler shot.		
		Duration: 10 sec.		

HIGH		INT	EST	
EYE LEVEL		EXT	XLS / LS	
LOW		TITLE	MS / BEV	
TRACKING		R	CU / XCU	
PAN		U	SHOT	SCENE
L		D		
L		R		
SOUND:		Refugee 3 narration.		
NOTES:		City crowd filler shot: new angle.		
		Duration: 10 sec.		

Cut. (moved to later).
too random, disrupts flow of story.
(All student interviews collated at end to give the impression of a resolution).

Peter's narration added (continuation of previous interview).
Adds interest/another layer to shots → builds flow of story.

Needed to see more of Peter, so back to him instead of Michael.
Relevant/important info given that adds to message of deco.

Cut. (moved to later).
(see notes on previous student interview).
All collated at end, fits better with structure.

Interview with Naomi instead of Peter → adds another relevant perspective / point of view → provides diversity within deco.

Cut.

Does not fit with flow/content.

Naomi's narration over filler shots added instead → builds flow of narrative.

All student interviews added and collated new.

Work to generate a sense of climax or resolution.

Less random → points seem more relevant.

EST	
XLS / LS	MS / BEV
CU / XCU	SHOT SCENE

NOTES: Filler shot cooking/working in cafe

Duration: 5 sec

HIGH	INT	EST	
EYE LEVEL	EXT	XLS / LS	MS / BEV
LOW	TITLE	CU / XCU	SHOT SCENE
TRACKING			
PAN			
U			
L		R	
D			

NOTES: Filler shot, smiling, close up.

Duration: 5 sec

HIGH	INT	EST	
EYE LEVEL	EXT	XLS / LS	MS / BEV
LOW	TITLE	CU / XCU	SHOT SCENE
TRACKING			
PAN			
U			
L		R	
D			

NOTES: Filler shot.

Duration: 5 sec

HIGH	INT	EST	
EYE LEVEL	EXT	XLS / LS	MS / BEV
LOW	TITLE	CU / XCU	SHOT SCENE
TRACKING			
PAN			
U			
L		R	
D			

NOTES: Interview: Peter Dekker.

Duration: 10 sec

HIGH	INT	EST	
EYE LEVEL	EXT	XLS / LS	MS / BEV
LOW	TITLE	CU / XCU	SHOT SCENE
TRACKING			
PAN			
U			
L		R	
D			

NOTES: Expert opinion: Michael

Duration: 10 seconds

HIGH	INT	EST	
EYE LEVEL	EXT	XLS / LS	MS / BEV
LOW	TITLE	CU / XCU	SHOT SCENE
TRACKING			
PAN			
U			
L		R	
D			

NOTES: Disrupts the flow of content → straight to Peter instead → keeps things succinct / more interesting for the viewer.

Duration: 5 sec

HIGH	INT	EST	
EYE LEVEL	EXT	XLS / LS	MS / BEV
LOW	TITLE	CU / XCU	SHOT SCENE
TRACKING			
PAN			
U			
L		R	
D			

NOTES: Interview: Peter Dekker.

Duration: 10 sec

HIGH	INT	EST	
EYE LEVEL	EXT	XLS / LS	MS / BEV
LOW	TITLE	CU / XCU	SHOT SCENE
TRACKING			
PAN			
U			
L		R	
D			

NOTES: No diegetic sound Peter's narration over the top, compliment and strengthen message.

Duration: 5 sec

EST		XLS / LS		MS / BEV		CU / XCU		SHOT		SCENE	
										Duration: 5 sec.	

Peter's narration.
" (see previous note).

EST		XLS / LS		MS / BEV		CU / XCU		SHOT		SCENE	
										Duration: 5 sec.	

Peter's narration.
" (see previous note).

EST		XLS / LS		MS / BEV		CU / XCU		SHOT		SCENE	
										Duration: 15 sec.	

Cut back to Peter and fillers → brings message back to crucial point, flows better.

EST		XLS / LS		MS / BEV		CU / XCU		SHOT		SCENE	
										Duration: 5 sec.	

Cut: disrupts flow of narrative, too jumpy/jolty, detracts from mood/message of doco.

