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# *The Wind Sighs:*

Navigating voice in a cross-cultural  
student documentary production

PART TWO: APPENDIX



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Presented as the requirement for the degree of  
Master of Screen and Media Production  
College of Humanities, Arts and Social Sciences  
Discipline of Screen and Media  
Flinders University, South Australia

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# Introduction



These appendices provide a snapshot of the project planning and development processes involved in directing and producing *The Wind Sighs*. They reflect dimensions of the creative scoping and logic behind the evolution of the voice of the documentary, and echo the voices of its participants. The book has been divided into three sections, and includes samples of documentation which are arranged in broad chronological order to reflect the developmental stages of the film.

**PRE-PRODUCTION** includes material relevant to scoping the concept of *The Wind Sighs* - such as sample draft concepts, preliminary scripts and visual ideas, while the final project proposal and PowerPoint pitch reflect the finished concept immediately prior to its implementation stage. A copy of legal documentation highlights efforts to ensure the voice of the film was legally and ethically grounded. Finally, this section provides a glimpse into the time-constrained, unsuccessful fund-raising activities, and gives testimony to the challenges of funding a student film production.

**PRODUCTION** incorporates a location map, location details, shooting script and sample interview questions. The brevity of this section does not reflect the intensity and complexity of filming in China, nor the many people who voluntarily assisted on location. The production stage of *The Wind Sighs* was pivotal, because it captured the voices of the Lin family through visual cinematographic language and interview comments. Cinematography delivered the critical raw voice of the film which was subsequently refined during editing.

**POST-PRODUCTION** includes documentation relating to the finessing of the voice of *The Wind Sighs*. It contains a 'Task summary' which hints at the challenges of editing in multiple languages. Complex voice issues pushed the project into the subsequent academic year, and after months without an editor, I stepped into the role and was later re-joined by the original editor when our academic timetables aligned.

The 'Teamwork' section also provides samples of team job briefs and minutes and agendas, which reflect the due processes and record keeping of my previous work in government communications. As such, these documents demonstrate my own journey to find my voice as a student film director, as I slowly adapted to the more fluid approach of documentary film.

Also included are iterations of transcriptions and translations which were prepared by numerous Chinese students, plus sample scripts and storyboards. The first storyboard concept, which incorporates traditional Chinese watercolour animations, was developed to overcome a shortage of viable footage. Pick-up footage was subsequently filmed in Adelaide which enabled the original story concept to proceed.

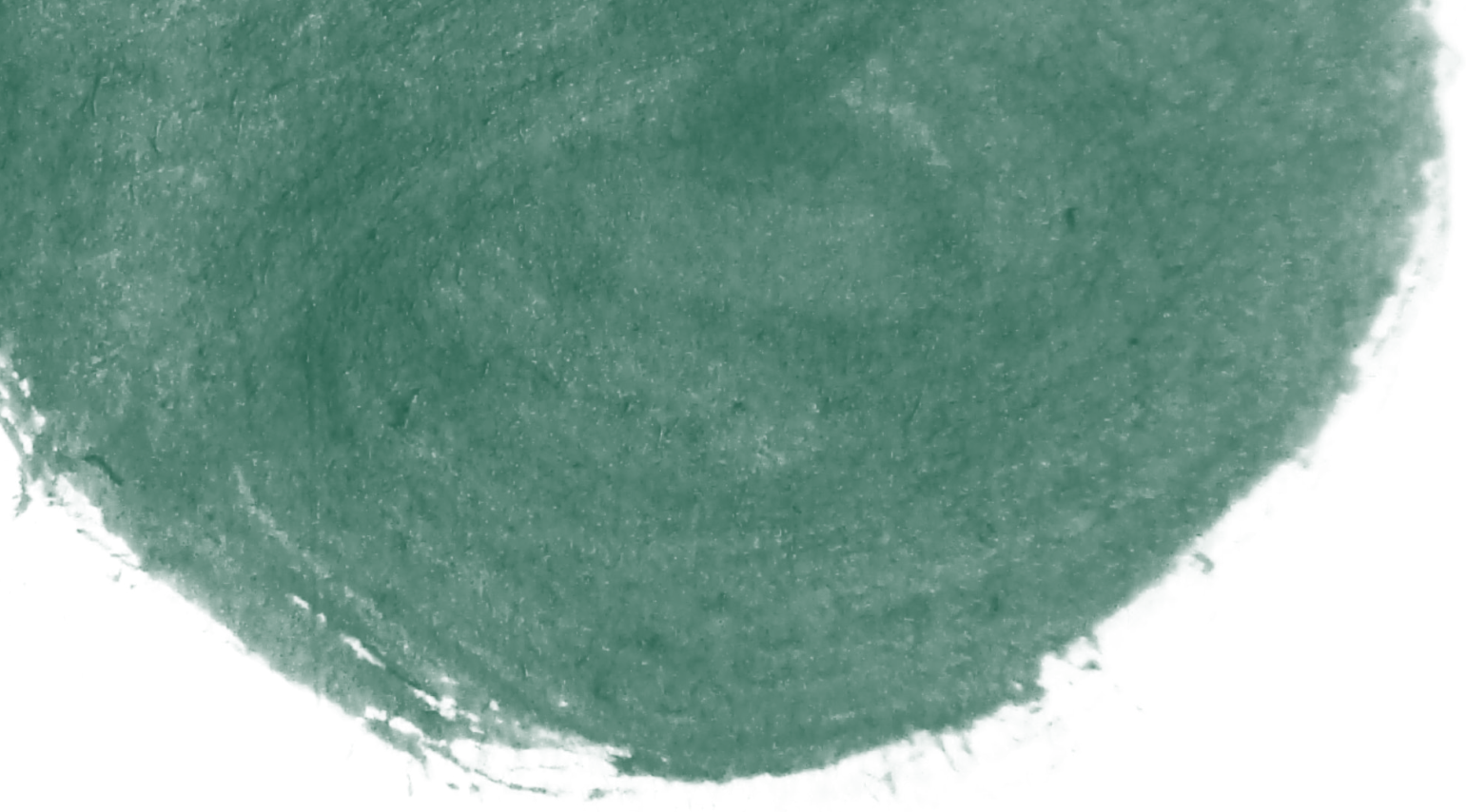
Extracts of editing notes highlight the meticulous process of editing in both Chinese and English languages. This section also includes an informal survey of the views of post-production participants about editing a cross-cultural film.

The sample 'voice over' documents illustrate the quest to find suitable voice-over performers for *The Wind Sighs*, while the section called 'Music - tracking notes' summarises my 12-month journey to obtain approval to use and modify a particular piece of music.

The sound design brief reveals the input of a group of TAFE students who spent six weeks fine-tuning the ambient sounds of film, and gave me an important lesson in the subtle power of a film's background sound track.

The graphic design samples in the appendices were developed by students and associates who achieved a consistent graphic design style despite the vagaries of shifting academic timetables.

The many people involved in *The Wind Sighs* helped shape the character of the film through their thoughtful and painstaking renderings of the film's spoken, musical and visual voices.



Pre-  
Production

# Scoping

- Research proposal
- Treatment
- Themes

## RESEARCH PROPOSAL, June 2015

*The Wind Sighs* is a short documentary film which will form the creative component of my Masters Screen and Media research project at Flinders University.

It will trace the story of an 80 year old Chinese tea farmer and his family, who rise to business success on the back of China's economic boom.

The story's key theme is change, and will be conveyed through: images of old and new China, early and recent business developments in the Lin's family business, the family's enduring way of life, and the transformation of tea itself from leaf to cup.

The interviews with Lin and his sons will provide narrative structure for the film's mix of poetic and expository forms.

The creative component of the project will be underpinned by an exegesis which will draw on participatory action research to consider the voices of cross-cultural student documentary filmmaking.

The project will be developed through collaborations with both Australian and Chinese production and post-production crew, including a fellow Chinese film student as camera person, and in-country Chinese people who will provide logistical, linguistic and practical support. In addition, several Flinders University Chinese film students will help with translations during the post-production process. A team of Flinders University screen and media students will provide post-production assistance. These collaborations will enhance the authenticity of the story, and help support and strengthen film as a cultural expression at Flinders University.

I am interested in this project because I have knowledge of the tea industry, have previously travelled to China and am attracted to the nuances and subtleties of tea culture. It will enhance my knowledge of film directing and production in an offshore, cross-cultural environment.

The film's weaknesses are likely to include project planning due to time limitations, and cultural and language challenges.

Research for the project includes various literature and web-based readings about cross-cultural filmmaking, the history of China and Fujian in particular, as well as the story of Chinese tea.

I have viewed numerous films and Youtube clips to ascertain which film techniques I would like to use, as well as the types of music and sounds to include in the film.

The project is being funded privately, with the assistance of a small, Flinders Screen and Media grant.

# TREATMENT

## Introduction

*The Wind Sighs* is a short documentary, which captures a moment in the life of Fujian tea farmer Lin Chui Feng.

Lin recounts the story of his life from beginning to end – the ‘end’ being his forward speculation for his own future. His personal journey as a tea man is mirrored by the journey of tea, from leaf to cup, and reflects the changing face of China during his lifetime. Lin’s voice-over and interview clips provide a first person viewpoint about his world.

The film is shot largely in Hulin village in China’s Fujian Province and captures the misty peaks of Taimu mountains. Traditional tea cultural images such as old tea houses, tea opera and tea art, will be shot in Guangdong and Hangzhou.

## Past

*The Wind Sighs* opens with intimate shots of Lin preparing tea in an old cauldron and drinking it in the half light of early morning, before he treks to his tea farm in the hillsides. It is autumn. Long tracking shots silhouette Lin against the breaking sky, as he traverses mountain roads.

The sun rises as Lin begins picking tea and telling his story. He is 80, and began working on the family’s tea farm in Hulin village when he was 10 years old, in the same mountains where his family grew tea for many generations. As a boy, he was happy. He learned to grow and hand-make the fragrant, jasmine pearls from his father and grandfather. The mountains are named ‘Taimu’, meaning ‘Goddess Granny’, after an old lady said to have cured local children of measles with a special brew of tea.

Back then, the seasons were as perennial as the grass. He learned from his grandfather of an ancient Chinese almanac which divided the year into 72

seasons. Between September 5 and 9, farmers knew it was time to begin the autumn harvest because the wild geese came.

As Lin talks, he moves quietly along the rows of tea bushes, and we observe his gnarled hands, crinkled face and rustling clothes as he plucks tea leaves and places them in a wicker basket hanging from his shoulder. The day is slow and his hands are quick. The sun shifts across the sky and captures the passage of time as he works in the tea fields.

He tells of his love of picking tender teas leaves during the first flush of the Qing Ming festival, when spring is celebrated, and ancestors are venerated. The weather is fresh, the quality of tea is at its best and the pubescent leaves fetch good prices.

He observes that these small, green leaves shaped Chinese culture for thousands of years, and inspired poets, potters, painters and performers. He says tea is the spring lotus, snow, peach blossom, and the sound of windblown pines in a painting.<sup>i</sup>

It is medicine, harmony with nature, and respect for each other. Its fragrance is gentle and lasting, like friendship. With nature in your hand, fame and wealth are far away.

As Lin talks, he is a small figure in the landscape. The scene slowly metamorphoses into an ancient town built on a maple red river which in turn, flows into pouring tea then twists into the crimson gown of a Chinese opera singer, dancing wide-eyed towards us, before dissolving into darkness.

## Transformation

The weather has been good this season, so Lin must work hard to make the most of it. The seasons are unpredictable these days, monsoons can arrive too early or late, and heat or frost can spoil a crop and ruin his income.

He takes his laden basket to the nearby factory where the leaves are placed in a vat, ready for Lin to wither and roll. As he processes the tea, he explains that jasmine pearl tea is made by hand. The process is painstaking and difficult because shaping the pearls takes time and experience. He repeats the blending process several times, watching the temperature to ensure the leaves absorb the sweet fragrance of the delicate white flowers. It is September, the flowers are also at their peak and Lin is tired but his tea is full of pride, energy and craftsmanship. He tells us that Fujian makes the best jasmine in all of China.

As he works, we learn of Lin's middle years, at a time of change, when he married, began his family and took over the tea farm. At that time, he rarely saw foreigners because the mountains were secluded from the outside world. His youth gave way to a period of great hardship. Mao's Red Army marched through the country, torturing and killing people. The economy collapsed, Lin's tea business waned and his family suffered. It remained that way until after Mao's death in the 1970s when the revolution finally closed on a ravaged country. In the aftermath, China reformed its economy. Its doors were opened to foreign trade, Fujian Province became a special economic region, and Lin's tea farm took root again. Today, Fujian is one of the wealthiest provinces in China, linked by policies, products and infrastructure to national and overseas markets.

As Lin talks, his story is illustrated with slow, stylised archival footage of China's Cultural Revolution and the subsequent reconstruction of modern China.

## Present

It is afternoon, and Lin passes through a bamboo forest on his way to the Panxi market where he drinks and talks tea with his friends. The old men sit at tables on roadsides, smoking pipes and pouring steaming tea from yixing clay teapots into gaiwans. The trading town is loud and chaotic during harvest time, particularly after his quiet life in the mountains. Bumper to bumper cars and rickshaws fill the streets, their footpaths mounded in teas, boiling water and pots. Buyers drift among the crowds of stall sellers, smelling leaves, tasting tea, and bartering prices.

Lin has never been to a big city, and the small market is his window to the outside world. He has heard there are 18 million tea growers in China, and competition is stiff. Chinese and foreign middle buyers purchase tea from his son, which is sold to overseas markets. But while the west is developing a taste for premium teas, the best leaves are still purchased for the Chinese market. Beyond Panxi, the local market is supported by a much larger, mechanised export industry which produces stable flavours but lower quality products.

Over tea, Lin and his friends discuss the changing weather and new ways of farming. Today, they say, tea farmers prune their bushes and remove the weeds. They find new ways to work with the changing seasons, packing tea bushes with hay bales to protect the leaves from frost, and constructing rain channels to divert heavy storm water away from the roots. Fertiliser enriches the soil, and clean factories have improved hygiene. Working conditions are better now.

## Future

In the evening as Lin returns home from the market, a flock of geese passes noisily across the setting sun. The old tea man appears uplifted as he reaches his little hut and shares dinner with his wife and grandson.

Later, he takes to bed and in the darkness, reflects on his day.

Some things will never change. Tea farming has always been part of his life. He is glad his son and grandson are working in the tea gardens now, just like his father and grandfather. He is pleased his son has bought more land, and is prospering.

The sky is filled with stars and a silver moon shines on the mountains.

But Lin knows from experience, that not everything stays the same. Chinese tea, like China itself, is moving towards the outside world and just like his

beautiful jasmine pearls, that process must be managed with great care and skill.

Outside his hut, a myriad tea leaves sparkle in the moonlight and ripple under the sighing wind.

One thing is certain. Lin will live out his years in Taimu mountains.

But he dreams that one day he too will see the world outside his village.

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<sup>i</sup> Fisher, Aaron, *Tea Wisdom*, pp 43, 151, 167, 191

## THE WIND SIGHS, THEMES

MINUTES	1.	2.	3.	4.	5.	6.	7.	8.	9.	10.	11.	12.	13.	14.	15.
SHOTS x SECONDS	10 x 6	10 x 6	10 x 6	10 x 6	15 X 4	15 X 4	15 X 4	15 X 4	15 X 4	20 X 3	20 X 3	20 X 3	10 X 6	10 X	10 X 6
TONE / PACE	<b>GENTLE / SLOW</b>														
STAGE	<b>Early / past / memory</b>														
MOUNTAINS	Morning shadows														
ENVIRONMENT	Clouds – billowing mist Trees - still Flowers – ripe, colour Grass – lush, green Birds – in trees														
CHINA POLITICALLY	Old painting, history														
TRADITIONS / PHILOSOPHY	Buddhist temple														
SOCIETY	Ancient buildings														
GEESE	Flying, multiple, distant sunrise														
WATER	Tumbling, clean														
MR LIN	Boy														
MR LIN'S FAMILY	Old family photos														
TIME OF DAY	Morning														
MAKING JASMINE TEA	Jasmine flowers pick														
DAILY ACTIVITIES	Wake, make tea, start work, pick tea														
MAKING CUP OF TEA	Boiling water														
TEA TRADITION	Opera, tea arts, paintings, antique tea pots														
LIN'S TEA FARM	Hand picking, rolling, stitching														
TEA BUSH	Tea leaves, green succulent														
MIST	Soft, misty														
MUSIC	Traditional, gongs, chants														
PACE	Slow														
	<b>STEADY / MODERATE</b>														
	<b>Middle / transformation</b>														
	Mountains as backdrop														
	Clouds – light rain, gathering Trees – leaves rippling Flowers – bending rain Grass – bending rain Birds – slow motion rising														
	Old poster, communism														
	Buddhist monk														
	Lego housing														
	Caged														
	Bubbles														
	Middle years														
	Lin, poor														
	Afternoon														
	Crush tea														
	Make jasmine tea, bamboo, market, kneading green Rolling Jasmine Pouring tea Tea drinking old men together														
	Factory														
	Tea bush, lush														
	Soft, hazy														
	traditional														
	Medium														
	<b>INTENSE / FAST</b>														
	<b>Now / reckoning</b>														
	Afternoon shadow														
	Clouds – Dark, raining Trees - shaking Flowers - flattened Grass – flattened rain Birds - Tossed in wind														
	Policeman														
	Buddhist on motorbike														
	City														
	Eating duck / dead peking duck on hooks in shop														
	Tea leaves in water														
	Old														
	Son, material														
	Death														
	Grandson ?														
	Evening														
	Toss, air & rest jasmine with tea														
	City														
	Pace														
	Isolation														
	Steeping tea														
	Starbucks, bubble tea														
	Drinking tea														
	Gung fu family														
	Drink tea														
	Tea leaves, moonlight														
	Soft, dewy														
	Tai chi														
	Slow														

Need about 300 useable shots

Edit pacing = 20 cuts per minute (20 cpm x 15 minutes = 300 cuts)

- Slow paced film = 5 - 8 second per shot / Medium paced film = 4 seconds per shot / Fast paced film = 2 – 3 seconds per shot / Intensity of music impacts on story-telling, in sync with shots

# Visualising

- Possible imagery style
- Possible archival treatment
- Cinematography concepts

Possible imagery style



[http://www.adagio.com/roots\\_campaign/lin\\_chui\\_feng.html](http://www.adagio.com/roots_campaign/lin_chui_feng.html)



<http://www.teaguardian.com/what-is-tea/oolong-production-showcase/>



<https://theteacatcher.wordpress.com/2013/10/02/steeled-for-the-sheng/2012-chawanpu-yiwu-zheng-shan-qiaomu-xiao-bing-cha/>



[http://www.whatsonxiamen.com/wine\\_msg.php?titleid=1960](http://www.whatsonxiamen.com/wine_msg.php?titleid=1960)

*Possible  
archival treatment*

**THE WIND SIGHS – POTENTIAL TREATMENT ARCHICAL PHOTOGRAPHY**



Pre-Production | VISUALISING | Possible archival treatment



<http://m.harunyahya.com/tr/buku/581/Communism-In-Ambush/chapter/58/Ch-4-Red-Terror-in-Asia>



<http://ourglobalhistory.blogspot.com.au/2011/02/put-yourself-in-chinese-propaganda.html>

## CINEMATOGRAPHY CONCEPTS

**Caligraphy:** <https://www.youtube.com/watch?v=gYCgRuzJrWY>

**Documentary 1:** <https://www.youtube.com/watch?v=BOQyevnjRLo>

First three minutes are lovely close ups of water and tea

- 0:03 – CU picking tea leaf
- 0:04 – Sprinkling tea leaves, low shot
- 0:13 – dropping tea leaves from two hands, low shot
- 0:17 – water running, slow motion
- 0:23 – shaking tea in wicker basket
- 0:29 – tea and bubbles in glass
- 0:30 – steaming wet tea leaves
- 0:36 – spout of tea pouring into cup, high shot
- 1:54 – starry night sky, time lapse
- 2:23 – tea leaves floating on water
- 2:32 – water pouring, CU slow motion
- 2:37 – tea leaves churning in water, CU slow motion

**Documentary 2:** <https://www.youtube.com/watch?v=QhIT38rLrJM>

- 1:45 – great couple of shots
- 16:15 – pouring tea, high shot
- 16:36 – transition slow tea cup shot, to water pouring, to tea arts
- 26:30 – rapid clips
- 27:13 – tea tasting
- 29:02 – spout of tea into cup, ultra slow motion
- 27:37 – man walking horizon, low shot
- 28:08 – steaming tea leaves
- 31:49 – tea making shots (bit like tea market shots)
- 33:07 – use of bird to transition from old methods to new glossy factory
- 33:21 – test tubes, machinery
- 45:56 – Taimu-type mountains and mist
- 45:16 – water droplet falls from tea leaf

**Documentary 3:** <https://www.youtube.com/watch?v=6a1N3HAGbMw>

- 2:14 – Water pouring into gaiwan with leaves, high shot
- 2:30 – Water droplet falls from tea leaf
- 6:00 – City shots lead to tea café ((eg franchise))
- 24:17 – drinking tea with steam, CU

**Documentary 4:**

**Documentary 5:** <https://www.youtube.com/watch?v=xdFP-rf5d3o>

- 12:50 – Long jing in hot water, high shot

**Hero (movie):** <https://www.youtube.com/watch?v=sjVgXoA8Jtc>

- 0:20 – calligraphy close up

**To shoot: Time lapse / camera for ECU / camera for extreme slow motion**

- Night starts, time lapse
- Tea leaves through clear glass, low shot
- Camellia leaf unfurling slow motion
- Water bubbles and tea leaves
- Water pouring slow motion
- Tossing tea leaves in flat wicker tray
- Picking single leaf of camellia
- Leaves of old Chinese book blowing in wind
- Looking up into bamboo forest (Willunga Fern Forest)
- Wind in grass
- Calligraphy
- Music
- Adelaide tea shop
- Axing wood
- Close up Alibaba
- Close up growing sweet potato (Virginia)
- Rain on flowers (Chinese??)

# Launching

- Film proposal
- Film pitch

# The wind sighs

## Film proposal

Wendy Fowler  
Major Project Proposal  
Flinders University Screen And Media Production 2015  
Scme8011, Supervised Topic In Screen And Media Production 1  
Lecturer: Helen Carter

0

# The wind sighs

*The wild duck soars and then circles*

*Over my orchard,*

*The fruit has fallen, ripe and ready to pick.*

*I yearn for the flowers that bend with the wind and rain.*

*In my mind I write a play about tea*

*And the wind sighs amongst the pots and cauldrons.*

*Tso Ssu*

1

## Synopsis

This is the story of 60 year old Lin Chui Feng, who has been hand-making jasmine teas in the remote Fu Ding village in China's Fujian province since his was a boy.

Lin's family has lived in the tea mountains for many generations, steeping their lives in the Way of Tea and ancient traditions of Chinese culture.

*The Wind Sighs* will capture a moment in Lin's life, as he treks into mist shrouded mountains in the early mornings to pick tender leaves of tea, toiling alone until his return in the evenings, when he hand rolls tea with jasmine flowers in his village factory.

