

Epiphany

Cheng, Wan Yan.; Han, Xuemei; Lim, Chee Harn.; Man, Flora Tsz Kwan.

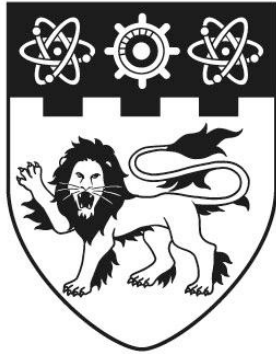
2010

Cheng, W. Y., Han X., Lim, C. H., & Man, F. T. K. (2010). Epiphany. Final year project report, Nanyang Technological University.

<https://hdl.handle.net/10356/92075>

Nanyang Technological University

Downloaded on 20 Mar 2024 17:00:34 SGT



**NANYANG
TECHNOLOGICAL
UNIVERSITY**

Epiphany

(Video Drama)

Cheng Wan Yan 060703B10
Han Xuemei 060766D10
Lim Chee Harn 060736F10
Man Tsz Kwan Flora 060755K10

Project ID: 32671

A Final Year Project
submitted in partial fulfillment of the requirements for
the Degree of Bachelor of Communication & Information with Honours
Wee Kim Wee School of Communication & Information
Nanyang Technological University
2009/2010

Supervisor:
Ms Nikki Draper

Table of Contents

CHAPTER ONE: ABSTRACT	4
CHAPTER TWO: INTRODUCTION	
2.1 Production Name	5
2.2 Title of Film	5
2.3 Inspiration for Story	6
2.4 Target Audience	6
CHAPTER THREE: THE STORY	
3.1 The Story Premise	7
3.2 Synopsis	7
3.3 Research of The Storytelling (Film Reference)	8
3.4 Characters	9
CHAPTER FOUR: SCRIPTING	
4.1 Analysis of Story Development	10
4.2 Motifs	14
CHAPTER FIVE: CASTING	
5.1 Auditions	16
5.2 Cast Confirmation Process	19
CHAPTER SIX: PRE-PRODUCTION	
6.1 Budgeting	21
6.2 Getting Sponsorships	22
6.3 Recruiting Crew	25
6.4 Location Scout	26
6.5 Cinematography	27
6.6 Mise-en-scene	
6.6.1 Set	28

6.6.2 Costume	31
6.7 Rehearsals	32
CHAPTER SEVEN: PRODUCTION	
7.1 Scheduling	33
7.2 Filming Process	
7.2.1 Logging	33
7.2.2 Recording Sound	33
7.2.3 Challenging Scenes	36
7.2.4 Lighting	37
7.2.5 Directing and Challenges	38
CHAPTER EIGHT: POST-PRODUCTION	
8.1 Editing	39
8.2 Music Composition	42
8.3 Sound Design	
8.3.1 Synchronization of Natural Sound	43
8.3.2 Sound Effect	44
8.3.3 Music Selection	44
8.3.4 Using of Diegetic Sounds	45
8.4 Distribution Methods	45
CHAPTER NINE: THOUGHTS AND REFLECTIONS	46
APPENDICES	
A. Epiphany Screenplay (Final Script & Shooting Script)	
B. Production Schedule	
C. Shooting Schedule	
D. Production Budget	
E. Press Kit	
i. Video Fact Sheet	
ii. Project Background Factsheet	
iii. Production Stills	
iv. Behind The Scenes	
v. Artwork	
vi. Producer Warranty	
F. Sponsorship Agreement	
G. Performer Clearance Forms	
H. Location Permission Forms	
I. Credits	

CHAPTER ONE: ABSTRACT

Epiphany is a short film produced by a student group, Raison d'être Productions, as their Final Year Project. Raison d'être Productions is made up of 4 final year students from the Wee Kim Wee School of Communication and Information. The duration of the entire project took approximately nine months, under the supervision of Ms. Nikki Draper.

This report aims to document the full process of our final year project, from the conceptualization of our film's theme to the filming process to post-production. It also describes some of the difficulties faced and decisions made throughout the journey. Most importantly, this report is a personal reflection of what we have done.

CHAPTER TWO: INTRODUCTION

2.1 Production Name



Raison d'être is a phrase borrowed from French where it means “reason for being”; in English use, it also comes to mean the reason for the existence of something or someone.

As the name implies, raison d'être encapsulates the spirit of our production team to give meanings to the films we produce. Our films explore the themes of pain and struggles in life and how people can eventually triumph over adversities and embrace life positively again.

We aim to translate abstract concepts into visual stories that the audience can relate to, providing them with a channel to release their inner emotions, a form of liberation they can obtain through watching the film. What intrigues us are social issues pertaining to family ties, struggles in life and controversial topics. We hope to further explore these areas through our storytelling.

2.2 Title of Film

We considered many options during the process of choosing a film title. During pre-production and production, the working title was *Crossroads*. At the later stage, we decided to choose another title for our film. We wanted a single word title that can explain the main message of our film. The definition of epiphany is a sudden, intuitive perception of or insight into the reality or essential meaning of something, usually initiated by some simple, homely, or commonplace occurrence or experience.

Epiphany aptly describes our film in many ways. First, it is parallel to the three main characters' stories: Ah Mui's epiphany of her daughter's death; Mark and Hanna's epiphanies about the true meaning of life. Epiphany also represents the storytelling method we used to unfold events in this film. The film is edited based upon a temporal displacement structure. On the one hand, *Epiphany* intentionally withholds information from the audience, yet on the other hand, it leaves clues for the audience to achieve their own form of epiphany at the end of the film.

2.3 Inspiration for Story

Suicide is an issue that is sometimes closely related to us. We often hear of people committing suicide to end their problems. But for most of us, it seems to be a distant social problem as we do not have direct experience in it. Hence, it is difficult to comprehend the minds of suicidal people.

What drives someone to jump off a building or to slit his throat? It is these intriguing thoughts about this phenomenon that form the premise for the film. The film explores the conflicting relationship between the complexity and simplicity of life. On the surface, life seems complicated and difficult for us at times but at the core of all the difficulties we encounter, it is usually the simple notion of love that carries us through.

For all our lives we probably will search for the value of life itself. Hence, we wanted to use the film as an opportunity to express our suggestion as to what we can live for – love. With this in mind, we embarked on a journey to search for answers.

2.4 Target Audience

Epiphany explores the universal themes of love and hope. We targeted a general audience. Regardless of one's age, race, and place of origin, pain and struggle will definitely be a part of life. In addition, we do not limit our film by exploring stories that are only relevant to local audiences. The transcultural themes allow a broad audience to grasp the meaning of our film with little difficulties.

CHAPTER THREE: THE STORY

3.1 The Story Premise

Set in Singapore, *Epiphany* tells the stories of three characters – each struggling to come to terms with their problems.

Life is determined by the choices we make. Through the stories of the three characters, we illustrate the concept that everything in life ends – the relationship between Hanna and her boyfriend; the impending separation between Mark and his daughter; and the death of Ah Mui's daughter. One is unable to control such unfortunate events in life and it causes much pain. Pain makes the characters vulnerable and they seek the easiest way out by ending their lives. Through the chance encounters of these three characters and the series of events that unfold, they discover the meaning of life and how they can sustain hope through adversities.

Epiphany highlights some common social problems in Singapore – teenage pregnancy, divorce and the breakdown of a family unit. Despite these problems, the film demonstrates the importance of building cohesive family relations, which are fundamental in providing strength and support during times of adversity.

3.2 Synopsis

Three vulnerable individuals succumb to the harsh realities of life in this multi-narrative drama. HANNA, a Korean teenager who left home to study in Singapore, deals with the loneliness she faces in a foreign country, pregnancy, and a boyfriend who cheats on her. MARK, a divorced man, suffers from a terminal illness. He hides this fact from his daughter and ex-wife. Due to his illness, he decides to let his daughter leave with his ex-wife for America. AH MUI is a 60-year-old widow who lost her daughter half a year ago and is still reeling from the emotional setback. The three of them lose faith in life and resort to pessimistic ways to escape from their problems. MARK and HANNA choose to end their lives, while AH MUI lives with the delusion that her daughter is still alive. On a particular morning, the three characters cross paths and unknowingly play a part in changing the destiny of one another's lives.

This touching and meaningful story circles around the idea that even though the unpredictability of life may be overwhelming at times, hope will turn it all around if we choose to take life's challenges in our stride.

3.3 Research of The Storytelling (Film Reference)

Asian society constitutes the context of our film. As the family unit lies at the core of the Asian culture, we aim to demonstrate the importance of family ties in our film. Throughout the film, we see the characters struggling due to their separation with their loved ones. However, it is the remembrance of their loved ones during the critical moments that gives them the epiphanies of life and the strength to carry on living. In one particular scene, a radio news report also emphasized the importance of family cohesion in modern Asian society such as Singapore.

Epiphany also portrays the diverse and cosmopolitan Singaporean society - a good mix of foreign residents and local Singaporeans. Despite the differences in culture, these people face similar problems. The hardship that people will inevitably meet in their lives happens to everyone regardless of where they are from, and we want to illustrate this point by portraying people of diverse backgrounds.

Our film unfolds in a non-chronological order that runs against the structures of classical narratives of the Golden Era. The inspiration for this storytelling method is largely influenced by three films directed by Mexican director Alejandro González Iñárritu. They are *21 grams*, *Amores Perros* and *Babel*. All three stories were told in a similar fashion – stories of different characters are being arranged out of temporal order.

We also based one of our main scenes on the reference to a Brazilian film, *City of God*. A particular scene from the film captivates the audience by transiting time within the limited space of a small house. We aim to achieve the same with our kitchen scene by the transcending of three different generations in Ah Mui's life. Objects and characters of different eras interweaves with one another as the story unfolds, signifying the surrealism of Ah Mui's memories of her loved ones.

3.4 Characters

AH MUI

Ah Mui is a lonely elderly lady in her 60s. Her husband passed away when her daughter was only eight years old. Through the subsequent years, Ah Mui raises her daughter by herself. Unfortunately, her daughter committed suicide months ago. Unable to accept the death of her daughter, Ah Mui continues to live in the past. Trapped in her hallucinations that her daughter still lives, she is suddenly reminded of reality. Finally, she accepts her loss and becomes very despondent.

MARK

Mark is a middle-aged divorcee who recently discovered that he has a terminal illness. He is a typical workaholic who neglects his health and family. However, he is a loving father and dotes on his only daughter. Knowing that he will soon be unable to care for his daughter, he decides to let her leave with his ex-wife to America. On the day that his daughter leaves with his wife, he finds no more reason to carry on his life.

HANNA

Hanna is a fifteen year-old Korean girl who studies alone in Singapore. She misses her family, especially her mother. Being away from the environment that she is familiar with, she often feels insecure. Her sole comfort lies in her relationship with her boyfriend. However, after she discovers that she is pregnant with his child, she finds out that he is cheating on her. Instantly, she feels abandoned and lost. There is no one she can confide in. Unable to see a way out of all these problems, she decides to end her life.

The three characters are specifically designed to represent people from three distinct generations in the society – teenage, middle-aged, and elderly. Each of their stories tells their struggles revolving life and death. They all struggle between living and dying over similar reasons – losing their loved ones. Eventually, they indirectly influence one another and change the way each of them views life.

CHAPTER FOUR: SCRIPTING

4.1 Analysis of Story Development

Epiphany unfolds its story in a non-chronological manner and manipulates the temporal order of events to reflect the unpredictability of life. It then leads to a climax where all the characters come to face one another.

Opening/ Ending Sequence – Paper Plane

Epiphany begins with a scene showing a little girl running around a field with a paper plane. Paper plane is a motif of the film. It is a poetic symbol of the journey of life. The crumpling of the paper plane signifies the fragility of life; the uncertain route of the paper plane signifies the unpredictability of life. Combined with the narration – “*All things in life shall pass. When all that is beautiful is gone, what do we live for*” – the opening sequence sets the direction of the film.

The film ends the way it had begun. However, even though the narration remains exactly the same as it had been in the opening sequence, it carries a different meaning at this point. At the beginning, the narration served as a question. At the end, after the characters have gone through transformations in each of their lives, the narration in essence carries an answer.

The difference between the opening and ending sequences are visually brought across by the little girl picking up the paper plane from the pond at the end. This symbolizes the regaining of value in life.

Exposition – Main Characters

A series of scenes that include the three main characters serve as exposition to their individual background stories. These scenes include Ah Mui buying groceries at the market, Hanna’s mother receiving a phone call that is supposedly from Hanna, Hanna sitting on the rooftop, Mark recalling particular moments of his daughter and himself while driving, scenes of Ah Mui at home, as well as Mark attempting to commit suicide in his car.

Showing Ah Mui at the market reveals information about her such as her role as a house-maker and her language proficiency in Cantonese.

The scene showing Hanna's mother is set in Seoul. The radio segments and other aspects of the mise-en-scene such as the Korean magazine and the Korean dishes provide clues to the location of the scene. A significant purpose of this scene is to establish the relationship between Hanna and her mother through the photos on the refrigerator as well as her mother's subsequent dialogue over the phone. The phone call sets up Hanna's story by showing that Hanna is hiding something from her mother.

The first time the audience sees Hanna is when she is sitting on the rooftop. This scene is a prelude both to the climax of the story and the change in character arc of Hanna. Placing this scene near the beginning of the film serves as a stylistic strategy to grab the audience's attention. We wanted to begin the film showing life nearing its end to establish a paradoxical relationship. At the end of the film, we come back to the beginning of life when the characters learn to treasure life. This scene also raises the central question of why she is going to commit suicide. When the film revisits this scene in the later part, it becomes even clearer that Hanna is pregnant from the visual cues such as the textbook with the image of a fetus and Hanna touching her tummy.

Mark's relationship with his daughter is introduced with him driving alone and remembering parts of the conversation with his daughter. The conversation reveals that his daughter will be leaving for America with her mother without him. This marks the beginning of Mark's story in the rest of the film.

The scenes of Ah Mui at her house reveal plenty of character information about Ah Mui and her family situation. Her monologue at the altar reveals character details such as her husband's passing when her daughter was eight, and the nature of her daughter's work. Most importantly, it shows her love and concern for her only daughter.

Ah Mui's activities in the kitchen further reveal her care for her daughter. Significantly, the sequence from the moment she opened her daughter's bedroom door

to her “witnessing” her daughter’s last moments before committing suicide. Through this sequence, audiences are introduced to a revelation of new character information – that her daughter has passed away. At this point, the audience gains a new perspective of Ah Mui. Previously, Ah Mui is presented as an ordinary old woman. Now, the audience learns of the emotional struggles that she is going through.

The series of scenes that show Ah Mui’s family interactions over a period of time in the kitchen give extended exposition about Ah Mui’s story. By showing how the situation in the family has changed over the years, these scenes reveal information about the relationship between Ah Mui and her daughter.

Mark’s character is further developed later on in the film where he is shown coughing and struggling to take his medication. When the bottle of medication slips out of his hand, he attempts to slit his throat in order to end his pain. In this scene, the audience gains a clearer understanding of his intention to commit suicide through the flashbacks of images of his daughter and the dialogue between his former wife and him.

First Accident – Multiple Perspectives

The first turning point of the film occurs in one event – the near-accident on the road where Ah Mui was nearly knocked down by the reckless Van Driver while attempting to pick up her orange.

This event is shown to the audience in several parts. The audience first sees the incident from the perspective of Ah Mui. From her perspective, the audience learns some details that eventually lead to the near-accident - Ah Mui was on her way home from the market when two school students knocked into her, causing her bag of groceries to drop all over the road. While she is picking up her orange, a reckless van driver is on the verge of hitting her. At the end of this, the audience is not sure if Ah Mui had been hit.

Later in the film, the audience is brought back to the near-accident scene again, but from the Van Driver’s perspective. This time around, the audience learns that the Van Driver had been speeding and had overtaken a car that was traveling too slowly before

going on to hit Ah Mui. In addition, this part also reveals that the Van Driver had not hit Ah Mui. Instead, the Van Driver and Ah Mui scold each other for being careless.

Lastly, the final perspective of the near-accident is that of an omni-present one. The event is revealed in its entirety to the audience by showing how the three main characters are all present in the event and their role in it. Now, the audience knows that the car that had been overtaken belongs to Mark, and that Hanna had witnessed her boyfriend together with another girl while refusing to answer her calls.

This near-accident event is significant to Hanna as it leads to her subsequent decision to go to the rooftop and consider suicide. The near-accident is also the first point in the film where all the three characters cross one another's paths unknowingly. This sets up for a greater sense of surprise for the audience when the three characters do meet again in the later part of the film.

