

MAJOR PROJECT STAGE TWO

Project Report: Directing Actors



M4X01557

Digital Film and TV Production

David Kerry Norton

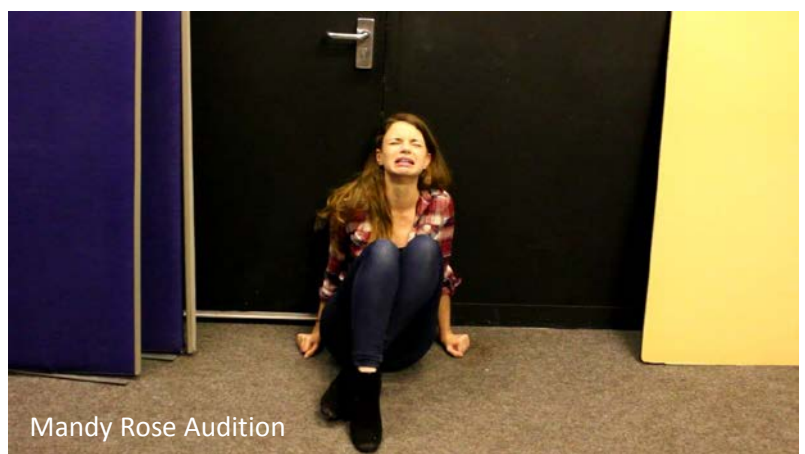
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Working with actors has always been a highlight of directing for me, I would go so far as to say there is nothing in life that brings me more pleasure. The collaboration in bringing characters to life is a joy. Naturally I strive to be the best I can in this area so on 'The Forsaken' I approached the project with a desire to be more professional and ambitious than I had previously.

Pre-Production: Auditions

The first step was casting an actress as the main character, Abby. Throughout university my productions had relied on social media and 'Star Now' when looking for cast, however I wanted to not only draw actors of greater experience on this shoot but also increase the level of professionalism in how I approach my work. Social media is not a professional means and anyone can respond to your advertisements, 'Star Now' suffers from some of the issues of the latter with unprofessional actors being on there. In order to encourage the need for experienced actors this film would mark the first time I would be paying the cast. A great deal of working actors of certain experience will not work for free and I wanted to ensure I attracted actors of the calibre I wanted. I contacted Regan management in Cardiff and sent them details such as the age range and appearance of the actresses I was interested in (appendix 1) and they sent back a list of their clients that matched. I selected all of the actresses I felt were fitting with what I asked for. During this time I also approached the agencies of well-known actresses. Though this approach would obviously be an issue in regards to my budget due to having an actress of such a calibre, having such a name attached would increase the interest in the crowdfunding campaign I would be running and as such, I could raise a much higher budget. I contacted actresses such as Emilia Clarke, Rebecca Hall and Poppy Drayton in regards to the role (appendix 2), though only Clarke's agency would get back to me. Unfortunately their client was not looking at short films currently due to her schedule. Though this approach did not work out it was valuable to me in being bold, approaching my work not as a student film but a professional production, a mind-set I tried to bring throughout.

Auditions for the lead actress took place on 14th- 15th November 2016. Five actresses auditioned and in the end it came down to a debate between myself and my producer at the time. Two actresses stood out: Mandy Rose and Eleri Morgan. Mandy, who I preferred, gave a performance which was considerably more emotive and full of energy than any of the other actresses. The audition moved me. She also demonstrated the best understanding of the character and she showed an initiative the others didn't in the form of research into relevant psychology, something I did not prompt her to do. The only drawback with Mandy was in that she looked to be in her early twenties, whereas we were looking for someone in their late twenties. This didn't strike me as a real issue as the character's background could be adjusted without changing what she represents in the film or the narrative. However in discussions later some on the production felt Mandy may look so young as to confuse the film's message with child abuse rather than domestic abuse. This would not fit my vision and became a concern. Eleri fit the age group we were looking for and she delivered the most believable performance out of the others. However, as much as I liked her performance, my gut was going with Mandy. My producer liked Eleri better as she felt Mandy's performance was too much and Eleri fit the age group. Ultimately as the director of the film the decision was mine. I felt the strength of Mandy's performance would be worth the compromise of having a slightly younger actress than intended as the narrative would go unaffected and the level of emotion she brought to the audition was what I was hoping to find. In the end I decided to trust my gut. In terms of ensuring the film's analysis of domestic abuse remained intact, I would ensure the costume and make up used would not make her look too young and, if anything, age her. On the DVD please view Mandy's audition (appendix 3) and Eleri's (appendix 4).