The story will be told through Lin's eyes, interweaving images of breathtakingly beautiful tea farms, Nine Bends River and bamboo forests of Wuyi Mountains with the heady pace of trade in the Fudong tea market.

It will follow him as he mingles with his family, jostles for business and chats with friends about the changing world outside his village, which he has never seen.

At heart, *The Wind Sighs* will be a story of old and new China, and how Lin's traditional life of tea in the mountains is facing change.

4

## Production design

5

## Concept

To produce a 15 minute documentary about Lin Chui Feng, a tea farmer who lives in Fujian in China.

## Research

The images, documents and information for this project have been sourced from the internet, books, films and media.

## Style

The documentary will be narration-free and poetic in style.

## Music

Simple Chinese tea music will be sourced from royalty/copyright free sources to carry the documentary, for example:

<https://www.youtube.com/watch?v=40sUDu4Abhc>

<https://www.youtube.com/watch?v=6GpqhPpSap4>

## Ambient sound

A range of ambient sound effects will highlight events and other phenomena occurring within the documentary.

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## Vision

The story will be filmed using slow pans and long tracking shots, intimate close ups in strong colours.

## Colours and design

*The Wind Sighs* will incorporate earthy browns and palettes of green with traditional Chinese golds, reds and ambers.

## Talent

- *Lin Chiu Feng*  
Tea farmer and tea maker
- *Lin Chui Feng's wife and family*
- *Lin Chui's neighbour*
- *Liu Yuanfang*  
Tea buyer
- *Market tea vendors*

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## Budget summary

PROJECT TITLE: *THE WIND SIGHS*  
DURATION: 15 MINUTES  
FORMAT: DOCUMENTARY

AIRFARES:	Return, Adelaide – Fuzhou (Fujian, China) x 2	1,500
INSURANCE, VISAS, PERMITS	TBC	500
CAR HIRE & PETROL	10 days	700
ACCOMMODATION	10 days x 2	800
MEALS:	10 days x 2	500
INCIDENTALS:	TBC	500
<b>BUDGET TOTAL</b>		<b>5,500</b>

8

## Visual concepts

9

## Fujian



10

## Wuyi Mountains



11

## Fuding tea



12

## Hand made tea



13

## Tea market



14

## Tea traditions

















15

## Tea in the city



16

## Web sources

-  Wuyishan - [https://nickandbayley.files.wordpress.com/2011/12/dsc\\_05221.jpg](https://nickandbayley.files.wordpress.com/2011/12/dsc_05221.jpg)
-  Wuyishan Tea Garden - <http://www.tenchen.cn/Content.asp?id=1893>
-  Old man - [http://www.chinadaily.com.cn/china/2014-02/24/content\\_17302134\\_5.htm](http://www.chinadaily.com.cn/china/2014-02/24/content_17302134_5.htm)
-  Wuyi Mountains - <http://teaand sympathy.com.au/pages/tea-terroir/>
-  Wuyi Mountains - [http://www.china-tour.cn/China-Pictures/Wuyi\\_Mountain.htm](http://www.china-tour.cn/China-Pictures/Wuyi_Mountain.htm)
-  Fujian architecture - <http://www.cityofshamballa.net/m/blogpost?id=4579074%3ABlogPost%3A293817>
-  Danxia landform, Fujian - <http://www.somesplacesonearth.com/danxia-landforms-china/>
-  Wuyi Mountains - <http://www.china.org.cn/english/travel/198194.htm>
-  Wuyi Mountains - <http://www.china.org.cn/english/travel/198194.htm>
-  Wuyi Mountains - <http://www.china.org.cn/english/travel/198194.htm>
-  Wuyi Mountain - <http://www.chinafactours.com/index.php?image-493-aid-5665.html>
-  Wuyi Mountain - <http://www.chinafactours.com/index.php?image-493-imageid-5.html>
-  Wuyi Mountain - <http://imgsoup.com/1/mount-wuyi/>
-  Fuding Tea - <http://www.sino-us.com/16/Tea-farmers-mark-start-of-spring-tea-production.html>

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# The Wind Sighs

2015 Masters film pitch

Wendy Fowler

SCME8011



## 2. SYNOPSIS

- Portraiture documentary
- A day in the life of 80 year old Chinese tea farmer Lin Chui Feng
- Family tradition of hand-making jasmine teas in remote Fu Ding mountain village of China
- Follows Lin – picking tea, rolling jasmine tea, selling at local tea market and socialising
- Snapshot of old and new China in changing times.



# 3. MAIN THEMES

- Chinese traditional tea industry
- Globalisation
- Sustainability
- Healthy ageing



# 4. DESIGN

Slow pans and long tracking shots, intimate close ups

Tea greens, earthy browns, traditional Chinese golds, reds and ambers.



## 5. LOCATIONS

- Hulin village,  
Fuding Mountains,  
China's Fujian Province
- Tea gardens
- Bamboo forests
- Tea market



## 6. CHARACTERS

- Lin Chiu Feng
- Lin's wife and family
- Liu Yuanfang, tea buyer
- Lin Chui's neighbours
- Market tea sellers and vendors



# 7. TIMEFRAME

## June – August

- Planning and preparations
- Bookings, approvals, visas
- Fund raising

## 22 August – 7 September

- Filming

## September

- Translations
- Editing

## October – November

- Editing and special effects
- Graphic design

## November

- Postproduction colour
- Postproduction sound
- Graphic design



# 8. Technical requirements

- Power in remote area
- Special effects
- Aerial shots



## 9. CREW

- Editor
- Post sound
- Colour
- Special effects
- Graphic designer
- Researcher
- Production assistant
- Chinese translator/s
- Fund raisers

## 10. CONTACT DETAILS

**Wendy Fowler**

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**0409 257 722**

[http://www.tripadvisor.com.au/Hotel\\_Review-g4266267-d4235803-Reviews-Southern\\_Ocean\\_Retreats-Delamere\\_South\\_Australia.html](http://www.tripadvisor.com.au/Hotel_Review-g4266267-d4235803-Reviews-Southern_Ocean_Retreats-Delamere_South_Australia.html)  
<http://www.delamerevineyards.com.au/contact.php>  
[http://www.panoramio.com/user/734631?with\\_photo\\_id=8084446](http://www.panoramio.com/user/734631?with_photo_id=8084446)  
<http://www.panoramio.com/photo/8080755>  
<http://www.abovephotography.com.au/Earth's-Artwork/Cyan-801720/>  
<https://www.flickr.com/photos/9945550@N03/1924378856>

# Legals

- Flinders University legal  
services request

# Interview Statement

Flinders University  
legal services request

Statement taken on 11 August 2015

File No: 2015063

**Statement of: Wendy Fowler**

**The Terms of Use Agreement form was explained to me. I indicated I understood that document. I have signed it.**

This legal enquiry relates to my Flinders University Masters assignment. I have already rung a local legal advice centre, and my understanding of their advice was that I do not need to take further action as Australia is not affected by US copyright laws. I am seeking further advice from Flinders Legal Clinic because I want more clarity than provided by the other clinic. My Masters project is a film involving an older man, Mr Lin, who runs a tea farm in China. The film will be an original piece of work and not a composite of other's work.

I identified Mr Lin through my friend [REDACTED] who works for a US tea import/export company called [REDACTED]. I asked her if she knew of an older tea farmer who I could feature in my student film, and she suggested Mr Lin. I researched Mr Lin after [REDACTED] suggested him, and found his family owns a tea company which features on several websites. During my research, I also found that Mr Lin himself is mentioned on various websites, including [REDACTED] website, where he is featured as part of its [REDACTED] along with other tea farmers.

While the film is intended as my Masters project, I may also enter it into film awards and if so, it would be available for public viewing. Similarly, while I do not intend to sell the film at this stage, doing so would place it in the public domain. I intend for the film to be portrayed in a generally positive light. This is partly because I do not want to create problems for [REDACTED] or Mr Lin. Also, I am travelling to China with a fellow Flinders Screen and Media student who will be the project's camera person, and I do not want to do anything which may impact negatively on him.

I do not recall signing anything from Flinders University which would sign over my copyright to the University. I understand there is a commercial relationship between [REDACTED] and Mr Lin. However, I also understand from my research that the company has many other Chinese and international clients. My film will feature Mr Lin, his family and tea farming but will not refer to [REDACTED]. I would like to acknowledge Mr Lin, his family and [REDACTED] in the film's credits but do not want to do anything which would negatively affect their relationship with [REDACTED].

I am seeking legal advice about Mr Lin featuring in my film, as I want to ensure I meet relevant copyright laws, protect my own reputation and because I do not want to cause harm to Mr Lin, his family or [REDACTED]. In terms of [REDACTED], I would also like to know if I have any legal *moral obligation*, if such a distinction exists, which would require me to advise the company that I am making a student film that includes Mr Lin, given he appears on its website. I am not taking any information from the [REDACTED] website for my film, however it is inevitable there will be information overlaps because both the website article and film will both look at Mr Lin in the context of his tea farming in China.

---

I confirm that the above statement, taken at the interview on 11 August 2015, is accurate.

Signature: \_\_\_\_\_ / / 2015  
Wendy Fowler

# Funding

- Sponsorship proposal
- Sponsorship proposal letter
- Potential sponsors list
- Sponsorship logos
- Fundraising promotional material
- Finders University grant application

# The Wind

Sponsorship proposal

# Sights



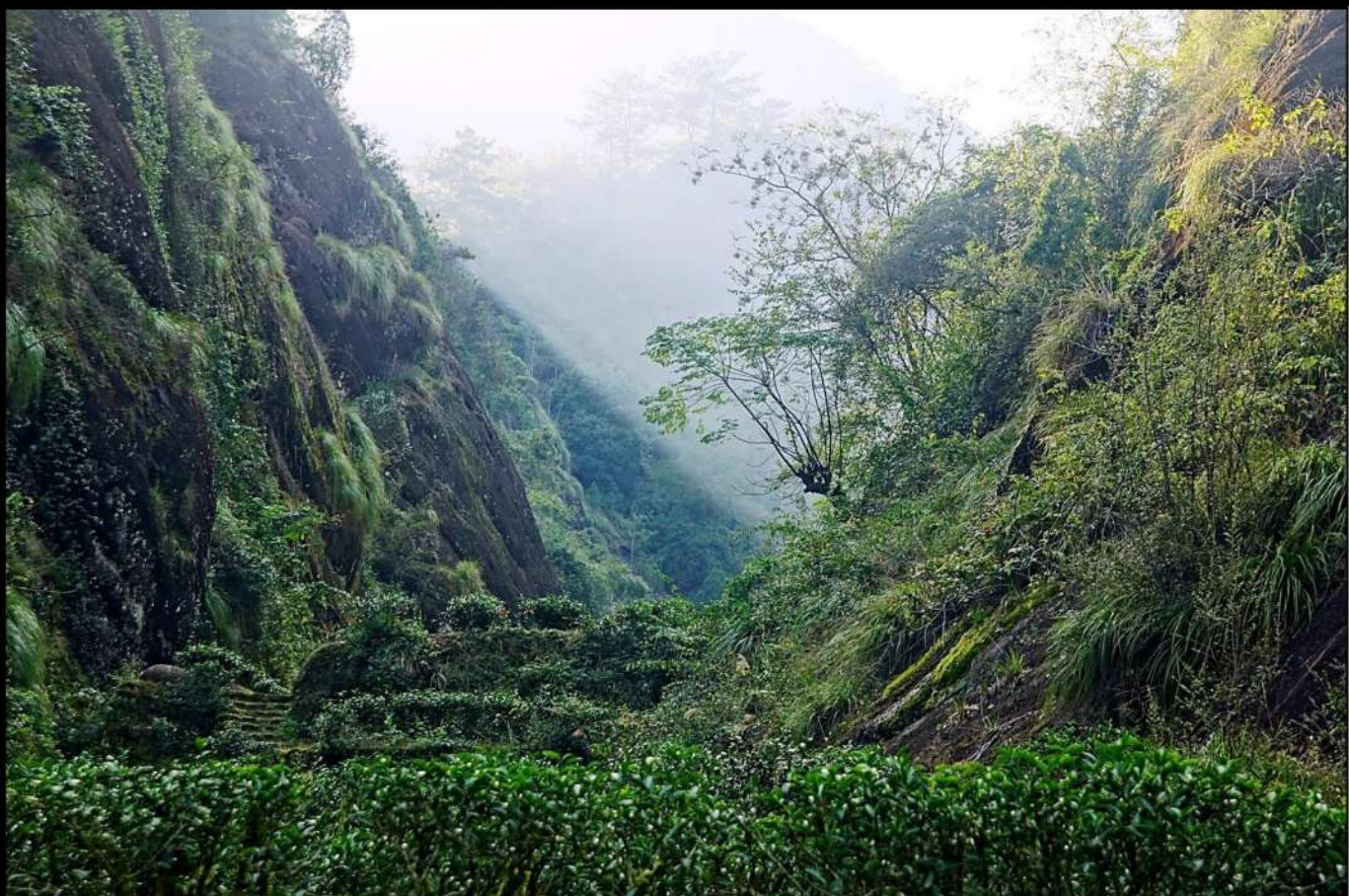
## DOCUMENTARY SPONSORSHIP PROPOSAL 2015

## SPONSORSHIP PROPOSAL

You are invited to participate in an exciting and unique sponsor opportunity. *The Wind Sighs* is a short documentary, about the art of hand making tea in China. Now in production, the film is being produced and directed by Wendy Fowler as part of her Masters in screen and media production program at Flinders University. The project will be filmed by fellow student Yan Lin, with postproduction undertaken by a student crew and supervision by head of department Dr Alison Wotherspoon and postgraduate coordinator Helen Carter. For more information about Flinders University's screen and media program please visit: <http://www.flinders.edu.au/ehl/screen-and-media/>

## SYNOPSIS

This is the story of 80 year old Lin Chui Feng, who has been hand-making jasmine teas in a remote village of Hulin in China's Fujian province since his was a boy. Lin's family has lived in the Taimu tea mountains for many generations, steeping their lives in the Way of Tea and ancient traditions of Chinese culture. *The Wind Sighs* will capture a moment in Lin's life, as he treks into mist shrouded mountains in the early mornings to pick tender leaves of tea, toiling until his return in the evenings, when he hand rolls tea with jasmine flowers in his village factory. The story will be told through Lin's eyes, interweaving beautiful images of rolling tea farms, and the misty peaks of Taimu Mountains with the heady pace of trade of the local tea market. It will follow him as he mingles with his family, jostles for business at the tea market and chats with friends about the changing world outside his village, which he has never seen. At heart, *The Wind Sighs* will be a story of old and new China, and how Lin has shaped his simple life of tea in the mountains for change.



## SPONSORSHIP OPPORTUNITIES

We'd love you to participate in *The Wind Sighs* as a sponsor. This unique opportunity will help your brand reach diverse audiences through university platforms, film festivals and the internet. Your support will help cover equipment rental, transportation, production, postproduction, and translation etc. Sponsorship will provide your company with the opportunity to:

- ✓ Align with a documentary about premium, traditional Chinese teas
- ✓ Gain exposure to local and international audiences
- ✓ Benefit from a unique medium to publicise your business
- ✓ Reach website, event, university and film industry audiences
- ✓ Associate with positive promotion about China's tea artisans
- ✓ Participate in an awareness-building, cross cultural project

### SPONSORSHIP INVESTMENT AND ENTITLEMENTS

ENTITLEMENTS	INVESTMENT				
	Platinum	Diamond	Gold	Silver	Bronze
	\$2000	\$1000	\$500	\$200	\$100
2 copies of DVD	•	•	•	•	•
Company logo on print promotions	•	•	•	•	•
Website acknowledgement as a specific level sponsor	•	•	•	•	•
Company logo on DVD – back of case	•	•	•	•	•
Company's logo on front page of website	•	•	•	•	
Company logo on DVD – front of case	•	•	•		
Company logo in film's closing credits	•	•			
Company logo in film's opening credits	•				

## SPONSORSHIP – NEXT STEPS

PLEASE REGISTER YOUR INTEREST in sponsoring this exciting student film initiative, *The Wind Sighs*.

Simply complete the form below and return it in the stamped, self-addressed envelope. You will be contacted shortly afterwards to discuss your sponsorship.

Otherwise, contact Wendy Fowler on [fowl0008@uni.flinders.edu.au](mailto:fowl0008@uni.flinders.edu.au) or 0409 257 722 to discuss *The Wind Sighs* sponsorship opportunities in person.

Thank you and we look forward to helping you achieve your sponsorship objectives.

### SPONSORSHIP REGISTRATION OF INTEREST

Your Name

Company

Mobile phone number

Sponsorship level

Message

## PRODUCTION TEAM

### **WENDY FOWLER: Director, producer**

Wendy worked in communications for 30 years. During that time, she conceived and researched *Out of the Ordinary*, a long-running Channel Nine television series about quiet achievers in South Australia. The series won a Department of Trade and Regional Services award for Outstanding Innovation in Regional Development. Her first student film, *The Constant Gardner*, was produced in 2014. Wendy's tea interest has taken her to Darjeeling where she studied with an Indian tea broker for three months. She has also taken tea courses in China, Taiwan and Sri Lanka, and visited plantations in Nepal and Korea. She is a screen and media Masters student at Flinders University with a Graduate Certificate in Communication for Social Change (Queensland University) and a Certificate in Environmental Marketing for Behaviour Change (Duke University). She studied Journalism at the SA College of Advanced Education.

### **YAN LIN: Cinematographer, sound recorder**

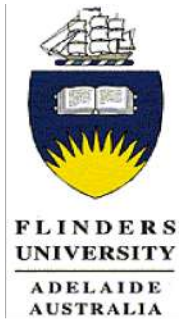
Yan is a cinematographer with professional experience as a studio camera operator and lighting designer in Shanghai, China. He worked for China Business Network (CBN) as a camera operator, studio manager and lighting technician, and at Shanghai Media Group as a studio camera and light operator. He also worked with Shanghai Independent Film Production Company on *Under the Lion Mount* (postproduction) and *Shanghaiess* (cinematography). In South Australia, he has produced professional DVDs for private clients. His wide ranging film skills also include photography, story boarding, editing, colour grading and underwater photography, and he is competent in After Effects, Photoshop, Final Cut Pro and Avid Media Composer. Yan has a Bachelor of Illumination from Communication University of China, a Master of Sociology from Shanghai University, and is currently studying towards a Masters in Screen and Media Production at Flinders University. Yan enjoys visual and cultural anthropology. He speaks Chinese and English.

### **AARON FINAN: Sound technician**

Aaron is a highly motivated sound engineer, with experience in studio engineering, producing, live music and stage shows. He has worked as director, camera operator, editor and writer on film projects with *Prodigious Clothing*, and student productions. He has worked with Novatech Creative Event Technology as an Audio/Visual technician, and with the comedy troupe *Damnit Leanne* as a lighting and sound technician for stage shows. He has since gone on to join the *Damnit Leanne*, performing at the Adelaide Fringe, in an improv comedy show called *Law and Disorder*. He is passionate about music and performance, playing guitar and singing in his band *The Enjinears*, as well as teaching guitar in Adelaide, South Australia. Aaron is a Flinders University Media Arts student, and has a Diploma of Sound Production (SAE Institute), and Certificate 3 in Electronic Music Production. He has studied at the Australian Radio School

### **ALFONSO CORONEL: Co-editor**

Alfonso is a skilled editor, with experience in production design, cinematography, directing and script writing. He has work experience as a camera operator for *Battlegrounds Australia*, one of Australia's biggest hip-hop competitions, and was production assistant for the 2014 Adelaide University television commercial (TVC), directed by Nick Matthews. He has been closely involved with the Australian Company of Performing Arts, as a hip hop dancer and producer of a dance video and a charity promotional video supporting an Indonesian orphanage. Alfonso is also a member of *Part:One Productions*, a new production crew and media group based in Adelaide. He has directed, produced and edited student film projects and is competent in using Adobe Premiere Pro, Final Cut Pro, Avid Media Composer, Da Vinci, Adobe Photoshop, and Pro Tools. He is currently in his second year of a Bachelor of Creative Arts (Screen) at Flinders University.



## Sponsorship letter

DRAFT

Mr Martin Green  
**Christie Tea**  
Unit 1A/938 South Road  
Edwardstown SA 5039  
Christie.tea@christietea.com.au

30 June 2015

Dear Mr Green,

**RE: SPONSORSHIP PROPOSAL, THE WINDS SIGHS DOCUMENTARY**

I invite your interest in an exciting opportunity to sponsor *The Wind Sighs*, a short documentary the life of a Chinese tea farmer.

*The Wind Sighs* is currently being produced by a group of Flinders University screen and media students.

I will direct the film, which will be supervised by Head of Screen and Media Department Dr Alison Wotherspoon and Postgraduate Coordinator Helen Carter.

Your sponsorship will provide a range of benefits, scaled according to your level of investment such as:

- Company exposure through printed and electronic publicity, events, university and targeted websites.
- Your company's association with a unique film about the art of hand making tea in China;
- Support in promoting Chinese small tea farmers and artisans

Please find attached a sponsorship proposal for your interest. I hope you can see your way forward to participating in this exciting opportunity, and will be in contact with you to discuss this further. Thank you for your time and consideration.

Kind regards

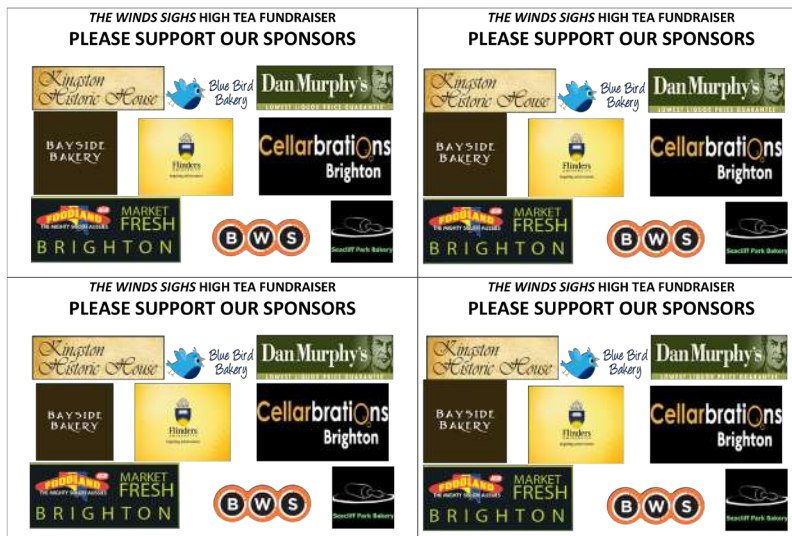
**Wendy Fowler**

**Flinders University Masters Screen and Media student**

## Potential sponsors list & Sponsorship logos

### THE WIND SIGHS POTENTIAL SPONSORS LIST

- Rob Chapman, Adelaide Football Club chairman
- Jane Yuile, ANZ chairman, SA
- Ian Smith, co-founder Bespoke Approach
- Nick Bolkus, partner, Bespoke Approach
- Ian McLachlan, Former SA Cricket Association president
- Nigel McBride, Business SA chief executive
- Michael Hickinbotham, managing director of Hickinbotham
- Peter Malinauskas, ALP State President
- Ish Davies, Regional Director South Australia, News Limited
- Sean Keenihan, Partner, Norman Waterhouse Lawyers
- Rob Gerard, businessman, philanthropist
- Carolyn Hewson, BHP and Stockland director
- Stephen Young, executive chairman, E & A Limited
- Amanda Vanstone, former politician and diplomat
- Sir Eric Neal, businessman and former governor
- Douglas Gautier, Adelaide Festival Centre CEO
- Judy Potter, incoming CEO Adelaide Festival Board
- Rob Dimonte, managing partner Adelaide, Deloitte
- Michael Abbott QC, leading barrister
- Rick Allert, Tourism Australia executive chairman
- Warren McCann, Public Sector Employment Commissioner
- Mel Mansell, editorial director for News Limited, SA, WA and NT
- Alexander Downer, Australian High Commissioner in London
- Janet Giles, ACTU campaign director
- Ian Gould, UniSA chancellor
- James Stevens, chief of staff to Steven Marshall
- Paul Heithersay, deputy chief executive, Department of State Development
- Frank Agostino, Motor Trade Association chief executive
- Theo Maras, property developer, philanthropist
- Bruce Carter, consultant
- Jan McMahon, Public Service Association of SA general secretary
- Rod Hook, chief executive of the Department of Transport, Energy and Infrastructure
- Kevin Osborn, deputy chairman of Economic Development Board
- Brian Croser, winemaker
- Alan Young, joint managing-director, Baker Young Stockbrokers
- Tony Davison, general manager Seven Adelaide
- Michael Luchich, Telstra state director
- Peter Hurley, Australian Hotels Association (SA) president
- Yasser Shahin, On the Run
- David Knox, Santos chief executive office



FUNDRAISER  
*The Wind Sighs*

A documentary about  
a Chinese tea farmer



A 2015 SHORT DOCUMENTARY PRODUCTION  
BY FLINDERS UNIVERSITY STUDENTS

*The Wind Sighs* is a short documentary about the life of a Chinese tea farmer.  
Funds will support the production of the film.