Climax – Interconnectivity

The climax of the film is reached when it is clearly revealed that all three characters are at the same location and how each of them plays a significant role in affecting another's life.

The intercutting of Mark and Ah Mui's actions as they pass by each other at the lift increases the tempo of the story and contributes to the build-up to the climax. The moment that the two characters pass each other is symbolic of the interconnectivity of their lives and the impact that their actions may have on each other. Thereafter, the intercutting of the three characters further emphasizes this interconnected relationship they share.

In addition, the Van Driver plays a pivotal role when he really knocks Ah Mui down this time. It becomes ironic that in both accidents in the film, he is the element that helps to bring the three characters together.

4.2 Motifs

Paper Planes

Paper planes function as a visual motif in the film, binding the three characters and their individual stories together. The paper planes remind the characters of their loved ones. To Ah Mui, the paper plane served as a reminder of her deceased daughter who used to be an air stewardess. Mark's daughter likes to play with paper planes and the last thing she left behind for Mark was a yellow paper plane in his car. To Hanna, the paper plane is a connection to home – her home in Korea where her mother is.

Apart from connecting the characters, the paper planes also serve as a device in the plot to move the story forward. The paper plane that lands on Mark's windscreen motivates him to look up and consequently spot Hanna at the rooftop. Due to the connection he feels for paper planes – a symbol of his daughter's presence – he is further motivated to run up to the rooftop. In the later part of the story, Ah Mui sees paper planes lying across the road and walks over to pick them up because they remind her of her daughter. As a result, she is hit by the oncoming van.



Paper planes function as a visual motif in the film.

Monologue's Motif

In *Epiphany*, there is not much dialogue between the characters. Ironically, dialogue only appears between Mark and his daughter and wife in his memories. In reality, dialogue that takes place in real-time is only evident in two quarrels – between Ah Mui and the van driver, as well as between the school boy and girl.

Our intention is to create an isolated mood for our main protagonists. Ah Mui and Hanna's monologues illustrate their loneliness in this film. Ah Mui's prayer to her husband is a pivotal scene that represents a typical elderly lady who still harbours hopes and concerns over her daughter. Hanna's narration of the film is also a form of monologue directed at the audience, questioning and seeking answers in life.

CHAPTER FIVE: CASTING

5.1 Auditions

The search for our cast was a trying process. We conducted three rounds of auditions for both the main cast and supporting cast. The three main characters in our film are of very specific demographic i.e. a Korean teenage girl, a middle-aged man and an elderly lady in her 60s. Besides the main cast, we also looked for twelve supporting casts.

We posted casting calls through various Internet groups and talent databases (E.g. artscommunity, Actors Asia Database – AADB, mandy.com) as well as our own website (raisondetreproductions.blogspot.com). We received quite a large number of responses from interested talent. We did our first round of selection based on their photos and portfolios to determine if they were suitable for the roles.

We were initially looking at getting a true-blue Korean girl for the role of Hanna. We wanted someone in her late teens so that she may be mature enough to understand the dilemma that Hanna faces, and yet be able to pass off as a fifteen year-old. The role also requires the talent to be comfortable standing on elevated ground as there are scenes of Hanna standing on the edge of a rooftop.

For the role of Mark, we wanted a male actor who was pleasant looking and could pass off as a father. There are some scenes for Mark that demand intense emotions so we needed someone who possessed a certain level of acting skills to express the role well.

For the role of Ah Mui, we needed an elderly lady who can speak Cantonese. The role also required her to express herself not only through monologue, but also through gestures and intensive facial expressions.

We were as selective of the talents for the supporting roles. We paid more attention especially with regard to Mark's daughter, the van driver and Ah Mui's daughter.

For Mark's daughter, we were looking for an approximately six-year-old little girl who is able to take instructions.

As for the van driver, the talent had to be confident with driving a manual van and also performing certain stunts like speeding and coming to a sudden halt.

Ah Mui's daughter, Yan Ling, is an air stewardess in her mid 20s. We searched for a female talent who is pleasant looking and can be styled to look like an air stewardess.

The auditions were held in the school's small TV studio. About 40 people turned up for the three rounds of auditions. Before the auditions, we prepared scripts and stand-in / mock up props for each role. We also borrowed video cameras to record each audition session for future references to aid our final selection of the cast.

We allocated 45 minutes for each talent so that we can know the talent better and make sure there is sufficient time for the talent to get into the character and perform their best.

For the role of Mark, we asked the actors to go through the scene in which Mark is alone in the car. This scene is the most challenging one for the character as he has to express both physical and emotional pain. Another scene, also in the car, is when Mark and his daughter are having a conversation. We tried to determine if the talent could portray the image of a loving father well.

For the role of Ah Mui, we required the actresses to read the character's monologue in Cantonese. The actresses also tried out another scene where Ah Mui is disillusioned as she sees her daughter disappear before her.

For the role of Hanna, the physical appearance of the talent is considered as a pre-requisite to the role. As Hanna is supposedly a Korean teenage girl studying in Singapore, it would be more convincing to the audience if the physical appearance of the talent resembles that of a Korean. We looked into the possibility of styling the talent to look like a Korean in the event that we couldn't cast someone from Korea. Talents who auditioned were asked to try out the scene where Hanna finds out that her

boyfriend is cheating on her. This is one of the most important scenes in the film as Hanna is struck by the discovery, which leads to further development in the story. Hence, we needed someone who is able to portray the “moment of realization”.

For the other supporting casts such as Mark’s daughter, Ah Mui’s daughter and the van driver, the talent who auditioned read the parts from the script for the various characters.

5.2 Cast Confirmation Process

We chose Beatrice Chien as she impressed the team with her naturalistic acting and portrayal of Ah Mui's character. We easily connected her with Ah Mui's character through her interpretation of the scenes.



Also, Beatrice speaks fluent Cantonese, which was a requirement for the role. With her experience in acting for short films, local television and theatre, she was the most suitable talent.



Tan Wee Liang is an up-and-coming actor who has appeared in various TV advertisements and corporate videos. He also did a number of short films and television dramas in recent years. Compared to other talent who

came to audition for the role of Mark, Wee Liang was not the best choice based on acting skills. However, the team felt that Wee Liang had the screen presence and would be able to maximize his potential with further directing and rehearsals.

As for the role of Hanna, we were about to confirm a talent, Pamy, who is a junior in the school. The team saw Evelyn Magdalena during the last round of auditions. We felt Evelyn's physical



appearance would make Hanna's character distinct as her facial features resemble that of a Korean. Evelyn also performed well at her second audition for the role and we finally made the final decision of choosing her as Hanna.

After two rounds of auditions, we still had difficulty casting suitable talent for the roles of Mark's daughter and the van driver. The team asked around for contacts that might be able to help us. Kairu, our course mate, kindly asked her cousins who have young daughters. We auditioned them and finally selected Koh Nuo Si to play Mark's daughter. The scenes for Mark's daughter do not involve difficult lines and intense emotions. The team felt that Nuo Si would be able to perform the part although she does not have any prior experience in acting.

As for the role of van driver, the team looked through the list of freelance talent in the artiste database. Wan Yan contacted Andrew Lua who acted for last year's final year project *Crab!* (2009). Andrew Lua has vast experience in acting and also has a class three license which allows him to drive a van. The team felt that Andrew was suitable for the role and confirmed him after the audition.

For the remaining roles for Mark's wife, Ah Mui's daughter Yan Ling, Hanna's mother, school boy, school girl, young Ah Mui, young Yan Ling, Ah Mui's husband and the young girl running on the field, we engaged talent from the audition and juniors in school to act for us.

CHAPTER SIX: PRE-PRODUCTION

6.1 Budgeting

Initially, we aimed for a five-day shoot schedule with the projected budget of \$11,000. The figure was daunting as compared to previous film projects we did in our production modules. However, we understood that the amount we needed to spend was reasonable based on industry standards. We catered for equipment rental, crew fees, location fees, and talent fees which made up the bulk of our budget.

Wan Yan and Chee Harn consulted Jaye, one of their colleagues from internship, about renting the appropriate lighting equipment for the shoot. We also managed to clinch a good deal from Camwerkz, a lighting rental company. The boss of Camerksz, Dan, gave us a discounted rate for renting the equipment and advised on the usage of the equipment.

During the auditions, we also checked with all the talents if they have an expected minimum amount for talent fee. We wanted to offer the talents a reasonable rate that was within our budget.

As for wardrobe and set design, we tried to source for them and did minimum purchasing so as to minimize the cost. As we rented an empty flat for the film, we needed a large amount of furniture and other household items to set up the flat for Ah Mui's scenes. Our budget did not allow us to purchase the items and moving furniture from our own houses might cause too much inconvenience to our families. We went to ask around for contacts for rental of furniture. Wan Yan called up a few furniture rental places but most of the contacts did not offer short-term rental. The Salvation Army was one of the first few places we went to look



A lorry packed with furniture to set up the HDB flat.

for furniture. After checking out the items at The Salvation Army, we found numerous suitable furniture pieces. Eventually, we rented most of the furniture from The Salvation Army at an affordable price which is 30% of the selling price of the items. Wan Yan also managed to get the contact of a recycling company from a friend who worked with the company before for some fund-raising activities. The person-in-charge generously lent us old electrical appliances like refrigerator, television set and other household items free of charge. For many of the household items, we sourced and borrowed from our friends.

As for wardrobe, we first asked the actors to bring their own costumes during rehearsals to see if any might be usable. Most of the talent had the kind of costumes we wanted and we went ahead with what they could bring. This helped us to minimize the cost for costumes. We only purchased costumes that required identical pieces as they would be stained with blood and we needed more than one pieces for continuity purposes. We borrowed school uniforms from our friends and did some mix-and-match to make sure our talents fitted the costumes.

(Please refer to Project Budget Breakdown under Appendix D)

6.2 Getting Sponsorships

We wrote our sponsorship proposal early in development, but soon encountered various problems. As our film is told in a non-chronological manner, we realized that our script might not be favoured by organizations used to classical narratives of the Golden Era. In addition, it is a challenge to convince organization with how our film would look like visually with just a written script. On the other hand, the stories of the three main characters unfold simultaneously throughout the film. We realized that it would be difficult for readers of our script to understand the connection between the characters and relate to their emotions. Initially, we wrote three separate story outlines according to each character. However, this was not a feasible method, as the stories repeated themselves and make our script dull to read.

Finally, we decided to keep the script as it was, and supplement it with a scene breakdown to guide the readers. In the proposal to the Singapore Film Commission (SFC), we wrote a step outline in addition to the script. This step outline highlighted

the narrative purpose and function of each scene, thus facilitating the connections for the readers.

For the proposals to other organizations, we excluded the step outline, stylistic devices and character biographies. At that point in time, we were concerned that the film jargon used in these sections might cause confusion. Therefore, we decided to exclude these sections and only included the synopsis of the story in these proposals. We wrote in to 50 organizations and companies.

Unfortunately, we did not receive any funding from SFC. SFC felt that the topic of suicide has been done many times in other films. Also, they were not convinced by the inclusion of certain scenes such as the flashback scenes in the kitchen. Lastly, they were concerned with the development of the characters due to our unusual storytelling method. As such, they rejected our sponsorship proposal. Despite SFC's rejection of our appeal, this setback only strengthened our conviction to make the film a success by relying on our own financial effort.

We did receive a sponsorship of \$800 under the Youth Change Makers Grant from the National Youth Council. We were approved of this grant after a presentation of our proposal and script to them. However, we rejected the offer. The main reason for rejecting was that they wanted us to conduct programs for them such as organizing basic camera and editing workshops for youths and organizing film exhibitions in various places. Our group felt that we could not commit our time to these requirements and thus rejected their offer despite their goodwill.

Eventually, our sole sponsor came from an unexpected source, Skycom Satellite Systems Pte. Ltd. They agreed to sponsor \$1000 to our project after we submitted our proposal and a rough trailer to them. They saw the potential and values in our film and thus graciously supported our cause.

Despite the numerous rejections faced during the process of getting funding, the four of us moved on and found ways to work around the obstacle. We cut down our budget to the very minimum and did part-time work in order to cover our expenditure. We managed to be self-sufficient monetarily.

Rejection Letter from Singapore Film Commission

SFC Short Film Grant - Crossroad

Junaidah MOHTAR [Junaidah_MOHTAR@mda.gov.sg]

⚠ You replied on 12/15/2009 3:39 PM.

Attachments can contain viruses that may harm your computer. Attachments may not display correctly.

To: yicokicheng@gmail.com; #CHENG WAN YAN#

Cc: Kristin SAW

Attachments:  [pic19506.gif\(2KB\)](#)

Dear Wan Yan

Thank you for applying to the SFC Short film Grant for your project, "Crossroad".

After thorough assessment and consideration, we regret to inform you that your project has not been selected for funding.

This is a summary of the comments about your project from the assessment panel:

- Overall a safe piece that questions life and death but it is not entirely new or refreshing, and the flashbacks do not help with the flow very well.
- Overly dramatic and unrealistic scenes in an otherwise quiet drama.
- Although this script is well-written the story does not seem organic; the characters should be fleshed out to come alive on screen.

We wish you the best, and hope to be able to support you in your next film project.

Warm regards,
Jun MOHTAR

6.3 Recruiting Crew

Initially, we considered hiring experienced professional crew for our shoot so as to minimize the amount of time needed to set up. We wanted to get a capable grip to assist Chee Harn with lighting and setting up of the car mount. However, after our confirmation of the camera equipment, we were confident that the camera capability would allow us to shoot most of the outdoor scenes with natural lighting. Therefore, not as much help would be needed for setting up lights for the scenes. Eventually, we hired a professional grip Brandon to help us with the major indoor scenes where the lighting set-up was more complicated. Melvin and Amos, third year BCS students at WKWSCI who were interested in camera and lighting were recruited as camera assistant and production assistant respectively to help Chee Harn with the technical aspects.

We had a hard time looking for a sound recordist who would be able to operate the recording device Sony zoom H4N. A student from Lasalle College of the Arts, Sivaraj, responded to our post on mandy.com and applied for the sound recordist position. He has experience with on-location sound recording and was also able to get himself familiar with the device after testing it out.

For the production team, Wan Yan needed help with the logistics during the shoot and also the managing of costumes and props. Xiang Yu and Pamy, both third year BCS student at WKWSCI, came on board as assistant producers to help with the production aspects. We also hired Jolene, a professional make-up artist to take care of the entire cast's make up. As we needed special make up such as blood and wounds, we met up with Jolene before the shoot to discuss the make up requirement. Christine, a third year BCS student, also came onboard to assist Jolene with make up and wardrobe.

During our initial discussion of the art direction of film, we realized that we needed an art director to help with the set design and characters' costume choice. We found Jin Yong, whom we feel has an acute sense for aesthetics and had previously been designing his own sets for his short film projects.

We also hired Hui Ying, Jun Hua and Terence, all second year students at WKWSCI to shoot behind-the scenes footages for the entire production. Hui Ying, Jun Hua also doubled up as on-set photographers. Yenlin, our course mate, was kind enough to volunteer to help with the on-set photography during one of the shoot days.

It was really important to us that the juniors and freelance professionals were involved in the different aspects of filmmaking they were interested in and good at. We wanted everyone to enjoy and benefit from the experience of making our short film.

6.4 Location Scout

The main location that we had to scout for was a building with a spacious carpark below it and also an apartment which we can use for filming purposes. Other locations include a rooftop space as well as the various roads on which the car and van travel.

Initially, our hopes on finding an ideal location for the building are not high as we expected it to be difficult to find a place that can fulfill all of our requirements (i.e. Carpark and apartment). However, on our second location scout trip, we chanced upon the final location when we drove past it on our way to another destination. After examining the estate, we felt that it was a suitable spot where we can shoot. The estate is quiet and the apartment units in the estate are actually rental flats. Hence, there was a higher possibility that we could obtain a unit to shoot. Besides pragmatic concerns, the estate also fulfilled our artistic demands for the location. We wanted the building to portray a nostalgic mood, and the estate looked old enough. Eventually we managed to obtain permission to shoot our film at the estate at an agreed fee from the estate's management.

After we have confirmed the main location for our film, we had to look for a rooftop space where we can use to simulate the scenes where Hanna is at the rooftop. This was challenging as the estate in which we were going to shoot in had not allowed us to shoot at their rooftop. Consequently, we had to search for a rooftop look-alike area that was safe enough and yet would not look too different from the roof of the estate

so that we can successfully simulate that the rooftop is the one at the estate without really shooting at the actual place.