The casting of the monster took place on the 20th of January where two actors auditioned. Samuel Rush gained the part as he demonstrated the physicality the character would need in a way the other did not. The other actor was very frigid in



his movements whereas Samuel developed a twitching and tension across his body, encouraged by direction I gave him in regards to the rage trying to escape the monster's body. As the actor would be covered by prosthetics, using the body to communicate the monster's feelings is crucial and the frigid movements of the other actor would have been lost. Samuel also proved especially suitable for the role as he had experience working professionally under prosthetics on projects such as 'Rogue One: A Star Wars Story' (2016) and 'Doctor Who' (2005-Present).



Note: The talent release forms as well as relevant documents in relation to the actors (health and safety, public liability forms, location releases) can be found in appendix 5.

Pre-Production: Rehearsals

Mandy had two rehearsal sessions in February and March, and it was important to me that she understand the character inside and out, even more so than usual due to the fact the character only has one line and the performance was based almost entirely on body language. Not having a deep understanding would result in the portrayal of a generic scared woman, Mandy needed to know how the character would react in the situation. I did some research for the first rehearsal in regards to character building exercises. Two of the exercises I used were variations on hot seating, a technique where you quiz the actor while they are in character. I first had Mandy answer questions which mimicked a job interview, the purpose here was to see how Mandy perceived the character would act under pressure and how the character wanted others to see her. It was interesting to see how Mandy couldn't help but let the character's insecurities show though even when trying to hide them. As the pressure of the questions increased she lost more and more composure. The exercise demonstrated an understanding of Abby's insecurities. What was most constructive however was the body language at play. Mandy's hands would grip her arms tightly or fidget when nervous. I felt this would be of great use in the film and encouraged Mandy to keep doing it as these little details are all the more crucial in a film with so little dialogue. The second exercise proved considerably more beneficial for Mandy in her understanding of the character however. We mimicked a counselling session where the character has sought help due to her struggles with disconnection and abandonment. I pushed her consistently for thirty minutes where she never broke character. It was challenging for her as the character went through stages of being closed off, withdrawn and then breaking down. The exploration of the character's demons in such an intense fashion helped Mandy understand the character better, which will prove useful later in helping her get into the character's head. A portion of the counselling exercise can be viewed on the DVD (appendix 6). Another exercise we did was 'flash forward-ing' where I would ask Mandy, out of character, where she saw the character after the film in a day's time, a month's time and beyond. This encouraged Mandy to really analyse the character and engage with her on a deeper level beyond the film. An aspect of

note during this first session was she told me about some writing she had been doing in her spare time, in character. I encouraged her to keep doing so, then asked to see it, Mandy was anxious about showing it. Given Abby is an author who suffers her own anxieties I asked if Mandy would type up these writings and allow me to put them on the laptop she is working on in the film. While the audience likely wouldn't read it, I felt it may help on set to further encourage the anxieties in the character to come out in the performance. During the second session we went through and rehearsed the entire film, first I'd give some basic direction and see what Mandy did with it, then I would guide her more on the second run. This way of collaborating allowed me to ensure her performance would fit the vision while also allowing Mandy the freedom to bring something to the role herself which I perhaps wouldn't have thought of. This is a valuable way of collaborating as it allows Mandy a greater sense of investment in the role while also benefitting the film via the ideas she could bring to the role that fit the vision. This is also an example of being a good director: not fearing the contribution of others, but knowing when something does or doesn't work and having the strength to stand by your choices for the betterment of the film. While this was productive, during this rehearsal Mandy struggled to reach the emotional levels of the audition. This caused some concern on my part as it was crucial she could get deeply in character during the shoot. Given how successful the previous rehearsal's experiments had been I decided a method approach going forward could be beneficial. In order to help Mandy fully immerse herself in character I suggested that no one on the crew but myself speak to her during the shoot aside from the essential (the camera department marking up or an A.D. bringing her to set for example), also during the production she would have a room set aside for just her where she would stay between takes and during her breaks so that she could isolate herself and keep in character. Mandy responded well to this suggestion, grateful for the understanding that crews can be distracting on set. Some of the second session can be viewed on the DVD (appendix 7).

Samuel had one rehearsal session in March where we continued exploring the character's movements. As mentioned earlier, I wanted the character to embody rage which is struggling to

leave its body, this would be represented in a tension in the way it moves, when the rage is released however it becomes fluid and fast. Together we reached a performance I was happy with by experimenting with different approaches and variations.