Contact: Wendy Fowler 0409 257722 fowl0008@flinders.edu.au



Fund-raising  
promotional material  
**High Tea**



**Champagne, High Tea  
and premium tea selection**

**LIVE HARP MUSIC**  
by Adelaide Harpist Lyn Evans

2-4pm, Saturday 25 July 2015

**Historic Kingston House**  
5 Cameron Avenue, Kingston Park

Proceeds support the production of *The Wind Sighs*, a Flinders University student film

Bookings	Bookings	Bookings	Bookings	Bookings	Bookings	Bookings	Bookings
0409257722	0409 257722	0409 257722	0409 257722	0409 257722	0409 257722	0409 257722	0409 257722

FUNDRAISER



MOVIE, WINE AND SUPPER

Prize for best dressed detective

Friday 7 August

(5.30 pm for 6.30 pm start)

Capri Cinema, 141 Goodwood Road, Goodwood

Proceeds from this fundraiser will support Flinders University  
screen and media students 2015 Masters film productions.

Phone 0409 257722 [fowl0008@flinders.edu.au](mailto:fowl0008@flinders.edu.au)

BOOK AT EVENTBRITE

<p><b>THE WIND SIGHTS FUNDRAISING RAFFLE FLYERS</b></p>	<p><b>ESSENTIAL SERVICE \$149</b> from It's a health check for your car! <a href="#">LEARN MORE</a></p>	
	<p><b>5 Step Service Promise</b></p> <ul style="list-style-type: none"> <li>✓ We just</li> <li>✓ We show</li> <li>✓ We quote</li> <li>✓ We fix</li> <li>✓ We show again</li> </ul>	
	<p><b>1<sup>st</sup> Prize valued at \$180</b></p> <p><b>Laura Bed n' Breakfast</b> Two people for 2 nights</p>	
<p><b>2<sup>nd</sup> Prize valued at \$149</b></p> <p><b>Midas</b> One car care service</p>	<p><b>3<sup>rd</sup> Prize valued at \$25</b></p> <p><b>Aubert Et Fils Brut</b> Champagne</p>	

**FUSA Development Grant Application**

**Instructions:**

1. Read through FUSA Development Grant Criteria.
2. Ensure that you are eligible to apply for a grant.
3. Delete all YES/NOs as appropriate.
4. The Grant Amount cannot exceed 75% of the total costs, nor can it exceed \$1000.00.
5. For Section 3(b) and 3(c) make explicit reference to points 1 and 2 of the Development Grant Criteria.
6. You must provide a detailed budget. Please refer to points 4 and 5 of the Development Grant Criteria
7. Submit the Application with all supporting evidence by the deadline to: [fusa@flinders.edu.au](mailto:fusa@flinders.edu.au) (or submit in hard copy to: FUSA, Level 4, Engineering North, GPO Box 2100, Adelaide, 5001)

If you have any queries contact: [jonathon.louth@flinders.edu.au](mailto:jonathon.louth@flinders.edu.au)

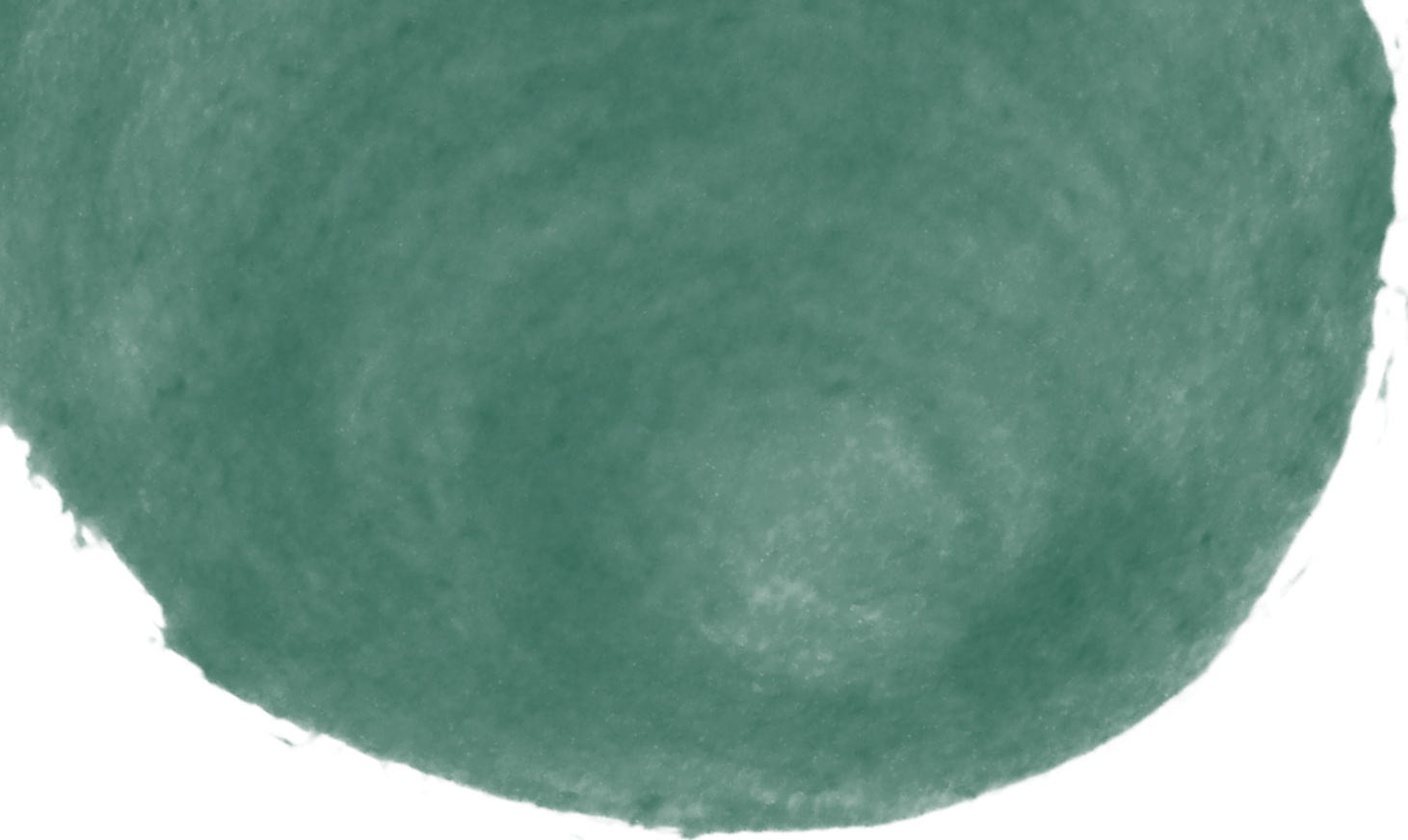
**1. Personal Details.**

Full name:	Wendy Marie Fowler			Student number:	771222
Postal address:	36 Nimboya Road Marino, SA 5049			Contact number:	0409 257 722
				Degree:	Screen and Media Production
Email:	Fowl0008@flinders.edu.au			Year of study:	2
FUSA Member:	YES	Undergraduate:	NO	Postgraduate:	YES

**2. Application Summary.**

Name of event or activity:	Documentary, The Wind Sighs					
Date range:	From:	24 August 2015	To:	7 September 2015	Grant Amount Requested:	\$1000
Have you previously received a Development Grant from FUSA?						NO
Have you attached supporting evidence of your acceptance or attendance (acceptance letter, conference programme, etc.)? If 'NO' the application will not be considered.						YES
Please note: This is a self-managed overseas educational project, and therefore event receipts and acceptance letters are not available. However, I have attached copies of our flight itineraries as evidence this study event is booked. I have also provided a copy of the university's approval of our risk assessment documentation, as evidence of its support for this project.						

<b>3. Rationale.</b>	
<p>3(a) Description of the event. (200 words max.)</p>	<p>I am seeking funding to travel to China to shoot a short documentary film as part of my Screen and Media Masters creative research thesis.</p> <p>This film will be about social, environmental and economic change in China, as seen through the eyes of three generations of the same family - a 78 year old tea farmer from Fujian Province in China, his son and grandson. It will also include universal messages about negotiating life in a world in flux.</p> <p>The creative component of this project will be underpinned by an exegesis which draws on participatory action research to consider the challenges of producing an off-shore student film production.</p> <p>I have chosen tea as the focus of this project because China's ancient tea culture parallels in part, wider changes within the country relating to social, cultural, environmental and economic sustainability.</p> <p>I am qualified to deliver this project because I have knowledge of the tea industry, a good university track record, and travel exposure in China. In addition, I will travel with a fellow Chinese Screen and Media student who will undertake camera work and translation support, with additional location and logistical assistance from an international Chinese tea trader operating in Fujian.</p>
<p>3(b). What are your key objectives? (200 words max.)</p>	<p>The objectives of this travel event are to:</p> <ul style="list-style-type: none"> <li>• Shoot footage of interviews, activities and scenes relevant to the documentary</li> <li>• Develop academic and professional skills through a culturally and socially significant activity linked to my area of study</li> <li>• Generate new insights into off-shore student film production</li> <li>• Facilitate international connections which support a more sustainable screen and media opportunities</li> <li>• Build cross-cultural collaborations which strengthen film as a cultural expression</li> <li>• Promote diversity and artistic integrity through an original Australian-Chinese film</li> <li>• Promote Flinders University and its Screen and Media Department in local and international arenas.</li> </ul>



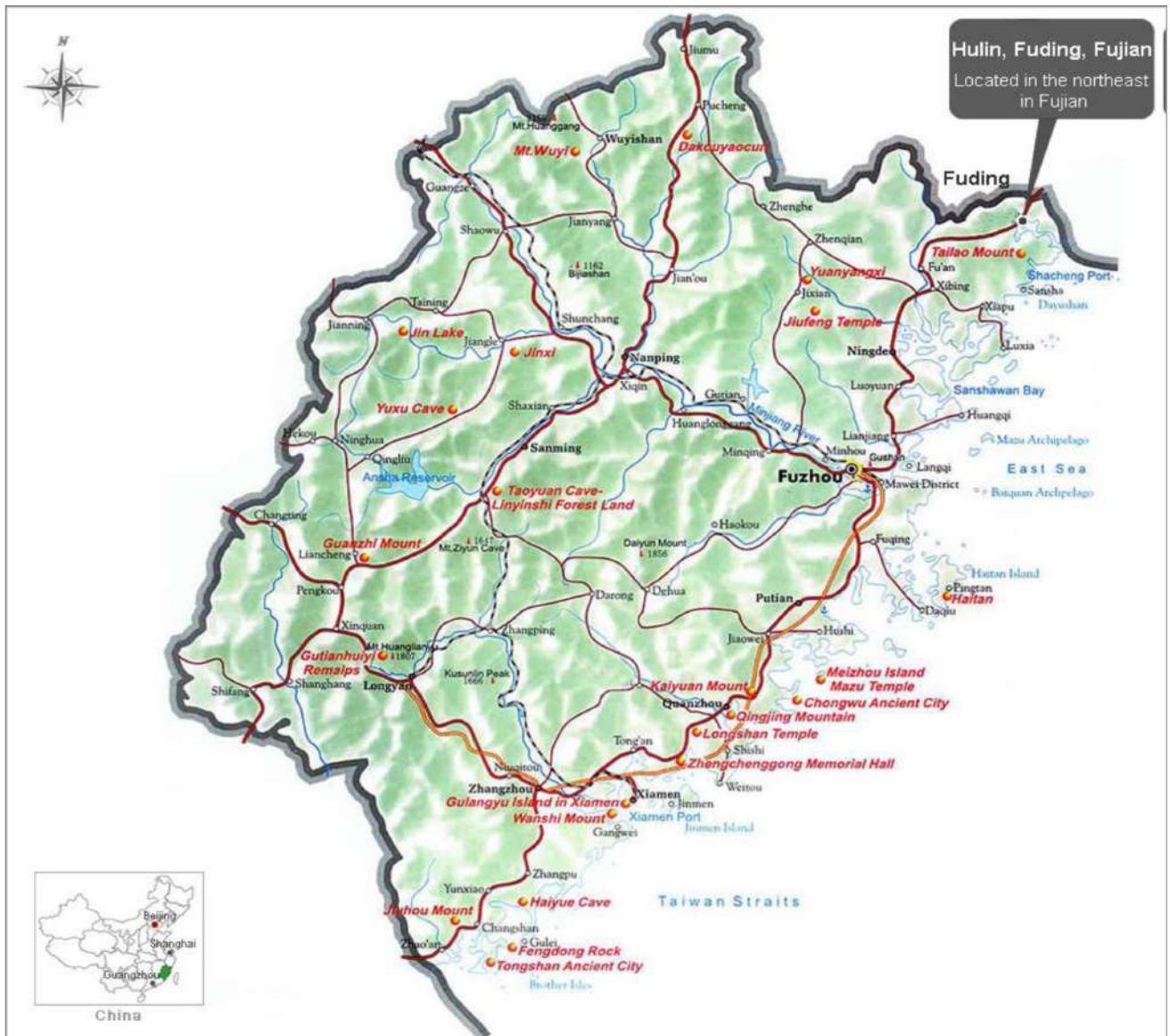
# Production

- *The Wind Sighs* shoot locations map
- Potential interview questions
- Shooting script

# The Wind Sighs shoot locations map

## THE WIND SIGHS SHOOT LOCATIONS

HULIN, FU DING AND TAIMU MOUNTAINS, FUJIAN PROVINCE, EAST CHINA



Source: Teavivre website, <http://www.teavivre.com/strawberry-oolong-tea/>

## POTENTIAL INTERVIEW QUESTIONS: MR LIN'S SON

- Tell me about your father.
- Tell me about your life in the tea business? How did you first become involved in it?
- Tell me about your tea business today.
- What types of teas do make, buy and sell?
- How many staff do you have?
- Where are your shops and offices?
- How many hectares are under cultivation?
- Where are your farms?
- Where do you source other teas?
- Are you willing to tell me your annual turnover last year?
- What prompted you to develop the business?
- What facilitated your business development?
- What factors were conducive for its growth?
- Is your primary market either domestic or international?
- Is this market typical of the tea industry across China?
- If so, what impact do you think this is having on China's relationships with Western countries?
- Why do you think tea has become such a major phenomenon in the west?
- How many small tea farmers are there in China?
- What are the challenges facing the tea industry in China?
- How are you tackling environmental issues?
- How does the Chinese government support the tea business?
- What are the key opportunities for China's tea industry?
- What are your plans for the future?

# POTENTIAL INTERVIEW QUESTIONS: OLD LIN

## EARLY LIFE

- How many years have you lived in these mountains?
- Tell me about your life. What year were you born?
- What are your earliest memories?
- What was happening in China when you were a boy?
- Tell me about your youngest childhood memories with your own father and grandfather;
- How was life different back then?
- How was tea business different back then?
- When did you start working in the tea gardens?
- When did you marry and have children?
- How did your business develop?

## TEA WORK

- Tell me about your tea farm
- What is its importance to you?
- Is it important to look after the environment?
- How has tea garden management changed since you were young?
- Are farmers more aware of environmental issues these days?
- What are the problems confronting the local tea environment?  
Eg, toxicity, drought, flooding?
- What are the solutions for the local tea environment? Organic pesticides and herbicides, mulching, water management?

## ANCIENT CHINESE LEGENDS AND ALMANAC

- Can you tell me when tea was first grown in this region
- Please tell me the legend of Taimu Mountains?

## THE WIND SIGHS, SHOOTING SCRIPT

DATE	TIME	MODE	LOCATION	SUBJECT	SHOT NO.	ANGLE	SHOT	AUDIO	ADDRESS
26 Aug	12pm	Sub	Shan Tang Kungu teahouse, Suzhou	Opera singers	1	WA, low	Teahouse exterior	Traffic, murmurs, music low	苏州市金阊区山塘街通贵桥下塘45号 Suzhou city Jinchang District Shan Tang Street Tongguiqiao Xiatang NO.45 +86 51265313936
					2	MA, zoom in	Teahouse interior, across tables through old windows	Tea opera music	
					3	WA, track	Opera singer floats across stage	Tea opera singing	
					4	CU, track	Opera singer's face under sparkling head dress	Tea opera singing	
					5	CU, track	Detail, opera singer's gown	Tea opera singing	
					6	MA, still	Audience watching opera	Tea opera singing	
					7	CU, still	Audience drinking tea	Tea opera singing	
					8	MA, still	Teahouse manager pours tea	Interview: <i>I established the tea house in .....</i>	
					9	CU, still	Teahouse manager face	Interview continues, singing muted	
					10	CU, still	Teahouse manager's hands	Interview continues, singing muted	
					11	CU, zoom out	Teahouse manager's face to tea room	Interview continues, singing muted	
					12	WA	Evening light rippling on water	Water, people, traffic, singing muted	
					13	WA zoom out	Zoom from lights to river boat panorama	Water, people, traffic, singing muted	
					14	WA, pan	Reveal teahouse exterior behind jostling crowd	People, traffic, singing muted	
27 Aug	11am	Taxi	Dragon Well village, Hangzhou	Long Jing tea plantation	15	WA, pan	Long Jing village main road	Traffic, insects, birds	Xihu, Manjuelong Rd, 翁家山104号 Tel: +86 571 8796 9588
					16	MA	Local traders sitting outside tea shops	Traffic, insects, birds, talking	
					17	CU	Local traders talking, selling tea	Traffic, insects, birds, talking	
					18	MA	Traders eying of potential buyers	Traffic, insects, birds, talking	
					19	WA, pan	Plantation panorama and mountains	Insects, birds, wind	
					20	MA	Rows of tea bushes	Insects, birds, wind	
					21	CU	Tea pickers plucking leaves	Tea plucking	
					22	Various	B-roll tea garden, traditional housing, village	Insects, birds, wind	

Shooting script

**SHOOTING SCRIPT, THE WIND SIGHS, Wendy Fowler, SCME9001, 2015**  
**26 AUG – 4 SEP 2015**

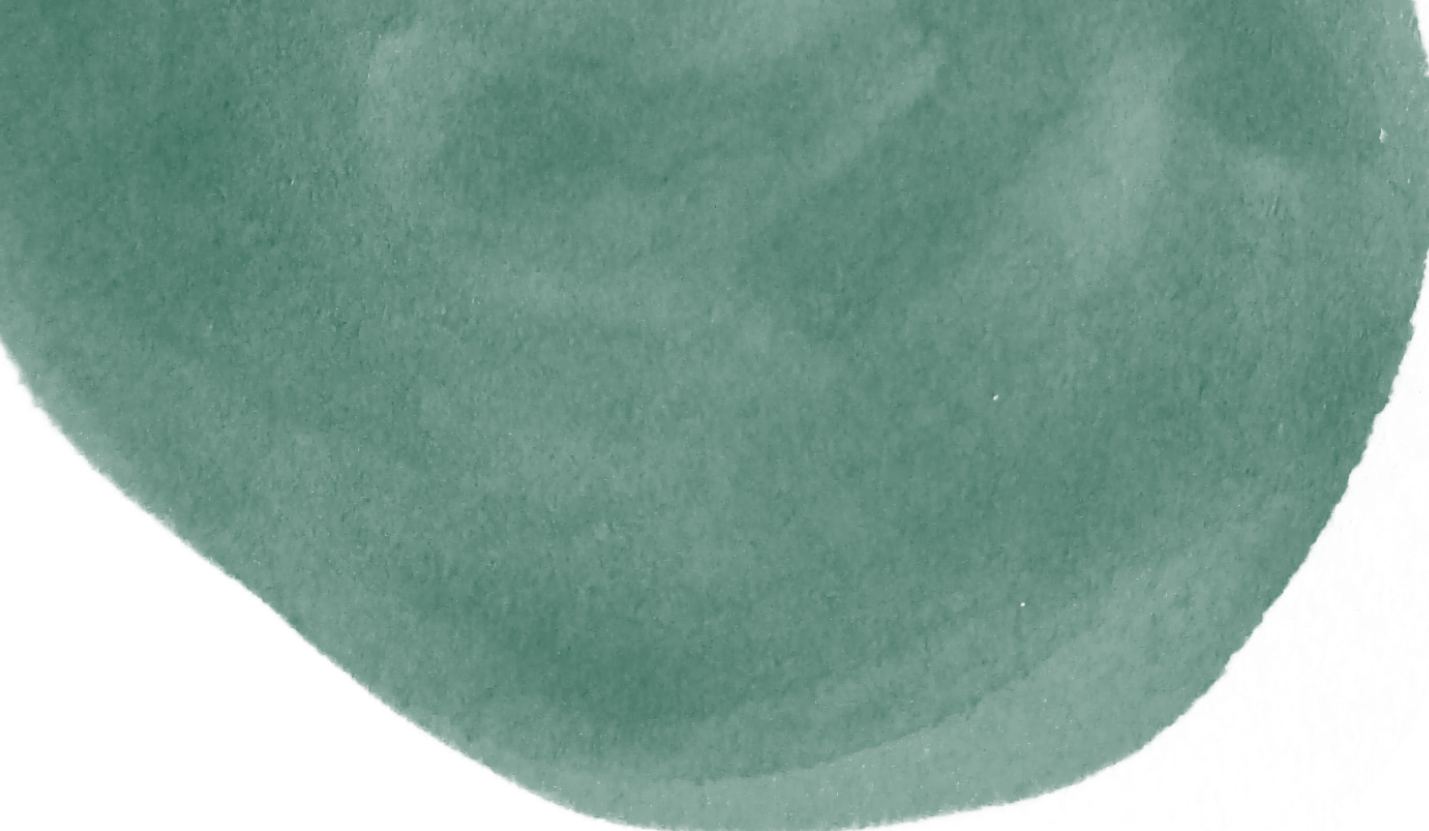
DATE	TIME	MODE	LOCATION	SUBJECT	SHOT NO.	ANGLE	SHOT	AUDIO	ADDRESS					
28	1pm	Train	West Lake, Hangzhou	West Lake pavilion and lily ponds	23	WA, high	West Lake and lillies	Water, birds, insects	Southwest of downtown Hangzhou					
					24	MA, pan	Lillies spilling and toppling	Water, birds, insects						
					25	CU, still	Water glittering and shimmering	Water, birds, insects						
					26	ECU	Lilly petals, stamen	Water, birds, insects						
	3pm		Tea Temple of Soul's Retreat, Lingyin temple	Buddhists picking tea	28	WA, focus pull	Temple to Buddhists picking tea in tea gardens	People talking, tea picking	Lingyin temple, Xihu, Meiling N Rd, 梅灵北路					
					29	MA, still	Buddhist picking tea	People talking, tea picking						
					30	ECU, still	Hands plucking leaves	People talking, tea picking						
30 Aug	7am	Hire car	Hulin tea plantation in Fujian	Old Lin's tea garden	31	MA, still	Tea bushes	Birds, insects	Fujian Guang Lin Fu Tea Garden, Hulin Village, Panxi Town, Fuding City, Fujian Province 355212, China. Tel: 0593 7398060 or Joseph Weng, Guangdong office -86-20-87501508)					
					32	CU, low	Buddhist's face	Tea picking						
					33	WA, focus pull	Two leaves & bud to mountain panorama	Insects, wind, birds						
					34	ECU, still	Veins in tea leaf, light through	Insects, wind, birds						
					35	CU	Tea leaves fluttering in wind	Insects, wind, birds						
					36	MA, pan, high	Rows of tea bushes	Insects, wind, birds						
					37	CU, track, low	Track through tea bushes, rippling in wind	Insects, wind, birds						
					38	WA, still	Mountain tea plantation, disappearing into horizon	Insects, wind, birds						
					9am		Old Lin's home, Hulin	Lin Interview		39	MA, still	Lin sitting by kitchen fire	Interview, crackling	
										40	CU, still	Lin drinks tea, hands on cup	Interview, sipping	
41	CU, still	Lin's face, wrinkles, folds	Interview, crackling											
42	ECU, still	Lin's eyes, expressive, cloth	Interview, crackling											
43	Focus pull	The kitchen to Lin beside fire	Interview, crackling											
44	CU, track	Lin's hands, moving, gnarled	Interview, breathing											
45	ECU, track	Cup in old hands, steam	Interview, sizzling											
12 noon		Family tea factory, Panxi	Lin son interview	46	MA, still	Son's face	Interview, factory, murmurs	Village, Panxi Town, Fuding City, Fujian						
				47	CU, low	Son packaging tea	Interview, factory, rustles							
4pm		Old Lin's home	Grandson interview	48	WA, pan	Son beside tea bales being stacked	Interview, factory, scraping	Fujian Guang Lin Fu Tea Garden – home, Hulin						
				49	MA, track	Grandson playing outside	Interview, laughter, birds							
				50	CU, still	Grandson's face	Interview, birds, insects							