Other locations include the various roads, especially the one where the near accident occurs. In order to search for possible roads to film on, we drove around supposedly quieter areas in Singapore. Our main requirements for the roads were that they ought to have little traffic so that it will not be disruptive for us to carry out filming there. Artistically, the roads should have trees along the sides so that we can capture the natural lighting of the sunbeams flowing through the leaves. This will create a nice lighting effect for the scenes on the road.

6.5 Cinematography

One of the main features in this film is the pioneer use of HD DSLR camera Canon 5D Mark II in local FYP dramatic shorts. The main objective is to make use of its ability to create the film look without actually having to shoot on a 35mm film camera. Despite shooting in digital format, we maintained a soft look in our film. We feel that a softer look will carry the emotions of our character through to the audience better than a more defined digital look.

The shallow depth of field of the 5D Mark II is evident mostly in scenes involving Ah Mui. For instance, the open sequence market scene, the kitchen scene and the lift scene. These scenes are pivotal to Ah Mui's story and required us to have extreme close ups of her expressions. Hence, the shallow depth of field allowed us to focus solely on her expression and at the same time heightens the emotions.

Besides having many close-ups in the film, we have various wide shots using wide-angle lens. These scenes are the major road scene, the kitchen scene which Ah Mui recollects her memories and the rooftop scene at the end. We opted for a wider field of view in these scenes in order to reveal more information and details of the setting to the audience.

The film is also shot mostly in natural lighting condition, which creates a natural high contrast picture throughout the film. This contrast is especially visible in Mark's car scene.



Mark's car scene was shot in natural lighting condition.

We opted to have this contrast in order to create a genuine morning scene. Moreover, we wanted to achieve a melancholic feel to Mark's story. As such, his suicide scene worked beyond expectation for us in which most parts of his face were in shadow, yet streaks of sunlight shone through the window, signifying a tinge of hope in his life.

6.6 Mise-en-scene

6.6.1 Set

After we decided to shoot the carpark scenes at Kang Ching Apartments, we rented a vacant unit for a week in the estate. This simplified production management as we could save time travelling from location to location during the principle photography. The unit, besides being the location of Ah Mui's house, was also used as a holding area for the lighting equipment and production necessities. However, as the house was not furnished, we had to source for items to furnish it.

Although it was a real hassle getting all the furniture and items to set up the scenes in the house, it gave us control over the look of the house. The look of the house had to suitably reflect Ah Mui as an old woman who lives alone. We chose old furniture to furnish the house. The condition of the furniture would show the passage of time as Ah Mui had been living in the house for the past 30 years.

When we first conceptualized the script, we envisioned a kitchen flashback scene which would transform thrice through three time-periods. Therefore, we needed to

source for a large number of items to fill up the kitchen. The props had to be a good mix of old and new items so the change in the passage of time would be evident. As Ah Mui's family belongs to the middle-class, their household items are simple and their kitchen is not lavishly decorated. In the first generation, the kitchen floor was laid with PVC sheet which was the common design of HDB units during the 70s. Floral design wallpaper was nicely pasted on the kitchen wall tiles. As we moved on to the next time period, some of the wallpaper was torn; some of the kitchen plastic ware and household items were replaced. We spent time choosing and categorizing the household items as we wanted to make each set of the different time period to be unique. The clothes hanging on the bamboo poles were also changed to reflect the composition of Ah Mui's family. For example, we see man's and children's clothes when Ah Mui's husband is still around and Ah Mui's daughter is still young. Large-sized items like the refrigerator, washing machine and table were not replaced but their positions altered. This was a practical choice as it would cost us too much money and effort to get multiple refrigerators or washing machines.



Before Setting Up – Empty Kitchen



After Setting Up – First Time Period



After Setting Up – Second Time Period



After Setting Up – Third Time Period

As for Ah Mui's daughter Yan ling's room, it was rather challenging as we wanted to convey her character and story to the audience through the use of mise-en-scene. The neat room, bright bed sheets, dressing table filled with cosmetics and accessories remained untouched even long after Yan ling's death. We wanted to show Ah Mui's reluctance to face her daughter's death and the room served as a kind of reminiscence for her.

For the Korean kitchen scene, we aimed to re-create a realistic kitchen setting in a Korean family. The items chosen were colourful and modern as they served to give a warm and vibrant feeling. Korean magazines, Korean utensils and dishes, post-it notes in Korean on the refrigerator were chosen to give clues to the audience the location of the setting.

At the rooftop, it was important to include props which helped us to tell the story of Hanna. Textbooks and worksheets are scattered on the ground, with Hanna's mobile phone and a keychain with a photo placed on top of her school bag. The items revealed Hanna's relationship with the school boy and also dropped hints of her pregnancy.

In Mark's car, we needed to place props to give hints of Mark's health condition and his family situation. We also included a yellow paper plane which was left behind by his daughter. A figurine of a couple dancing was placed on the dashboard which served as an ironic representation contrary to Mark and his wife's divorce. In the car's glove compartment, a polaroid photo of Mark's family, a penknife and pill bottles were essential props in helping to tell the story. Mark rummages the drawer for pills to stop his pain as he is feeling unwell. The penknife is the tool Mark uses to attempt suicide. The Polaroid photo reminds him of his daughter and he eventually drops the thought of killing himself.

6.6.2 Costume

Clothes and accessories helped to define the characters in the film. Although the main plot happens in one day, there are also flashback scenes for each character. We had to prepare different wardrobe sets for the main day and the flashback scenes.

Ah Mui is a typical elderly lady living in Singapore. She wears dark oversized floral prints shirt. We also included a jade pendant in gold chain which draws the connection of the Young Ah Mui in the flashback scenes as the character wears this same accessory through the generations. Young Ah Mui wears casual t-shirts and pants as the scenes are set at home. We went for simple attire for Young Ah Mui but the design varied appropriately as she ages.

Mark is a professional who works in a corporate setting. We sourced for light coloured long-sleeve shirts and black pants for the character. In the story, it is a working day for Mark so he is dressed in formal attire on the main plot day itself. For the family outing flashbacks, a much more casual sense was achieved by dressing Mark in a brightly coloured polo t-shirt.

Hanna is a Korean teenage schoolgirl studying in Singapore. She wears a typical local secondary school uniform and carries a haversack. Her neat school uniform attire suggests Hanna's character as a plain-looking girl. During the flash back scenes in the Korean Kitchen, we asked Evelyn to bring her own warm clothing which could help to establish the different geographical locations.

The wardrobe for Yan Ling was the most difficult to find as we needed to dress her in air stewardess uniform. We did not want an easily identifiable airline uniform so we went for the option of buying 2 red uniform-look-like dresses. With the help of hair and make-up from Jolene, we managed to style Jayne to resemble that of an air stewardess.

6.7 Rehearsals

We arranged rehearsals with the objective of facilitating the working relationship between the main cast and the production team. We saved a lot of time during shoot by having the main cast familiarize themselves with the script before the shoot began.

There were several scenes in the script that we felt were relatively challenging for the cast. We selected these scenes to be rehearsed prior the shoot so that any doubts and questions that the cast may have regarding their roles can be clarified. One of the scenes we rehearsed was Mark's individual scene in his car where he is having a relapse and tries to commit suicide. During rehearsal, we realised that the actor (Wee Liang) had a different interpretation from ours of the part where he took the penknife and pointed it against his throat. He adopted a milder approach to that particular scene whereas we had wanted a more intense feel. Eventually after two rehearsals with the actor, we reached a comfortable consensus regarding the scene.

We held the rehearsals in school to save on additional costs of renting a studio outside. We used pseudo props to help the cast get used to the items that are present in the scene. For example, we rehearsed Mark's scene in a car so that he could get used to the confined space within a car and also importantly, to act and deliver lines while he is driving.

Eventually, when the shoot began, we were on more familiar terms with the cast than we would have been without having gone through rehearsals. The cast was familiar with the scenes and we were able to start shooting these scenes very quickly. During the shoot, we realised that the rehearsals also provided a referent for both the director and the cast. For example, Evelyn spent some time understanding and expressing Hanna's role and during the process, we found ourselves using her performance during rehearsals as a point of reference.

CHAPTER SEVEN: PRODUCTION

7.1 Scheduling

After confirming the cast, we scheduled principal photography based on the talents' availability. We also aimed to arrange the scenes such that the talents came for the least days possible.

As December is the monsoon season, we also planned a back up shoot day in the event of wet weather. As all the scenes in the film happen in one day, we had to consider the lighting condition at the different time of the day when scheduling the scenes.

(Please refer to shooting schedule under Appendix C)

7.2 Filming Process

7.2.1 Logging

We created a logging sheet for the shoot, as seen in appendix Logging was a tiresome process during the shoot. As our cameraman, Chee Harn, is under a lot of pressure to finish all the shots he had to during the day, it was not wise to keep asking him for the file number. Also, there are a lot of times when he would go by himself and take some shots or photographs for his own reference. This causes a jump in file number and makes it difficult to sync it the sound. To make things easier, what was done was to record down only the file names of the good takes and best take for that shot and track back the previous takes.

7.2.2 Recording Sound

We used dual-system sound recording to record the sounds for *Epiphany*. We used a slate at the start of each take and sound files were carefully logged in order to sync it with the visuals. The most challenging problem when recording sound was the disturbing noises in the surroundings.

During the rooftop scene, the disturbance came from the rustling of trees and loud aeroplane noises. As our rooftop is not really the rooftop of a tall building, the rooftop we were at had a playground and several trees planted. The sound of the rustling of trees would expose us. Loud aeroplane noises would also hinder the action sounds we

wanted to record. To solve this, we recorded all the action sounds and ambience sounds on the rooftop separately. We waited till there was no wind and aircraft and recorded ambience sounds. We repeated the actions of the character and recorded those separately.

For the near-accident scene, sound recording was extremely crucial. Important dialogues such as the fight between the Van Driver and Ah Mui, as well as between the schoolboy and schoolgirl were recorded. Sound effects like the dropping of the grocery bag and the sudden braking of the van were also recorded. However, during the near-accident scene, there was a constant grass cutting sound in the background. The grass cutter was moving around, and the sound was sometimes louder and nearer and sometimes softer. We asked the grass cutter to move away for a while, but it was impossible for him to stay away for a long time as he has to attend to his job. As we started shooting very early on this day, another noise that came in was the crickets' sounds and birds' singing. This caused continuity issues as the road accident is supposed to happen during midday. It was not much help to go back to the road during mid-day to record the ambience as we had many long takes of sounds of footsteps, dialogues and other sound effects as mentioned. Hence, it was impossible to replace the ambience with a cleaner one. Fortunately, we were able to minimize these noises significantly during the post-production process.

During the carpark scenes and the scenes in Ah Mui's house, a nearby block was having ongoing construction work. We recorded ambience sound at several locations around the carpark in order to get a consistent sound for the scene.

The worst times for the sound recordist were when our director, Xuemei, shouted "best shot" and yet, the sound for that take was bad. Xuemei, our sound recordist, Chee harn (editor) as well as Flora (assistant director) would decide if we had to go for another take. For some scenes, like the near-accident scene, where sound was particularly important, it was necessary to go for a retake. However, for other scenes like when in Ah Mui's house and the construction noise was too loud, we didn't always do a retake as some shots could be covered up with others and also, we predicted that we would be inserting music in those parts.

The dual-system sound recording is new to us as we have no prior experience in recording sound separately in previous school productions. As such, it posed a certain level of difficulty and challenge to us. Despite recording the sound on a separate device, this actually worked to our advantage in one of the scenes. In the scene where Ah Mui drops her daughter's uniform, our sound recordist was able to record a clear exclamation of Ah Mui on the twelfth storey when the camera was placed at the first storey. On many occasions, the mobility of the sound device Zoom H4N allowed sound recording in space-constrained locations such as in the car and in the van.

Sound:
 Votalbe 013-026 ✓
 016 → 024

Day: 1
Location: Cityplaza rooftop.

Crossroads Productions Log-sheet

Sc	Shot	Take	Aper- ture	ISO	Colour temp	Shutter speed	Lens used	File name	Card no.	Sound file	Card No.	
✓ 14	I	4	11				135	-2713	01	/	/	Full (CU) sequence
✓ 14	F	1	F16	100	6500K	1/50	85	-2716	01	01208-013	01	CU leg. sound: shoes
✓ 14	F	2	11				85	-2717	01	014	01	CU leg. sound: shoes
✓ 14	H	1	F16	100	6500K	1/50	85	-2720	01	/	/	CU framing.
✓ 14	new shot	1	11					-2721	01	/	/	CU side against suit.
14	D	1	11					-2726	01	015	01	CU hands holding paper plane
✓ 14	D	2	11					-2727	01	016	01	CU hands holding paper plane
X 14	C ₁	1	11					-2728	01	/	/	throw plane.
X 14	C ₁	2	11					-2729	01	/	/	throw plane.
X 14	C ₁	3	11					-2730	01	/	/	(with face).
14	C ₂	1	11					-2731	01	/	/	just hand throwing plane
14	C ₂	2	11					-2732	01	/	/	just hand throwing plane
✓ 14	C ₂	3	11					-2733	01	/	/	just hand throwing plane
X 20	C	1	F16	100	6500K	1/50	105	-2734	01	017	01	
X	C	2	11					-2735	01	98	01	
✓	C	3	11					-2736	01	019	01	
✓	C	4	11					-2737	01	020	01	land-020, 021 good.
✓	C	5	11					-2738	01	021	01	land-020, 021 good.

No. of good takes

2

Sample of Log Sheet

7.2.3 Challenging scenes

The challenging scenes in this film include the near-accident scene, Ah Mui's flashback scene in the kitchen that involved three eras, as well as the rooftop scene.

The near-accident scene required almost all our talent to be there, as well as two vehicles, a car and a van. We used the Japanese Garden Road, which was relatively quiet and has little traffic. Nonetheless, we still faced a lot of problems in terms of coordination for this scene.

Due to the shots we wanted for the near-accident scene, our vehicles were traveling in the opposite direction to the designated traffic direction of that road. It was quite risky and we had to be very careful of oncoming vehicles. We stationed a few of our PAs at the bend of the road to warn oncoming vehicles that we were filming. We faced some unhappy drivers who were annoyed that they had to wait till the take is over before they can drive on. As the road was quite wide, we also needed people to cue the talent when they can start. It was an extremely hot morning and we had a lot of shots to take for this scene. However, we managed to do it with everyone's help.

The sound recording for this scene was tedious as well as we wanted to show the near accident from three different perspectives. They are the perspective of the schoolboy and schoolgirl, Hanna, and Mark. Hence, we had to record the sound of the accident from the three positions in which they were at.

Ah Mui's kitchen scene required the most art direction out of all our scenes. The kitchen scene was a lock-cam scene with three eras happening all within the same camera angle. The three different eras in the kitchen required the kitchen to be uniquely different from one another. The clothes hanging behind the kitchen, the flooring, the pots and pans used, these all had to be carefully thought through. As we only had one afternoon for this scene, everyone worked very hard. When Chee Harn shouted cut, all of us went in to set the kitchen up for the next era. Everything had to be changed. As for the talent, their clothes had to be changed too. Some talents had to be changed too. In the midst of all this, it was extremely important to not touch the camera at all. If there are any slight movements made to the camera, the whole lock-cam scene will fail.

The rooftop scene was the first scene we shot. We soon realized that we have under-prepared for this scene. The rooftop scenes required cheating some shots as the roof was set in a second location. The additional location for the rooftop was because we could not get site access for Ah Mui's apartment.

Ideally, we would have planned the exact shooting positions in order not to expose that we were not shooting at the actual rooftop. However, as we decided on the location of the rooftop quite late, we only managed to plan some general shots we wanted. Things were very rushed that morning when we shot the rooftop scene. The sun that day was also extremely glaring, limiting the positions in which we could shoot. Moreover, our talent was just getting warmed up as it was the first scene of the shoot. As such, these factors all posed to be challenges while shooting the rooftop scene.

7.2.4 Lighting

Epiphany involves both indoor and outdoor scenarios. The Canon 5D Mark II's exceptional low light capability allowed us to film most of the scenes under natural lighting condition. We planned a test shoot with the camera to determine what lighting equipment might be needed for the shoot. For most of the outdoor scenes, we used reflectors and diffusion frames to diffuse sunlight so as to see the details. As all the scenes were suppose to happen within in one day, we had to pay attention to the lighting condition and ensure continuity.

As for the flashback scenes in Ah Mui's kitchen, we faced space constraints and needed to light both the background and the cast. Also, we wanted to gradually change the lighting from warm to cooler as the years passed by. Therefore, we spent a substantial amount of time working out the best spot to light the area as it is a wide shot with numerous talents walking in and out of the scene. We eventually achieved the ideal lighting condition using Kino-flos and Redheads.