Production

'The Forsaken' entered production on the 13th March 2017 and wrapped on the 15th. As discussed with Mandy during the rehearsals I ensured the crew did not speak to her unless essential, my assistant directors were instructed to be vigilant on this. I also introduced two further factors: a quiet atmosphere was to be maintained on set throughout the production to help Mandy remain in character. The crew managed to maintain this for the most part throughout the production, thankfully my ADs were quick to address the crew if the sombre atmosphere was ever lost. When she was alone in the room set aside for her Mandy would sit with the lights off listening to music she felt reflected the character's mind set, write in character or she would read ghost stories. She retained this approach from the moment she got to location until we wrapped for the day. This benefitted Mandy, allowing her to fully immerse herself in the character and the method approach, the benefits can be seen on the DVD (appendix 8). The struggles Mandy had during the second rehearsal session were never an issue during the shoot. I also instructed that Mandy and Samuel should be kept separate until they had filmed their first scene together, meaning the first time Mandy saw Samuel was in the prosthetics, the lack of familiarity with Samuel would help generate a greater sense of fear in the performance from Mandy. This worked wonderfully, Mandy even stating before shooting the scene that she was genuinely nervous about seeing Samuel. Her performance delivered a high level fear when faced with the creature and this approach certainly helped in achieving this.

In terms of the process on set, I first clear the set of everyone bar myself and the actors, I would then discuss the scene with them while also demanding something of them, while I offer direction in terms of motivations I also quiz them about the characters and how they feel in this scene in order

to achieve a greater sense of understanding in the actors. We will then do a rehearsal in the way I always work, allowing the actors to play with it some and then mould it with further direction. This worked well on the shoot due to both actors engaging with the roles deeply and the strong working



relationship I had with both. I would do a second rehearsal then with the director of photography on set so we could block through. After this the crew would be brought in to finalise the set up and then we would begin shooting. This was a strong approach that worked throughout the production.

During one scene I did clear the set of everyone bar myself and Mandy half way through the shooting of a scene. Mandy was looking up at the clock and had to give a sense of confusion at the monster not arriving at nine o' clock. She couldn't quite achieve it though after a number of takes, the subtle use of facial expression not coming across in camera. I cleared the room and spent some time with Mandy telling her to imagine someone just telling her the most baffling news she had heard when the clock hits nine. We brought the crew back in and Mandy got it in the next take with a subtle use of expression via how she used her eyes and eyebrows, translating her confusion well.

Using relatable situations to draw out the desired reaction where the actor may be having difficulty is a useful tool. This has come from an aspect of directing I have worked hard to develop over the last three years and that is the way in which I talk to actors. A lot of students simply tell actors where to stand, where to look or give vague direction, like "you're mad", this is not helpful for an actor, they need to discuss their motivations, why they feel that way, why they are doing what they are doing. Blocking too much in terms of where they stand and look is also problematic. Go over the essentials for the cinematography but otherwise the actors must have the room to play with it otherwise you get a robotic and unauthentic performance. The performance will also suffer due to

the actor constantly having to think about where the numerous marks are. I brought my belief into this production and this offered another level of collaboration, for example, when the monster is going to unmask I was hoping to have Mandy gasp, prompting the monster to remove it, however she did it after the unmasking in reaction, as a result prompting the attack. It simply worked much better and this would not have been achieved if my ego had gotten in the way or if I had been too strict in the blocking.

Directing Samuel as the monster was a new experience for me as I had never directed an actor under prosthetics before. This was hugely exciting for me as I had dreamed of shooting a film with a practical monster for so long. I made sure I didn't get too excited however and retained a professional



approach to the work. Directing a creature may seem different however it is important to remember they are simply another character, human or not. I gave him notes on motivations in a scene as I would Mandy, which he responded well to. Otherwise we worked on the movements as we had in the audition however this was very quick due to how much we did during that session. An example of the development in movement can be seen on the DVD (appendix 9).

One aspect that needs some development on my part as director is my translating to the actors a better sense of timing. There are moments that I would have liked drawn out more, such as when Abby sees the monster and it unmasked. I wanted the build up to be more drawn out, Abby terrified to move in case she sets the monster off. Despite my direction neither actor seemed able to hold for long. I need to find a way of directing this sense of pacing better without making the actors lose the quality of performance due to being over aware of marks. It needs to come from character

motivation. I did give notes to Mandy such as comparing the moment to a sense that the monster is unable to see Abby if she just stays still. While that mentality showed in the performance, still the scene's pacing was swift. This is something to develop going forward.

A hugely important aspect of directing actors is generating trust, and this was something I made an effort to achieve via the time we spent together in rehearsals but also via the way the set was run. Though it was a creative decision to have no one but myself talk to Mandy, on set I have started to use the rule of no one on the crew discussing anything creative with the actors at all as often on sets I have seen camera operators for example complimenting a performance by an actor. For the cast this is obviously confusing if the director disagrees. Having the director as the sole person for feedback creates a trust in that one crew member. This worked well on this shoot with the actors always coming to me with any questions, as they should. To further build trust I also like to spend time with them alone when I can, be it before the shoot begins or during breaks, again, solidifying a bond. On the third day of the shoot Mandy and I spent half a lunch break simply discussing the character then sitting in silence reading ghost stories. It works towards a bond that only strengthens our working relationship.