**SHOOTING SCRIPT, THE WIND SIGHS, Wendy Fowler, SCME9001, 2015**  
**26 AUG – 4 SEP 2015**

DATE	TIME	MODE	LOCATION	SUBJECT	SHOT NO.	ANGLE	SHOT	AUDIO	ADDRESS						
(con)	6pm		Old Lin's home	Lin family meal	51	MA, still, high	Family eating together at kitchen table	Talking, footsteps, chairs scraping, eating	(Con..)						
					52	CU, track	Lin family member cooking, serving	Footsteps, laughter, eating							
					53	ECU, still	Bowls of food	Talking, clinking, clothes rustle							
					54	MA, still	Old Lin laughing	Laughter, talking							
					55	CU, still	Chop sticks in Old Lin's hands, eating	Rattling, talking, eating							
31 Aug	8am	Hire car	Old Lin's home	Old Lin walks to work	56	MA, still	Old Lin exits house, internal	Footsteps, door creaks	Fujian Guang Lin Fu Tea Garden, Hulin						
					57	MA, still	Old Lin leaving house, external	Door creaks, footsteps, birds,							
					58	CU, still, low	Old Lin's feet, walking	Footsteps, birds, insects							
					59	MA, still, low	Trees, flowers, grasses blowing in wind as he passes	Footsteps, wind, birds, insects							
					60	WA, still	Old Lin walks on hilltop, silhouette	Wind, birds, insects							
					61	WA, zoom in	Old Lin tea picking, distance	Wind, birds, insects							
					62	MS, still	Old Lin waist high in tea bushes	Plucking, birds, insects							
					63	CU, still, low	Old Lin's face	Breathing, plucking, birds							
					64	CU, track	Hands toss leaves into basket	Breathing, plucking, birds							
					65	ECU, GoPro	Old Lin's fingers plucking tea leaves	Breathing, plucking							
					66	WA, timelapse	Sun sets over tea mountains	Birds, crickets							
					1 Sep	7am	Car	Old Lin's bedroom		Old Lin arises	67	WA, still, high	Bedroom, Old Lin in bed	Bird muted, insects	Fujian Guang Lin Fu Tea Garden – home, Hulin
											68	CU, side, track	Old Lin's face, looking towards window, alights bed	Sheets rustle, birds	
											69	MA, track	Old Lin walks to window	Rustling, footsteps, floorboards creak	
70	CU, track, OSS	Old Lin looks out window, turns and walks away	Footsteps, breathing, creaking, birds												
71	WA, tracking	Old Lin enters kitchen	Birds, wind, footsteps												
72	MA, low	Pots and pans hanging in kitchen	Clinking, footsteps												
73	CU, tracking	Old Lin lights fire, places leaves in kettle, sets kettle to boil	Snapping, crackling, shuffling, clinking												
74	CU, tracking	Old Lin pours tea, water spout, drinks tea through steam	Shuffling, crackling, water pouring, sipping												

**SHOOTING SCRIPT, THE WIND SIGHS, Wendy Fowler, SCME9001, 2015**  
**26 AUG – 4 SEP 2015**

DATE	TIME	MODE	LOCATION	SUBJECT	SHOT NO.	ANGLE	SHOT	AUDIO	ADDRESS
2 Sep	5am	Car	Taimu Mountain	Taimu sunrise	76	WA, timelapse	Silver night sky over mountains	Single bird, crickets	Qinyu Town, Fuding, Ningde
					77	WA, timelapse	Sun rises over mountains	Rumbling, more birds, less crickets	
					78	WA_still	Birds flying over horizon	Louder birds, insects	
4 Sep	8am	Walk	Taimu Mountain	Taimu mists	79	MA_track	Light creeps over trees, sparkles through canopy	Breeze, soft birds, insects	Atop Bund 18, Zhongshan East 1st Rd, Huangpu, Shanghai, China
					80	CU, still	Light rays finger leaves and rock	Breeze, soft birds, insects	
					81	WA, still	Mist rolls over mountains, into valley	Rumbling, sighing wind	
					82	WA pan	Mist across mountain panorama	Rumbling, sighing wind	
					83	MA	Clouds of mist envelop trees	Rumbling, sighing wind	
					84	WA, low	Layers of highrise, toppling into smoggy sky	Traffic, talking, shouting, honking	
4 Sep	10am	Sub	Shanghai	Skyline	85	MA, GoPro	Unfolding building, flashing advertisements, smoggy skies	Traffic, talking, public advertising, siren	Atop Bund 18, Zhongshan East 1st Rd, Huangpu, Shanghai, China
					86	MA, track	Traffic snarling along road	Cars, buses, bike bells	
					87	MA, pan	Along line of drivers waiting in cars traffic lights	Traffic, talking, shouting, honking	
4 Sep	3pm pm	Sub	Shanghai	Shanghai poverty	88	MA, low	Impoverished street, housing	Cars, motorbike, buses, bells	Xhongxin Road Near central railway station
					89	MA, still	People moving along street	Traffic, talking, footsteps	
					90	CU, still	Person's face, expressionless	Traffic, talking, rusting	
					91	WA, still	Starbucks shop front, external	Traffic, talking, advertising	
					92	MA, focus pull	Person drinking tea to modern décor, internal	Music, clattering, talking, mike announcements	
4 Sep	5pm	Sub	Shanghai	Starbucks, modern	93	CU, track	Starbucks merchandise, people moving, drinking tea	Music, clattering, talking, wide screen advertising	Raffles City Shopping Centre
					GoPro in transit via car and train, opportunistic				
<b>OTHER</b>									



# Post- Production

# Project Overview

- Post-production task summary

POST-PRODUCTION TASK SUMMARY		
MONTH	ACTIVITY	TASK
Sept		
	CREW	Monthly meeting, Facebook
		Develop director's brief
		Brief crew
	STAFF	Meetings supervisor, technical staff, teaching staff regarding project size and multiple languages
	RESEARCH	Post field trip literature review, Mao angle
	REVIEW FOOTAGE	Preliminary footage review
		Preliminary footage selection
		Source Chinese translators
		Brief Chinese translators
		Transcribe Chinese interviews to Chinese script
		Translate Chinese script into English script
		Write up Lydia's interview translations.
	ANIMATION	Source Chinese water colour painters
		Source animators
		Develop initial animation storyboard
		Supervisory review (advised to drop)
	SUBTITLES	Determine subtitle style and approach (advised to use Avid)
		Subtitles typed from interview clips
		Name interview clips (interviewee, clip & time codes)
		Link subtitles to interview clips
		File subtitles for later use
	FILE MANAGEMENT	Decide and set up project index files
	IMPORTATION	Resolve computer space issues (advised to use hard drive)
		Import 15 hours film clips
		Import 10 hours Go Pro
		Create naming convention for film clips
		Name and time-code 700 film clips
		Create PDF reference list of 700 clips
	GRAPHIC DESIGN	Source graphic designer
		Develop graphic design brief
		Write content for publicity material
		Source screen shots for graphic designer
		Brief graphic designer
	ARCHIVAL MATERIAL	Source potential archival footage and stills

POST-PRODUCTION TASK RECORD		
MONTH	ACTIVITY	TASK
<b>Oct</b>		
	EXTRA FOOTAGE	Scope additional footage requirements
	SCREEN SHOTS	Save screen shots of 200 clips (for storyboard & graphic design)
	CREW	Monthly team meeting, Facebook
	HAN LANGUAGE	Resolve dialect translation issues (decided to watch footage of Han interview, which was translated into English, on site in China)
	STORYBOARD	Create hard copy storyboard (using printed screen shots & printed interview)
		Develop electronic storyboard from hard copy
	SCRIPT	Refine script per new storyboard
	SUBTITLES	Edit subtitles per new script
	SOUND	Trouble shoot poor interview sound quality
		Attempt to salvage interview audio
		Drop subtitles (use narration, dubbing as fall-back)
	CHINESE LANGUAGE	Resolve Chinese / English edit issues (languages structures different)
		Source Chinese people to narrate in English (contacted 20 Chinese groups)
		Source backup Chinese speakers to dub in Chinese
	MUSIC	Source music
		Source music copyright holders
	FOOTAGE DISTRIBUTION	Resolve footage give-away issue per Guanxi
	ASSEMBLY	Assemble cutaways on project timeline, based on storyboard (fast!)
	ROUGH CUT	Start rough cut
	AFTER EFFECTS	Brief after- effects to stabilize pole
	NARRATION	Audio-record draft narration
	BACK UP	Resolve hard drive backup issues
	GRAPHIC DESIGN	Edit graphic design
<b>Nov</b>		
	FINE CUT	Start fine cut
	NARRATION	Audio record draft narration (to guide vision)
		Assemble draft narration on timeline
		Edit narration
	GRAPHIC DESIGN	Graphic design (match to screen text design)
<b>Dec</b>		
	EDIT	Start final cut
	CHINESE LANGAUGE	Source Chinese men to narrate in English and Chinese
	ITALIAN LANGUAGE	Source Italian translators to liaise with music producer
	GRAPHIC DESIGN	Edit graphic design

## POST PRODUCTION TASK RECORD - 2016

MONTH	ACTIVITY	TASK
<b>Jan</b>		
<b>Feb</b>		
<b>Mar</b>		
	NARRATION	Source mature, male Chinese/English speakers
	RECRUIT EDITOR	Source editor (flyers, Honours class, staff, supervisor)
<b>Apr</b>		
	RECRUIT EDITOR	Source editor
	NARRATION	Email all Flinders Uni Chinese staff re voice overs
		Short-list respondents and book test-recording times
	MUSIC	Contact Elder Conservatorium
<b>May</b>		
	EXTRA FOOTAGE	Film extra footage (tea ceremony)
	RECRUIT EDITOR	Source editor (Unit meeting pitch, flyers)
	NARRATION	Test-record Chinese voice-overs
<b>Jun</b>		
	RECRUIT EDITOR	Source editor
	EXTRA FOOTAGE	Film extra footage – bamboo
	POST-SOUND	Meet Wombat sound studio manager
	TEXT DESIGN	Source text designer
		Discuss text design brief
		Ensure text design reflects graphic design
<b>Jul</b>		
	MUSIC	Secure release from Italian music producer
		Develop music brief for composer/arranger
	COLOUR GRADE	Source colour grader
		Brief colour grader
	NARRATION	Record English voice-overs
		Edit English voice-overs
	CHINESE EDIT	English voice-overs onto timeline
		Identify and cut corresponding Chinese voice in script and interview footage
		Lay down and lip synch Chinese voice on timeline
	SCRIPT	Revise middle section of script (per various feedback)
	EDIT	Fine cut resumes
		Separate middle section of timeline story
		Edit middle section of film
	POST-SOUND	Develop post-sound brief

<b>MONTH</b>	<b>ACTIVITY</b>	<b>TASK</b>
<b>Aug</b>		
	POST SOUND	Brief Wombat sound students
	GRAPHIC DESIGN	Edit graphic design – DVD, CD, press kit, poster
	TEXT DESIGN	Finalise text design – Poem, title page, captions, credits, text boxes
		Import and edit text design
	EDIT	Start Final cut
		Re-link all ambient sound clips (source original clips, match to screen clip, cut, bring into timeline)
		Review all original, unused film clips for good images to replace poor footage
	NARRATION	Remove unnecessary English voiceover (check corresponding adjustments in matching Chinese, dialect, ambient sound and vision)
	MUSIC	Brief music composer/arranger
		Draft film MP4 to music composer (music spotting)
<b>Sep</b>		
	POST SOUND	TAFE students sourced and applied ambient sounds, resolved sound issues
	GRAPHIC DESIGN	Completed work on publicity booklet, poster, DVD cover and CD label
	TEXT DESIGN	Finalised text on screen
	EDIT	Saving and emailing film to sound and music
	NARRATION	See post sound
	MUSIC	Composition and arrangement music
	COLOUR GRADE	Export film to Davinci. Colour graded, using masking and corrections
	RELEASE FORMS	Finalised release forms
<b>Oct</b>		
	EDIT	Reimport film to Avid. Correct anomalies. Collation film, sound, music, text. Film to CDs.
	GRAPHIC DESIGN	Print outs of publicity booklet, poster, DVD cover and CD label.

# Teamwork

- Project team briefs
- Minutes and agendas

## POST-PRODUCTION TEAM BRIEF

### Story summary

*The Wind Sighs* is a Chinese 'rags to riches' story about an 80-year-old tea farmer called Old Lin and his sons, who have risen from poverty to great wealth through hard and smart work. This is a gentle, slow story that will allude to the individual journeys of Old Lin and two of his sons. However, it will mainly focus on the life of Old Lin.

### Language

The film interviews are in Mandarin and local Han dialect. The film will be either subtitled in English or voice-overed in English by Chinese native speakers.

### Themes

The film will look at family and farming in the Chinese context.

It will also include an underlying theme about the changing face of China, as seen through social, environmental and infrastructural variations across the country.

### Aesthetics & style

Ideally, the film will be linked across time by the three separate journeys on foot, bike and bullet train undertaken by Old Lin and two sons as they strive to overcome poverty and support the family.

It will combine set-up shots of Old Lin at home with observations of the family's life at home and work.

The film will use a mix of long shots, tracking shots, close-ups and held-held footage.

I would like to soften the imagery to give it a dream-like quality of an old man looking back through memories and time.

## Sound, music & narrative

Its narrative will be supported by traditional Chinese music with (possibly) the more ominous sounds of Tibetan bells and music bowls to hint at social and environmental fallout of politics and development.

Pace and rhythm will generally remain slow and gentle but increase in intensity towards the end in line with the narrative, then resume its original calmness. It may or may not include a narrator, depending on the amount of useable, available interviews in the footage. If so, the narrator is likely to be a young Chinese boy representing one Old Lin's nephews who appears in the film.

## Fonts

We will use Chinese fonts in the titles and credits, but these will need to be created in a different program and imported into Final Cut Pro. Dialogue will be subtitled in a compatible English language typeface.

## Editing = organisation and communication

1. Use Facebook 'Editors' Diary' to communicate
2. Create new assemblies each day – store as 'Sequences' in a bin called 'Edits' (copy / save / paste ) and number each one.
  - Assembly (Sequence 1 ... 20)
  - Rough cut (Sequence 1 ... 20)
  - Fine cut (Sequence 1 ... 20)
  - Final cut with sound and music (Sequence 1 ...20)
  - Final cut with sound, music and colour grade (Sequence 1 ... 20)
  - Final cut with sound, music, colour grade and SFX (Sequence 1 ... 20)

## NAMING CONVENTIONS

A set of naming conventions will be developed to make it easier to locate and navigate our way through footage during editing.

## THE WIND SIGHS: EDIT BRIEF

Project title		<i>The Wind Sighs</i>
Budget holders and sign off		Wendy Fowler
Project background		<i>The Wind Sighs</i> is a short documentary that forms the creative component of Wendy Fowler’s Flinders University Masters project. It is being filmed in China with post-production in Adelaide.
THE FILM	Synopsis	<i>The Wind Sighs</i> is a Chinese ‘rags to riches’ story about an 80-year-old tea farmer and his sons, who rise from poverty to great wealth on the back of China’s economic boom. (See storyboard attached)
	Genre	Documentary
	Style	<i>The Wind Sighs</i> will combine observational and poetic modes with some set up shots to help link the visual narrative of the story.
	Duration	12 – 15 minutes
	Target audiences	It will be aimed at people who may be interested in travel, China, cross-cultural experiences and tea. They are likely to be aged 35 – 65 years of age, have a left wing orientation and view SBS and foreign films. It may be posted on Vimeo, Youtube and/or distributed via tea local and overseas businesses.
EDITORIAL	Task description	To edit this short documentary about the Lin family and their tea business in China.
	Responsibilities	The editor is responsible for the technical management, operation and delivery of <i>The Wind Sighs</i> documentary, and provides support and advice to the director and relevant crew about technical issues as they arise.
	Working relationships	The editor will work collaboratively with the director, editorial assistants, translators, sound editor and university staff during the postproduction phase of the film.
	Themes	Success, change, family, farming, tea, power, pollution, poverty
	Style	This is a slow, gentle film that reflects the tempo of the remote mountain life of the Lin family and subsequent faster pace of their success in the cities of China and abroad. As such, the sensual images of rural farmers and countryside will be pitched against the sharp lines of modern China. The attached storyboard provides a preliminary static assembly to guide the development of the film. (See storyboard attached)
	Approach and communication	<ul style="list-style-type: none"> <li>• Editing will occur through progressive, joint editing sessions with director at negotiated dates and times</li> <li>• Monthly crew meetings will be held on the 2<sup>nd</sup> Tuesday of each month at 5pm in the Flinders University Masters home room.</li> <li>• Ongoing group communications will take place through <i>The Wind Sighs</i> Facebook page.</li> </ul>

EDITORIAL Cont...	Special considerations	The film's spoken language is Chinese. Subtitles and/or voiceovers will be required.
	Deliverables	<ul style="list-style-type: none"> <li>• Import and collage footage;</li> <li>• Set up and maintain electronic filing system;</li> <li>• Edit footage, including colour grade, to completion and delivery of documentary;</li> <li>• Support editorial assistants as needed</li> <li>• Maintain project backup file</li> </ul>
	Formats required:	QT file: 1080 25p H264
	Delivery deadline/s	TBD
	Budget	\$500
	Contacts/project roles	Director: Wendy Fowler (0409 257 722) Editorial assistants: Tom Brown and Molly Skipsey Sound editor: Aaron Finian Translator: Yan Lin Staff: Cole Larson, Tom Young, Scott Castleton

	Tone and pace	The music and ambient sound elements of <i>The Wind Sighs</i> will reflect both the traditional rural and modern urban Chinese thrusts of the story. The pace of the Asian-inspired music and sounds will rise and fall in sync with the tempo of the story and where possible include erhu, bamboo flutes, bells and bowls. (A list of example musical pieces is attached.)
	Emotion	The sound track should seek to elicit a flowing range of emotions: peaceful, ominous, sad, hopeful, endeavouring, achieving and resolving.
	Sources	Original music and ambient sound are not required. They can be sourced via available public channels subject to relevant restrictions and approvals.
	Approach and communications	<ul style="list-style-type: none"> <li>• Ongoing discussions with director and editor regarding sound and musical requirements and issues</li> <li>• Monthly crew meetings will be held on the 2<sup>nd</sup> Tuesday of each month at 5pm in the Flinders University Masters home room.</li> <li>• Ongoing group communications through <i>The Wind Sighs</i> Facebook page.</li> </ul>
	Special considerations	The film's spoken language is Chinese. Voiceovers will be required.
	Deliverables	Completed sound editing of the <i>The Wind Sighs'</i> music, ambient sound, voice overs and existing sound tracks
	Delivery deadline/s	Voice over recordings: TBD Sound editing: TBD
	Budget	N/A
	Contacts/project roles	Director: Wendy Fowler (0409 257 722) Editor: Callum Gee Editorial assistants: Tom Brown and Molly Skipsey Translator: Yan Lin Staff: Cole Larson, Tom Young, Scott Castleton

## THE WIND SIGHS: SOUND EDIT BRIEF

Project title		<i>The Wind Sighs</i>
Direction		Wendy Fowler
Task description		To manage sound effects, dialogue, voice-over and all the music featured on film sound track to ensure high quality finishes.
Project background		<i>The Wind Sighs</i> is a short documentary that forms the creative component of a Flinders University Masters project. It is being filmed in China with post-production in Adelaide.
THE FILM	Synopsis	<i>The Wind Sighs</i> is a Chinese ‘rags to riches’ story about an 80-year-old tea farmer and his sons, who rise from poverty to great wealth on the back of China’s economic boom. (See storyboard attached)
	Genre	Documentary
	Style	<i>The Wind Sighs</i> will combine observational and poetic modes with some set up shots to help link the visual narrative of the story.
	Themes	Success, change, family, farming, tea, power, pollution, poverty
	Duration	12 – 15 minutes
	Target audiences	It will be aimed at people who may be interested in travel, China, cross-cultural experiences and tea. They are likely to be aged 35 – 65 years of age, have a left wing orientation and view SBS and foreign films. It may be posted on Vimeo, Youtube and/or distributed via tea local and overseas businesses.
SOUND EDITORIAL	Responsibilities	The sound editor is responsible for ensuring <i>The Wind Sighs</i> ’ audio components are sourced and completed to a high quality. They will provide support and advice to the director and relevant crew about technical sound and musical issues as they arise.
	Working relationships	The sound editor will work collaboratively with the director, editor, editorial assistants and translators and university staff during the postproduction phase of the film.