HIGH		INT		EST		XLS / LS		MS / BEV		CU / XCU		SHOT		SCENE	
EYE LEVEL		EXT													
LOW		TITLE													
TRACKING		PAN													
L		U													
		R													
		D													
SOUND: "Point"				NOTES: Interview: member of public (city back drop)										Duration: 10 sec	

HIGH		INT		EST		XLS / LS		MS / BEV		CU / XCU		SHOT		SCENE	
EYE LEVEL		EXT													
LOW		TITLE													
TRACKING		PAN													
L		U													
		R													
		D													
SOUND: "Point"				NOTES: Interview: Different person.										Duration: 2 sec	

HIGH		INT		EST		XLS / LS		MS / BEV		CU / XCU		SHOT		SCENE	
EYE LEVEL		EXT													
LOW		TITLE													
TRACKING		PAN													
L		U													
		R													
		D													
SOUND: "Point"				NOTES: Interview: Different person.										Duration: 2 sec	

HIGH		INT		EST		XLS / LS		MS / BEV		CU / XCU		SHOT		SCENE	
EYE LEVEL		EXT													
LOW		TITLE													
TRACKING		PAN													
L		U													
		R													
		D													
SOUND: "Point"				NOTES: Interview: Different person.										Duration: 2 sec	

EST		XLS / LS		MS / BEV		CU / XCU		SHOT		SCENE	
										Duration: 9 sec.	
<p>Cut: City/protest fillers with refugee narration added. Leads into next clip, flows better, helps give final message more depth/meaning (compliments).</p>											

EST		XLS / LS		MS / BEV		CU / XCU		SHOT		SCENE	
										Duration: 10 sec.	
HIGH		EYE LEVEL		LOW		TRACKING		PAN		D	
						L ——— R		U ——— D			
INT		EXT		TITLE		SOUND: "point"		NOTES: Interview: Different person.			

EST		XLS / LS		MS / BEV		CU / XCU		SHOT		SCENE	
HIGH		EYE LEVEL		LOW		TRACKING		PAN		D	
						L ——— R		U ——— D			
INT		EXT		TITLE		SOUND:		NOTES:			

EST		XLS / LS		MS / BEV		CU / XCU		SHOT		SCENE	
										Duration: 10 sec.	
HIGH		EYE LEVEL		LOW		TRACKING		PAN		D	
						L ——— R		U ——— D			
INT		EXT		TITLE		SOUND: (point)		NOTES: Interview: Refugee no. 3. (smiling) (slow fade out)			

EQUIPMENT:



The camera I am wanting to use to shoot my film is the Olympus OM-D E-MS. The reason I am looking at using this particular camera, is because the 50mm lens creates a very shallow depth of field. As interviews are generally quite boring and shot composition quite simple, I am hoping this will create a bit of interest or 'flavour' if you will. However, the downside to this camera is it has no 'audio in' input. This means I will not be able to attach an audio device to capture sound, which will be extremely important in the interviews.

You can take photos while recording video, though images are limited to the 16:9 aspect ratio and the video clip is split before and after the shot. The OM-D E-M5 has built-in stereo mics and **although there's sadly no external mic socket you can attach an Olympus or other external mic with the optional SEMA-1 microphone adapter connected to the accessory port.** You can also adjust recording levels to one of three positions and there's a 3-position wind-cut filter

I have managed to find an adapter to create an 'audio in' output for the camera, meaning I will hopefully be able to then attach external devices. To capture sound for my film I am hoping to use either a lapel mic or a rode mic, depending on sound circumstances at particular locations.



LIGHTING:

I am aiming for the lighting in my film to be as naturalistic as possible. This will mean using lots of natural light. Each of my locations are very well naturally lit so I will hopefully be able to avoid overly artificial lighting. I am planning on using a reflector board to further enhance any natural light, and on shooting so that the light is always shining on each interviewee's face to avoid excessive shadows. However if I do end up needing to light particular shots I will aim to dampen the light as much as possible to maintain a natural look.

MUSIC: "PAINT", THE PAPER KITES

Giorgia Deslandes

18:32

Hey sam, how's it going?

So sorry to bother you as I'm sure you are extremely busy (heard about the tour in America, that's amazing!!!) But I just wondered if I could as a favour?

For my year 12 media final this year I am making a documentary about refugees and I wondered if there was any chance you would grant me copy right to use your song "Paint". The documentary may potentially be shown outside of school so copy right is necessary

However, if not of course that's fine!

Hope everything is going well! 😊

Sam Bentley

18:37

Hey mate!

Of course that's totally fine 😊 For school stuff it's usually fine to use bands stuff and not worry too much about copyright.

Yeah America! Should be fun, I've never been there. How's music going?