Post-Production: ADR

In post-production it became clear that the audio for much of the film was poor, due to this Mandy would need to come in to the post-production sound session and record some automated dialogue replacement (ADR), though a lot of this was breathing and screaming. Directing her at this stage was not difficult. Though Mandy did not have the build-up or environment, she got to know the

character so well during the production that she got right into it and required little direction. The difficult element was timing but that came with a few attempts.

Conclusion

‘The Forsaken’ demonstrated myself at my very best thus far in terms of directing actors. A new level of professionalism was reached and my working relationships with actors is the strongest I have achieved to date. This came from introducing new elements to my production such as rehearsals and a method approach. Mandy went on to tell me how the experience was a joy for her, changing her opinion that theatre was better, to film. She also thanked me for the collaboration and the room to fully engross herself in the role. Samuel was equally thrilled with the experience claiming he found the direction clearer than he had elsewhere, where too many hands were involved. Given the calibre of the projects he had worked on this was pleasing to hear. Going forward I will work on directing timing better and further develop myself as a method approach director as this generated some impressive results.

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Appendix 1

Haunted (Working Title)

Abby

27, female, British, slim build, brunette.

Abby is an aspiring author. She suffers from abandonment issues and throws herself into her work as a defence mechanism. Abby recently moved into a new home, however night after night she is terrorized by some entity. Despite the trauma the attacks are causing, Abby doesn't leave.

The role requires an actress who embraces the opportunity to take on challenging characters who are pushed to the limit both psychologically and emotionally.

Haunted (Working Title)

'Haunted' follows Abby, a 27 year old aspiring author who has recently moved into a new home. The film opens with her working on a project late at night, however when she realises it is almost 9pm, she grows tense and fearful. Once 9pm hits, the lights cut out and noise is heard from upstairs. The moment is long and tense as Abby sits still, listening as a creature makes its way downstairs and into the living room. The creature walks in the shadows, seemingly ignoring Abby, however when she makes the slightest whimper it comes close, intimidating, studying her. Abby, petrified, tries not to move. Unable to take it any longer, Abby runs.

A chase begins as the creature pursues Abby, who runs down a corridor and into the bedroom. Abby slams the door shut. She leans against it as the creature tries to get in. The moment is intense and terrifying. Abby weeps in terror. The creature stops trying to get in. Silence. Moments pass until finally Abby maintains herself and opens the door. Nothing. Abby notices a dark void in the corner of the room behind her. Cautiously she steps towards it to investigate. She can't see anything. A noise from behind, the silhouette of the creature is in the doorway however when Abby turns it is gone. Terrified, Abby backs away from the doorway, it is then the creature attacks from out of the void. Abby tries to escape but it knocks her to the ground. Breaking down, Abby sits there, terrified, as the creature prepares to attack. Psychologically pushed to her limit Abby finally snaps, screaming at the creature to leave her alone. The lights turn back on, the creature is gone. Abby lets out a scream and weeps.

The following day we find Abby alone at home. When 9pm is close Abby grows tense, however the creature doesn't come. Hours go by and a sadness falls upon Abby, she appears lonely. Later that night we find Abby in bed crying. Then, she hears a sound from beneath the bed, she goes still. Abby reaches down and holds hands with the creature under her bed. A hint of a smile forms on her face. Abby calms, closes her eyes and goes to sleep.

'Haunted' (Working Title)

Director's Notes

'Haunted' is a short horror film which deals with themes of domestic abuse. Abby is a character that suffers from a fear of abandonment and in the film she has developed a destructive relationship with a creature which is terrorizing her night after night and yet, she does not leave as the thought of being alone is far more horrifying. The film will tackle these themes with subtlety and in a mature fashion. The film's target audience is that of horror fans who appreciate thought provoking films such as the best of J-Horror and the works of Guillermo del Toro. It will have a formalist approach, a visual treat with a strong use of colour to translate themes and character. The film will also use practical effects for the creature, I strongly believe in such an approach wherever possible as this allows a greater sense of believability and also, these effects tend to age far better than digital.

My intention is to enter this film in to a number of film festivals, both general and specialist for the horror genre. I also intend to shine a light on domestic abuse and how the psychology of victims can make it difficult to leave. Despite all the abuse, they feel they need their abusers. This film, while standing on its own, will also serve as a proof of concept for a feature film.

Appendix 2

Emilia Clarke



Thu 17/11, 23:14
mail@emptagehallett.co.uk

Reply

Dear whom it may concern,

I am putting together a short film which is shooting next March and I am interested in looking into if this would be of interest to your client Emilia Clarke. The film features a young woman who is terrorised night after night by some supernatural force. The film's themes deal with domestic abuse and tries to demonstrate the psychology of victims in such a situation. It will have a mature and stylish sensibility found in works such as that of Guillermo del Toro and J-Horror. The film would shoot over two days in Swansea and would also require a day of rehearsals. The aim of this project is to enter it into festivals but also, we ultimately aim to use it as a proof of concept for a feature film.