# TEXT DESIGN AND EFFECTS BRIEF

## Background

*The Wind Sighs* is a short documentary that looks at the lives of a family of tea farmers from Fujian in China.

The film forms the creative component of a Masters in Screen and Media Production at Flinders University. It is currently in the editing stage.

A series of special effects is now required to complete the visual elements of the film. These special effects are required specifically for text elements of the film, and will be used to animate written words and provide thematic links between the text and footage.

## Text components

- Poem
- Opening sequence
- Text boxes
- Closing credits

## Themes

The key theme to be conveyed through visual effects is *change*. The film itself alludes to notions of change through both the lives of the tea farmers, and China economic and technological development. The manufacture and brewing of tea also involve processes of change.

It is proposed to use footage of smoke, mist and steam to symbolise this theme, which could be interwoven with words, applied over images, or stand-alone (or not be used at all).

## Style

The style of the text-based special effects needs convey an Asian expression.

The use of smoke and steam could possibly be accentuated through colours such as gold for achievement, red for communism, green for tea.

Footage of smoke, steam, mist, hope and despair have already been filmed and are available for use. However, other footage can also be filmed or sourced, if necessary.

## Approach

It is proposed to develop a range of initial concepts through collaborative weekly meetings.

These concepts will initially be delivered on screen and honed through discussion, then applied to the various components of the special effects project.

The special effects project is dependent on the final 'look' and timing of the film itself, which is still in production. Therefore, broad visual effects concepts should be developed while the film is being edited, and fine-tuned on completion of editing.

# SOUND BRIEF

Flinders University / Wombat Studio/ Salisbury TAFE Sound Engineering students

## INTRODUCTION

*The Wind Sighs* is a rags-to-riches story of an old tea farmer and his family who have risen from poverty to wealth in the Fujian province of China. The short documentary is set against the backdrop of China's hardship under Mao Zedong's communist government and reflects its economic transformation under Xiaoping. The following notes will guide sound design to help ensure it reflects the overall tone and nature of the documentary.

## SOUND, GENERAL

- **Emphasis on restrained.** Please try to use sound subtly
- **Wind and tea represent change** (key theme) – eg changes in Old Lin's life, changes in his sons' lives, changes in China. Please play with ways of using sounds of wind intermittently to capture notions of 'good' and 'bad' change. Wind – very soft and subtle wind needs to be first and last sounds on film, and woven throughout scenes. Please see possible wind scenes in yellow highlight below.
- Remove unwanted background noises (e.g. interference under interviews)
- Note, absolutely nothing has been done with sound yet.

## TONE, AMBIENCE

- Beginning and end – gentle, peaceful, meditative, rural, Chinese (Mandarin) – a still quality
- Middle section – slight increase in tempo and pitch (e.g.: factory and city noises)

## VOICE – General

- Please ignore Chinese/dialect voices until picture lock-off as these are still being finalised.
- Link Chinese voices smoothly under English voice-overs, where they have been cut

- Chinese/dialect voices precedes English voice
- May need to fade down subtly on underlying Chinese and Han dialect
- May need to fade up on English or Chinese and Han dialect
- Middle son – please modulate English voiceover so he’s not shouting at beginning of each scene

### VOICE - Specific

- When 10 rainy days are followed by one rainy day – Need to correct voiceover stumble between sentences.
- Fields of green everywhere – A lot of tea ruined by insects. Need to correct voiceover tumble between sentences.
- After We relied on, and eating wild vegetables – please adjust pitch between words as we’ve cut a bit out
- When we were 12 or 13 years old – de-emphasize first words so not such a jump start.

### POSSIBLE SCENE SOUNDS

- **Opening:** (Rural, cottage) Gentle sighing wind, soft rain, thunder?  
Mountain– possibly a soft rumbling in first scene (see Picnic at Hanging Rock – 34:30s - [https://www.youtube.com/watch?v=Iyo\\_hXCpEO4](https://www.youtube.com/watch?v=Iyo_hXCpEO4)) they used a plane rumbling at slow speed, played backwards!! May not work, but worth a try.
- **Breakfast:** Footsteps on staircase, clinking, tinkling, chairs, laughter, chatting (recorded)
- **Old Lin: (tea picking)** Soft rain, footsteps, tea plucking (recorded), wind whistles, birds
- **Old Lin:** (Good memories) Rustling bamboo forest, ducks, swallows, sighing gentle wind
- **Old Lin:** (bad memories) Footsteps, doors creaking open, rain, ominous wind – this is a muted scene of past despair
- **Oldest son:** (poverty)?
- **Middle son:** Growing up with his father. Happy scene. Boy shouts to grandfather (recorded), footsteps, clothes rustling
- **Oldest son:** (Fading environment) Wind, rustling, birds, water running and splashing, (Guangzhou) motor bike, traffic

- *Oldest son*: (Tea party) Murmur (Chinese), laughter, boiling, pouring, clinking
- *Oldest son*: (Bicycle) Tea market murmur
- *Oldest son*: (Trade opens up) Traffic, crowds murmur, tea pouring,
- *Middle son*: (Old factory) Grinding of tea crusher (recorded), men talking (Mandarin), footsteps
- *Oldest son*: (China market, export) Ship honking, water splashing
- *Middle son*: (family business) Rustling, murmuring
- *Middle son*: (New factory) Footsteps, rustling, murmuring, bullet train swish, crowd footsteps/bustle, traffic, honking
- *Oldest brother*: (Rural poverty) Bullet train clicking (recorded), ominous
- *Oldest brother*: (Tea worker) Rustling tea leaves
- *Oldest brother*: (His father) Footsteps, birds
- *Old Lin*: (Tea drinking) Doors creak (subtle/pleasant), rustling, lighting fire, boiling, crackling, footsteps, clinking, pouring, drinking, wind sighs, crickets (nightfall)

<b>POST SOUND SCHEDULE</b>			
<i>The Wind Sighs 2016</i>			
<b>MONTH</b>	<b>DATE</b>	<b>FILM</b>	<b>WEEK</b>
<b>AUGUST</b>	1-7	<b>1 - SOUND BRIEF</b>	1.
	8-14	8 - Final cut with full Chinese scripts	2.
	15-21		3.
	22-27		4.
	28-4	28 – Title/Credits due	5.
<b>SEPTEMBER</b>	5-11	5 - Lock-off (Music Spotting) <b>SOUND MEETING</b>	6.
	12-18	19 - Colour grade due	7.
	19-25	26 - Music due	8.
	26-2		9.
<b>OCTOBER</b>	3-9	<b>SOUND MEETING</b>	10.
	10-16		11.
	17-23	<b>17 – MIX</b>	
	24-30	<b>24 - SOUND SIGN-OFF</b> 28 - <b>PROJECT DUE</b>	12.

# GRAPHIC DESIGN BRIEF 2016

## Background

*The Wind Sighs* is a gentle rags to riches story about a family of tea farmers from Fujian in China. The short documentary is part of a Flinders University Screen and Media Masters project. This graphic design project will develop promotional material for the film including:

- DVD cover and label
- Film poster
- Publicity book

The graphic design will reflect traditional Chinese culture and the family's remote mountain tea business, while capturing China's modernisation and the family's global tea business.

## Approach

This will be a cooperative design process between graphic designer and director. Products will be developed through a feedback loop involving two-way meetings, phone calls and email correspondence.

The graphic designer will supply concept visuals for discussion and refinement.

The director will provide the following materials to the designer:

### **Content**

Written text in electronic format for DVD cover and label, film poster and publicity book

### **Images**

A selection of screenshots

### **Font**

See sample fonts

# GRAPHIC DESIGN BRIEF

## Contents

### 1. Publicity Kit

This kit will be created in both print and electronic formats. It will be 20 pages, A4, fullcolour satin finish. Please include:

- Cover (same treatment as poster and DVD labels)
- Index
- Synopses (short, medium, long)
- Director's statement
- Format Information
- Cast and crew bios
- Contact details
- Photos
- Flinders University logo

Please see sample publicity kits

### 2. Film poster

- A4 sized, full colour poster, satin finish
- Large photo or compilation of photos
- Film title prominently displayed
- University, production, crew and subjects' details
- Flinders University logo

Please see example posters attached

### 3. DVD cover and label

- Image and details of DVD cover and label to reflect film poster
- Standard DVD cover and label size, print-ready
- Full colour, satin finish

MINUTES *THE WIND SIGHS* EDITORS' MEETING

5PM, 2 SEPTEMBER 2015, SCREEN & MEDIA MASTERS CLASS ROOM, FLINDERS UNIVERSITY

ATTENDED: Wendy Fowler; Callum Gee; Molly Skipsey; Aaron Finan

APOLOGIES: Tom Brown

COPY: Aaron Finan; Yan Lin; Shiqiang Li; Jingyi Sun

## 1. Introductions

Welcome Molly on board as co-editor.

## 2. Overview

A short, text-based description of the film outlining aspirational direction and tone was distributed.

## 3. Project timeline

- The aim is to complete the film this semester. This makes the tight timeline– about 4 weeks in editing and 1.5 in post sound, plus music. As part of this, we first need to build in a week to complete translations, subtitling and refining the storyline.
- The lock-off date will be pulled forward to 30 October, to give Aaron a few extra days for post-sound.
- Narration dates rescheduled until after Rough Cut (see revised schedule attached.)
- Camera crew have been tentatively booked, in case pick-ups are needed.

## 4. Editors' schedule

- Molly to take Thursday editing timeslot, and will advise Wendy of other available days.
- Tom to be invited to nominate editing times as available

## 5. Joint working arrangements

- Callum will set up *The Wind Sighs* Facebook page for daily post-production updates.
- Each editor to leave a daily hand-over message on Facebook for the following day's incoming editor.
- Callum will set up our Final Cut Pro project filing system, including editing files for:
  - Assembly
  - Rough Cut
  - Fine Cut
  - Final Cut

- Final Cut\_Colour
- Final Cut\_colour\_sound,
- Final Cut\_Colour\_Sound\_Music

- Daily editing sequences to be saved within these files as follows:  
daily version number, editor's initials, date eg .... V1\_ CG\_12\_9\_15

## 6. Next steps

Please see upcoming week's schedule below:

DAY	TIME	WHO	ACTION
<b>WED 23 SEP</b>		Callum	Resolve file import issues with Helen, Alison and Scott
		Wendy	Edit Factory Lin & Old Lin translations and forward to Callum and Aaron by Thus am
		Yan	Transcribe final Chinese dialogue to Chinese script, and forward to Wendy by 7pm Wednesday
		Wendy	Select font for subtitles and typefaces for title page
		Wendy	Forward music samples to Aaron
		Molly	Advise Wendy of available editing times
<b>THUR 24 SEP</b>	8:00am	Wendy	Organise translation of final Chinese to English scripts; forward to Callum and Aaron by Fri am
	10:00am	Callum, Aaron and Wendy	Meet to confirm subtitle style prior to subtitling film clips
	10.30am	Callum and Aaron	Subtitle film clips
	5:00pm	Wendy	Extract core translation, ready for script
<b>FRI 25 SEP</b>	11am	Callum, Aaron, Wendy	Meet with Alison and Helen re storage space
	12noon	Wendy	Name film clips
	12 – 5pm	Callum, Aaron	Subtitle film clips
	??	Sun	Check English translations with Callum and Aaron
	3:00pm (TBD)	Wendy	Check final subtitles on screen with Callum and Aaron
<b>SAT 26 SEP</b>	9am	Wendy	Check extra film sites; book Des, David, cameras
	11:00am – 5:00pm	Wendy	Name film clips
		Wendy	Source narrator
<b>SUN 27 SEP</b>	5:00pm	Callum	Create thumbnails from clips, forward to Wendy
		Callum, Wendy	Edit GoPro footage
<b>SUN 27 SEP– TUE 29 SEP</b>		Wendy	Script and storyboard development; circulate to postproduction crew
<b>WED 30 SEP</b>		Wendy , Callum, Molly (Tom)	Assembly begins

## 7. Next meeting

5pm Tuesday 13 October, Postgrad Room, Flinders University

*THE WIND SIGHS* POST-PRODUCTION MEETING

6PM, 20 JULY 2015, SCREEN & MEDIA MASTERS CLASS ROOM, FLINDERS UNIVERSITY

INVITED: Alfonso Coronel; Aaron Finan; Wendy Fowler; Callum Gee; Shiqiang Li; Yan Lin;

- Welcome
- Introductions
- Overview
- Story outline
- Other possibilities
- The look:
  - Youtube samples (Yan)
  - Equipment (Yan)
  - Post production (All)
- Issues:
  - Translations and editing
  - Translators
  - Narrator - suggestions?
- Sound track
  - The music and ambient sound?
  - Sources: Chinese Music Cent– 86 Gouger St, Adelaide - 0433 213526 - chinese\_music@hotmail.com
- Youtube?
- Other?
- Timeline and availability (attachment)
- Next steps
- Next meeting

# Narrative

- Sample transcriptions and translations
- Sample draft scripts

**THE WIND SIGHS, TRANSCRIPTION: OLD LIN - SUN**

这个年龄属于高龄了，在国外很多人做不了什么了到这个年龄，他为什么还有这么多能量？ 01:14-01:36 ( local dialect ) ( 01:37-01:50 ( mandarin ) A:

他非常敬业，过去多时候有干没吃，都是拼命的干，现在的条件这么好，那我们没理由不干。

01:57-02:00 ( local dialect ) 02:00-02:05 ( mandarin ) A: 现在也是很开心的在干,很开心的在做 这个。

02:39-02:41 Q:

他为他的孩子们感到骄傲嘛？

02:51-02:54 ( local dialect ) 02:55-02:59 ( mandarin ) A: 我们有现在这样的生活当然很高兴。 03:00-03:02 ( local dialect ) 03:03-03 : 05 ( mandarin ) 有吃有穿，啥都不担心

03:05-03:09 ( local dialect ) ( 03:10-03 : 14 ) 想干就多干一点，想休息 就休息一下。

03:49-03:55 Q:

他想不想退休了？

04:00-04:09 (local dialect) 04:10-04:20 (mandarin) A:

没问题的，这两年想干就多干点，不干就不干了，也没说什么时候，顺其自然。

04:39-04:57 Q:

有生过病嘛？

05:01-05:02 ( local dialect ) 05:03-05:04 ( mandarin ) A:

身体非常棒 05:05-05:07 (local dialect) 05:08-05:13 ( mandarin ) 夏天越热他身体越棒。

05:30-05:38 Q:

对于这些他们来自西方的访问者来你们家参观，他有什么感想？

05:52-06:41 ( local dialect ) 06:42-06:50 ( mandarin ) A:

P1170565

## ***THE WIND SIGHS, TRANSCRIBE, OLD LIN, LI***

### **P1170557**

**01: 57-- 02: 00**

我是 1935 年出生的。

I was born in 1935.

### **P1170558**

**00: 28--00: 40**

之前是在那里，但是之后就在这里。

Before I was there, but after that I have been here.

**01: 17-- 01: 22**

我是 1962 年结婚的，那一年是我们国家最穷的那一年。

I married in 1962, which was the poorest year in the history of our country.

**02:28--02:32**

都是用肩膀挑。

We used our shoulders to carry the tea leaves.

**03: 00-- 03:11**

我们要挑着茶叶，走 16 天去卖。

We needed to carry the tea leaves, and walk for 16 days in order to sell them in town.

**03: 16-- 03: 24**

这里都是树林围绕着。

This place was surrounded by bamboo trees.

**03:58--04:06** 那个时候，台风很多。为什么房子建造的那么矮呢？本来也是想建两层的，但是害怕有台风。所以说房子必须要建这么矮。

During that period of time, there were a lot of typhoons. Why were the houses built so short? Initially I had a plan to build a 2 story house. However, I was too scared of

## ***THE WIND SIGHS, OLD LIN, YUTIAN***

**Old Lin 1 - P1170557 - 01: 57-- 02: 00**

I was born in 1935.

**Old Lin 1 - P1170558 - 00: 28--00: 40**

Before I was there, but now I'm here.

**Old Lin 1 - P1170558 - 01: 17-- 01: 22**

I married in 1962, which was the poorest year in the history of our country.

**Old Lin 1 - P1170558 - 02:28--02:32**

Back then, we used our shoulders to carry tea.

**Old Lin 1 - P1170558 - 03: 00-- 03:11**

We walked and carried the tea leaves for 16 days, to sell them in the local town.

**Old Lin 1 - P1170558 - 03: 16-- 03: 24**

I remember when this place was surrounded by bamboo forests.

**Old Lin 1 - P1170558 - 03:58--04:06**

In those days, we had a lot of typhoons. Initially I planned to build the house higher up, but was concerned about typhoons and instead built it lower down.

<b>THE WIND SIGHS, SCRIPT V6</b>	
<b>SECTION</b>	<b>SCENE</b>
<b>INTRODUCTION</b>	<b>SCRIPT</b> <i>The wild duck soars and then circles Over my orchard. The fruit has fallen, ripe and ready to pick. I yearn for the flowers that bend with the wind and rain. In my mind I write a play about tea And the wind sighs amongst the pots and cauldrons. Tso Ssu</i>
	<b>Mountains , house , bedroom</b>
	<b>Breakfast</b>
	<b>Leaving home</b>
<b>BEGINNING</b>	<b>OLD LIN:</b> In Spring, I leave about 5 to 6am, and return at around 5 to 6pm. In autumn, I start at dawn and normally return at around 5pm. If I am picking a long distance away, I take food with me as I won't return until the afternoon.
	<b>Tea picking</b>
	<b>Good memories</b>
	<b>Bad memories</b>
	<b>Childhood poverty</b>
	<b>Turning point Comes too early??</b>
	<b>OLD LIN:</b> But finally, after Chairman Mao was overtaken by Deng Xiaoping, life became much better.
	<b>FRANCHISE LIN:</b> Every year, we would only yield a little tea, we relied on eating wild vegetables and tilling all fields. We walked the whole way, sometimes 20km just to borrow 30 yuan. Our agricultural products were scrutinized by the government, then sold it to other places or overseas.
	<b>OLD LIN:</b> When I was young, tea production was low. It was nothing like what you see today, with fields of green everywhere. A lot of the tea leaves were ruined by insects. I remember ... when this place was surrounded by bamboo forests. At that time, there were many wild creatures like tigers, and geese. In spring, the swallows arrived.
	<b>OLD LIN:</b> The toughest time in my life was during the time of Chairman Mao. I worked hard but there was very little food. We used our shoulders to carry tea. We walked and carried the tea leaves for 16 days, to sell them in the local market. When I married in 1962, it was the poorest year in the history of our country.

Sample draft scripts

SECTION	SCENE	SCRIPT
MIDDLE	Boy and Old Lin winnow tea	<b>FACTORY LIN:</b> When we were 12 or 13 years old, we followed our father everywhere, every day, year in, year out. So we learned a lot. Initially, we didn't have a tea factory, just tea farms. We picked tea and processed it ourselves. After that, we sold the tea to factories, and they sold it to customers from other provinces.
	Selling to markets	My father was business-minded from a young age. He always planned to go into business. Eventually, we decided to pursue our father's dream and sell tea more widely.
	Old Lin & money	<b>FRANCHISE LIN:</b> I'd looked at Fuding and the surrounding rural areas and could see that the serenity of the mountains and unpolluted air and water produced quality local specialty teas which could be sold in larger cities like Guangzhou.
	Beautiful opportunities	Guangzhou as a city has a long history and culture of enjoying tea. We faced the possibility that once we arrived in Guangzhou, the tea market might be completely different to ours. So I guess you can say we took a leap of faith.
	Tea culture	As China gradually opened up, trade began to improve. From the first step of bringing our tea to Guangzhou, we slowly began to sell our tea and develop our business.
	Local tea trade	<b>FACTORY LIN:</b> We decided to build a tea factory, when we had the means to do so. We built our first small factory in 1989. Now we have four factories which process white, green, black, jasmine and oolong teas.
	Old factory	We bought the land for this factory in 2010, and production will begin next year. A larger facility will help ensure higher quality tea, and service our overseas market.
	New factory	This is a family business and we've built it up, step by step, and all our earnings have been reinvested back into it. I look after international marketing, my younger brother and sisters do domestic sales, and my older brother and father take care of production. Some of our children are working in the business now too.
	INTERVIEW	Today, we have more than 40 franchise shops across the country. About half our tea is sold in China and the rest is sold overseas
	City and international commerce	With such a good thing going, I do sometimes think of how hard life would be for a farmer. There are still many places in poverty west of here. As big cities like Shanghai and Guangzhou experienced large expansions and development, the more remote areas fell behind.
	City / rural divide	My father even at his poorest was always willing to help people out with anything, even if he himself had nothing to eat. We as a younger generation really respect this. Because I understand their struggle, I always insist to my directors that we pay our employees a bit higher rate.
	Giving back to employees	<b>FRANCHISE LIN:</b> We have a good lifestyle and wonderful environment. When I think of the hardships my father has been through, I remind him to relax now and again. If something costs money, I have money. I just want him to do the things he wants to do with the time he has left.
	Arriving home	<b>OLD LIN:</b> Life has changed vastly from before, but not intentionally. We don't care much about living a luxurious life. We still live simply here. We have food and things to wear, we don't worry about anything. Tea is my life. From picking tea leaves, to the tea factory, and later marketing and exporting, I have worked in tea my entire life. If I want to work in future, I can. If I don't, I may retire. There are no time limits. I will just follow the natural course of events. I am happy with my life.
Home fire & tea drinking		
Closure		

## FINAL SCRIPT WITH INTERTEXT

**INTRODUCTION:** We have come from the poorest, most displaced mountain village. My father was born a farmer and has grown tea in his whole life. We have little to no background, no previous legacy or history in business. Because I came from this impoverished background, I guess I never thought we would reach this scale of success.

**FATHER:** In Spring, I leave about 5 to 6 am, and return at around 5 to 6 pm. If I am picking a long distance away, I take food with me as I won't return until late in the afternoon. Normally, I pick about 10 to 15 kilos of tea each day. Tea farmers need to finish tea picking before the end of the season, or else the leaves will be grown too old. So they keep picking tea, even on rainy days. When I was young, tea production was low. It was nothing like what you see today, with fields of green everywhere.

I remember ... when this place was surrounded by bamboo forests. There were many wild animals like tigers, and geese. In spring, the swallows arrived. The toughest time in my life was during the time of Chairman Mao. I worked hard but there was very little food. We used our shoulders to carry tea. We walked and carried the tea leaves for 16 days, to sell them in the local town. When I married in 1962, it was the poorest year in the history of our country.