COPYRIGHT:

COPYRIGHT

17/5/2013

Dear Sam,

I am seeking copyright clearance to use your song "Paint" in my short film/screen based work so that I can submit it for screening in Top Designs and Top Screen. Top Designs is an annual exhibition at Melbourne Museum that showcases outstanding examples of VCE student work from six design subjects, including documentary film as part of the annual VCE Season of Excellence. My documentary would also be shown in Top Screen at the Australian Centre for the Moving Image (ACMI) as part of a showcase of student films.

I am applying for my film to be screened as part of Top Designs and Top Screen for four months from March until June next year. These events are not run for profit, but rather for education purposes. They are targeted at secondary school students to inspire and inform their own work. I require written permission from you to be eligible to apply for Top Designs and Top Screen. If my work is selected your company can be acknowledged on the exhibition label and in the catalogue/program.

Images from my work may also appear on the VCAA (Victorian Curriculum and Assessment Authority) and Melbourne Museum websites, on social media sites associated with the exhibition and through various publicity channels, including websites and printed material. The film may also be included in a DVD showreel and distributed to schools by the VCAA. 400 DVDs are made and sold for \$35 each.

If you require any further information please contact me at giorgia@takeittothemacs.com or on 0451279207. If you agree to me using your music you will be acknowledged so please include details of required acknowledgement. Please send me your permission in writing, in a return email. Yours sincerely,

Giorgia Deslandes

"I Sam Bentley, being the writer copyright owner of the song "Paint", hereby grant permission to Giorgia Deslandes to use this track in her short film".

Signed Sam Bentley.

2-6-2012

SHOT LIST:

Refugee home = Refugee home
potential location = potential location
 (see location).

LOCATION:	DESCRIPTION:	SHOT TYPE:	INT/EXT:	LEVEL	NO. OF SHOTS/TAKES:	SHOT NO.
Southbank	Crowd/Scenery	LS/EST	EXT	EYE	Approx. 10-15	1
Southbank	Vox Pop interviews	MS	EXT	EYE	Approx. 30	2
Cafe	Filler shots	CU	INT	EYE	Approx. 10	3
Cafe	Filler shots	MS	INT	EYE	Approx. 10	4
Cafe	Filler shots	LS	INT	EYE	Approx. 10	5
Cafe	Filler shots	LS/EST	EXT	EYE	Approx. 10	6
Cafe	Interview (Peter)	MS	INT	EYE	Approx. 2	7
Cafe/ ref home	Interview (ref)	MS	INT	EYE	Approx. 2	8
Cafe/ ref home	Interview (ref)	MS	INT	EYE	Approx. 2	9
Cafe/ ref home	Interview (ref)	MS	INT	EYE	Approx. 2	10
Murray Place	Interview (Michael)	MS	INT	EYE	Approx. 2	11
Murray Place	Filler shots	MS	INT	EYE	Approx. 5	12
Murray Place	Filler shots	CU	INT	EYE	Approx. 5	13
Murray Place	Filler shots	LS	INT	EYE	Approx. 5	14
Murray Place	Filler shots	EST	EXT	EYE	Approx. 5	15
Ref Home	Filler shots	MS	INT	EYE	Approx. 5	16
Ref Home	Filler shots	CU	INT	EYE	Approx. 5	17
Ref Home	Filler shots	LS	INT	EYE	Approx. 5	18
Ref Home	Filler shots	LS/EXT	EXT	EYE	Approx. 5	19
RSC	Interview (yp)	MS	INT	EYE	Approx. 2	20
RSC	Interview (yp)	MS	INT	EYE	Approx. 2	21
RSC	Interview (yp)	MS	INT	EYE	Approx. 2	22
RSC	Filler shots	MS	INT	EYE	Approx. 3	23
RSC	Filler shots	CU	INT	EYE	Approx. 3	24
RSC	Filler shots	LS	INT	EYE	Approx. 3	25
RSC	Filler shots	EST	EXT	EYE	Approx. 3	26

Filler shots = Filler shots = People / expression / interaction, buildings / furnishing / location, cooking / serving (see storyboard).

SCRIPT:

Script

NOTE:

As my film is a documentary, I am not able to write a definite script as I cannot anticipate my interviewee's exact response. However, I have been able to script the questions I wish to ask and draft rough dot points detailing to the kind of response I am anticipating.