To begin with, if this is a project that would possibly be of interest to Emilia, aside from of course travel and accommodation costs, how much would be the daily/weekly rate to work with your client?

Regards,
D Norton.

RE: Emilia Clarke



EH Assistant
Fri 18/11, 11:26
You

Reply

Good Morning,

Thank you for your email, however unfortunately due to Emilia's busy schedule we cannot consider shorts for her at the moment. We appreciate your interest and wish you the best of luck with the project.

Kind regards,

Lily Taylor



3rd Floor
34-35 Eastcastle Street
London
W1W 8DW
Company Number: 3209131
Registered in the United Kingdom
Tel: 020 7436 0425
Fax: 020 7580 2748

Website enquiry: Poppy Drayton



D K
Thu 17/11, 22:59
reception@cam.co.uk

Reply | v

Dear whom it may concern,

I am putting together a short film which is shooting next March and I am interested in looking into if this would be of interest to your client Poppy Drayton. The film features a young woman who is terrorised night after night by some supernatural force. The film's themes deal with domestic abuse and try to demonstrate the psychology of victims in such a situation. It will have a mature and stylish sensibility found in works such as that of Guillermo del Toro and J-Horror. The film would shoot over two days in Swansea and would also require a day of rehearsals. The aim of this project is to enter it into festivals but also, we ultimately aim to use it as a proof of concept for a feature film.

To begin with, if this is a project that would possibly be of interest to Poppy, aside from of course travel and accommodation costs, how much would be the daily/weekly rate to work with your client?

Regards,
D Norton.

Natalie Dormer



D K
Thu 17/11, 23:04
wfarmer@unitedagents.co.uk

Reply | v

Dear whom it may concern,

I am putting together a short film which is shooting next March and I am interested in looking into if this would be of interest to your client Natalie Dormer. The film features a young woman who is terrorised night after night by some supernatural force. The film's themes deal with domestic abuse and tries to demonstrate the psychology of victims in such a situation. It will have a mature and stylish sensibility found in works such as that of Guillermo del Toro and J-Horror. The film would shoot over two days in Swansea and would also require a day of rehearsals. The aim of this project is to enter it into festivals but also, we ultimately aim to use it as a proof of concept for a feature film.

To begin with, if this is a project that would possibly be of interest to Natalie, aside from of course travel and accommodation costs, how much would be the daily/weekly rate to work with your client?

Regards,
D Norton.

Anna Walton



D K
Thu 17/11, 23:12
spearclissoldoffice@curtisbrown.co.uk

Reply | v

Dear whom it may concern,

I am putting together a short film which is shooting next March and I am interested in looking into if this would be of interest to your client Anna Walton. The film features a young woman who is terrorised night after night by some supernatural force. The film's themes deal with domestic abuse and tries to demonstrate the psychology of victims in such a situation. It will have a mature and stylish sensibility found in works such as that of Guillermo del Toro and J-Horror. The film would shoot over two days in Swansea and would also require a day of rehearsals. The aim of this project is to enter it into festivals but also, we ultimately aim to use it as a proof of concept for a feature film.

To begin with, if this is a project that would possibly be of interest to Anna, aside from of course travel and accommodation costs, how much would be the daily/weekly rate to work with your client?

Regards,
D Norton.

Appendix 5

ACTORS CONTRACT

Mandy Hale

K Norton/K Korneliussen

Flat 4, 154-155 St Helens Court, Swansea, SA1 4DJ

Date 29-11-16

Dear Mandy Hale

This letter confirms agreement that you will take the part of ~~THE~~ ABBY in the film THE FORSAKEN (the "Film") This is the working title and the final name of the film may change. As you know, this is a low budget production and we are keen to ensure that everyone understands the basis upon which the Film is being made. If there is anything about this letter that you do not understand or you wish us to clarify, please do not hesitate to contact us.

1) You agree to be available to work during the filming period ("the Shoot")
from 13/3/17 to 15/3/17 (or you can name the exact dates).

2) You agree that the filming will take place in the following locations

SWANSEA/NEATH/PORT TARBOT

3) You agree to give over any rights you may have in the finished film to Kerry Norton. This will allow us to distribute the film in any and every way we can.

4) We will pay a fee of £6.95 and hour for your performance in this Film. The fee is payable within 28 days after the performance was given.

5) We will aim to ensure that working days are not longer than 10 hours.

6) We will do our best to ensure your health, safety and welfare during the Shoot.

7) We will have public liability insurance to cover you during the Shoot.

8) We will provide you with food and refreshments throughout the Shoot. We will liaise with you over your travel arrangements to and from the Shoot and either provide transport or pay travel expenses which we need to agree in advance.