Lin Chui Jiao raised his five children in poverty in China's Fujian province under Mao Zedong's Communist regime.
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Between 40 – 70 million people died of starvation and brutality violence during Mao's 25 years of leadership until his death in 1976.
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**OLDEST BROTHER:** Every year, we would only yield a little tea, we relied on eating wild vegetables and toiling small fields. There was no other source of income. Sometimes we walked 20km, just to borrow 20 Yuan. To tell the truth, our tea products were all scrutinized by the government, then sold to other places or overseas.

**MIDDLE BROTHER:** We learned about tea from our father. When we were 12 or 13 years old, we followed him everywhere, day in, day out. Initially, we didn't have a tea factory, just tea farms. We picked the tea and processed it ourselves. Then we sold it to customers, who sold it to other provinces. My father was business-minded from a young age. He always planned to go into business. Eventually, we decided to follow our father's dream and sell tea more widely.

**OLDEST BROTHER:** I looked at Fuding and all the surrounding rural areas and could see that the serenity of the mountains, and the unpolluted water around our village, produced quality special teas which could be sold in larger cities like Guangzhou. So I left the village with our younger brothers to sell our teas in. We faced the possibility that once we arrived in Guangzhou, the tea market there might be completely different to ours. So I guess you could say, we took a leap of faith.

Back then, we could not even afford a bicycle, and waited until Saturday or Sunday to borrow our friend's bicycle to sell our tea. We knew the tea market was a good one, but without money, our market was limited.

Deng Xiaoping came to power in 1978, and introduced economic reforms which opened China to global trade and opened the country.

**OLDEST BROTHER:** As China finally opened up and developed, trade slowly began to improve. From that first step of bringing our tea to Guangzhou, we slowly began to sell our tea, and develop our business.

**MIDDLE BROTHER:** We worked very hard, and invested all our earnings back into the business. By 1989, we had the funds to build a small factory where we processed our own teas.

**OLDEST BROTHER:** The next step was to introduce our product to larger cities across China, and then with the help of our customers in Hong Kong, we started exporting to countries around the world.

**MIDDLE BROTHER:** This is a family business. I mainly look after international marketing, my younger brother and sisters do domestic sales. My older brother and father take care of the production.

Today we have four factories. Our latest facility will ensure higher tea quality and service our global market.

**OLDEST BROTHER:** We are just a poor family who has done well. And I never forget how hard life can be for a farmer. To tell the truth, there are many places in poverty west of here. As big cities like Shanghai and Guangzhou experienced large expansions and development, the more remote areas fell behind. My father even at his poorest was always willing to help people out, even if he himself had nothing to eat. I always insist to my directors that we pay our employees a higher rate. We as a younger generation really respect that. When I think of the hardships my father has been through, I remind him to relax now and again. I just want him to do the things he wants to do, with the time he has left.

**FATHER:** Life has changed vastly from before, but not intentionally. We don't care much about living a luxurious life. We still live simply here. We do not worry about anything. I have worked in tea my entire life. From picking tea leaves, to the tea factory, tea is my life. If I want to work in future, I can. If I don't, I may retire. There are no time limits. I will just follow the natural course of events.

The Lin family's Guang Fu Teas are now sold in 20 countries worldwide.  
The family is planning to develop a tea resort in the Fujian mountains.

At 81, Lin Chui Jiao has relocated to the local town.  
He still picks tea every day from dawn to dusk.

## THE WIND SIGHS, CHINESE TRANSLATION OF SCRIPT

### FRANCHISE LIN: (40s, gentle, persuasive, story teller)

我们来自最**贫穷困潦倒**的山村，我的父亲生来就是一个茶农，一种就是一辈子。我们没有显赫的家族背景，没有家产，也没有任何经商的**经验**。因为我出身**贫苦卑微**，我从来没有想到自己能获得今日的成就。

### OLD LIN: (80 years, practical, humble)

春天，我早出晚归，清晨五六点就出门**劳动**，回家时，已是晚上五六点。秋天也是如此，天刚**蒙蒙**擦亮就出门，忙到下午五**点**才回家。如果走得远，我就要带上干粮，因为直到下午也没空回家吃饭。通常，我每天都要采**摘** 10 到 15 公斤的茶叶，风雨无阻，因为茶农们必须赶在秋天的尾巴前完成采摘，不然茶叶就会变得太老。所以茶农们必须坚持采摘，就算是**倾盆大雨**也不能**耽误**，而往往十天后的第一个雨天，恰恰是茶叶最好的采摘时间。在我小的时候，茶叶的产量很低，跟你们今日看到的景象完全不同，不像今天，田里都是绿油油的一片，那时，大量的茶叶都被害虫**们**毁掉了。

我记得，这片地那时还被竹林环绕；那时，这里还有很多野生的动物，比如老虎、白鹭；在春天，燕子也会来到。伟大领袖毛主席的时代，国家百废待兴，这段日子颇为艰苦，我辛勤劳动，但是食物**匮乏**，大自然并未给予我们足够的回馈。我们手提肩扛，步行 16 个日夜，然后在乡镇里**出售**茶叶。1962 年我成了家，而**那时**也是我们国家最贫穷的岁月。

### FRANCHISE LIN: (40s, gentle, persuasive, story teller)

每年，我们只能种植少量的茶叶，我们**常**以吃野菜为生，有时我们要**徒步**行 20 公里，**只为了**借上 30 元钱。

### OLD LIN: (80 years, practical, humble)

最终，邓小平主席上台，实行改革开放，生活逐渐变得好了起来。

### FACTORY LIN: (40s, calm, business-like)

我们 12 岁 13 岁的时候，每一天，无论在哪里，我们都跟着父亲学**习**采茶，年复一年，所以，我们得到了很多。最初我们没有工厂，只有种茶的农田。我们将采摘好的茶叶卖到工厂，工厂再将茶叶卖给别的省的顾客。但是我的父亲从小就有一本生意经，他总是想着自己做生意，最终我们决定将父亲的梦想变为现实，并将茶叶销售**得**的更广。

#### FRANCHISE LIN: (40s, gentle, persuasive, story teller)

我看了看福鼎这个地方，还有周围清澈的水、宁静的山、洁净的空气，可以生产出品质很好的茶叶，可以卖到诸如广州这样的大城市，因为广州有着悠久的茶文化。但我们面临一种可能，那就是广州的市场可能和我们这边完全不同。

随着中国的不断开放和发展，贸易欣欣向荣。从第一步—将我们的茶叶带到广州起，我们开始慢慢地销售着我们的茶叶，并不断发展我们的生意。

#### FACTORY LIN: (40s, calm, business-like)

直到 1989 年，我们有了一点积蓄去开一家小工厂，现在我们有了自己的四家工厂。我们在 2010 年买下了建造最后一个工厂的地，这家工厂将会在今年开工。大型的现代化设备将会保证茶叶的高品质，并且服务于我们的海外市场。这是一个家族企业，我们一步步发展壮大，并将盈利投入扩大生产。我负责照看我们的海外生意，我的弟弟妹妹负责国内的生意，我的哥哥和父亲则把关生产环节。家里的一些晚辈，也开始为家里的生意工作。今天，我们已经拥有了全国 40 多家连锁店。超过一半的茶叶在国内销售，其余的则卖到国外。

#### FRANCHISE LIN: (40s, gentle, persuasive, story teller)

现在光景好了，但是我还是时常在想，农民的日子多苦啊。说实话，西边的一些村子还是很穷的。相比于上海、广州等大城市发展迅速，很多偏远的地方还是很落后。我的父亲最困难的时候也乐于助人，甚至是在他连自己都没有东西吃的时候。我们后辈对于这一点是非常敬佩的。因为我们理解他们的难处，我一再向我们的管理层强调，要给工人们多发一些工资。我们现在过得很好，衣食无忧，所以每当我想起我父亲曾经遭受过的苦难，我提醒他放松工作去并且享受现在的生活。在经济上我们没有问题，我只想他能在晚年所剩的年岁里去做自己想做的事情。

#### OLD LIN: (80 years, practical, humble)

生活相比以前确实发生了很大变化，但我们不会说从此变得膨胀、奢侈。—我们还是在这里，简单的生活，平静的幸福。我们不愁吃不愁穿用度，我们不需要担心任何事儿。茶叶就是我的一生，从只身徒步采茶到拥有自己的工厂子，再到销售和发展，我的一辈子都在和茶叶打交道。如果以后我还想干，我会继续做下去，如果不想干了，我就退休，这没有时间的限制。我就是跟随着自然规律，我对我的生活感到开心和满足。

# Visualisation

- Sample project photos
- Sample animation storyboard draft
- Sample storyboard drafts

THE WIND SIGHS, PROJECT PHOTOS



1



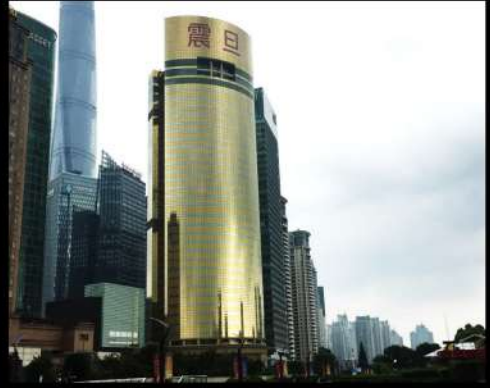
2



3



4



5

# THE WIND SIGHS, ANIMATION BRIEF DRAFT V1

Hand paint and digitally animate 3 x 15 second traditional Chinese watercolour animations for inclusion in a short student documentary about a tea farmer. Animations will reflect three epochs in the lives of the family of tea farmers (see storyboard examples below):

- 1) 1940s – father leaves home on foot, and walks through Fujian mountains to sell tea leaves in the local town.
- 2) 1970s – oldest son leaves home by bicycle to sell tea leaves in the large city of Guangzhou
- 3) 2010s – middle son leaves China by plane to promote their growing international tea business overseas

## ANIMATION STYLE

- Traditional Chinese watercolour animation, per Te Wei: [www.youtube.com/watch?v=Z60qEocUYAg](http://www.youtube.com/watch?v=Z60qEocUYAg)
- Subject matter and time period changes in each animation, but style of animation and colours remain constant (child's view of the world)
- Storyboards below indicative of storyline and era only, not style.

## SPECIFICATIONS

- 3 x 15 second animations
- 25 pix per second not 12.5 per second
- 1920 X 1080 – FULL HIGH DEFINITION

**PROPOSED COLOUR SCHEME, TEI WEI COLLECTION STYLE – TWS ANIMATION WILL REPRESENT THE LITTLE BOY'S IMAGININGS OF HIS UNCLE'S LIFE**



Sample animation storyboard drafts

## SCHEDULE, APPROACH AND DELIVERABLES

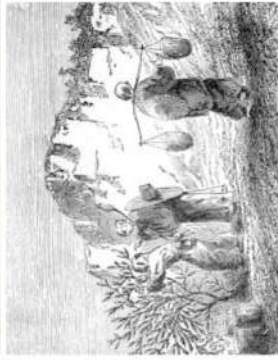
See attachment

**STORYBOARD ANIMATION 1: ERA = 1940s**

**NOTE: KEEP INNOCENT CHILD'S EYE ANIMATION STYLE CONSISTENT THROUGHOUT, THOUGH SUBJECT MATTER CHANGES**

Father Lin takes tea on his shoulder pole through bamboo forests filled with wild tigers and mountains with overhead geese to sell at a market town in Fujian.

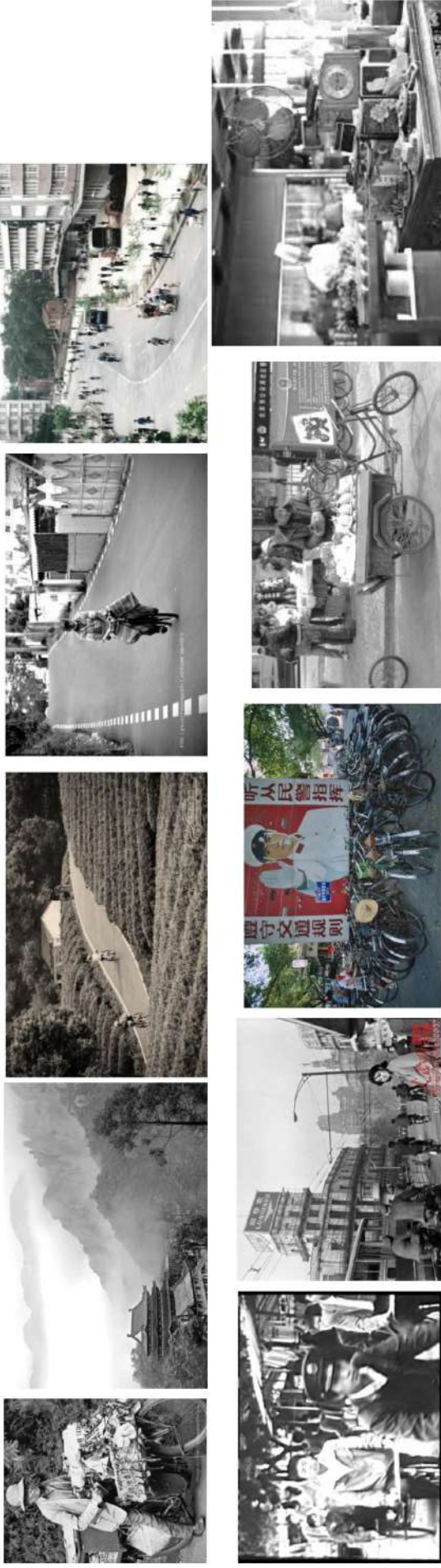
In the 1940s, he is in his early teens, and his family are poor tea farmers living in the mountains.



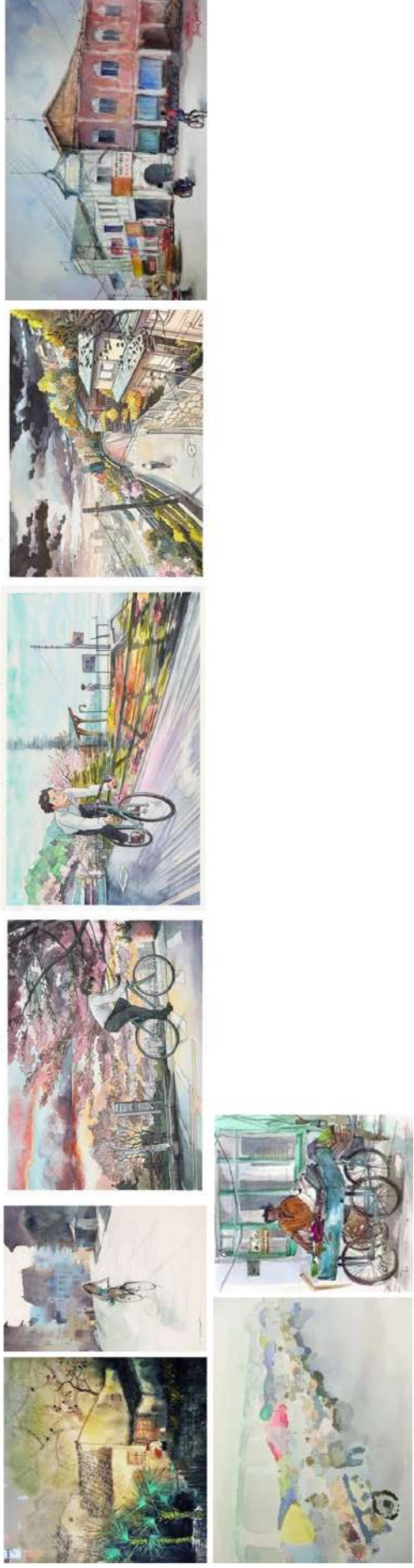
**PHOTO STORYBOARD 2: ERA = 1980s**

**NOTE: KEEP INNOCENT CHILD'S EYE ANIMATION STYLE CONSISTENT THROUGHOUT, THOUGH SUBJECT MATTER CHANGES**

Lin's oldest son is keen to help the family and borrows money to buy a bicycle to ride to Guangzhou and sell tea. This marks the beginning of the family's entrepreneurial tea business.



**ANIMATION STORYBOARD 2 – Rough ideas about riding bike from rural area to city – country, eras, context, colours and style are incorrect**



**PHOTO STORYBOARD 3: ERA = 2015 –**

**NOTE: KEEP INNOCENT CHILD'S EYE ANIMATION STYLE CONSISTENT THROUGHOUT, THOUGH SUBJECT MATTER CHANGES**

Lin's middle son travels by car to visit the family tea franchise shops in modernizing Chinese cities (see map), then flies around the world promoting the tea business internationally.






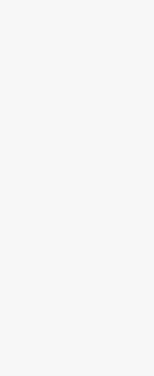
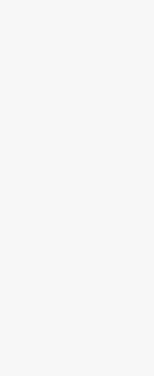
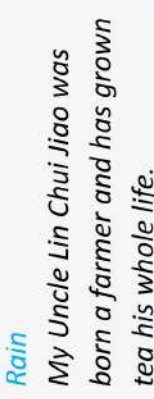



**ANIMATION STORYBOARD 3 – Rough ideas of son driving through city to airport to sell tea internationally, colours and style incorrect**





















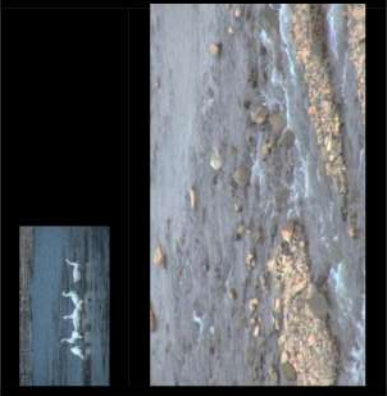




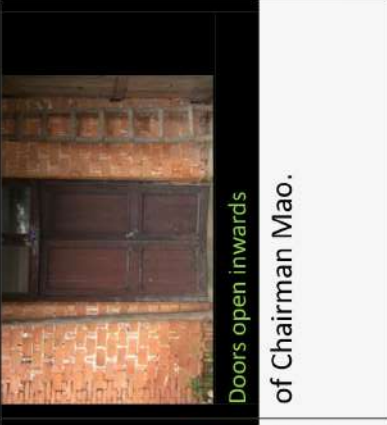



[www.youtube.com/watch?v=NhtVzDHH4xk](https://www.youtube.com/watch?v=NhtVzDHH4xk) [www.youtube.com/watch?v=nKdua-mGI3Y](https://www.youtube.com/watch?v=nKdua-mGI3Y) [https://www.youtube.com/watch?v=J9FNzk1\\_Pe8](https://www.youtube.com/watch?v=J9FNzk1_Pe8)









**THE WIND SIGHS, STORY BOARD WITH LITTLE BOY'S NARRATION - OPTION 1 V3**






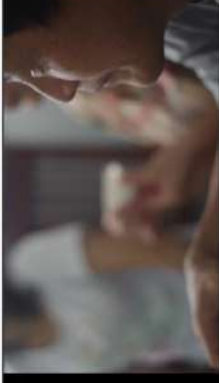




<p>Siting of title page? Some sort of graphic? Wind Sighs poem?</p>				
<p>Geese honking?</p>	<p>風嘆息</p>	<p>Geese honking?</p>	<p>Rain</p> <p>My Uncle Lin Chui Jiao was born a farmer and has grown tea his whole life.</p>	<p>no previous legacy or history in business.</p>
<p>Donkey shots?</p> <p>He had little</p>				
<p>Because he came from</p>		<p>this impoverished background.   he never thought his family</p>	<p>would reach this scale of</p>	<p>success.</p>






Sample storyboard drafts














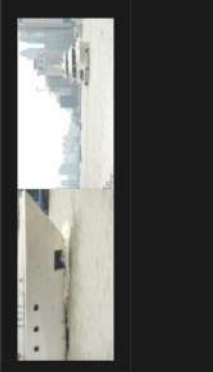
<p>Absorb 'success', no dialogue</p>				
<p>Could title page go before here?</p> 				
<p><b>LIN CHUI JIAO (Uncle Lin):</b> In Spring, I leave about 5am to 6am, and return at around 5pm to 6pm.</p>	<p>In autumn, I start at dawn and normally return at around 5pm.</p>	<p>If I am picking a long distance away,</p>	<p>I take food with me as I won't return until the afternoon.</p>	
 <p>Normally, I pick about 10 to 15 kilos of tea each day.</p>	 <p>Tea farmers need to finish tea picking</p>	 <p>before the end of the season,</p>	 <p>or else the leaves will be too old.</p>	 <p>So they keep picking tea, even on rainy days.</p>




 <p>Transition into next clip?</p>	<p>The tea leaves are at their best when ten sunny days followed by one rainy day.</p>	 <p>I remember ...</p>	<p>when this place was surrounded by</p>	 <p>Memory clip ?</p>	<p>bamboo forests. At that time,</p>		<p>there were many wild animals like tigers,</p>
	<p>and wild geese. In spring, the</p>	 <p>transitional shot into next clip? ?</p>	<p>Is this shot necessary?</p>		<p>It was nothing like what you see today, with fields of green everywhere.</p>		<p>A lot of the tea leaves were ruined by insects.</p>
 <p>The toughest time in my life was when I was 28 to 40 years old, during the time</p>	 <p>Doors open inwards</p> <p>of Chairman Mao.</p>		<p>I worked hard</p>		<p>I worked hard</p>		<p>but there was very little food.</p>











				
	We used our shoulders to carry tea.	We walked and carried the tea leaves for 16 days,	to sell them in the local town.	When I married in 1962,
	Transition ?			
	People in fields – GoPro?	People in fields – GoPro?		Drinks tea
It was the poorest year in the history of our country.	<b>LIN YIHANG (narrator):</b> Uncle Lin has five children, three boys and two girls. They all helped Uncle Lin on the farm but could only yield a little tea,	and relied on growing sweet potatoes. They ate wild vegetables and toiled small fields.	<b>LIN XIN BIAO (oldest son):</b> There was no other source of income. Chopping wood from 10am till 6pm only earned us one Yuan.	To tell the truth, our agricultural products all had to go through the scrutiny of the government, and then it was sold to other places or overseas.
CU leg jigging, hand tapping		Transition?	Boy helps Old Lin winnow leaves	Boy helps Old Lin winnow leaves
<b>LIN YIHANG (narrator):</b> The family was so poor they had to borrow old clothes to wear from relatives.	They walked the whole way, sometimes 20km just to borrow 30 to 50 yuan.		When Uncle Lin's sons were 12 or 13 years old, they followed him everywhere, every day, year in, year out.	So they learned a lot. Initially, they didn't have a tea factory, just tea farms. They picked tea and processed it themselves.