7.2.5 Directing And Challenges

(Written by: Xuemei (Director))

Performance is a subjective matter. It can be easy to tell the difference between good and bad acting. However, it is never easy to direct actors to a precise degree or level of performance that you want to achieve for the film. This was the greatest challenge for me as a director.

Prior to the shoot, I had visions of how I wanted certain parts of the script to be performed. However, reality and expectations are not always in unison. After we conducted rehearsals, I worried that Wee Liang and Evelyn would be unable to deliver the level of intensity I asked for in their performances. Surprisingly, Wee Liang performed very well for his part. However, I had problems with extracting the desired performance from Evelyn. In fact, she did worse than her rehearsals. This could be due to her not being able to adapt to the long hours of filming as well as the excruciating hot weather. It was a pity that time was tight and I did not have the luxury to push further for better performances. Fortunately, parts of her performance were acceptable and could be used without affecting the rest of the film.

Another challenge that was relatively new to me was working with child actors. Our main child actress, Nuosi, Mark's daughter, was relatively more difficult to direct as compared to during audition. This was perhaps due to the environment she was in as she was auditioned as home. During the shoot, she constantly cried and we could not bear to force her to perform. There was a change of plans and instead of trying to force the role of a jovial cheerful girl out of her, we settled with a moody daughter who did not like being separated from her father. Surprisingly, the change in the character's behaviour worked well for the film.



Working with child actor was a challenge.

CHAPTER EIGHT: POST-PRODUCTION

8.1 Editing

As mentioned previously, *Epiphany* is presented in a temporal displacement fashion. Therefore, the editing process was pivotal to the outcome of the film.

Similar to the scripting process, we faced various conceptual / narrative challenges in the post-production. One main challenge in the editing process is to restructure the entire order of our film. The first rough cut followed the script. After reviewing it, we felt the need to adjust the story order to intensify the feel of the film.

For instance, we cut Mark's entire scene with his daughter in the car and rearranged it as flashbacks in his attempted suicide scene. The new arrangement directly links the cause of his struggles with his actions and pushes the emotions of the scene to a higher level.

Montage Editing

One of the editing techniques we used frequently in *Epiphany* was montage editing. Like our film title suggests, we revealed the characters' stories in selected bits and pieces, concluding with the reconciliation of these fragmented images. In our edit, we boldly intercut images from other parts of the film with images of the current scene. This is most evident in Hanna's story, in which the cause for her attempted suicide is revealed slowly through the abrupt revelation of images of her boyfriend, her mother and a picture of a foetus. We knew we risked confusing the audience; but after numerous discussions, we adhered to our intention of provoking audience to be active while watching and surprising them with repetitive images at various junctures of the film.

Intensified Continuity Editing

Despite the abrupt nature of montage editing, we neutralized the suddenness by adopting a more intensified style of continuity editing in such scenes. We intentionally hastened the editing pace of scenes with montages to synchronize with the mood created. The average length of each shot is no longer that 5 seconds in order to produce a tense sequence.

In addition to Hanna's suicide sequence, intensified continuity editing is visible in the scene where Mark runs to save Hanna. This particular scene intercuts between shots of the three characters using fast cuts. As a result, a sense of urgency is created as the fate of three people in the same location is about to change drastically.

Long take

Timing and pacing of a film are like rhythms in music. We utilized the same logic of rhythm in our editing. Subsequently after a fast-paced piece of music in the film, we will have preceding slower beats to balance the pace.

In most of Ah Mui's scene, she is an elderly lady slow in her actions. We used her natural tendencies to balance the pace of our film. Her entire sequence in her house not only serves as an important scene that reveals her back story, but also serves as a crucial segment to slow down the film pace.

Motion Graphic Elements

With the advancement of motion graphic software such as Adobe After Effects, our group experimented with the use of graphic elements in filmic scenes. Instead of recreating the whole scene with 3D animations, we preserved the authentic look of a scene by employing supplementary motion graphic assistance.

We utilized this technique in Ah Mui's flashback, in which the kitchen transforms to depict three different time periods. On set, we physically changed the setting in the kitchen. But, naturally, we were unable to change the environment outside the window. During post production, we rotoscoped the image, cutting out the details outside the window and replacing them with the visual ambience of prior years, i.e. the empty backdrop and a blue scaffolding backdrop.

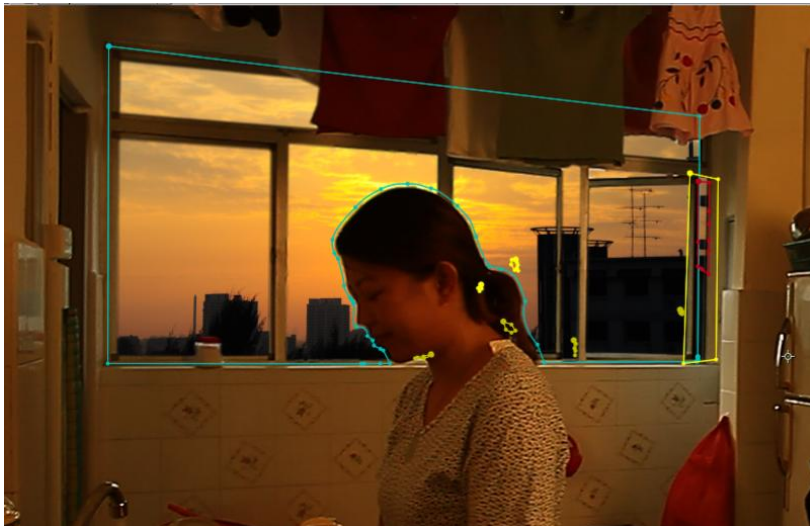
Before Rotoscoping



During Rotoscoping



After Rotoscoping



8.2 Music composition

The main musical piece for *Epiphany* is entitled “Entangled Destiny”. The name of the music aptly describes the relationship between the three main characters in the film, as well as the relationship between each character and their loved ones.

Flora was in charge of the music composition. The team first looked through the first cut of the film together and discussed the areas where the story will be served by the use of the music. We wanted to use music to guide the viewer’s perception of the image and the mood of the story. We decided to have the music appear in the parts where Ah Mui recalled the times with her family at home, as well as the last part of the film, where all the three characters recollect the memories they had with their loved ones. In both parts, there are happy memories being portrayed. These memories may be good, but it is painful for the characters to know that they are separated from their loved ones. Hence, we wanted the music to express a bittersweet emotion.

We felt that the erhu would be a suitable instrument. It is a Chinese instrument known to be a “Chinese violin”. It produces a soothing sound. When notes are slurred, meaning transiting from one note to another without lifting the finger, erhu produces a very sad sound, almost like someone crying. Later on in the production of the music, piano was also added in to the erhu music. We were initially simply testing the effect of mixing piano and erhu sounds together. We realized that they worked very well together, despite being very different instruments, one being a Chinese instrument and the other a western instrument. Hence, we decided to let the piano come in as Ah Mui turned to look at the kitchen and reminisced the old times as well as the last part when all three of them were in the car. The adding in of one more instrument aims to heighten the emotion in the film, as well as lead to the climax of the music piece.

Flora took about two or three weeks to come up with some demos. The team went through them and chose the one which was most suitable for the scenes. The music first comes in when Ah Mui opens her daughter’s bedroom door and finds it empty. The tone here is sad and the way it is expressed was through using minor tones in the music. As Ah Mui closes the door and turns to look at the kitchen, the tone here changes to a brighter one as she remembers the good times. Major tones were used

here in the music. We did intensified continuity toward the end of the film, where the music comes back again, a continuation from the first part at the kitchen scene. The emotion of the music towards the end of the film is stronger, and a higher climax is reached. This is done through a wider range of notes and a different arrangement of the music.

The music recording posed some difficulties. This is because Flora's expertise is as a live performer. This was the first time she produced music to be recorded and used in a film. We recorded the piano parts of the music using an electronic piano where sounds are recorded directly onto a music player. Hence, no external disturbances would affect the sound quality of the music. Our erhu player, Jiun Hui, brought his erhu to our school's audio suite to record the erhu parts of the music. He played the erhu parts while listening to the pre-recorded piano parts using headphones. We recorded the erhu part using the Zoom H4N. Audio levels were monitored during the recording process to make sure the sounds didn't peak. This way, disturbances and noises were minimized to the lowest level. The two sound tracks were then synced together using the audio editing software, Protools. We did slight editing like allowing the piano parts to fade in slowly, as well as correcting the audio levels.

During the recording process, we learned a few things. Typically, Flora played music in a free-style way, using chords and accompaniment according to the main melody. It wasn't a fixed set of notes. It sounded great when you hear both the erhu and piano playing together on the spot. However, it sounded very messy when heard on the computer with headphones. Hence, the chords had to be standardized. Also, the emotions that were in the music differed each time we recorded. It was hard to capture the emotions that we wanted. We kept re-recording till we got it right.

8.3 Sound Design

8.3.1. Synchronization of Natural Sound

It was mentioned in the sound recording segment that due to the use of Canon 5D Mark II, we recorded sound on set on a separate device Zoom H4N. During the post production, this issue did not turn out to be a major problem for us. In spite of the need to link the necessary sound files with the visuals, the hardwork of Flora's

logging throughout the shoot paid off as Chee Harn faced little difficulties in finding the sound files he required.

8.3.2. Sound Effect

All the sound effects in *Epiphany* came from a Creative Common website called Freesound Project. Chee Harn's experience with the usage of the website in his previous films minimized the time required to search for the suitable sound effect required for the film.

The sound effects used in *Epiphany* are actually designed for horror films. However, these effects worked well especially in the scenes in which Hanna prepares to jump off the building. These horror film sound effects provide a suitable contrast to the melodramatic overall tone of the film.

8.3.3. Music Selection

Besides "Entangled Destiny", we sought music tracks for other parts of the film from Creative Commons website, Jamendo.

We were again fortunate to get approval from Spanish music composer Nacho to allow us to use his work, "Botellas vacías, botellas llenas" as the opening and ending theme for our film. "Botellas vacías, botellas llenas" is a European styled melodramatic musical piece. Its tone not only contrasts with the Asian image in the Singapore wet market, but it also creates a mysterious feel right from the start of our film. At the same time, the western cello draws an interesting contrast with the eastern erhu in the later scenes. This contrast increases the trans-cultural flavor of our film.

The rest of the music pieces are under the licenses of share-alike, thus we have no restriction in using them.

Significantly, we used background music heavily in Mark's scenes. The music chosen is "Transient flow" and "I Still Love Her". Both pieces of music contain the emotive tones to accompany the corresponding images and bring the best out of these scenes. In both scenes, we retained the natural sound for the audience to feel Mark's pain by listening to his cough and his struggles with the penknife.

8.3.4. Using of Diegetic Sounds

In the original script, the content of the Cantonese news stories are different from the final one. This is due to the fact that we created the Korean news in the Korean kitchen scene, which highlights the death of former South Korean President Roh Moo Hyun. The same piece of news is then included in the Cantonese news that Ah Mui is listening to. The purpose is to establish two separate locations at a common time frame. The suicide of former President Roh is also a subtle hint at the subsequent suicide attempts of Mark and Hanna.

In another scene, diegetic sound is also recreated to emphasize the relationship between characters. For instance, Hanna's mother voice on the rooftop clearly identifies their relationships and also provides clues for the audience that they might be distance apart.

8.4 Distribution Methods

We will send our film to various film festivals. DVD copies will be made for friends and families but not for sale. The music tracks we used are licensed under Creative Commons. The usage of the music tracks require us to license our film under the Share Alike license identical to the license that governs the music tracks. After our film has circulated in the film festival circuit, we will make it available in the public domain.

CHAPTER NINE: THOUGHTS AND REFLECTIONS

Wan Yan / Producer

It was definitely a great experience producing *Epiphany* which took us almost a year from pre-production to completion. The whole filmmaking process leaves me with a sense of fulfillment; though there are many aspects which I felt I could have done better.

Managing all the different areas of film productions was overwhelming. The team was able to share the work load and give each other the support needed at each stage of the production. I have learnt the true meaning of perseverance, while working with all the limitations e.g. funding, time-constraint etc. I have grown stronger and tougher after the whole process.

I feel blessed to have 3 wonderful teammates and many people's support along the way. Many times I thought we have reached our limit but we eventually pushed ourselves beyond what we thought were our own limits. The journey has been a long and tough one, with many sleepless nights and cups of coffee. The unforgettable fun times we shared and the hard work we put into it constitute this lifetime experience for me.

Chee Harn / Director of Photography & Editor

On paper, *Epiphany* took us nine months to complete. But in actual fact, we had numerous informal meetings regarding our themes and concepts when we formed our team way back in early 2009. Through this process, I have learnt the true values of teamwork and self-reliance.

As team, the four of us work well together by complimenting each other's weaknesses with our strengths. One of the virtues of our team is the ability to resolve conflicts in a very peaceful manner. In film productions, views tend to differ. Yet, I think we have all learnt to be professional at times to accept and accommodate each other's opinions.

Our good working relationships carried us through times of adversity as well. It was a huge setback for us when we did not get funding from SFC. Looking back, however, it was a blessing in disguise. It was because of this that we came out tougher, forcing ourselves to learn new skills and even picked up part-time jobs to raise our production

funds. We relied on ourselves in areas that we have never explored before. Areas such as graphic composition, color grading, sound designing and music composing. It was a huge burden for us as we had to juggle all these with our part time jobs in the post-production stage.

Nevertheless, it is amazingly satisfying when we look at our finished work. Even though it might be far from professional standards, we completed *Epiphany* with our own efforts. It is the best short film I have made so far, not because of the outcome, but of the process. *Epiphany* seems to be the perfect answer for *Raison d'être*.

Flora / Assistant Director & Original Music Composer

It was with excitement and anticipation that we first started out on our final year project and decided to produce a short film. However, numerous challenges awaited us. It is unmistakable that *Epiphany* was made possible because of my amazing teammates and the wonderful group dynamics we have.

I was appalled at the amount of hard work that goes into producing a film. There was so much to take at one point of time just before our shoot that it seemed like we would not make it. The five days of shoot were a tremendous test to our patience, endurance and competence. We persevered and held on to the thought of producing a beautiful film for our final year in University. We believed that this might be the only time we could go all out to make a film we call our own, without having to restrict ourselves. After our production, we encountered more setbacks when we learned that we were unable to get funding from SFC and other organizations. However, we continuously encouraged ourselves and became even more self-reliant. Eventually, we succeeded in producing a film that we are really proud of.

When I look back on my undergraduate years in future, *Epiphany* would definitely stand out and bring back gratifying memories.

Xuemei / Director

It is never easy to make a film.

The process of making one is extremely challenging, both physically and emotionally.

Throughout this process, I find myself fortunate to have worked with such a great team, where each of us brought unique and valued elements to the filmmaking process.

Every process is a learning platform. Through the making of *Epiphany*, I have learnt much about myself as well as filmmaking. The knowledge will be a significant part of my future and I will put them to good use.

It is never easy to make a film. And I am proud that we have made one.

APPENDICES

- A. Epiphany Screenplay**
- B. Production Schedule**
- C. Shooting Schedule**
- D. Production Budget**
- E. Press Kit**
 - i. Video Fact Sheet**
 - ii. Project Background Factsheet**
 - iii. Production Stills**
 - iv. Behind The Scenes**
 - v. Artwork**
 - vi. Producer Warranty**
- F. Sponsorship Agreement**
- G. Performer Clearance Forms**
- H. Location Release Forms**
- I. Credits**

APPENDIX A
Epiphany Screenplay
(Final Script & Shooting Script)

REV. 25/09/09
REV. 30/10/09
REV. 19/11/09
REV. 27/11/09

CROSSROADS (WORKING TITLE)
(Final Script)

By

CHENG WAN YAN
HAN XUEMEI
LIM CHEE HARN
MAN TSZ KWAN FLORA

By raison d'être productions
All Rights Reserved

raison d'être productions
H +65-9389-2678
E raisondetreproductions@gmail.com
W <http://raisondetreproductions.wordpress.com>

1 INT. KITCHEN (SEOUL) - DAY

It is 7 a.m. in the morning. HANNA'S MOTHER is busy preparing traditional Korean breakfast in the kitchen. The phone in the kitchen rings. She picks up the receiver.

HANNA'S MOTHER

(In Korean)

Hello! Who's speaking?

Hanna?

(Concerned)

What's wrong?

Hello?
Hanna? Why are you not speaking?

The call ends and HANNA'S MOTHER puts down the receiver.