Vox pop/Young people:

(Aims to convey a range of different opinions/stances on the issue of refugees in Australia)

EXT. DAY. SET AGAINST CITY BACKDROP IN SOUTHBANK.

Interviewer:

Are you for or against refugees entering the country? Why or why not?

Interviewee:

Yes, they deserve the same opportunities....

No, we can't afford to overcrowd the country...

Interviewer:

What is your understanding of the word "refugee"?

Interviewee:

Nothing, don't really know much about it...

They are forced to flee their homes due to threats of violence....enter the country illegally....

Interviewer:

What do you think refugees do in Australia?

Interviewee:

No idea....

Nothing, they can't work....

Try to make a place for them selves in society....

Interviewer:

What is your opinion on the way the government is handling the situation?

Interviewee:

Honestly, don't know much about it....

The government is handling the situation in the best way possible give their resources....

There are better ways they could handle the situation....

Employer/s:

(Aims to convey the experiences of people who have worked closely with refugees and to bring to light their opinion on the issue. Also aims to illustrate what the café does for the refugees)

INT. DAY. SET INSIDE BURMA CAFE.

Interviewer:
What is the Burma café?

Interviewee:
It is a business set up by Urban Neighbours of Hope to provide employment for Burmese refugees...

Interviewer:
What inspired you to start up the café?

Interviewee:
Wanted to take some action, do something local....
Was inspired by the refugees' stories....
Lack of employment is a serious issue for refugees, wanted to provide opportunities...
They deserve the chance to make a life for themselves....

Interviewer:
What have you noticed about your employees?

Interviewee:
Hardworking, enthusiastic, show initiative, grateful, persistent...

Interviewer:
Have you encountered many challenges or obstacles along the way?

Interviewee:
Yes, money is always a challenge....
Hard because we can't help everyone...

Interviewer:
Do you have a vision for the future?

Interviewee:
We would like to expand what we do in order to help as many people as possible...
Encourage others to join the cause...
Inspire action on a bigger scale...

Interviewer:
Do you have anything to say to young people about what they can do to help the cause?

Interviewee:
Educate yourselves as much as possible...
Don't be afraid to take action and stand up for the cause....

Expert Opinion:

(Aims to portray an informed point of view regarding the management of refugees in Australia)

DAY. INT.

Interviewer:
Define the term "refugee"?

Interviewee:
Someone who has to flee their country of origin due to threats of violence and/or death....

Interviewer:
What are the most common reasons refugees are forced to leave their own countries?

Interviewee:
Civil war...
Invasion...
Dictating government...
Violence/oppression...
Racial/religious differences....
Poverty....

Interviewer:
Do you think we should let refugees into the country? Why or why not?

Interviewee:
Yes, they deserve a chance at peace and freedom...
No, it's not a realistic option, danger of over crowding...

Interviewer:
Do you think the government is handling the situation well? Why or why not?

Interviewee:
Yes, they are doing all they can given the available resources...
No, changes need to be made; more attention needs to be given to the issue....

Interviewer:
Where do you see the refugee situation in 10 years time?

Interviewee:
Either a lot better or a lot worse...
However I hope the refugees aren't forced to return to the oppression and violence they fled from in the first place....

Refugee:
(Aims to convey their experiences and share their stories)

DAY INT. EITHER BURMA CAFÉ OR REFUGEES HOMES

Interviewer:
Why were you initially forced to leave your country?

Interviewee:
Civil war...
Violence/ death threats....
Racial/religious wars...

Interviewer:
Can you describe some of your experiences within refugee camps?
How long were you there for?

Interviewee:
Poor living conditions....
Overcrowded...

A few years...

Interviewer:
How are you finding living in Australia so far? How do you find not being able to work?

Interviewee:
Hard, we are given very little money to live off....
But we are safe here, very nice country....

Interviewer:
What were some of the biggest challenges you faced on your journey?

Interviewee:
Hard to keep positive...
Physically getting into the country was challenging...
Life in the camps was not easy..

Interviewer:
What have you learned from your experiences?

Interviewee:
Resilience...
Resourcefulness...
How to look out for myself/others...

Interviewer:
Are you happy with the way the Australian government handled your specific situation?

Interviewee:
No, they made it very difficult...
Yes, they were generally very good about things....

EDITING PLANS:

I am planning on using final cut pro 7 to edit my film.
This process will involve cutting each clip and editing together the interviews with the filler shots.

