



'Do's and Don'ts - From Script to Visual'

From Graham Thomas, Film-Maker

- Familiarise yourself with the entire script. Having a full understanding of the story and its development before you begin your storyboarding will help you immensely.
- While reading the script, write a list of phrases and words, thoughts and feelings that jump out at you. This list is your gut-reaction. This is your artistic voice. Use this list as both a springboard to develop themes, and, if you lose your way, a reminder of what you felt that very first time you read it.
- Think hard about your scene, and the scenes around it. What plot-points are you setting up? What are you revealing? How does this scene fit in the grand scheme of things?
- Where is the drama in your scene? What is propelling the action? Who 'owns' this scene? Think about the most dramatic and exciting way of doing something. Even a seemingly boring shot-reverse-shot can carry the weight of the scene if you use it correctly
- Treat each scene with respect. You may be at a 'boring' point in the story and you may be eager to get to the gunfight, but remember: nobody cares about explosions if they don't care for the people running away from them.

- Don't use five plates when one will do - your storyboard should be fast and arresting: A visual springboard to inspire and stimulate whoever is going to film it. Make your point and move on.
- Simplicity and speed are key - communication of action and ideas are paramount. Try not to bog yourself down with wonderfully complex and detailed plates - sometimes simple stick men can be much more effective.
- Throw as many ideas as you like at a scene and then, like re-drafting, start stripping away the flab and streamlining it - soon you'll have a lean, pure and vital scene.
- Finally, show them something no-one has seen before