2 EXT. FIELD - DAY

A little girl plays on the field. She throws a paper plane and it lands in a puddle of water. As water seeps through, the paper plane crumples.

HANNA (NARRATION)

(In Korean)

Everything in life has its expiry.

When the beautiful moments disappear,
what is the meaning of life?

[生命中的一切都有时限。当美好在眼前消失时，
我们为了什么而活？]

3 EXT. ROOFTOP (SINGAPORE) - DAY

HANNA, 15, sits at the rooftop of an old building. Pieces of paper lie on the ground next to her. Suddenly, she gets up on her feet and stands at the edge of the building.

4 EXT. MARKET - DAY

It is 7 a.m. in the morning. The wet market bustles with activities. AH MUI, in her 60s, shops for groceries at the market. AH MUI stops occasionally to talk to some of the hawkers.

A VAN DRIVER talks on the phone as he drives. He looks flustered and appears to be in a rush. He is late in delivering the goods and is travelling at high speed.

VAN DRIVER

(In Mandarin)

I'm busy! Many deliveries to make.

[我没空! 很多地方要送!]

He sounds his horn at the blue car in front of him and overtakes the car recklessly.

VAN DRIVER (cont'd)

(In Mandarin)

(Impatient)

What's wrong with this driver?

[这辆车怎么开得这么慢?]

At the same time, AH MUI is on her way home. Someone bumps into her accidentally and her bag of fruits drops on the road. She picks up her fruits. The VAN DRIVER fails to notice AH MUI and continues driving towards her.

5 INT. CAR - DAY

MARK, in his 40s, drives in his blue car with his DAUGHTER beside him. The DAUGHTER, in her primary school uniform, plays with her paper plane and asks MARK many questions.

DAUGHTER

Daddy, where is America? Is it very far?

MARK

(Slight smile)

No, Daddy can visit you anytime. We can go to Disneyland.

DAUGHTER

But why you cannot come with Mummy and me?

MARK

(Long pause)

Daddy has to work.

DAUGHTER

Then nobody will fetch me to school ...

MARK

Mummy will take care of you ...

MARK, in a business suit, looks ahead with guilt. His DAUGHTER continues to play with the paper plane.

6 EXT. CAR PORCH - DAY

MARK's car comes to a stop along the road. MARK's WIFE approaches the car and opens the car door. The DAUGHTER gets out of the car.

DAUGHTER

Mummy!

WIFE (OFF SCREEN)

Did you have fun yesterday?

(To Mark)

Thanks for driving her over.

MARK

What time is the flight?

WIFE (OFF SCREEN)

Three.

MARK

You need me to drive you to the airport?

WIFE (OFF SCREEN)

(Coldly)

It's alright, you've got work.

MARK

(Hesitantly)

Call me when you're there.

WIFE (OFF SCREEN)

Alright.

(Smiles at daughter)

Say bye bye to Daddy.

DAUGHTER

(Smiles)

Daddy bye bye!

MARK

(Forces a smile)

Bye bye.

MARK's WIFE pulls the DAUGHTER away. MARK watches his DAUGHTER leave with his WIFE. Reluctantly, he drives off. MARK is in a daze, as he cannot bear to be apart from his DAUGHTER. Suddenly, a horn sounds and a van overtakes his car. The van comes to an abrupt stop. MARK jams on the brakes.

7 EXT. ROAD - DAY

A Secondary SCHOOL BOY wraps his arm around his GIRLFRIEND as they walk along the road. The SCHOOL BOY is frustrated with a series of phone calls. He rejects every one of them.

GIRLFRIEND
(In Mandarin)
Who is it?
[是谁?]

SCHOOL BOY
(In Mandarin)
(Shouts)
Don't ask!
[不要问这样多啦!]

The SCHOOL BOY and his GIRLFRIEND walk past AH MUI at a zebra crossing. The SCHOOL BOY bumps into AH MUI accidentally but continues to argue with his GIRLFRIEND as they walk on. Suddenly, they hear a loud screech of tyres. They turn around and see AH MUI standing in the middle of the traffic.

AH MUI (IN CANTONESE)
(In Cantonese)
(Fumes)
Are you trying to kill me?
[有无搞错啊! 想拿我命咩!]

VAN DRIVER
(In Mandarin)
(Furious)
Old bitch! Watch out when you cross the road!
[死阿婆! 过马路不长眼睛!]

8 EXT. ROAD - DAY

HANNA walks along the road. Her uniform is crumpled and unkempt. She incessantly makes phone calls but no one answers. At this moment, a van overtakes a blue car recklessly. The van screeches to a halt just as it is about to hit AH MUI at the zebra crossing. The blue car brakes in time.

AH MUI
(In Cantonese)
(Fumes)
Are you trying to kill me?

[有无搞错啊! 想拿我命咩!]

VAN DRIVER

(In Mandarin)

(Furious)

Old bitch! Watch out when you cross the road!

[死阿婆! 过马路不长眼睛!]

HANNA puts down her mobile phone and watches the commotion. Suddenly, she seems to notice someone familiar at the opposite side of the road. The blue car drives away, and she sees her boyfriend, the Secondary SCHOOL BOY with another girl.

9 INT. ELDERLY LADY'S APARTMENT (LIVING ROOM) - DAY

The radio is playing in the background.

RADIO DJ

(In Mandarin)

In the National Day Rally last night, Prime Minister Lee Hsien Loong urged young Singaporeans to show more concern towards the elderly population.

[李显龙总理在昨晚的国庆群众大会上鼓励年轻的新加坡人多关心年长父母。]

In a typical 3-room HDB apartment, AH MUI is at the altar in the living room. She holds joss sticks and looks at her late husband's photo.

AH MUI

(In Cantonese)

I almost died just now ... the driver is ridiculous! If I'd really been knocked down, I'd be going over to keep you company now ... You've been gone for twenty years ... When you left, YAN LING was only eight years old. Now, she's grown so much you wouldn't recognise her ... She flies around all the time. She just flew back from Korea and she got me Korean DVDs ... She's very busy ... you must remember to protect her and keep her safe from harm ...

[我求先差点被车撞死。。。果司机痴线啲! 我差点就落去陪你啦! 死佬, 你都走了二十几年。你死果阵, 燕伶先得八岁, 现在大到你都唔认得她啦。她啊, 成日飞来飞]

去, 刚刚先从韩国飞番来, 买了好多也俾我。她好忙的,
死佬, 你要记住保佑她平平安安、事事顺利。]

10 INT. ELDERLY LADY'S APARTMENT (KITCHEN/BEDROOM) - DAY

AH MUI is busy cooking in the kitchen.

AH MUI
(In Cantonese)
Yan Ling, come and eat!
[燕伶, 出来食饭啦!]

No one responds. AH MUI walks slowly to her daughter's room. She opens the door but finds the room empty.

The room is well kept. The bed sheet is nicely tucked in; the wall is full of her daughter's photos since young. AH MUI looks at these things with a sense of longing. She wipes the tears off her cheeks and closes the door dejectedly.

11 INT. ELDERLY LADY'S APARTMENT (KITCHEN) - DAY

AH MUI stands outside the kitchen.

FLASHBACK

In the very same kitchen, AH MUI, in her 30s, prepares dinner. YAN LING, 8, waits patiently for her father to come back from work. AH MUI's husband enters and hugs his daughter.

AH MUI looks on happily but is saddened as her husband fades away before her. TEENAGE YAN LING re-enters the kitchen in school uniform. She sits and starts to eat dinner with AH MUI, who is about 40-50 years old now.

While eating, TEENAGE YAN LING fiddles with her mobile phone. AH MUI tries to talk to her but she does not pay attention.

AH MUI sits alone in the kitchen. The dining table is filled with dishes. ADULT YAN LING enters the kitchen in a hurry wearing an air stewardess uniform. AH MUI struggles to start a conversation with her daughter. ADULT YAN LING leaves money on the dining table and walks past AH MUI (PRESENT TIME) outside the kitchen.

AH MUI looks on as ADULT YAN LING walks out of the living room to the corridor. ADULT YAN LING stands on a stool at the corridor. She jumps. AH MUI tears.

END OF FLASHBACK

12 INT. CAR - DAY

AH MUI

(In Cantonese)

(Fumes)

Are you trying to kill me?

[有无搞错啊! 想拿我命咩!]

VAN DRIVER

(In Mandarin)

(Furious)

Old bitch! Watch out when you cross the road!

[死阿婆! 过马路不长眼睛!]

MARK sighs. He recollects himself and drives away from the scene.

13 INT. CAR ON ROAD - DAY

MARK stops before a traffic junction. He begins to sweat profusely and pant heavily. His face turns pale. His vision turns blur as his head starts to spin uncontrollably. Finally, he coughs so heavily that he spits out blood.

The traffic light turns green.

14 EXT. ROOFTOP - DAY

HANNA is sitting at the rooftop of an old building. Pieces of paper lie on the ground. Her bag lies in a corner of the rooftop. There is a keychain with a photo of the SCHOOL BOY and her on her bag. She folds paper planes. Her mobile phone is beside her. Her mother's voice can be heard.

HANNA'S MOTHER (OFF SCREEN)

(In Korean)

Hello? Hanna? Why are you not speaking?

HANNA ends the phone call.

HANNA

(In Korean)

Mum, do you remember this song?

HANNA hums a Korean song that she used to sing with her mother. As she hums, she throws the paper planes off the building. She looks afar as the paper planes drift in the air. She longs to return home. She stands up, as if going to jump off the building. She places her hand on her tummy and tears roll down her cheek. Just as she is about to jump, the door behind her opens. She startles and turns around.

It is MARK. His shirt is filled with bloodstains. He coughs in an uncomfortable manner while HANNA stares at him.

15 INT. ELDERLY LADY'S APARTMENT (KITCHEN) - DAY

A beautiful red air stewardess uniform is hanging outside the corridor. AH MUI stares at the uniform pensively. She bends over to retrieve it. As she leans out of the window, she looks down and sees a lady in her 20s lying face down.

It is YAN LING. AH MUI panics and loses her grip on the red uniform.

16 EXT. CARPARK - DAY

MARK's blue car is parked in an empty carpark.

MARK's nose begins to bleed. He opens the glove compartment. He searches through bottles of pills before stumbling upon a penknife. Struggling with pain, he holds up the knife and points it at his throat. His hand trembles as the knife cuts against his skin. At this moment, he sees a photo of his DAUGHTER and him. He slowly puts down the knife and presses his head against the steering wheel. Blood drips from his nose while he undergoes this emotional struggle. He coughs painfully.

At this moment, an unknown object hits the windscreen. MARK lifts his head and sees an air stewardess uniform on the car screen. He comes out of the car slowly. Just as he is about to reach for the air stewardess uniform, a paper plane lands beside the uniform. He looks up instantly and sees HANNA sitting on the edge of the rooftop. He stares at her for a while. She suddenly stands up and he decides to go up to the rooftop to stop her.

17 INT. ELEVATOR - DAY

AH MUI is in the elevator. She waits anxiously for the elevator to reach the first level.

When the elevator reaches the first level, AH MUI hurries out and walks past the MARK.

MARK dashes past AH MUI and enters the elevator.

18 EXT. OUTSIDE CAR - DAY

AH MUI runs towards YAN LING's body.

AH MUI
(In Cantonese)
Yan Ling! Yan Ling!
[燕伶! 燕伶!]

As she approaches, the body gradually disappears (FADES OUT). She realises it is her hallucination. She stares blankly at the empty spot on the ground. She notices the paper planes on the ground. The paper planes remind her of her daughter. She walks over to one of the paper planes and picks it up.

19 EXT. CARPARK - DAY

The VAN DRIVER talks to his boss on the phone while driving at high speed.

VAN DRIVER
(In Mandarin)
I'm reaching, reaching! I just
delivered the goods ... I'm coming
back now!
[就来、就来了! 货刚送完。。。现在回来!]

He makes a quick turn into the carpark.

20 EXT. ROOFTOP - DAY

MARK opens the door to the rooftop. HANNA turns around. They stare at each other. Suddenly, they hear a loud sound from the carpark. They look over the edge of the rooftop to find out what is happening.

21 EXT. CARPARK - DAY

AH MUI picks up the paper plane without noticing the van approaching. It is the same van that had nearly knocked her down in the morning. The van hits AH MUI. The paper plane falls onto the ground as AH MUI collapses. The van speeds off in a hurry.

22 EXT. UNKNOWN - DAY

HANNA (NARRATION)

(In Korean)

Everything in life has its expiry.
When the beautiful moments disappear,
what is the meaning of life?

[生命中的一切都有时限。当美好在眼前消失时，
我们为了什么而活？]

FLASHBACK

YAN LING stands on a stool at the kitchen window.
MARK's WIFE pulls his DAUGHTER away.
HANNA'S MOTHER makes breakfast in the kitchen.

END OF FLASHBACK

23 INT. CAR - DAY

AH MUI, covered in blood, moans in pain at the back of the car. MARK is driving as fast as he can while HANNA uses the air stewardess uniform to apply pressure on the AH MUI's wounds.

HANNA (NARRATION)

(In Korean)

Have you ever been this close to death?
Why do we feel pain? Is death the only
way to end pain?

[你是否有跟死亡这么接近过？为什么我们每个人都有
伤痛？是不是只有死亡才能让我们从伤痛中解脱？]

FLASHBACK

AH MUI remembers having dinner together with her daughter and husband in happier times.

MARK recalls the happy moments with his WIFE and DAUGHTER in his car.

HANNA thinks of the times she spent with her MOTHER
making breakfast in kitchen.

END OF FLASHBACK

HANNA places her hand on her tummy.
She hums the tune that she has been humming on the
rooftop.

24 EXT. FIELD - DAY

Before the paper plane crumples completely, a hand picks
it up from the puddle of water.

HANNA (NARRATION)

(In Korean)

Why allow pain to put an expiry on hope?

[为什么要让伤痛成为希望的时限?]

REV. 25/09/09

REV. 30/10/09

REV. 19/11/09

REV. 27/11/09

CROSSROADS (WORKING TITLE)
(SHOOTING SCRIPT)

By

CHENG WAN YAN
HAN XUEMEI
LIM CHEE HARN
MAN TSZ KWAN FLORA

By raison d'être productions
All Rights Reserved

raison d'être productions
H +65-9389-2678
E raisondetreproductions@gmail.com
W <http://raisondetreproductions.wordpress.com>

1 INT. KITCHEN (SEOUL) - DAY

It is 7 a.m. in the morning. HANNA'S MOTHER is busy preparing traditional Korean breakfast in the kitchen. The phone in the kitchen rings. She picks up the receiver.

HANNA'S MOTHER

(In Korean)

Hello! Who's speaking?

Hanna?

(Concerned)

What's wrong?

Hanna? Why are you not speaking?

The call ends and HANNA'S MOTHER puts down the receiver.

2 EXT. FIELD - DAY

A little girl plays on the field. She throws a paper plane and it lands in a puddle of water. As water seeps through, the paper plane crumples.

HANNA (NARRATION)

(In Korean)

Everything in life has its expiry.

When the beautiful moments disappear, what is the meaning of life?

[生命的一切都有时限。当美好在眼前消失时，我们为了什么而活?]

3 EXT. ROOFTOP (SINGAPORE) - DAY

HANNA, 15, sits at the rooftop of an old building. (Pieces of paper lie on the ground next to her.) Suddenly, she gets up on her feet and stands at the edge of the building.

4 EXT. MARKET - DAY

It is 7 a.m. in the morning. The wet market bustles with activities. AH MUI, in her 60s, shops for groceries at the market. AH MUI stops occasionally to talk to some of the hawkers.

A VAN DRIVER talks on the phone as he drives. He looks flustered and appears to be in a rush. He is late in delivering the goods and is travelling at high speed.

Nat. Sound
+
Ambience

↑
on set
VAN DRIVER
(In Mandarin)
I'm busy! Many deliveries to make.
[我没空! 很多地方要送!]

4E: CU
He sounds his horn at the blue car in front of him and overtakes the car recklessly. ↑ 4D+4F
↓ hand POV.

↑
on set
VAN DRIVER (cont'd)
(In Mandarin)
(Impatient)
What's wrong with this driver?
[这辆车怎么开得这么慢?]

4I: CU on expressions
4I: WS
At the same time, AH MUI is on her way home. Someone bumps into her accidentally and her bag of fruits drops on the road. She picks up her fruits. The VAN DRIVER fails to notice AH MUI and continues driving towards her.
4K: Ahmui OTs
4L: Van POV.