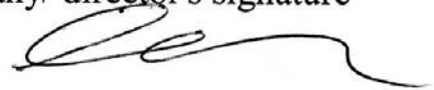
9) We will be provide you with a copy of the finished Film within 3 months of the completion of all post production.

Actors signature



date 29/11/16

Company/ director's signature



date 29-11-16



STANDARD FORM OF ENGAGEMENT FOR ARTISTS IN STUDENT FILMS

Date.....7-3-17.....

Contract No.....N/A.....

Film.....THE FORSAKEN.....

This Engagement is made on the above date between the parties designated in Section A & B below:

Section A – EMPLOYER (the “Producer”)

Name: KERRY NORTON

Address: FLAT 4, 154-155 ST HELENS COURT, SWANSEA,
SA1 4DS

Phone No: 07785 797860

Email: DLK.NORTON@HOTMAIL.COM

Section B – ARTIST

Name: SAMUEL RUSH

Address: FLAT 3, TRAMSHED, PENDYRIS STREET, CARDIFF, CF11 6BH

Phone No: 07460 690480

Email: hi.samrush@gmail.com

Section C – AGENT (if applicable)

N/A

Name:

Address:

Phone No:

Email:

Section D – PART

Part: THE MONSTER

Section E – GUARANTEED PERIOD

Start Date: 13/3/17 – 15/3/17.

Specify precise days of employment: ABOVE

Section F – PERFORMANCE SALARY

Daily Performance Salary:

This must be at least the minimum wage hourly rate, as defined in the National Minimum Wage Act 1998 or any modification or re-enactment thereof.

Payment in full must be made within seven days of the end of the engagement.

Providing that the Artist has performed their obligations under this Form of Engagement then where a payment is not made on the due date as set out above the Artist reserves the right to charge interest at the rate set out in the Late Payment of Commercial Debts (Interest) Act 1998 or any modification or re-enactment thereof.

Section G - HOLIDAYS

Holiday will be accrued at the rate of 5.6 weeks per year pro rata. If at the end of the engagement it has not been possible for the Artist to have taken the holiday accrued under this contract then payment shall be made in lieu of untaken holiday. Payment for untaken holiday shall be at the rate of **£15.00** for each day worked.

Section H – DVD COPY OF THE FILM

The Producer shall provide the Artist with a copy of the Film in a standard UK format DVD or any other format that has been agreed in advance in writing.

- DIGITAL COPY.

Section I – WORKING DAY

The working day shall normally be no longer than ten hours, which shall include time taken to get in and out of costume and make-up and a break of at least one hour for a meal. An Artist can by mutual agreement work additional hours, provided that these are paid for at a rate at least proportionate to the hourly rate and do not exceed two hours in total.

Section J – RIGHTS

In consideration of the fee payable in Section F above, the Producer shall have the right to use the material filmed for Non-commercial uses only.

Non-commercial uses include the right to use the material filmed for private purposes, non-theatrical distribution (to non-paying audiences in business / commercial industries and organisations of an educational, cultural, charitable and social nature), BFI distribution and for national and international film festival screenings (whether or not an entrance fee is charged) provided that such uses do not involve a sale, licence or any other transaction resulting in monetary compensation.

Extracts from any part of the Film, not exceeding two minutes, may be shown in any known or subsequently discovered media, provided that such extracts are used solely for the purposes of review or to demonstrate the work of the Producer.

Commercial uses are expressly excluded from this Engagement. Commercial uses shall include a sale, licence or any other transaction resulting in monetary compensation.

If any commercial rights are required, then the Producer will re-engage the Artist under the terms of the relevant Equity agreement. Where no such agreement exists, a separate negotiation between the Producer and the Artist shall take place.

Section K – CONSENTS

The Artist hereby confirms the assignment of rights and grant of consents in relation to the product of the Artist's services, provided that all sums owed by the Producer to the Artist have been paid in full.

Section L – TAX AND NATIONAL INSURANCE

The Artist confirms that the Artist is a self-employed person for tax purposes and acknowledges and agrees that the Artist shall be solely responsible for all of the Artist's income tax due in respect of the rendering of the Artist's services under this Form of Engagement. The Artist acknowledges that where class 1 employee national insurance contributions ("NICs") are due in respect of payments made to the Artist by the Producer, the Producer shall be entitled to deduct amounts in respect of the Artist's NICs from payments to be made to the Artist pursuant to this Form of Engagement.

Section M - DUBBING/REVOICING RIGHTS

In addition to the rights granted to the Producer under Section J, the Producer (*please delete as applicable*) shall / shall not have the right to re-voice or dub the Artist's voice as the Producer shall in its sole discretion determine.