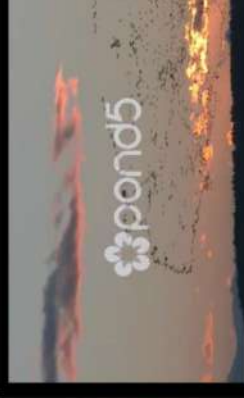
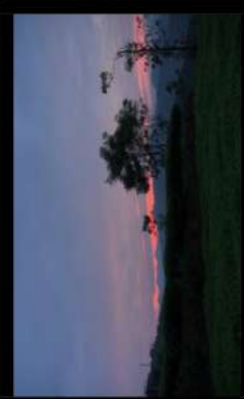


Old market clips	Old market clips	Old market clips	Old market clips	Transition
<p>After that, they sold the tea to factories,</p> 	<p>who sold it to customers from other provinces.</p>	 <p><b>LIN XIN CHUO (middle son):</b> My father was business-minded from a young age.</p>	<p>He always planned to go into business.</p>	<p>Eventually, we decided to pursue our father's dream and sell tea more widely.</p>
<p><b>LIN YIHANG (narrator):</b> So they looked at Fuding and the surrounding rural areas and</p> 	<p>Mist over Taimu mountain could see that the serenity of the mountains and unpolluted air</p>  <p>Hangzhou waterfall clip?</p>	<p>and water produced quality local specialty teas which could sold in larger cities like Guangzhou.</p> 	<p>Guangzhou as a city has a long history and culture of enjoying tea.</p> 	
<p>They faced the possibility that once they arrived in Guangzhou,</p> 	<p>the tea market there might be completely different to the one they knew.</p> 	<p>I guess you can say they took a leap of faith.</p> <p>Steam clip, no clarity</p>	<p>Awkward transition in tone</p> <p><b>LIN XIN BIAO (oldest son):</b> Back then we could not even afford a bicycle in Guangzhou. We had to wait until Saturday or Sunday to borrow our friends' bikes to sell our tea.</p>	<p>Another awkward transition</p> <p><b>LIN CHUI JIAO (Uncle Lin):</b> Then after Chairman Mao was overtaken by Deng Xiaoping, life became much better.</p> 

 <p>Clipping zooming into opening</p>		<p>Tea shot</p>		<p>Use various Fuding clips</p>
<p><b>LIN YIHANG (narrator):</b> As China slowly opened up and developed,</p>	<p>trade gradually began to improve.</p>	<p>From that first step of bringing their tea to Guangzhou,</p>	<p>they slowly began to sell their product and develop their business.</p>	<p>Locals in Guangzhou love to eat Yum Cha, and this was an opportunity they seized as well.</p>
<p>Transition clip</p>	 <p>Various brief factory shots reflect stages of tea making</p>	<p>They built their first small factory in 1989 in front of their old house.</p>	<p>Now they have four factories. The two local factories process white, green and black tea.</p>	 <p>The factory in Guangxi processes jasmine tea, and the one in Anxi makes oolong tea.</p>

				
GoPro - driving into new factory, external building	In 2010, they bought the land for a new factory	and started building it in 2012.	Factory production will begin next year, in the spring of 2016.	
				
		A large facility will	prepare the business for the international market,	and ensure higher tea quality and safety.
				
Now there are more than 40 chain franchise shops across China in Hunan, Yunnan, Zhengzhou, Hangzhou, Beijing,	Shanghai, Changsha, Wenzhou and a few other big and small cities.	Moderate fast speed this clip About 60 percent of the tea is sold to the domestic market	and 40 percent of the tea	goes overseas.

 <p><b>LIN XIN CHUO (second son):</b> Since 2005, we have attracted more international clients through the e-commerce platform, Alibaba.</p>	 <p>We have also developed partnerships with customers who visit our retail outlet in Guangzhou.</p>	<p>Government promotional video here?</p>	<p>USA TV advert?</p>	 <p>If the government is able to implement the current national policies, especially those related to agriculture, then large, established businesses like ours would be able to develop further.</p>
<p><b>Transition</b></p>	<p>Rural shots, GoPro</p>	<p>We reach the international market through international ministerial visits, and the biannual China Import and Export Fair.</p>	<p>In future, we will be using new channels and changing our sales strategy, and may reach out to consumers and Chinese e-retailers directly.</p>	<p>GoPro footage poverty</p>
<p><b>LIN YIHANG (narrator):</b> This is a family business. Some of the grandchildren are already enjoying the tea business.</p>	<p>Others younger family members like me are too young to know if we want to work in tea yet.</p>	<p>With such a good thing going, sometimes they think of how hard life would be for a farmer.</p>	<p>To tell the truth, there are still many places in poverty west of here.</p>	<p>As big cities like Shanghai and Guangzhou experienced large expansions and development, the more remote areas fell behind.</p>

Transition?				
				
<b>LIN XIN BIAO (oldest son):</b> My father even at his poorest was always willing to help people out with anything, even if he himself had nothing to eat. We as a younger generation really respect this. I always insist to my directors that we	Pay our employees a bit higher rate, because I understand their struggle.	I came from nothing to what I have today, and it wouldn't be what it is without my employees, customers and local leaders.	Our achievements are due to their encouragement and loyalty.	Good tea brings good friends.
				
<b>LIN YIHANG (narrator):</b> Our family has a good lifestyle and wonderful environment.	So when I think of the hardships my Uncle has been through	I remind him to relax now and again.	We just want him to do the things he wants to do with the time he has left.	<b>LIN CHUI JIAO (father):</b> Life has changed vastly from before, but not intentionally.

					
	We don't care much about living a luxurious life.	We still live simply here. We have food and things to wear, we do not worry about anything.	Tea is my life. From picking tea leaves, to the tea factory, and later marketing and exporting,	I have worked in tea my entire life.	
					
If I want to work in future, I can. If I don't, I may retire.	There are no time limits.	I will just follow the natural course of events.	I am happy with my life.	Geese honking fades	
			Credits	Credits	

# Editing

- Informal participant survey:  
Editing Chinese voice
- Sample edit notes

**PP –INFORMAL SURVEY, PROJECTPARTICIPANTS ON CHINESE VOICE**

Perspectives on:

- Editing Chinese language
- Using non-local footage

ROLE	COMMENTS
Supervisor A	What matters is that the general intent is there, and the meaning of words is not changed. It's OK to edit and modify words to give meaning to the film.
Voiceover editor	Story is everything. Let's be real. There's nothing wrong with the original Chinese and final English words being different, if the facial and body expressions are in sync with the voice-over. The original Chinese audio is already lost and can only be understood as tone or body language anyway. So voiceover words don't affect the integrity of film. There is no reality in cinema, it's all constructed. Even in journalism, quotes are cut up and reassembled for the sake of the story. It is the nature of the medium. You're trying to condense a 40 minute interview into a 10 minute documentary. The important thing is that the overall meaning of what's been said (eg the interviewee's point of view) is not lost and you stay true to the meaning of the film by maintaining the link between tone and body language and voiceover.
Chinese language editor	It doesn't matter if the English voiceover doesn't match what's actually being said in Chinese as long as meaning of the original words overall are not changed. It's normal to have big differences in translations – everyone interprets the Chinese pictorial script differently. Translating can be difficult too. I found it hard to understand what was being said at times, because the Xian accent is different to the Fujian Mandarin accent. Northern Chinese people speak high Mandarin while Fujians speak a mixture of Cantonese and Mandarin.
Cameraperson (Adelaide)	It's alright if the voice-over doesn't match what's actually being said if it's a student film and part of the learning process. Otherwise, it would be ludicrous in a real world production if the Chinese person was saying something different to what was being said in the English voiceover.
Voiceover (Chinese man)	It is wrong to have an English voice-over. The film should have kept the Chinese language with subtitles for authenticity
Editor	It doesn't matter if the Chinese and English spoken words are not aligned, so long as the Chinese voice is inaudible during the English voice-over, but it's best to try to align them if possible.
Chinese student	<i>The Wind Sighs'</i> voiceover is jarring, but the film is an authentic, Chinese story.
Editorial assistant	It's acceptable for footage of different Chinese provinces to be used to represent the local Fujian countryside, if they fit the tone of the story.

## THE WIND SIGHS, EDITING NOTES, GUT MIDDLE SECTION

Note, need to visually differentiate between:

- Gaungzhou - Fuding
- Trade poor – Hulin market shops
- Trade improving – Nice tea pouring pix
- Trading across china –Shanghai shoppers
- Big cities – Shanghai super city

SEQUENCE	Starts with	TIME	PRE-CODE	CLIP Name	CLIP Number (Underlined = retrieved)
1 - Old Lin bedroom				Old Lin bedroom pan to window	<u>8:30 – Old Lin home, tea, sunset</u> 00099
2 - Bamboo					
4 - Boys' childhood	Every year, we only	1:04:38		Two clips to precede interview - farm shots (eg donkey bamboo)	<u>8:30 – Old Lin home, tea, sunsets</u>
				Bamboo	<u>00064</u>
				Older brother teahouse/drinking shots	
				Food shot (poverty)	<u>8:26 – Suzhou</u> <u>9040,</u>
				Tea farm	<u>Footage Old Factory to Check</u> <u>00025, 00026, 00021, 00002, 00009</u> <u>0001, 0013,</u>
				Taimu tea garden small	<u>09.01 - Taimu</u> <u>00044, 00045</u>
No other source income				Poverty	<u>8:30 – Old Lin home, tea, sunset</u>
				Interior Lin's old tea factory	<u>P1170420</u>
				Pan up exterior old shed, outside	<u>P1170478</u>

Sample edit notes

					Pan Old Lin's 2 <sup>nd</sup> bedroom	<u>00105.new.01</u>
	Just to borrow 20 yuan				Someone walking? Feet	
<b>5 Dad's dream</b>	During those early years,	1:05:14			<b>Two clips to precede interview</b> - Farm shots??	<b>8:26 – Longjing:</b> 00112, <b>8:30 – Old Lin home, tea, sunset</b> 00067 00199
	When we were 12 or 13				Nephew's old house Old Lin's big old shed	
	My father was business minded				<b>A clip preceding little boy</b> – eg the old house?	
<b>6 - Guangzhou</b> <b>(cut and paste word 'I' at beginning of sentence)</b>	Serenity of mountains				<b>Two clips to precede this comment</b> More tea processing with old man or tea worker	<b>09.01 - TAIMU</b> <u>00095,00071,00075,00085</u>
	Unpolluted water				Mountains and mist	
	Larger cities like Guangzhou				Water shots?	<b>8:26 – Longjing</b> <u>00123,00121</u>
	Long history of enjoying tea				More 'Guangzhou' pix (check in folder)	<b>TWS - 09.05</b> – Gh3 – P1170693.mov
	We knew market was good, but limited				<b>Chinese cities – see previous timelines and GO PRO</b> Fuding city	<b>9.06 – Fuding</b> <u>00000,00002,00013</u>
					Could use one of our new uni tea shots?	<b>Footage Old Factory to Check</b> <u>00028,00029</u>
					<b>Longer space before 'back then'</b>	
					Hulin tea market – street trading	<b>9.04 – Tea market</b> <u>P1170669</u>
					Hulin tea market - bicycle	<u>P1170678 P1170679</u>

					Bikes	<u>09.05 – GH3 – 0691.mov</u>
<b>7 - Tea market grows</b>	Friends in Hong Kong?					<b>Footage Old Factory to Check</b> <u>00034</u> <b>8:26 – Suzhou</b> <u>9030</u> <u>MVI - 9021</u>
	Tea market begins to develop				Cart of colourful fruits (night)	<b>8.31 – Tea party, old factory</b> <u>P1170523, P1170526</u>
					Pot fills ( <i>Trade gradually began to improve</i> )	
					See TWS – 9.03 – GH3 (various pix of trade)	<b>8:30 – Old Lin home, tea, sunsets</b>
					Red sheets rotate over food (night)	<u>P1170490, P1170493</u>
					New tea franchise trade shot?	
<b>8 - Old Factory</b>	Processed our own teas	1:08:30			Entry old factory	<b>8:30 – Old Lin home, tea, sunsets</b> <u>00090</u>
					NOTE, full tea-making sequence in previous version	
<b>9 - Business expands</b>	Expand tea market to big cities				Chinese cities – see previous timelines	<b>9.06 – New Shanghai</b> <u>00101</u>
					Red flag of China	<u>00089, 00084, 00083</u>
					Big city	<b>9.06 – New China</b>
	Overseas exporting				<b>Export / ships etc – see previous timelines</b>	
					Ship pulling out	<u>00099, 00100</u>
					'Today' cut and paste 'Now' words from somewhere	

## THE WIND SIGHS, EDIT NOTES V6

SECTION	CLIP	DESCRIPTION OF SCENE	PROBLEM	SUGGESTIONS	SOLUTION (eg proposed clips)
INTRO	Taimu_pagoda mist rolls_94	Opening mist scene	Too long	Title here? Red to contrast? Test title fonts	
		Tea mist scene	Image a bit flat	Raise image a bit higher	
		General intro	Doesn't reveal enough about context	Find more mist shots / old house external shots	
		Red pole	Too shaky	Apply stabilizer	Jason is doing SFX to cut a single frame of pole and fix it while rest of image keeps dripping water
BREAKFAST		Old Lin looks through window	Too jerky	Try cutting, stabilising	
		Old Lin walks downstairs	Too long	Try cutting	
		Old Lin's family eats breakfast	Needs a context pic of whole family eating	Locate pic of whole family eating	
	00132	Family positioning shot, breakfast scene			
GO TO WORK	CU_Bowl_of_food_00130 / CU_**Boy eats/smiles_00135		Need to introduce boy	Try switching clips	
		Transition, 'Breakfast' to 'Going to work'	Shifts to quickly between clips	Find B-roll to break these two images.	
		Going to work clips	Need to add missing 'Going to work clips'	Old Lin dons hat, dons raincoat, walks down lane, boy on bed, looks out window x 2, rain falls etc	See list of 'Supplementary clips'
SECTION	CLIP	DESCRIPTION OF SCENE	PROBLEM	SUGGESTIONS	SOLUTION (eg proposed clips)
TEA PICKING		Initial tea garden pix	Need more interesting	Find new tea garden	

Can this whole section be cut so it doesn't lose the film with Old Lin?	EWS_OLD LIN PICKS TEA_00007		pix Need a transition clip of Old Lin arriving in tea garden	pix Find clip of Old Lin climbing into tea bushes	
		Dull images		Find more variety of tea picking images	
	MS_**OLD LIN PICKS TEA	Two clips of same sort of thing	Unnecessary similarity	Break these two clips (eg go from one directly to GoPro)	
	GOPRO679	CU hands picking tea	Too long	Cut and use part of clip with two hands picking tea	
	CU_OLD LIN PICKS TEA	Three clips of same sort of thing	Unnecessary similarity	1) Use 1 <sup>st</sup> clip here. 2) Cut 3 <sup>rd</sup> clip in half, discard last bit of it. 3) Move 2 <sup>nd</sup> & 3 <sup>rd</sup> clip to after basket clip.	
	WS_Mountain tea foreground	Tea gardens with mountains	Dull	Find more impacting clip	
	CU_dolly_tea leaves_00032	CU pacing around tea bushes	Too dramatic for this spot	Move to memory sequence Apply stabilizer	
	WS_Still Boy runs up hill_P1170587	Boy runs up hill		Remove this clip	
	MS_tilt_bamboo forest	Bamboo forest	Try a more impacting pic here		Zoom_in_Bamboo_Forest_00183 (in reverse)
	MS_Still_Wind blows bamboo leaves	Bamboo leaves rustling in intermittent breeze	Rustling of leaves too contrived	Try slow motion and less rustles of leaves,	
WS Pan Panxi Old Bridge_00020	Old river bridge		Remove building on mid screen, RHS		

SECTION	CLIP	DESCRIPTION OF SCENE	PROBLEM	SUGGESTIONS	SOLUTION (eg proposed clips)
Franchise Lin discusses poverty		Walking, and two path clips	Too many clips	Either GoPro or photos. If photos, then fuse them together.	
			Need to find a replacement clip for GoPro675 – bamboo at 3:32 minutes - bamboo in Fern Forest		
			Need to set up a shot of Asian people growing sweet potatoes, people chopping wood,	Where are orange and blue flowers?	
		Franchise Lin interview	Show nervousness	Hand tapping shot and knee jiggling	MVI_9184
	Various – whole sequence	'Boys follows father'	Needs to show yesterday images	Use pix that don't show boy's face (eg MS_boy Old Lin toss tea in sync_P1170466) CAN'T FIND THIS?	
	Various – whole sequence	'Boys follows father'	Old Lin pix not great	Find better Old Lin clips	
	Approx. 1:09:19	Old Lin toss leaves	Check bad join between WS_Old_Lin_tosses_tea		
			Add a clip of Old Lin's face in this shot?		
		Farmer tosses tea onto truck at tea market	CU_Still_Piling Tea Leaves P1170656	Ask Helen about blurring of leaves in foreground. Is this OK?	
		Counting money shot	Replace with clip of guy from over shoulder		

## **THE WIND SIGHS, TIME CODES AND TRANSLATIONS, TO RESOLVE**

### **1. NEW FACTORY (Li checked – info emailed to Callum)**

First translation has no end time

❑ MVI\_9150 00: 27-- 01: 02

### **2. OLD FACTORY (Li checked – ok, just different camera angles)**

No translation for the following files (Potentially different camera angle)

❑ P1170550.MOV

❑ P1170551.MOV

❑ P1170552.MOV

❑ P1170553.MOV

❑ P1170554.MOV

### **3. OLD LADY & CLIPS (Li checked – ok, just different camera angles)**

No translation for the following files

❑ 00073.MTS

❑ 00074.MTS

❑ 00075.MTS

❑ 00076.MTS

❑ 00077.MTS, no translation after 2:46 – ((NEED TO CHECK WITH YAN))

### **4. OLD LIN (Check with Sun/Li/Yan when overlaying subtitles)**

Potential issues with translation in P1170564 2 from 2:39 - 4:00

### **5. TEA FRANCHISE (Li checked – OK, just different camera angles)**

No translation for the following files:

❑ MVI\_9184.MOV

❑ MVI\_9185.MOV

❑ NX70:

❑ 0004.MTS

❑ 0005.MTS

### **6. REVISED TRANSLATIONS (Wendy – done, emailed to Callum 30\_9\_15)**

Blue highlights

# Voice-over

- Potential voice-over performers
- Final reading script, Old Lin

## THE WIND SIGHS, POTENTIAL CHINESE NARRATORS

SOURCE	OLD/YOUNG	NAME	PHONE	OUTCOME / trial recordings?
Flinders University	150 staff members	Various	Emailed	Emailed all university staff members with Chinese names, received positive responses from 5, setting up trial recordings (below)
Amos	Old	Han Shen	██████████	Book recording studio time in February
Yichiang Yang	Young	Han Yan	██████████	Made a booking for Thur 10 Dec –waiting for confirmation – phone is disconnected!!!!
Rollin Restaurant	Young		Visit	
ChinaTown	Old	David Wong 0475814797	Phoned	
Confucius Institute			Send Email	Sent email, she will promote
Chinese Welfare Services of SA	Old		██████████ – Mr. Kam Chiu JP	Kam, the organisation's CEO asked two men to ring me – ring Frank and Roger!!
C44			██████████	Can't help
Chinese radio EBI			██████████ <a href="mailto:ebiradio@5ebi.com.au">ebiradio@5ebi.com.au</a>	Chinese EBI's Yolanda For provided two names – Kam (above) and Mr. Suli Sam who is in charge of their Mandarin on ██████████ – left message.
Chinese online newspaper			Adelaidebbs.com	
Chinese Business Network SA	Old	Alfred Huang		
Hong Kong Australia Business Association	Old	Frank Bueti	frank.bueti@adam.com.au	Frank has passed me onto Mike Higgs of FAB who provided these names: Eagan Cheong ██████████ Vincent Chiu 30 ██████████
Chinese Language and Cultural Advice	Old	Cao Jing	██████████ info@clsa.com.au	Not interested
Asian Elderly Welfare	Old		██████████	

Potential voice-over performers

**THE WIND SIGHS , CHINESE NARRATOR INTERVIEW TIMES**  
**Flinders University Staff**

WEDNESDAY 18 MAY	9.30am	Kung-Keat Teow	■■■■■	Room B18.1 at the Student Learning Centre near the Registry Building	Yes Referred me to older friend
THURSDAY 19 MAY	9.30am 10.30am	Hsuhhan Chiang Youhong Tang	■■■■■ ■■■■■	Registry Annex room 137 Tonsley campus T1, Room 4.26	No No, referred me to older friend
	1pm	Gang Chen	■■■■■	Level 4, Flinders Cancer & Innovation Centre, A Block, Repatriation General Hospital	No, referred me to Fujian friend
	2pm	Professor Jian Qin	■■■■■	Room B3 Biology Building	Possible

**THE WIND SIGHS, READING SCRIPT - OLD LIN**

In Spring, I leave about 5am to 6am, and return at around 5pm to 6pm.

In Autumn, I start at dawn and normally return at around 5pm.

If I am picking a long distance away, I take food with me as I won't return until the afternoon.

Normally, I pick about 10 to 15 kilos of tea each day.

Tea farmers need to finish tea picking before the end of the season, or else the leaves will be too old.

So they keep picking tea, even on rainy days.

The tea leaves are at their best when ten sunny days are followed by one rainy day.

XXXXXXXXXXXXXXXXXXXXXXXXXXXX

When I was young, tea production was low.

It was nothing like what you see today, with fields of green everywhere.

A lot of the tea leaves were ruined by insects.

XXXXXXXXXXXXXXXXXXXXXXXXXXXX

I remember ... when this place was surrounded by bamboo forests.

At that time, there were many wild animals like tigers, and wild geese.

In spring, the swallows arrived.

XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX

The toughest time in my life was when I was 28 to 40 years old, during the time of Chairman Mao.

I worked hard , but there was very little food.

We used our shoulders to carry tea.

We walked and carried the tea leaves for 16 days, to sell them in the local town.

When I married in 1962, it was the poorest year in the history of our country.

XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX

Then finally, after Chairman Mao was overtaken by Deng Xiaoping, life became much better.

XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX

Life has changed vastly from before, but not intentionally.

We don't care much about living a luxurious life.

We still live simply here.

We have food and things to wear, we do not worry about anything.

XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX

Tea is my life.

From picking tea leaves, to the tea factory, and later marketing and exporting, I have worked in tea my entire life.

If I want to work in future, I can.

If I don't, I may retire.

There are no time limits.

I will just follow the natural course of events.

I am happy with my life.