5 INT. CAR - DAY

MARK, in his 40s, drives in his blue car with his DAUGHTER beside him. The DAUGHTER, in her primary school uniform, plays with her paper plane and asks MARK many questions. 5C: CU hand
Shot 5D: MS Daughter

Nat. Sound
+
Ambience

DAUGHTER
Daddy, where is America? Is it very far? 5A: MS Mark driving (Still smiling)

← 5H: Exterior scenery →
MARK
(Slight smile)
No, Daddy can visit you anytime. We can go to Disneyland.

5E: put plane on dashboard
5F: Look at mark

dubbed
/ on set

DAUGHTER
But why you cannot come with Mummy and me?

5I: figures / cutaways
(Long take)

5B: CU's eyes (Long pause)
MARK
Daddy has to work.

DAUGHTER
Then nobody will fetch me to school ...

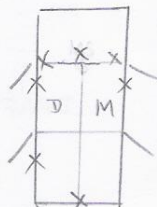
5G: CU/ms reflect=

MARK
Mummy will take care of you ...

5H: Exterior / 5G CU/reflect=

MARK, in a business suit, looks ahead with guilt. His DAUGHTER continues to play with the paper plane.

* master shot: WS
Cutaways:



DRAFT 15: 27 NOVEMBER 2009

X car mount position

6 EXT. CAR PORCH - DAY

6H: CU hand open
 6J: MS rear stop
 MARK's car comes to a stop along the road. MARK's WIFE approaches the car and opens the car door. The DAUGHTER gets out of the car.

DAUGHTER

Mummy!

WIFE (OFF SCREEN)

Did you have fun yesterday?

(To Mark)

Thanks for driving her over.

MARK

What time is the flight?

WIFE (OFF SCREEN)

Three.

MARK

You need me to drive you to the airport?

WIFE (OFF SCREEN)

(Coldly)

It's alright, you've got work.

MARK

(Hesitantly)

Call me when you're there.

WIFE (OFF SCREEN)

Alright.

(Smiles at daughter)

Say bye bye to Daddy.

DAUGHTER

(Smiles)

Daddy bye bye!

MARK

(Forces a smile)

Bye bye.

6K: WS car drives away
 6L: MS: daughter walks away
 6M: MS side overtake
 6N: CU: mark jerk + jam brake
 6O: POV stop
 6P: mark CU * jump cut * long take
 MARK's WIFE pulls the DAUGHTER away. MARK watches his DAUGHTER leave with his WIFE. Reluctantly, he drives off. MARK is in a daze, as he cannot bear to be apart from his DAUGHTER. Suddenly, a horn sounds and a van overtakes his car. The van comes to an abrupt stop. MARK jams on the brakes.

7 EXT. ROAD - DAY

7E:MS A Secondary SCHOOL BOY wraps his arm around his GIRLFRIEND as they walk along the road. The SCHOOL BOY is frustrated with a series of phone calls. He rejects every one of them. 7B

7C: CU of phone & leg stop

GIRLFRIEND
(In Mandarin)
Who is it?
[是谁?]

7D: GF CU.

SCHOOL BOY
(In Mandarin)
(Shouts)
Don't ask!
[不要问这样多啦!]

7B: SB CU.

The SCHOOL BOY and his GIRLFRIEND walk past AH MUI at a zebra crossing. The SCHOOL BOY bumps into AH MUI accidentally but continues to argue with his GIRLFRIEND as they walk on.

7F: WS: walk past tms AH MUI

Suddenly, they hear a loud screech of tyres. They turn around and see AH MUI standing in the middle of the traffic.

7G: MS turn around

AH MUI (IN CANTONESE)
(In Cantonese)
(Fumes)
Are you trying to kill me?
[有无搞错啊! 想拿我命咩!]

On set (SB's) POV

VAN DRIVER
(In Mandarin)
(Furious)
Old bitch! Watch out when you cross the road!
[死阿婆! 过马路不长眼睛!]

7H: WS accident school boy POV.

8 EXT. ROAD - DAY

8A:CU + 8B:WS HANNA walks along the road. Her uniform is crumpled and unkempt. She incessantly makes phone calls but no one answers. At this moment, a van overtakes a blue car recklessly. The van screeches to a halt just as it is about to hit AH MUI at the zebra crossing. The blue car brakes in time.

8C+8D

8G: WS Accident: Hanna POV

AH MUI
(In Cantonese)
(Fumes)
Are you trying to kill me?
[有无搞错啊! 想拿我命咩!]

(On set OFF SCREEN)

Shot: 8E: MS/MCU/CU

VAN DRIVER

(In Mandarin)

(Furious)

Old bitch! Watch out when you cross the road!

[死阿婆! 过马路不长眼睛!]

8x: ↑
CUSEB ↓

HANNA puts down her mobile phone and watches the commotion. Suddenly, she seems to notice someone familiar at the opposite side of the road. The blue car drives away, and she sees her boyfriend, the Secondary SCHOOL BOY with another girl.

SH: Extra WS

9 INT. OLD LADY'S APARTMENT (LIVING ROOM) - DAY

AD: CU.

The radio is playing in the background.

RADIO DJ

(In Mandarin)

Pulled ↑

In the National Day Rally last night, Prime Minister Lee Hsien Loong urged young Singaporeans to show more concern towards the elderly population.

[李显龙总理在昨晚的国庆群众大会上鼓励年轻的新加坡人多关心年长父母。]

In a typical 3-room HDB apartment, AH MUI is at the altar in the living room. She holds joss sticks and looks at her late husband's photo.

QA: TS 5
Ah mui

QC: ↑
Photo
CU ↓

AH MUI

(In Cantonese)

ON set ↑

I almost died just now ... the driver is ridiculous! If I'd really been knocked down, I'd be going over to keep you company now ... You've been gone for twenty years ... When you left, YAN LING was only eight years old. Now, she's grown so much you wouldn't recognise her ... She flies around all the time. She just flew back from Korea and she got me Korean DVDs ... She's very busy ... you must remember to protect her and keep her safe from harm ...

[我求先差点被车撞死。。。果司机痴线啲! 我差点就落去陪你啦! 死佬, 你都走了二十几年。你死果阵, 燕伶先得八岁, 现在大到你都唔认得她啦。她啊, 成日飞来飞]

QB: POV photo.
+
cutaways.

Nat. Sound
+

Ambience

去, 刚刚先从韩国飞番来, 买了好多也啤我。她好忙的, 死佬, 你要记住保佑她平平安安、事事顺利。]

10 INT. OLD LADY'S APARTMENT (KITCHEN/BEDROOM) - DAY

AH MUI is busy cooking in the kitchen.

AH MUI

(In Cantonese)

Yan Ling, come and eat!

[燕伶, 出来食饭啦!]

10A + 10B: CU wok + Ahmui

10C: TS Ahmui

10D: high angle shot
No one responds. AH MUI walks slowly to her daughter's room. She opens the door but finds the room empty.

10E: CU hand

10H: cutaway
The room is well kept. The bed sheet is nicely tucked in; the wall is full of her daughter's photos since young. AH MUI looks at these things with a sense of longing. She wipes the tears off her cheeks and closes the door dejectedly.

10F: MS/TS
Empty room

10G: CU expression

11 INT. OLD LADY'S APARTMENT (KITCHEN) - DAY

AH MUI stands outside the kitchen.

11A

FLASHBACK

In the very same kitchen, AH MUI, in her 30s, prepares dinner. YAN LING, 8, waits patiently for her father to come back from work. AH MUI's husband enters and hugs his daughter.

AH MUI looks on happily but is saddened as her husband fades away before her. TEENAGE YAN LING re-enters the kitchen in school uniform. She sits and starts to eat dinner with AH MUI, who is about 40-50 years old now.

While eating, TEENAGE YAN LING fiddles with her mobile phone. AH MUI tries to talk to her but she does not pay attention.

AH MUI sits alone in the kitchen. The dining table is filled with dishes. ADULT YAN LING enters the kitchen in a hurry wearing an air stewardess uniform. AH MUI struggles to start a conversation with her daughter. ADULT YAN LING leaves money on the dining table and walks past AH MUI (PRESENT TIME) outside the kitchen.

11C: CU Ahmui + 11D: WS living rm.

AH MUI looks on as ADULT YAN LING walks out of the living room to the corridor. ADULT YAN LING stands on a stool at the corridor. She jumps. AH MUI tears.

11F: MS YL

11C: CU Ahmui
END OF FLASHBACK

BGM
+
Nat.
sound

12 INT. CAR - DAY

AH MUI
(In Cantonese)
(Fumes)

Are you trying to kill me?

[有无搞错啊! 想拿我命咩!]

VAN DRIVER

(In Mandarin)
(Furious)

Old bitch! Watch out when you cross the road!

[死阿婆! 过马路不长眼睛!]

Nat.
Sound
+
Ambience

OFF
SCREEN

13A:
MCU
1 take

MARK sighs. He recollects himself and drives away from the scene.

13 INT. CAR ON ROAD - DAY

13D: CU

MARK stops before a traffic junction. He begins to sweat profusely and pant heavily. His face turns pale. His vision turns blur as his head starts to spin uncontrollably. Finally, he coughs so heavily that he spits out blood.

13C: CU Blood

The traffic light turns green. 13D: CU

Nat. sound
+
Ambience

13B:
Impulse

14 EXT. ROOFTOP - DAY

HANNA is sitting at the rooftop of an old building.

Pieces of paper lie on the ground. Her bag lies in a corner of the rooftop. There is a keychain with a photo of the SCHOOL BOY and her on her bag. She folds paper planes. Her mobile phone is beside her. Her mother's voice can be heard.

14A: MS: hanna
low angle

HANNA'S MOTHER (OFF SCREEN)

(In Korean)

Hello? Hanna? Why are you not speaking?

HANNA ends the phone call.

HANNA

Nat. sound
+
Ambience

14M:
cutaway
+

14B:
(knowledge)

dubbed

(In Korean)

Mum, do you remember this song?

Nat. sound
+
Ambience
+
BGM.

14E: Hanna
 14G+14H
+14I

HANNA hums a Korean song that she used to sing with her mother. As she hums, she throws the paper planes off the building. She looks afar as the paper planes drift in the air. She longs to return home. She stands up, as if going to jump off the building. She places her hand on her tummy and tears roll down her cheek. Just as she is about to jump, the door behind her opens. She startles and turns around.

14C+14D: paper plane
 14F
 14J: CU eyes.
 14K: MCN mark
 14L WS: mark & Hanna

It is MARK. His shirt is filled with bloodstains. He coughs in an uncomfortable manner while HANNA stares at him.

15 INT. OLD LADY'S APARTMENT (KITCHEN) - DAY

Nat. sound
+
Ambience

15A: my
 15C

A beautiful red air stewardess uniform is hanging outside the corridor. AH MUI stares at the uniform → 15B+C
 pensively. She bends over to retrieve it. As she leans out of the window, she looks down and sees a lady in her 20s lying face down.

15D
 15E: It is YAN LING. AH MUI panics and loses her grip on the red uniform.

15G+15H
 15I+15J

16 EXT. CARPARK - DAY

Nat. sound
+
Ambience

MARK's blue car is parked in an empty carpark. → 16A: Masia shop
 16B: WS low angle

MARK's nose begins to bleed. He opens the glove compartment. He searches through bottles of pills before stumbling upon a penknife. Struggling with pain, he holds up the knife and points it at his throat. His hand trembles as the knife cuts against his skin. At this moment, he sees a photo of his DAUGHTER and him. He slowly puts down the knife and presses his head against the steering wheel. Blood drips from his nose while he undergoes this emotional struggle. He coughs painfully.

16C: pills drop
 16D
 16E
 16F

At this moment, an unknown object hits the windscreen. MARK lifts his head and sees an air stewardess uniform on the car screen. He comes out of the car slowly. Just as he is about to reach for the air stewardess uniform, a paper plane lands beside the uniform. He looks up instantly and sees HANNA sitting on the edge of the rooftop. He stares at her for a while. She suddenly stands up and he decides to go up to the rooftop to stop her.

16G: →
 16H: WS uniform drop
 16I: CU reacts
 16J: CU
 16K: come out
 16L: mark's react
 16M: mark's react
 16N: WS

17 INT. ELEVATOR - DAY

Nat.
Sound
+
Ambience

17A.
AH MUI is in the elevator. She waits anxiously for the elevator to reach the first level. 17C.

When the elevator reaches the first level, AH MUI hurries out and walks past the MARK. 17B.

MARK dashes past AH MUI and enters the elevator.

18 EXT. OUTSIDE CAR - DAY

AH MUI runs towards YAN LING's body.

Wat.
Sound
+
Ambience

18A:WS

↑
dubbed
AH MUI
(In Cantonese)
Yan Ling! Yan Ling!
↓
[燕伶! 燕伶!]

16B:TS

As she approaches, the body gradually disappears (FADES OUT). She realises it is her hallucination. She stares blankly at the empty spot on the ground. She notices the paper planes on the ground. The paper planes remind her of her daughter. She walks over to one of the paper planes and picks it up. 16C

18D+
18E

CU to wheels

19 EXT. CARPARK - DAY

The VAN DRIVER talks to his boss on the phone while driving at high speed.

Wat.
Sound
+
Ambience

on set

↑
VAN DRIVER
(In Mandarin)
I'm reaching, reaching! I just
delivered the goods ... I'm coming
back now!
↓
[就来, 就来了! 货刚送完。。。现在回来!]

17A:CU/ms.

He makes a quick turn into the carpark. → pov. of Van driver.

20 EXT. ROOFTOP - DAY

Wat.
Sound
+
Ambience

20C:
OTS

20A:handheld.
MARK opens the door to the rooftop. HANNA turns around. 20B:ms
They stare at each other. Suddenly, they hear a loud sound from the carpark. They look over the edge of the rooftop to find out what is happening. 20D+20E+
20F.

21 EXT. CARPARK - DAY

Nat.
Sound
+
Ambience
↑
21A:
CU +
Decision
Shot
↓

21A: AH MUI picks up the paper plane without noticing the van approaching. It is the same van that had nearly knocked her down in the morning. The van hits AH MUI. The paper plane falls onto the ground as AH MUI collapses. The van speeds off in a hurry. → WS

21B: CU
plane

22 EXT. UNKNOWN - DAY

HANNA (NARRATION)

(In Korean)

Everything in life has its expiry.
When the beautiful moments disappear,
what is the meaning of life?
[生命中的一切都有时限。当美好在眼前消失时，
我们为了什么而活？]

FLASHBACK

YAN LING stands on a stool at the kitchen window. 22A
MARK'S WIFE pulls his DAUGHTER away. 22B
HANNA'S MOTHER makes breakfast in the kitchen. 22C

END OF FLASHBACK

23 INT. CAR - DAY

23B: CU Ahmui
23C: CU Hanna
AH MUI, covered in blood, moans in pain at the back of the car. MARK is driving as fast as he can while HANNA uses the air stewardess uniform to apply pressure on the AH MUI's wounds. 23A: Mark driving

HANNA (NARRATION)

(In Korean)

Have you ever been this close to death?
Why do we feel pain? Is death the only
way to end pain?
[你是否曾跟死亡这么接近过？为什么我们每个人都会有
伤痛？是不是只有死亡才能让我们从伤痛中解脱？]

FLASHBACK

AH MUI remembers having dinner together with her daughter and husband in happier times. 23A

MARK recalls the happy moments with his WIFE and DAUGHTER in his car. 23B

HANNA thinks of the times she spent with her MOTHER making breakfast in kitchen. 23C

END OF FLASHBACK

36m
+
VO.



HANNA places her hand on her tummy. 23D: CU
She hums the tune that she has been humming on the rooftop.

23E: mlu Hanna
23G: outangs

24 EXT. FIELD - DAY

Before the paper plane crumples completely, a hand picks it up from the puddle of water.



24A: cu

HANNA (NARRATION)

(In Korean)

Why allow pain to put an expiry on hope?

[为什么要让伤痛成为希望的时限?]