Section N - SPECIAL STIPULATIONS

Special stipulations must be set out on a separate sheet attached to this Form of Engagement and initialled by the Artist and the Producer. Such special stipulations may not worsen the terms contained in this Form of Engagement.

Section O – GOVERNING LAW AND JURISDICTION

The validity, construction and performance of this Form of Engagement shall be governed by and constructed in accordance with the laws of England and Wales. Each party irrevocably agrees to submit to the exclusive jurisdiction of the courts of England and Wales over any claim, dispute or matter arising under or in connection with this Form of Engagement.

SIGNATORIES

Agreed and accepted by the parties on the date set out above:

.....(on behalf of the Producer)

.....(Artist)

Artist's Equity Membership No (if applicable):

B 0044141

Artist's National Insurance No:

JM469395D

Artist's VAT No (if applicable):

N/A.



LOCATION RELEASE

LOCATION DETAILS

Property name DYLAN THOMAS BIRTHPLACE (hereafter referred to as "Property")
 Property address 5 CHANDLER DRIVE, OLANO, HAWAII 96761
 Contract refers to Property's ☒ Interior ☐ Exterior
 Property Manager GEOFF HADEN (hereafter referred to as "Property Manager")

PRODUCTION DETAILS

Producer's name KERRY NORTON (hereafter referred to as "Producer")
 Production company KERRY NORTON
 Production title THE FORSAKEN (hereafter referred to as "Production")

OTHER TERMS

Dates of occupancy 13-15 MARCH 2017
 Hours of occupancy EVENINGS/NIGHTS.
 Location fee \$50.00

Property Manager hereby grants the permission to Producer and its employees, agents, independent contractors and suppliers to enter in Property during the dates and times identified above. Producer will use Property as a location for photographing, videotaping and/or making sound recordings. In the event of a delay in schedule due to photographically unfavorable conditions, or reasons beyond their control, Producer holds the right to reschedule at the agreed fees and terms provided in this agreement.

Producer may photograph, film, videotape and record sound on the Property and use the resulting materials in any way Producer chooses. Property Manager grants Producer permanent, worldwide, exclusive right to own all rights to all that Producer records and photographs. Property Manager agrees to have no right to inspect or approve recordings.

Producer may bring into the Property crews, actors and equipment. Producer may construct temporary sets and, after completing photography and recording, will restore the Property to its original condition as of the initial date of occupancy unless otherwise agreed to by both parties in writing, reasonable wear and tear excepted.

Producer agrees to hold Property Manager harmless from any liability and loss which may be caused by Producer's employees or equipment. Producer represents that they are covered by Public Liability and Property Damage Insurance.

Property Manager agrees to the fees, statements and conditions stated in this contract concerning Property. Property Manager gives Producer the right to assign all terms stated in this contract and agrees to waive any further compensation or demand of any kind forever.

Property Manager understands the terms described in this contract. He/she is over 18 years of age and has the authority to sign this contract and grant Producer the rights given under this contract.

Additional terms and conditions:

[Signature] 4/5/17
 Producer's Signature Date

[Signature] 4/5/17
 Property Manager's Signature Date



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LOCATION RELEASE

LOCATION DETAILS

Property name The Hawthornes (hereafter referred to as "Property")
Property address 23 ST. James Gardens, Swansea, SA1 6DY
Contract refers to Property's ☐ Interior ☒ Exterior
Property Manager Galina & Hewelyn James (hereafter referred to as "Property Manager")

PRODUCTION DETAILS

Producer's name KERRY NORTON (hereafter referred to as "Producer")
Production company KERRY NORTON
Production title THE FORSAKEN (hereafter referred to as "Production")

OTHER TERMS

Dates of occupancy 13TH MARCH 2017
Hours of occupancy EVENING
Location fee £20.00

Property Manager hereby grants the permission to Producer and its employees, agents, independent contractors and suppliers to enter in Property during the dates and times identified above. Producer will use Property as a location for photographing, videotaping and/or making sound recordings. In the event of a delay in schedule due to photographically unfavorable conditions, or reasons beyond their control, Producer holds the right to reschedule at the agreed fees and terms provided in this agreement.

Producer may photograph, film, videotape and record sound on the Property and use the resulting materials in any way Producer chooses. Property Manager grants Producer permanent, worldwide, exclusive right to own all rights to all that Producer records and photographs. Property Manager agrees to have no right to inspect or approve recordings.

Producer may bring into the Property crews, actors and equipment. Producer may construct temporary sets and, after completing photography and recording, will restore the Property to its original condition as of the initial date of occupancy unless otherwise agreed to by both parties in writing, reasonable wear and tear excepted.

Producer agrees to hold Property Manager harmless from any liability and loss which may be caused by Producer's employees or equipment. Producer represents that they are covered by Public Liability and Property Damage Insurance.