I want to keep things nice and simple so as not to distract from the content of the film. This will mean basic transitions, cuts, colour correction, and titles to introduce each interviewee, nothing fancy.

As far as colour correcting goes, I am planning on using the colour corrector and 3 way colour corrector to simply make sure all the shots look relatively the same.

I also want to keep transitions simple (perhaps fades) and clips nice and succinct.

There may be some fast cuts in the opening voc pop sequence (see story board), but the rest of the editing should hopefully be fairly straightforward.

ENGAGEMENT:

Engaging the audience will be one of the biggest challenges with my film, as it is a documentary and maintaining interest and excitement will be difficult. The main way I hope to achieve this, is by keeping each interview short and succinct so they don't become too monotonous. I am also hoping to incorporate music, (possibly sound effects), interesting camera angles, narration and as many points of view as possible to help keep the audience engaged. I also want to keep the film simple in order to provide as much clarity as possible regarding the issue I will be looking at: Refugees (Burmese).

I am also looking at using silence as a different way to create interest in my film, as it is often as effective as sound and will hopefully create a different feel to parts of the film.

The focus of the documentary will be the story so I don't want to incorporate anything that will detract from that. However, I do want to incorporate things that will compliment the stories (while keeping things fairly minimal), to engage the audience.

I also want to provide the viewer with information about the people in the documentary so they are able to relate and are more inclined to listen to what is being said.

I want each story to have an impact and leave the viewer thinking. This will also hopefully be an effective way of engaging the audience.

In short, I want to keep things simple and clear, and yet create interest through subtle uses of sound, camera and mise en scene. Shot composition is another thing I would like to utilise to make shots different and interesting and hence, engage the audience.

DVD COVER

STOP THE BOATS

"Seeking Asylum is a human right."

STOP THE BOATS

Georgia Deslandes



More pop interviews → wanted to bring it back to the people/ the focus.

Kha Re Mar's hands are the focus as I wanted to bring it back to the refugees → THEY ARE THE POINT!

'Stop the boats' → mimicking news headline

"Seeking Asylum is a human right."
A Documentary about what it means to be a refugee, what it means to be human and how they are one in the same.

Filmed and Directed by Georgia Deslandes

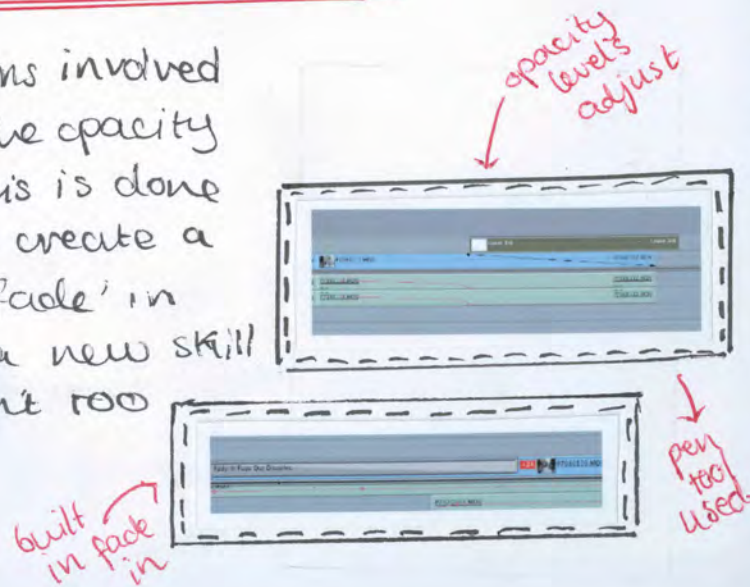
EDITING PROCESSES:

BASICS:

The editing process for my doco was relatively straightforward and mainly involved cutting each clip to an appropriate length and placing it in the timeline. However there were new skills I had to learn in using Final Cut Pro 7 regarding, titles, transitions, colour correction, sound layering and adding music to my film. I found myself going back to my production exercises on multiple occasions, especially when it came to colour correction. The most challenging thing I had to was probably learning how to lock layers in order to move and detach sound clips in order to create narration. I also struggled in trying to get certain clips to look consistent in terms of lighting and colour. However, overall the editing process was fairly basic and not too challenging, as obviously the documentary genre rarely involves special effects and so forth.

MANUAL TRANSITIONS (FADES)

Manual fades / transitions involved manually adjusting the opacity levels of each clip. This is done using the pen tool to create a gradual decline or 'fade' in opacity. This was a new skill I learned but wasn't too challenging.