APPENDIX B

Production Schedule

Pre-production (June – November 2009)	
June 2009	Conceptualizing of story ideas Research and development of potential ideas Consultations with Final Year Project (FYP) supervisor
July 2009	Finalize story idea Seek FYP supervisor approval Embark on 1st draft of script
August 2009	Editing of 1st draft of script In-depth research on books or movies with similar themes, ideas and filming techniques Drafting proposals
September 2009	Work together with FYP supervisor to finalize script Discuss and decide on production requirements Send out casting calls for main cast, extras and crew Initial location scout
October 2009	Submission of finalized proposal and script Main cast auditions Send out casting calls for extras Finalize main crew members Seek approval for filming locations
November 2009	Finalize equipment requirements and bookings Verification of necessary paperwork Prepare for production in December Main cast rehearsals
Production (December 2009)	
1st to 6th (6 days)	Final preparation for production Collection of equipments Ongoing cash rehearsals Set preparation
7th to 11th (5 days)	Primary Shoot
12th to 13th (2 days)	Backup Shoot Pickup shots, cutaways, sound

Post Production (December 2009 – March 2010)	
14th to 18th Dec 2009 (5 days)	Log and capture footage
December 2009 to January 2010	Editing (2 Weeks) 1st Cut due 6th January 2010
January 2010	Audio Track Laying Diagram and laying of tracks Revision of 1st Cut Editing: 2nd Cut due: 3rd February 2010
February/March 2010	Editing: 3rd Cut due: 15th February Sound design and editing Editing: Final Cut due: 22th February Colour grading and mastering
April/May 2010	Master to Blue Ray and DVD Film festival Submissions

APPENDIX C

Shooting Schedule

Day 1 of 6 – Tuesday 8th Dec 2009

Hour	I/ E	D/ N	Description	Location	Remarks
0645	-	-	<i>Cast & Crew Call time/ Breakfast</i>	City Plaza Information Counter, Level 1	Evelyn M
0730	-	-	Setup for Sc 3 Shot A-E	City Plaza Rooftop	Standby blood for Wee Liang's shirt
0800	E	D	Shoot Sc3 Shot A-E		Evelyn M
0830	-	-	Setup for Sc 14 Shot A-N		
0900	E	D	Shoot Sc14 Shot A-N		Evelyn, Wee Liang
1000	-	-	Setup for Sc20 Shot A-F		
1030	E	D	Shoot Sc20 Shot A-F		Evelyn, Wee Liang
1100	-	-	Wrap from City Plaza / Leave for Kang Ching		Jing Yong, Wendy, Christine, Jolene, Hui Ying / Jun Hua, Flora, Xiang Yu, Wee Liang
1130	-	-	Leave for Kang Ching	Kang Ching Road Apartments	Melvin, Chee Harn, Amos, Pamy, Siv
1215	-	-	LUNCH @ Kang Ching		
1300	E	D	Setup for Sc6 Shot A-K and Sc22 Shot B		
1330	E	D	Shoot Sc6 Shot A-K		Wee Liang, Nuosi, Joanne- Marie
1430	E	D	Shoot Sc22 Shot B		Joanne-Marie, Nuosi
1530	E	D	Setup for Sc23M Shot B and Sc5 Shot A-I		Car Mount for 23M
1600	E	D	Shoot Sc23M Shot B		Wee Liang, Nuosi, Joanne- Marie
1630	E	D	Shoot Sc5 Shot A-I	Road (Kang Ching Area)	Wee Liang, Nuosi
1800	E	D	Shoot Sc12 Master		Wee Liang
1900	-	-	WRAP		

Day 2 of 6 – Wednesday 9th Dec 2009

Hour	I/ E	D/ N	Description	Location	Remarks
0700	-	-	Production Crew Call Time and Breakfast	Woodlands Street 13	Xuemei, Chee Harn, Christine, Melvin
0800	E	D	Shoot Sc2 Shot A-D		
0900	E	D	Shoot Sc24 Shot A		
0930	-	-	Leave for Flora's House		
0900	-	-	Production Crew Call Time	Flora's House	Wendy, Flora, Pamy, Xiang Yu, Amos, Jin Yong
0930	-	-	Make up artist Call Time		Jolene
1000	-	-	Soundman Call Time		Siv
1000	-	-	Set up for Sc1 Shot A-F		
1100	I	D	Shoot Sc1 Shot A-F		Evelyn Lim
1230	-	-	Setup for Sc22 and Sc23M		
1300	I	D	Shoot Sc22 Shot A		Evelyn M , Evelyn Lim
1330	-	-	Shoot Sc23M Shot A		
1430	-	-	Wrap		
1430	-	-	LUNCH		

Day 3 of 6 – Thursday 10th Dec 2009

Hour	I/ E	D/ N	Description	Location	Remarks
0600	-	-	Production Crew Call Time and Breakfast	Japanese Garden Road	All crew, Beatrice, Thiam Peng, Qian Qi
0630	-	-	<i>Set up for Sc4 Shot I-L</i>		
0730	E	D	Shoot Sc4 Shot I-L		Beatrice
0800	-	-	Set up for Sc7 Shot A-H		
0830	E	D	Shoot Sc7 Shot A-H		Beatrice, Thiam Peng, Qian Qi
0930	-	-	Set up for Sc8 Shot A-H		
1000	E	D	Shoot Sc8 Shot A-H		All Cast
1100	-	-	Set up for Sc6 Shot L-Q		Car Mount for Sc6
1130	E	D	Shoot Sc6 Shot L-Q		Wee Liang, Andrew
1230	-	-	Setup for Sc4 Shot C-H		Car Mount for Sc4
1300	E	D	Shoot Sc4 Shot C-H		Beatrice, Andrew
1330	-	-	Wrap from Tao Ching Road		
1400	-	-	LUNCH @ Kang Ching	Kang Ching Apartments	
1500	-	-	Set up for Sc19 Shot A-B		
1530	I	D	Shoot Sc19 Shot A-B		Andrew
1600	-	-	Set up for Sc23 Shot A-G		Standby blood for Sc23
1630	I	D	Shoot Sc23 Shot A-G		Wee Liang, Evelyn, Beatrice
1830	-	-	WRAP		

Day 4 of 6 – Friday 11th Dec 2009

Hour	I/ E	D/ N	Description	Location	Remarks
0700	-	-	Production Crew Call Time/Breakfast	Kang Ching Apartments Carpark	Beatrice, Jayne
0830	-	-	<i>Shoot Sc18</i>		Beatrice, Jayne
0930	E	D	Set up sc21		Standby blood for Sc 21
1000	-	-	Shoot Sc21		
1100	E	D	Set up Sc17		Beatrice, Wee Liang
1130	-	-	Shoot Sc17		
1230	E	D	LUNCH		Wee Liang
1330	-	-	Set up for Sc16 Shot A-K		
1400	E	D	Shoot Sc16 Shot A-K		Wee Liang
1430	-	-	Set up for Sc16 Shot L-P		
1500	E	D	Shoot Sc16 Shot L-P		Wee Liang
1600	-	-	Set up for Sc17 Shot A-C		
1800			WRAP		

Day 5 of 6 – Saturday 12th Dec 2009

Hour	I/ E	D/ N	Description	Location	Remarks
0600	-	-	Production Crew Call Time and Breakfast	Kang Ching Apartments Units	
0700	-	-	<i>Set up for Sc9 Shot A-D</i>		
0730	-	-	Shoot Sc9 Shot A-D		Beatrice
0830	-	-	Set up for Sc10 Shot A-H		
0900	I	D	Shoot Sc10 Shot A-H		Beatrice, Jayne
1030	-	-	Set up Sc22 Shot C		
1100	I	D	Shoot Sc22 Shot C		Jayne
1130	-	-	Set up Sc15 Shot A-J		
1200	I	D	Shoot Sc15 Shot A-J		Beatrice
1300			LUNCH		
1400	-	-	Set up for Sc11 Shot A-F, B1		
1430	I	D	Shoot Sc11 Shot A-F, B1		Jayne, Beatrice
1530	-	-	Set up for Sc11 Shot B2		
1600	I	D	Shoot Sc11 Shot B2		Jacklyn, Ashlynna
1700	-	-	Set up for Sc11 Shot B3		
1730	I	D	Shoot Sc11 Shot B3		Jacklyn, Danette, Adrian
1830	-	-	Set up for Sc23M Shot C		
1900	I	D	Shoot Sc23M Shot C		Beatrice, Danette, Adrian
1930			WRAP		

Day 6 of 6 – Sunday 13th Dec 2009

Hour	I/E	D/N	Description	Location	Remarks
0800	I	D	Shoot Sc4 A-C	Whampoa Market	Beatrice

APPENDIX D

Production Budget

1. Production					
NO.	ITEMS	COST (S\$)	QTY	DAYS	TOTAL (S\$)
1.1	Crew				
	Assistant Producer	\$ 36.00	2	5	\$ 360.00
	Camera Assistant	\$ 30.00	1	4	\$ 120.00
	Key Grip	\$ 200.00	1	1	\$ 200.00
	Sound Recordist	\$ 40.00	1	5	\$ 200.00
	Art Director	\$ 40.00	1	5	\$ 200.00
	Makeup Artist	\$ 200.00	1	4.5	\$ 850.00
	Makeup Artist Assistant	\$ 25.00	1	4	\$ 100.00
	Production Assistant	\$ 30.00	1	4	\$ 120.00
	Making of Team	\$ 55.00	1	4	\$ 220.00
				Subtotal:	\$ 2,370.00
1.2	Talents				
	Main Cast	\$ 125.00	1	4	\$ 500.00
	Main Cast	\$ 112.50	1	4	\$ 450.00
	Main Cast	\$ 100.00	1	3	\$ 300.00
	Supporting Cast	\$ 55.00	10	1	\$ 550.00
				Subtotal:	\$ 1,800.00
1.3	Art Department				
	Sets Dressing	\$ 320.70	Fix		\$ 320.70
	Props	\$ 287.10	Fix		\$ 287.10
	Wardrobe	\$ 149.00	Fix		\$ 149.00
				Subtotal:	\$ 756.80
1.4	Equipment				
	Lighting Grip Truck & Camera Equipment Package	\$ 380.00	1	6	\$ 2,280.00
				Subtotal:	\$ 2,280.00
1.6	Location				
	Location Fees and utilities	\$ 139.10	1	8	\$ 1112.80
	Admin Fee	\$ 43.80	1		\$ 43.80
				Subtotal:	\$ 1156.60
1.7	Transport				
	Vehicle Usage Day Licence	\$ 20.00	1	6	\$ 120.00
	Lorry Rental	\$ 53.50	1	3	\$ 160.50
	Car Rental	\$ 80.00	1	1	\$ 80.00
	Parking Fees	\$ 91.20	Fix		\$ 91.20
	Petrol	\$ 447.00	Fix		\$ 447.00
				Subtotal:	\$ 898.70
1.8	Meals				
	Crew meals	\$ 6.00	14	5	\$ 420.00
	Cast meals	\$ 144.20	Fix		\$ 144.20
	Drinks & Ice	\$ 244.70	Fix		\$ 244.70
				Subtotal:	\$ 808.90

2.1	Miscellaneous	\$ 142.60	Fix		\$ 142.60
Subtotal:					\$ 142.60
Production Total:					\$10, 213.60

2. Post Production					
NO.	ITEMS	COST (\$)	QTY	DAYS	TOTAL (\$)
2.4	FYP Booklet				
	Paper	\$ 5.40	3		\$ 16.20
	Ink	\$ 30.00	2		\$ 60.00
	Binding	\$ 5.00	3		\$ 15.00
2.5	Deliverables				
	DVDs	\$ 4.00	10		\$ 40.00
	Cover Prints	\$ 4.00	10		\$ 40.00
Post Production:					\$ 171.20
Grand Total:					\$10,384.80

APPENDIX E

Press Kit

- i. Video Fact Sheet**
- ii. Project Background Factsheet**
- iii. Production Stills**
- iv. Behind The Scenes**
- v. Artwork**
- vi. Producer Warranty**

i. Video Factsheet

Title of Project: *Epiphany*

Date Completed: March 22, 2010

Total Running Time: 20:34 mins / PAL

Language: In English, Mandarin, Korean, Cantonese with English and Chinese subtitles

Synopsis:

Three vulnerable individuals succumb to the harsh realities of life in this multi-narrative drama. HANNA (Evelyn Magdalena), a Korean teenager who left home to study in Singapore, deals with the loneliness she faces in a foreign country, pregnancy, and a boyfriend who cheats on her. MARK (Tan Wee Liang), a divorced man, suffers from a terminal illness. He hides this fact from his daughter and ex-wife. Due to this illness, he decides to let his daughter leave with his ex-wife for America. AH MUI (Beatrice Chien) is a 60-year-old widow who lost her daughter half a year ago, and is still reeling from the emotional setback.

The three of them lose faith in life and resort to pessimistic ways to escape from their problems. MARK and HANNA choose to end their lives, while AH MUI lives with the delusion that her daughter is still alive. On a particular morning, the three characters unknowingly cross paths and unknowingly play a part in changing the destiny of one another's lives.

This touching and meaningful story circles around the idea that even though the unpredictability of life may be overwhelming at times, hope will turn it all around if we choose to take life's challenges in our stride.

Crew Biographies

Han Xuemei – Director

An avid fan of movies and filmmaking, Xuemei has directed and produced many short films as well as studied films. An active member of a theatre youth group, Xuemei brings in her interest and experience in theatre acting to directing for films. During her internship at MediaCorp, Xuemei also explored deeper into her keen interest in editing. She edited television trailers for many of Channel 8's programmes. Some of the projects she has worked on include the TrueHearts Charity Show commissioned by the Community Chest, and National Day Parade. She is currently editing television trailers for MediaCorp on a freelance basis.

Contact Information: +65 90464678 / hanxuemei.eightyseven@gmail.com

Cheng Wan Yan – Producer

As a lover of performance, Wan Yan has involved herself in theatre acting and chose to specialize in broadcast and cinema studies to unravel the possibilities of film. Wan Yan also has the eye for details and possesses project management skills which were further developed during her internship at Freeflow Productions. Wan Yan was entrusted with the responsibility of producing numerous projects e.g. Television Commercial and Corporate Videos. Some of her clients include, Sanyo Air conditioners, SingTel, Wing Tai Asia, Temasek Holdings, HSBC and MCYS.

Contact Information: +65 93892678 / yicokicheng@gmail.com;
raisondetreproductions@gmail.com

Lim Chee Harn – Director of Photography / Editor

Specializing in Broadcast and Cinema Studies in WKWSCI, Chee Harn has already attained few local film awards under his name. His short film, Remorse, has won top prize in both the Canon HD Film Festival 2007 and Storyboard Short Film Competition 2008. The same film is also proudly screened overseas in the Urban Nomad Film Festival 2008 in Taiwan. During his internship, Chee Harn was hired as an assistant editor in Freeflow Productions. His passion and consistency in his work has also earned him a place as a freelance editor with the company currently. Chee Harn is also one of the Executive Producer of NTU's very own TV channel, Spectrum TV. He is one of the co-founder of a new variety show channel, Nanyang Kaleidoscope, in 2008. He is currently serving as the channel's mentor.

Contact Information: +65 90283079 / cheeharn@gmail.com

Flora Man – Assistant Director/ Original Music Composer

Having always been intrigued by the television and what goes on behind it, Flora decided to major in Broadcast and Cinema Studies in WKWSCI. Till now, she has participated in several freelance editing projects and film competitions, including the youth.sg National Day video competition. Having a strong interest in videography and broadcast journalism, Flora also spent half a year interning at Beijing's China Radio International where she worked as a feature news reporter and video editor. The feature news videos she has done are currently being broadcasted at several related companies' website, some of them has been used as publicity material. Her clients include the Chinese Cultural Heritage Preservation, Beijing Improv Theatre and Lifeline Express.

Contact Information: +65 98165661 / flora.man411@gmail.com

This work was produced as final-year project in the Wee Kim Wee School of Communication and Information, Nanyang Technological University, Singapore.

ii. Project Background Factsheet

As the name of implies, *raison d'être* encapsulates the spirit of our production team to give meanings to the films we produce. When we first gathered to brainstorm ideas for the short film project, we were interested in exploring the themes of pain and struggles in life. What intrigued us were social issues pertaining to family ties, struggles in life and other controversial topics. With this in mind, we aimed to translate abstract concepts into visual stories that the audience can relate to, providing them with a channel to release their inner emotions, a form of liberation they can obtain through watching our film.

The film eventually turned out to be *Epiphany*. Through *Epiphany*, we wanted to explore conflicting relationship between the complexity and simplicity of life. For all our lives we probably will be searching for the value of living, of life itself. Hence, we wanted to use the film as an opportunity to express our suggestion to what we can possibly live for – love.

This film is a sharing of voices on the value of life. We hope that the audiences would not only enjoy the film but also embark on a journey with us to search for answers.

Quotes

"It's never easy to make a film. I am proud we made this one. "

Han Xuemei, Director

"It was definitely a great experience producing Epiphany and the whole filmmaking process leaves me with a sense of fulfillment. The journey has been a long and tough one, with many sleepless nights and cups of coffee. The unforgettable fun times we shared and the hard work we put into it constitute this lifetime experience for me. "

Cheng Wan Yan, Producer

"Even though it might be far from professional standards, we completed Epiphany with our own efforts. It is the best short film I have made so far, not because of the outcome, but of the process. Epiphany seems to be the perfect answer for Raison d'être."