Property Manager agrees to the fees, statements and conditions stated in this contract concerning Property. Property Manager gives Producer the right to assign all terms stated in this contract and agrees to waive any further compensation or demand of any kind forever.

Property Manager understands the terms described in this contract. He/she is over 18 years of age and has the authority to sign this contract and grant Producer the rights given under this contract.

Additional terms and conditions:

[Signature] 13/3/17 Galina James 13/03/2017
Producer's Signature Date Property Manager's Signature Date



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RISK ASSESSMENT

RISK ASSESSMENT FORM

Production title: THE FORSAKEN

Date of risk assessment: 16-2-17

Production date(s): 13/3/17 - 14/3/17

Risk assessment conducted by: DAVID KERRY NORTON

Producer Name: KERRY NORTON

Director Name: KERRY NORTON

Hazard	Person who may be harmed	Property which may be damaged	Risk control already in place	Risk assessment/score LOW, MODERATE, HIGH, EXTREME (see next page)	Further action require to control risk
LEADS/WIRES	CAST + CREW	EQUIPMENT	TAPE LEADS TO FLOOR	8	EXPOSE LEADS ARE TAPED AS CLOSE TO WALL AS POSSIBLE
MOVING FURNITURE	CREW	FURNITURE	-USE CORRECT LIFTING METHOD -ASK FOR HELP IF TOO HEAVY	6	-ONLY MOVE WHAT'S REQUIRED
STAIRS	CAST + CREW	EQUIPMENT	NONE.	12	-TREAD CAREFULLY -ENSURE CARPET IS SECURE
LIGHTING (HOT)	CREW		-USE GLOVES WHEN HANDLING LIGHTS	12	-DO NOT PLACE NEAR AREAS THAT MAY BURN
Old doors	CAST	DOOR	NONE.	2	-Old doors may be fragile, handle with care
Dylan Thomas house exhibits/general items		exhibits/general items	NONE.	2	-RESTRICT BUILDING ACCESS -STAFF WILL CLEAR UNWANTED ITEMS
DARK OUTSIDE DYLAN THOMAS HOUSE - STEPS	CAST + CREW	EQUIPMENT	NONE.	4	-TREAD CAREFULLY -USE TORCH IF NECESSARY

Where further actions are required, complete the action plan.

ACTION PLAN

Further action(s) required	By whom	Date completed

RISK ASSESSMENT

RISK ASSESSMENT FORM

Production title: THE FORSAKEN

Date of risk assessment: 16-2-17

Production date(s): 13/3/17 - 14/3/17

Risk assessment conducted by: DAVID KERRY NORTON

Producer Name: KERRY NORTON

Director Name: KERRY NORTON

Hazard	Person who may be harmed	Property which may be damaged	Risk control already in place	Risk assessment/score LOW, MODERATE, HIGH, EXTREME (see next page)	Further action require to control risk
ROAD ON JAMES CRESCENT SWANSEA	CAST + CREW	EQUIPMENT	NONE	10	-BE AWARE OF TRAFFIC -TREAD CAREFULLY
23 JAMES CRESCENT EXT.: PATH/STEPS	CAST + CREW	EQUIPMENT	NONE	2	-TREAD CAREFULLY -WET -SLIP TABLE FOOTWEAR
EXT SCENE: COLD WEATHER	CAST + CREW		NONE	2	-WEAR SUITABLE CLOTHING
Ladders	CREW	EQUIPMENT	NONE	4	-Have someone hold it - climb carefully

Where further actions are required, complete the action plan.

ACTION PLAN

Further action(s) required	By whom	Date completed

TO WHOM IT MAY CONCERN

18th July 2016

Dear Sir/Madam

**UNIVERSITY OF WALES, TRINITY ST DAVID
AND ALL ITS SUBSIDIARY COMPANIES**

We confirm that the above Institution is a Member of U.M. Association Limited, and that the following covers are currently in place:-

1. EMPLOYERS' LIABILITY

Certificate No.	Y016458QBE0116A/029
Period of Cover	1 August 2016 to 31 July 2017
Limit of Indemnity	£20,000,000 any one event unlimited in the aggregate.
Includes	Indemnity to Principals
Cover provided by	QBE Insurance (Europe) Limited and Excess Insurers.

2. PUBLIC AND PRODUCTS LIABILITY

Certificate of Entry No.	UM029/95
Period of Cover	1 August 2016 to 31 July 2017
Includes	Indemnity to Principals, and negligent damage to hired premises
Limit Of Indemnity	£50,000,000 any one event and in the aggregate in respect of Products Liability and unlimited in the aggregate in respect of Public Liability.
Cover provided by	U.M. Association Limited and Excess Cover Providers led by QBE Insurance (Europe) Limited

If you have any queries in respect of the above details, please do not hesitate to contact us.

Yours faithfully



Susan Wilkinson
For U.M. Association Limited