# Music

- Potential YouTube music tracks
- Tracking notes for selected music
- Music and mood by scene
- Music cue spotting

## THE WIND SIGHS – POTENTIAL YOUTUBE MUSIC V2

SEQUENCE	WEBSITE	TOPE / FEELING	NAME OF MUSIC
Set up, return	<a href="https://www.youtube.com/watch?v=E9YHBUef9OM">https://www.youtube.com/watch?v=E9YHBUef9OM</a>	Gentle, peaceful, loving	Best Ever Chinese Bamboo Flute Zen Relaxing Music Playlist- Over 2500 Likes for Meditation Spa Yoga
Set up, return	<a href="https://www.youtube.com/watch?v=y174sWWtHTg">https://www.youtube.com/watch?v=y174sWWtHTg</a>	Haunting, beautiful	Best Ever Chinese Bamboo Flute Zen Relaxing Music Playlist- Over 2500 Likes for Meditation Spa Yoga
Boy and father	<a href="https://www.youtube.com/watch?v=atya5IS8Phg">https://www.youtube.com/watch?v=atya5IS8Phg</a>	lulling	Healing Chinese Flute Traditional Instrumental Background relaxing Music   for Meditation Sleep Spa
Memories	<a href="https://www.youtube.com/watch?v=XrFV14-Ools#t=600">https://www.youtube.com/watch?v=XrFV14-Ools#t=600</a>	Ominous	Tibetan Healing Sounds: Monk Chant Music Mantra   Tibetan Singing Bowls   Meditation Music
Memories	<a href="https://www.youtube.com/watch?v=ttfd3VADEc8">https://www.youtube.com/watch?v=ttfd3VADEc8</a>	Ominous. Bit slow	3 Hours Long Tibetan Singing Bowl   Meditation Chakra Healing   Tone G# Music   Throat Chakra
Memories	<a href="https://www.youtube.com/watch?v=Y6QTdvbu0ul">https://www.youtube.com/watch?v=Y6QTdvbu0ul</a>	Ominous.	3 HOURS Long Tibetan Singing Bowl Meditation Chakra Healing   Third Eye   Brow Chakra
Memories	<a href="https://www.youtube.com/watch?v=juHr7bTPGuc">https://www.youtube.com/watch?v=juHr7bTPGuc</a>		1 Hour Space Ambient Relaxing Music Mix   Universe Journey   Background for Meditation, Sleep
Future	<a href="https://www.youtube.com/watch?v=zJec2_JNkqI">https://www.youtube.com/watch?v=zJec2_JNkqI</a>	Gentle, lively	Traditional Chinese Instrumental Erhu Music
Business success	<a href="https://www.youtube.com/watch?v=fj-whd4rOvU">https://www.youtube.com/watch?v=fj-whd4rOvU</a>	Gentle success	
Business grows	<a href="https://www.sounddogs.com/production-music/song-for-the-end-484293">https://www.sounddogs.com/production-music/song-for-the-end-484293</a>	Song for the End - Japanese movie underscore into ending theme& moody sounds	
Set up	<a href="https://www.youtube.com/watch?v=eX445QJ0fWE">https://www.youtube.com/watch?v=eX445QJ0fWE</a>	Gentle, sweet	Música Zen
Set up	<a href="https://www.youtube.com/watch?v=WOoDwhgIkPQ">https://www.youtube.com/watch?v=WOoDwhgIkPQ</a>	Gentle, sweet	
Set up	<a href="https://www.youtube.com/watch?v=dE_XV17fwBQ">https://www.youtube.com/watch?v=dE_XV17fwBQ</a>	Gentle, beautiful	1 HOUR Zen Music For Inner Balance, Stress Relief and Relaxation by Vyanah
Setup	<a href="https://www.youtube.com/watch?v=S7JcGThpR4E&amp;list=RDS7JcGThpR4E#t=7">https://www.youtube.com/watch?v=S7JcGThpR4E&amp;list=RDS7JcGThpR4E#t=7</a>	Gentle, sweet, transporting	Zen Spirit: Japanese Music Relaxing Songs and Stories of Nature
After 'bad memory'	<a href="http://www.annleung.com.au/audio/15_Jevolo_clip_110-140_hifi.mp3">http://www.annleung.com.au/audio/15_Jevolo_clip_110-140_hifi.mp3</a>	Profound	Ann Leung
Starting business	<a href="https://www.youtube.com/watch?v=F1ZwaEzMtJw">https://www.youtube.com/watch?v=F1ZwaEzMtJw</a>	Hope	The Great Bell Chant (The End Of Suffering)
Tea picking	<a href="https://www.youtube.com/watch?v=hO8VX1SQO_I">https://www.youtube.com/watch?v=hO8VX1SQO_I</a>	Traditional	六字真言頌. (中文含字幕)

Potential YouTube music tracks

## **THE WIND SIGHS, TRACKING NOTES, GLOBAL WHITE MUSIC PRODUCER**

### **GIULIO FRANCESCHELLI**

MAY 2015

Sent emails to both Giulio and Ultimate Relax Club via their Google Youtube pages (see below). No responses.

OCTOBER 2015

Web search turned up contact info: Appears to be music producer at Lapara Records, and possibly also is involved as a Dj with companies Frisky Bears and Beatport. He is on Youtube, Facebook, LinkedIn, has a defunct website (<http://mottadj>) and is possibly located at Via Gregorio VII, 295 Location 00165 Rome ( RM ), phone 066370266.

NOVEMBER 2015

Uni staff member facilitated initial contact with Giulio on Facebook. He is in Bologne, Italy,

DECEMBER 15/JANUARY 16

Contacted dozens of Italian teachers, interpreters, only a couple available over Xmas/new year. (See below) Finally communicated with Giulio on Facebook via casual interpreters and Google Translator. Fees too high.

MAY 2016

Negotiated for Adelaide University student to compose music track

AUGUST 2016

Concerned about music samples delivered by Adelaide Conservatorium student  
Renegotiated student fee directly with Giulio – low price as birds/rain sound effects not removed.  
Signed contract with Giulio for rights to use and modify music.

SEPTEMBER 2016

Approached Adelaide music producers. Darren Mullen of Adelaide Recording Studios agreed to assist and composed scored, creating new sections, as well as modifying and using slabs of Global White music - minus birds and rain. Love it!

## Initial emails via Youtube

Caro Giulio

Io sono uno studente di cinema Australiano University e sto contatterà circa po 'di musica che ho trovato (con il vostro nome) su questo sito:

<https://www.youtube.com/watch?v=E9YHBUef9OM>

Potete per favore a chi rivolgersi per il permesso di utilizzare ( o comprare ) questa musica per il mio film studente raccontare.

Se possibile, vorrei utilizzare il Uimate Relax Club musica da Youtube , piuttosto che la musica Global White, che è diverso.

Potete contattarmi al [fowl0008@uni.flinders.edu.au](mailto:fowl0008@uni.flinders.edu.au)

Grazie mille per il vostro aiuto Giulio.

Gentilmente,

Wendy Fowler

## Interpreter's questions for Giulio Franceschelli - 28/12/15

Firstly, could you please thank Giulio very, very much on my behalf for his patience and kindnesses ... I am sorry for the confusions but have been trying to find an Italian speaker to help me communicate with him about this matter.

I am a Flinders University film student in Adelaide making a short documentary called *The Wind Sighs*, which will be non-commercial and screened only at my university and possibly film festivals.

In the film, I would like to use about 10-15 minutes of the original Youtube music called *Best Ever Chinese Bamboo Flute Zen Relaxing Music Playlist- Over 2500 Likes for Meditation Spa Yoga*. (<https://www.youtube.com/watch?v=E9YHBUef9OM>)

The company which hosts this music is called Ultimate Relax Club, and it cites Giulio as the owner of the music.

I understand Giulio has remixed the Youtube music and made this remixed version available for sale on various other websites.

However, if possible I would like permission to use the **original version of the music** on Youtube - and if this is OK, would appreciate if he could clarify the following matters please:

- Who is the original musician / band of the sound track on Youtube?
- Which company has the rights to this music?
- Can Giulio give me permission to use the original Youtube music?
- If so, could he please send the original (Youtube) music as 16 bit Wav to my Dropbox address - [fowl0008@uni.flinders.edu.au](mailto:fowl0008@uni.flinders.edu.au)
- It is possible please, to remove the layer of birds and rain sound effects from the original Youtube music?
- Does he want to be credited in the film as 'Giulio Franceschelli'?
- Is there a fee for this music? (If so, can we negotiate an educational rate please?)

Please thank him again.

## THE WIND SIGHS: MUSIC AND SHIFTS IN MOOD/SENTIMENT BY SCENE

Consider this one - <https://www.youtube.com/watch?v=HJoGVrfvKnU&index=16&list=RD-rx3qg57B7FU>

BEGINNING	1 Uplifting, meditative		2 Light, hopeful		3 Magical		4 Haunting, threatening		5 Sad		6 Light				
	Poem	Opening mountain breakfast scene	Title	Going to work	Tea garden	I remember	Hardest time of my life	No food	Chairman mao	Interview					
	Best bamboo – 0:00 – 1:30		Interview		Interview x 2		https://www.youtube.com/watch?v=V174sWVtH1g								
MIDDLE	7 Playful		8 Steady		9 Chinese hopeful		10 Chinese lifting		11 Chinese building to success						
	When we were young		My father was business minded		Looked at Fuding		Guangzhou tea culture		China opened up and trade improved		Built first tea factory		Family success		Tea shops, overseas trade
	Best bamboo – 12:20 / 45:50		Best bamboo – 22:23		Best bamboo – 22:23		Best bamboo - 28:15		Best Bamboo – 29:00						
END	12 Sombre, reflective		13 Lifting		14 Repeat light, coming home (2)				15 Repeat meditative						
	Farmer's life		Giving back		Great life here		Dad must relax		Tea is my life		Life is good		Credit		1:03:11
	Interview		Interview???		Interview		Interview								
	<a href="https://www.youtube.com/watch?v=V174sWVtH1g">https://www.youtube.com/watch?v=V174sWVtH1g</a>		Best Bamboo – 1:52:47		Best bamboo – 14:15 / Best bamboo – 6:24 / Best bamboo – 7:45 / Best bamboo – 8:10 – Best bamboo – 10:22 /										
	Best Bamboo -17:00 / 42:15														

Music and mood by scene

## **THE WIND SIGHS – ADELAIDE UNIVERSITY DRAFT MUSIC CUE SPOTTING GUIDE**

There are 3 main music "themes", the farm theme, city theme, and home theme (which is heard near the start & reprised at the end)

00:00.00 (46:14.19)	black / test pattern	
00:08.42 (46:23.04)	quote	
00:24.78 (46:39.13)	black	-start music ("haunting... ...farm theme")
00:26.73 (46:41.12)	external shots	-less haunting
01:01.31 (47:16.01)	farm inside	-"farm theme" motif to...
01:26.47 (47:41.05)	title	-"home theme"
01:39.99 (47:54.18)	farm morning	-possible silence
02:01.44 (48:16.04)	father	-"home theme" continued
02:12.74 (48:27.12)	farm	
03:42.57 (49:57.08)	black	
03:42.85 (49:57.15)	inside & clothes	-becoming ominous
04:21.40 (50:36.04)	history slides	-more dissonant "farm theme"
04:37.70 (50:52.11)	external shots	-becoming less ominous
04:42.80 (50:57.14)	oldest son	-possible silence
04:47.74 (51:02.12)	farm	-"farm theme" continued
05:39.29 (51:54.01)	little boy	-more playful
06:05.36 (52:20.03)	truck	-start theme change
06:32.22 (52:46.24)	city	-"city theme"
07:02.57 (53:17.08)	tea	
07:22.22 (53:36.24)	oldest son	-possible silence
07:33.64 (53:48.10)	bike & tea	-"city theme" continued
07:48.27 (54:03.00)	history slide	-positive sounding
07:57.90 (54:12.16)	city & tea	-"city theme" continued
08:19.33 (54:34.02)	middle son	-possible silence
08:28.13 (54:42.22)	factory & city	-"city theme" continued
09:44.02 (55:58.19)	oldest son	-little more dissonant
09:51.86 (56:06.15)	farm	
09:57.58 (56:12.08)	oldest son	-becoming more dissonant
10:06.18 (56:20.23)	city to poor urban areas	
10:26.82 (56:41.14)	black	
10:27.12 (56:41.22)	oldest son	-return to "city theme"
10:35.98 (56:50.18)	workers	-start theme change
10:56.82 (57:11.14)	farm	-"home theme"
11:24.72 (57:39.12)	father & son	-possible silence
11:38.57 (57:53.08)	home	-"home theme" continued
12:35.83 (58:50.14)	slides and credits	

# Design

- Text design and subtitles

**THE WIND SIGHS, POTENTIAL FONTS**

The  
WIND SIGHS

風  
嘆  
息

*THE WIND SIGHS, POTENTIAL FONTS*

The  
WIND SIGHS

風 嘆 息

*HE WIND SIGHS, POTENTIAL FONTS*

风的叹

息

Modern Chinese text

The Wind

Sighs

# The WIND SIGHS

風嘆息



1:11 / 14:06

00:47:26:05



## THE WIND SIGHS, SUB-TITLING TIPS

- All white text with black border. No yellow.
- Use dashes to define start of different people's speech in same screenshot (see below).
- Use up to two lines-- THREE MAX to a subtitle and only if you really need to break a line or have two people talking at once.
- Don't use fonts that are excessively wide (e.g. ADVs typefont used in Neon Genesis Evangelion) or suck up a lot of screen space, these are ugly and hard to read.
- Centre text across approximately half screen width
- Keep text low on screen. Raise height of text if there is more than one line (see below).
- Don't make the text too large or you'll have "dancing logo syndrome" (e.g. screen bugging) -- keep it out of the overscan box, and size the text so that it's a fairly decent size on a TV Screen.
- If you can get a good, clean screenshot of the font, you can try to identify it on this site: <http://www.myfonts.com/WhatTheFont/>



1) White text inside bottom black border



2) White text over film



Keep text low in screen. Raise height of text if there is more than one line.

# Crew list

## CREW AND CAST LIST

### LIN FAMILY

Father	Lin Chui Jiao
Oldest Son	Lin Xin Biao
Middle Son	Lin Xin Chuo
Nephew	Lin Yihang
Tea Farmer	Lin Yinyi

### NARRATORS

Fred Lee	as Lin Chui Jiao
Kung-Keat Teoh	as Lin Xin Biao
Rick Li	as Lin Xin Chuo

### PROJECT SUPERVISORS

Dr Alison Wotherspoon  
Helen Carter

### CHINA

#### CINEMATOGRAPHER

Yan Lin

#### LOCATION COORDINATOR

Liu Yuan Fang

#### LOCATION ASSISTANTS

Yanming Mai  
Zi Lin  
Rong Sheng Zie  
Dao Zhang

## INTERPRETERS

Liu Yan Fang

Lin Yan

Yanming Mai

## TRANSPORT

Wang Dai Jia

## AUSTRALIA

### CINEMATOGRAPHY

David Bradbury

Rebecca Uphill

### EDITOR

Callum Gee

### LOCATION ASSISTANTS

Yanming Mai

Zi Lin

### MUSIC COMPOSER AND ARRANGER

Darren Mullen, Adelaide Recording Studios

### CHINESE LANGUAGE EDITOR

Shiqiang Li

### CHINESE TRANSLATION

Luo Liao

Yan Lin

Jingyi Sun

Yutian Wang

Zijia Wong

Yiyi Wu

## ITALIAN TRANSLATION

Marina Barbaro

Eirlys Chessa

## CAMERA ASSISTANTS

Rochelle Woodley-Baker

Chen Wang

## POST PRODUCTION SOUND EDITORS

TAFE Salisbury Technical Sound Production students

## COLOUR EDITOR

Josh Waydock

## VISUAL EFFECTS

Sarah Lloyd

Jason Yablon

## NARRATION RECORDERS

David Bradbury

Aaron Finan

## EDITORIAL ASSISTANTS

Molly Skipsey

Tom Brown

Des Victory

Ella Kroning

## GRAPHIC DESIGNERS

Molly Skipsey

Hoieng Lai

Erik Ruehl

## TECHNICAL SUPPORT

Dr Tom Young

Cole Larsen

Todd Pursche

## MUSIC PRODUCER

Julius Franceschelli, Elli Studio, Italy

## FUNDRAISERS

Alison Ballard

Ellen Watson

Leonie Wiseman

Anne Grech

## ACKNOWLEDGEMENTS

Guang Fu Tea Ltd, Hong Liang Xiao, Professor Jian Qin, Youhong Tang,  
Botanic Gardens of South Australia

# Release forms



**FLINDERS UNIVERSITY**  
ADELAIDE • AUSTRALIA

*Release forms*

GPO BOX 217  
Adelaide 5001 Australia  
Telephone: (+61 8) 8201 2578  
Fax: (+61 8) 8201 3635

**Screen & Media Production**

This document is an agreement between:

**Wendy Fowler (film director) and Julius Franceschelli (The Music Producer)**

The Director represents the Flinders University film production entitled:

*The Wind Sighs*

The Music Producer, by signing this document, agrees to the use and/or adaption of their pre-recorded music for this film production. The music is called:

**'Global White' (intro), AKA 'Best Ever Chinese Bamboo Flute Zen Relaxing Music'**

The following conditions will apply:

- The project is a university student film and may be screened for assessment, festival or online broadcast.
- The Director may include the music in this documentary on formats including, but not restricted to; master format, film, video cassette, video disc, CD ROM, DVD or similar formats.
- The Director has agreed to the use of the music for the sum of 200 Euros, regardless of whether the film secures commercial and/or theatrical release (unless otherwise negotiated).
- The music is the original work of the Music Producer who is entitled to license all of the rights licensed in this agreement.
- The Music Producer is granting the Director non-exclusive rights to use and adapt the music for *The Wind Sighs* film.
- The Director shall credit the Composer on all versions of the film / video and any reproduction as **"Julius Franceschelli, Music Producer, Elli Studio, Italy"**.

The law of the state of South Australia shall govern this Agreement, the Music Producer and Director hereby submit jurisdiction of the courts of South Australia.

Signed

Date: 2 August 2016

.....

.....

Julius Franceschelli, Elli Studios, Italy  
(Music Producer)

Wendy Fowler, Flinders University  
(Director)



**FLINDERS UNIVERSITY**  
ADELAIDE • AUSTRALIA

GPO Box 2100  
Adelaide 5001 Australia  
Telephone: (+61 8) 8201 2578  
Fax: (+61 8) 8201 3635

**Screen Production  
Talent Release**

I, Darren Mullen..... hereby give permission for Screen Production,

Flinders University (known as the Producer) for the student production entitled

The Wind Sighs.....

to use all film, video, and/or recordings made of my image and voice in whole or part for the purposes of all forms of media and/or broadcast, exhibition, distribution, publicity and promotion of the above mentioned student production.

I agree that my performance and all use as outlined above is without payment, including if the film/video secures commercial and/or theatrical release and that I disclaim any right, title or interest in the film / video including all copyright.

If the performer is under 18 years of age, I, .....

As parent or legal guardian of the above named individual, have read this release and give my approval of the terms.

Signed

Date

Producer .....

Performer Darren Mullen x

Parent / Guardian .....



**FLINDERS UNIVERSITY**  
ADELAIDE • AUSTRALIA

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Adelaide 5001 Australia  
Telephone: (+61 8) 8201 2578  
Fax: (+61 8) 8201 3635

**Screen Production  
Talent Release**

**ENGLISH VERSION**

I, Lin Xin Chuo give permission for Screen Production, Flinders University (known as the Director) for the student production entitled *The Wind Sighs* to use all film, video, and/or recordings made of the images and voices of me and my family members: Lin Chui Jiao, Lin Xin Biao, Lin Yihang and Lin Yinyi - in whole or part for the purposes of all forms of media and/or broadcast, exhibition, distribution, publicity and promotion of the above mentioned student production.

I agree that my performance and all use as outlined above is without payment, including if the film/video secures commercial and/or theatrical release and that I disclaim any right, title or interest in the film / video including all copyright.

Signature - Lin Xin Chuo ..... 

On behalf of the following performers: - Lin Xin Chuo , Lin Chui Jiao, Lin Xin Biao, Lin Yihang and Lin Yinyi

Signature – Director .....

Date – 26 September 2016



弗林德斯大学

邮政总局信箱 2100

阿德莱德澳大利亚 5001

电话： (+61 8) 8201 2578

传真： (+61 8) 8201 3635

画面制作  
人才发布

我, Lin Xin Chuo 給予准許的電影製作, 弗林德斯大學 (被稱為監製) 題為 The Wind Sighs 使用所有電影, 視頻, 及/或作出的圖像和我的聲音, 我的家人錄製的學生製作: Lin Xin Chuo, Lin Chui Jiao, Lin Xin Biao, Lin Yihang and Lin Yinyi

-在全部或者部分的所有形式的媒體和/或廣播, 展覽, 發行, 宣傳和推廣上述學生生產的目的。

我同意我的表現和上述所有的使用是不付款, 其中包括如果電影/視頻保證商業和/或戲院上映, 而且我拒絕在電影/視頻, 包括所有版權的任何權利, 所有權或利益。

簽名 - Lin Xin Chuo .....

代表下列表演 - Lin Xin Chuo, Lin Chui Jiao, Lin Xin Biao, Lin Yihang and Lin Yinyi

簽, 電影導演 - Wendy Fowler .....

日期 - 26 September 2016



弗林德斯大学

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阿德莱德澳大利亚 5001  
电话： (+61 8) 8201 2578  
传真： (+61 8) 8201 3635

画面制作  
人才发布

我, 林型平 給予准許的電影製作, 弗林德斯大學 (被稱為監製) 題為 The Wind Sighs 使用所有電影, 視頻, 及/或作出的圖像和我的聲音, 我的家人錄製的學生製作: Lin Yihang  
-在全部或者部分的所有形式的媒體和/或廣播, 展覽, 發行, 宣傳和推廣上述學生生產的目的。

我同意我的表現和上述所有的使用是不付款, 其中包括如果電影/視頻保證商業和/或戲院上映, 而且我拒絕在電影/視頻, 包括所有版權的任何權利, 所有權或利益。

簽名 - (Name of parent and signature) ..... 林型平 .....

代表下列表演, Lin Yihang

簽, 電影導演 - Wendy Fowler .....

日期 - 26 September 2016



FLINDERS UNIVERSITY  
ADELAIDE • AUSTRALIA

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## Screen Production Talent Release

### ENGLISH VERSION

I, (林型平) give permission for Screen Production, Flinders University (known as the Director) for the student production entitled *The Wind Sighs* to use all film, video, and/or recordings made of the images and voices of me and my family members: Lin Yihang - in whole or part for the purposes of all forms of media and/or broadcast, exhibition, distribution, publicity and promotion of the above mentioned student production.

I agree that my performance and all use as outlined above is without payment, including if the film/video secures commercial and/or theatrical release and that I disclaim any right, title or interest in the film / video including all copyright.

Signature – Parent’s name and signature ..... 林型平

On behalf of: - Lin Yihang

Signature – Director .....

Date – 26 September 2016



弗林德斯大学

邮政总局信箱 2100  
阿德莱德澳大利亚 5001  
电话: (+61 8) 8201 2578  
传真: (+61 8) 8201 3635

画面制作  
人才发布

我, 我的名字 林梓 谢榕开 特此给予屏生产许可, 弗林德斯大学 (被称为监制) 为学生有权生产 风叹了口气使用所有电影, 视频, 和/或使我的形象和声音的录音全部或部分的所有形式的媒体和/或广播, 展览, 发行, 宣传和推广上述学生制作的目的是。我同意我的表现和上述所有的使用是不付款, 其中包括如果电影/视频保证商业和/或戏院上映, 而且我拒绝在电影/视频, 包括所有版权的任何权利, 所有权或利益

日期 2016.07.12

演员签 谢榕开, 林梓

电影制作人 .....



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Screen Production  
Talent Release

I, 林梓 谢榕开 hereby give permission for Screen Production, Flinders University (known as the Producer) for the student production entitled

*The Wind Sighs* to use all film, video, and/or recordings made of my image and voice in whole or part for the purposes of all forms of media and/or broadcast, exhibition, distribution, publicity and promotion of the above mentioned student production.

I agree that my performance and all use as outlined above is without payment, including if the film/video secures commercial and/or theatrical release and that I disclaim any right, title or interest in the film / video including all copyright.

Date 2016.07.12

Performer 谢榕开 林梓

Producer .....

Post-Production | RELEASE FORMS