COLOUR CORRECTION:

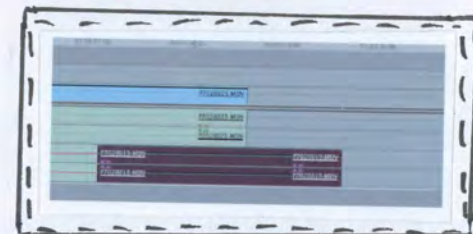
Colour correcting was one of the most challenging processes of editing for me. This involved manually adjusting blacks, whites, mid tones and color using the colour corrector and 3-way colour corrector. I ended up having to take a screen shot of the clip and placing on the screen so I could look at it whilst editing in order to be as accurate as possible.

two way colour corrector



three way colour corrector, more precise, used when working with colour not just tones.

Had to cut clips to move into place.



locking layers was difficult as sometimes they didn't lock and things would get moved out of sync.

However, very useful.

AUDIO LAYERING:

Audio layering in order to create narration wasn't too difficult once I learned how to do it. It involved locking the video layer and then cutting and moving the audio layer to place it over a desired video clip. I really liked the effect this created and I felt it was important to include as it is a key element of the documentary genre. The only challenge was adjusting the audio levels of both the narration and clip to get the balance right so the audio could be heard.

TITLES:

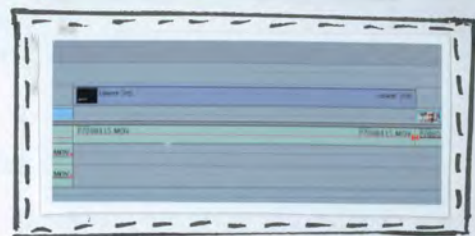
The main challenge with titles was selecting a color and font that was easily read. I trialled a few different fonts and eventually settled on 'Myroid Pro'.

I also ended up having to change the color in certain shots so the title was more legible. The position of the titles were also crucial as I didn't want to detract focus from what was being said, but they also needed to be seen.

ADDING MUSIC:

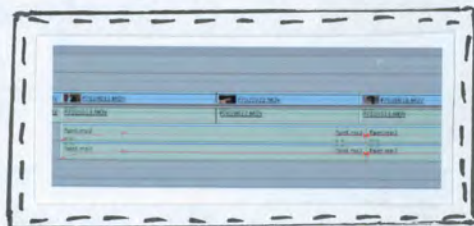
Adding the song "Paint" by the Paper Kites was fairly straight forward and just involved importing the song and dragging it into the timeline. However adjusting the audio levels throughout was more difficult especially due to the swells in volume in particular sections. I had to be very careful not to overpower the narration in certain sections and this took a bit of fiddling to get right, as volume of the clips also varied.

played around with faded into titles vs clear cut in and out.



↑
Fonts, size, unblending, position etc.
settled on 'Myroid Pro'.

making sure music was in sync with clips was challenging.



↓
had to adjust volume levels to match sections with narration, vs sections without.
Had to work to try to create a seamless feel.

↓
Also played around with faded into the song → how long, etc.

WAVER FORMS:

RINGWOOD SECONDARY COLLEGE MEDIA DEPARTMENT
Video Consent and Release Form



I do hereby consent that Giorgia Deslandes of Ringwood Secondary has the right to record video of myself (and my property) and use this footage in their media product.
I understand that this product may be displayed as part of the RSC Arts and Technology exhibition and may be entered into local film competitions.

I have read and understand the forgoing statement and am competent to execute this agreement.

TITLES:

add title "Interviewees"

(mains)

(refugees)

Directed by
Giorgia Deslandes

Peter Dekker
Naomi Dekker
Michael Blumel

Kha Ti Za
Sho Hai
Kha Re Mar

Interviewees

(students)

(voice pops)

Alex Trushell
Naomi Veldhuizen
Mitchell Pirera
Lauren Ricci

Bridget Hofing
Rose Freeman
Shane Rieniets
Regina Featherstone
Emma Fitzsimmons
Adrew Parry
Danny Forrest

Rebecca Murray
Helen Warnod
Carter Quincy
Shae House
Mohammed Alenazi
Jeremi Garde

Interviewees

Special thanks to

Peter and Naomi Dekker and the Burma Cafe

Lauren Ricci for trudging around the city with me

Note:
(Font: 'Myraid Pro'.)

Mel Müller and Samantha Asbury
for all your support