Lim Chee Harn, Director of Photography / Editor

“The five days of shoot were a tremendous test to our patience, endurance and competence. We persevered and held on to the thought of producing a beautiful film for our final year in University. We believed that this might be the only time we could go all out to make a film we call our own, without having to restrict ourselves.”

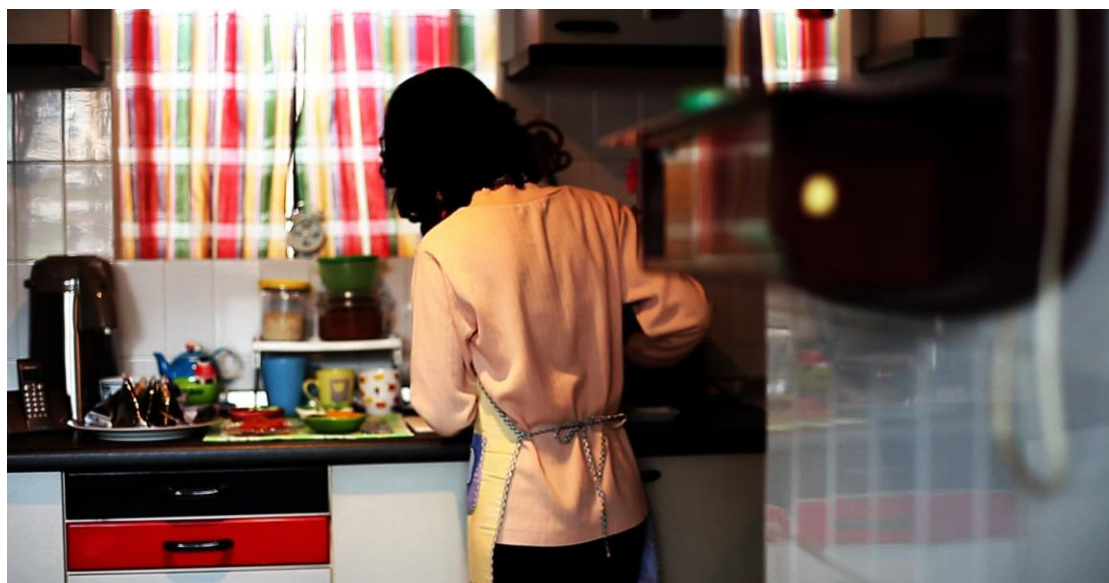
Flora Man, Assistant Director / Original Music Composer

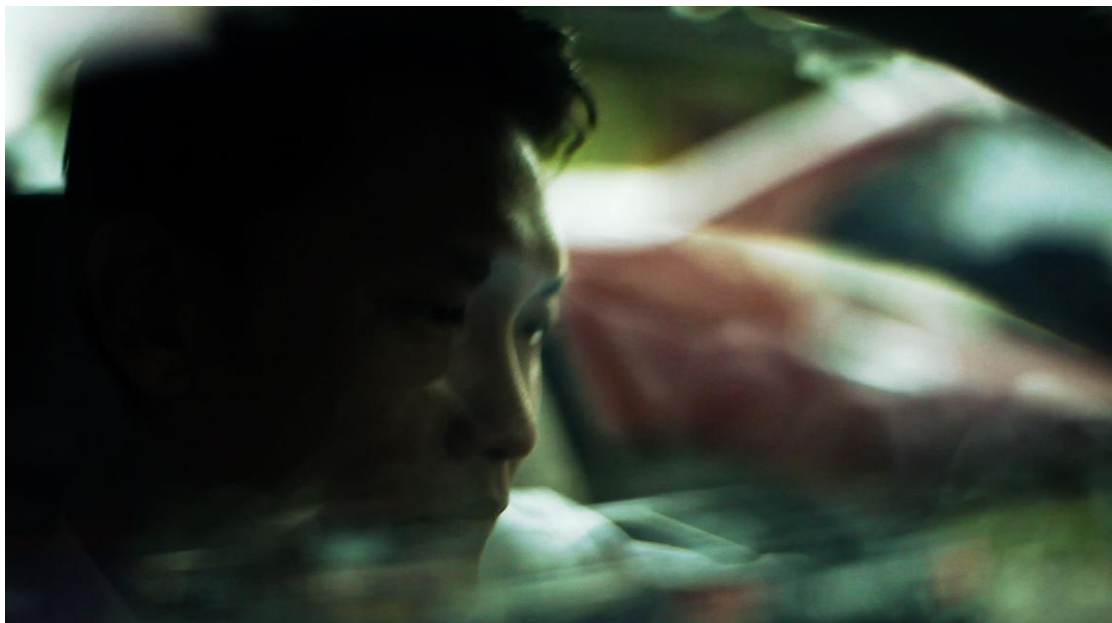
“Gratitude bestows reverence, allowing us to encounter everyday epiphanies, those transcendent moments of awe that change forever how we experience life and the world.”

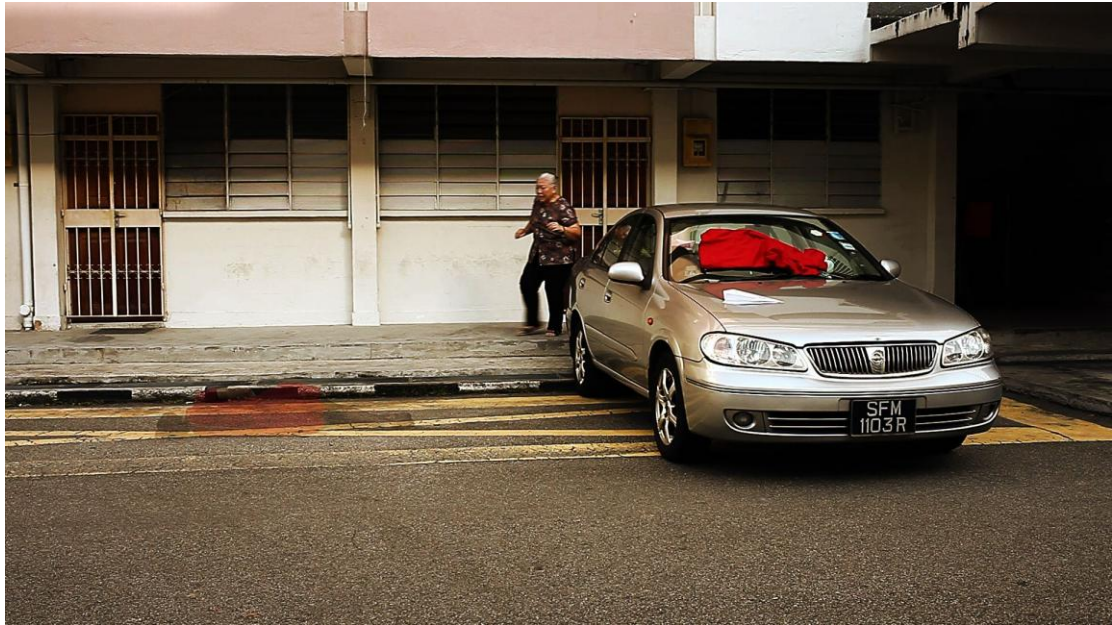
John Milton

This work was produced as final-year project in the Wee Kim Wee School of Communication and Information, Nanyang Technological University, Singapore.

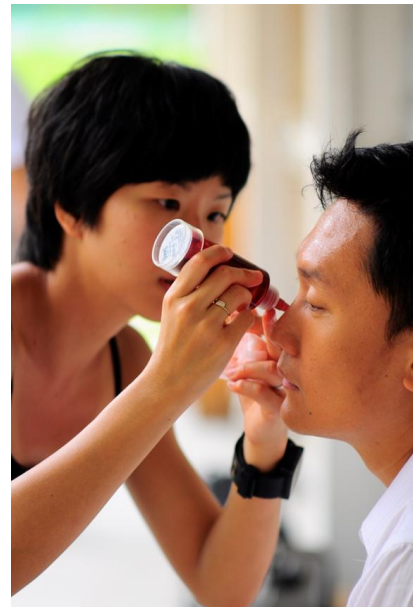
iii. Production Stills







iv. Behind The Scenes



v. Artwork

Epiphany DVD Cover



Epiphany Poster Design



Press Kit

vi. Producer Warranty



NANYANG
TECHNOLOGICAL
UNIVERSITY

Wee Kim Wee School of Communication and Information

Reg. No. 200604393R

PRODUCER WARRANTY

I/We officially guarantee that:

- i) The Wee Kim Wee School of Communication and Information, NTU has the right to submit the following video project to festivals and competitions on my/our behalf;
- ii) I/We, as producer[s] own or control all of the material contained in the video
- iii) Material submitted does not infringe upon or violate any copyright held by a third person or corporation.

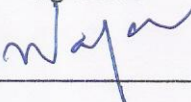


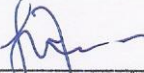
Title of Project:

Epiphany

Name of FYP Supervisor:

Nikki Draper

Names and Signatures of Producer[s]:

Name	Signature	Date
CHENG WAN YAN		23/03/2010
HAN XUEMEI		23/03/2010
LIM CHEE HARN		23/03/2010
MAN TSZ KWAN FLORA		23/03/2010

APPENDIX F

Sponsorship Agreement

RAISON D'ETRE
PRODUCTIONS

SPONSORSHIP AGREEMENT

This Agreement is dated 12 / 02 / 2010 is between Skycom Satellite Systems Pte Ltd (Sponsor) and Cheng Wan Yan, Lim Chee Harn, Han Xuemei and Man Tsz Kwan Flora of Raison D'être Productions (Recipient).

The sponsor has agreed to provide an amount of SGD\$ 1000 to support Raison D'être Productions' Final Year Project short film, with the working title Epiphany.

In order for Raison D'être Productions to accept the sponsorship and ensure compliance, Skycom Satellite Systems Pte Ltd and Raison D'être Productions agree to the following:

1. Raison D'être Productions will give proper credit to Skycom Satellite Systems Pte Ltd in all publicity materials in the following form:
"[Short Film Title] is sponsored by Skycom Satellite Systems Pte Ltd" alongside with Skycom Satellite Systems Pte Ltd's company logo.
2. Raison D'être Productions shall be the exclusive owners of the above-mentioned short film. Skycom Satellite Systems Pte Ltd will not own copyright of the above-mentioned short film. Skycom Satellite Systems Pte Ltd may use the name and description of the short film for information and promotion purposes provided however that all such published material shall be subject to the Raison D'être Productions 's reasonable approval in advance of publication.
3. The Raison D'être Productions agrees to provide Skycom Satellite Systems Pte Ltd with copies of DVD of the film and any other promotional materials.

Sponsor Information:
Company Name and Stamp: SKYCOM SATELLITE SYSTEMS PTE LTD
68 Kallang Pudding Road #07-01
SYH Logistics Building Singapore 349327
Contact Name: Simon Tso Tel: (65) 6749 4111 Fax: (65) 6742 8030
Website: http://www.skycomsatellite.com Designation: GENERAL MANAGER
Address: _____
Phone: _____ (Office) 98152776 (Mobile)
Email Address: simontso@skycomsatellite.com

Sponsor signature: _____ Date: 12.2.2010

Producer signature: _____ Date: 12.2.2010
(on behalf of Raison D'être Productions)

APPENDIX G

Performer Clearance Forms



Appearance Release Form

I authorize **Cheng Wan Yan, Producer of Raison D'être Productions** to make use of my appearance in the short film titled Epiphany as part of their final year project in the Wee Kim Wee School of Communication and Information at Nanyang Technological University.

I agree that the producer(s) may tape and photograph me, and record my voice, conversations and sounds, including any performance of any musical composition (s). I declare that any statements made by me during my appearance are true, to the best of my knowledge, and that neither they nor my appearance will violate or infringe upon the rights of any third party.

I understand that the producers of this short film shall be the exclusive owners of the results of the recording and that they may screen it anywhere in the world, an unlimited number of times in any manner.

I further agree that they may use and license others to use my name, voice, likeness and any biographical material concerning me which I may provide, in any and all media in any promotional effort for the short film anywhere in the world, in all media, an unlimited number of times.

I hereby waive any right of inspection or approval of my appearance or the uses to which such appearance may be put.

Name: Adrian Ng


Signature

NRIC: S8132623A

Address: 513 Yio Chu Kang Rd #04-25

Date

Tel/HP: 96641930 (S) 787067

I am a parent (guardian) of the minor who has signed this release and I agree that I and the minor will be bound by all the provisions.

Name: _____

NRIC: _____

Signature: _____

Date: _____



Appearance Release Form

I authorize **Cheng Wan Yan, Producer of Raison D'être Productions** to make use of my appearance in the short film titled Crossroads as part of their final year project in the Wee Kim Wee School of Communication and Information at Nanyang Technological University.

I agree that the producer(s) may tape and photograph me, and record my voice, conversations and sounds, including any performance of any musical composition (s). I declare that any statements made by me during my appearance are true, to the best of my knowledge, and that neither they nor my appearance will violate or infringe upon the rights of any third party.

I understand that the producers of this short film shall be the exclusive owners of the results of the recording and that they may screen it anywhere in the world, an unlimited number of times in any manner.

I further agree that they may use and license others to use my name, voice, likeness and any biographical material concerning me which I may provide, in any and all media in any promotional effort for the short film anywhere in the world, in all media, an unlimited number of times.

I hereby waive any right of inspection or approval of my appearance or the uses to which such appearance may be put.

Name: Andrew Loo Kai Jun

NRIC: S80315158

Address: Blk 219 BISHAN ST. 23 #10-287
S(570219)

Tel/HP: 8139 4182

A handwritten signature in blue ink, appearing to read 'Andrew Loo Kai Jun', written over a horizontal line.

Signature

10th Dec 2009

Date

I am a parent (guardian) of the minor who has signed this release and I agree that I and the minor will be bound by all the provisions.

Name _____

NRIC: _____

Signature _____

Date _____

Appearance Release Form

I authorize Cheng Wan Yan, Producer of Raison D'être Productions to make use of my appearance in the short film titled Epiphany as part of their final year project in the Wee Kim Wee School of Communication and Information at Nanyang Technological University.

I agree that the producer(s) may tape and photograph me, and record my voice, conversations and sounds, including any performance of any musical composition (s). I declare that any statements made by me during my appearance are true, to the best of my knowledge, and that neither they nor my appearance will violate or infringe upon the rights of any third party.

I understand that the producers of this short film shall be the exclusive owners of the results of the recording and that they may screen it anywhere in the world, an unlimited number of times in any manner.

I further agree that they may use and license others to use my name, voice, likeness and any biographical material concerning me which I may provide, in any and all media in any promotional effort for the short film anywhere in the world, in all media, an unlimited number of times.

I hereby waive any right of inspection or approval of my appearance or the uses to which such appearance may be put.

Name : Ashlynn Ng Rui

Signature: 

NRIC: S9505373D

Address Blk 76 Commonwealth Drive

Date: 7 Jan 2010

Tel/HP: 91477655

I am a parent (guardian) of the minor who has signed this release and I agree that I and the minor will be bound by all the provisions.

Name Pek Sow Lan

NRIC: S1360325A

Signature 

Date 7 Jan 2010



Appearance Release Form

I authorize **Cheng Wan Yan, Producer of Raison D'être Productions** to make use of my appearance in the short film titled Crossroads as part of their final year project in the Wee Kim Wee School of Communication and Information at Nanyang Technological University.

I agree that the producer(s) may tape and photograph me, and record my voice, conversations and sounds, including any performance of any musical composition (s). I declare that any statements made by me during my appearance are true, to the best of my knowledge, and that neither they nor my appearance will violate or infringe upon the rights of any third party.

I understand that the producers of this short film shall be the exclusive owners of the results of the recording and that they may screen it anywhere in the world, an unlimited number of times in any manner.

I further agree that they may use and license others to use my name, voice, likeness and any biographical material concerning me which I may provide, in any and all media in any promotional effort for the short film anywhere in the world, in all media, an unlimited number of times.

I hereby waive any right of inspection or approval of my appearance or the uses to which such appearance may be put.

Name: BEATRICE CHEN AH CHEE @ CHANG BEE ENG


Signature

NRIC: 0268437-C

Address Blk. 733, Jishun Ave. 5, #10-352.

13.12.2009
Date

Tel/HP: 96373306 S 760733

I am a parent (guardian) of the minor who has signed this release and I agree that I and the minor will be bound by all the provisions.

Name _____

NRIC: _____

Signature _____

Date _____



Appearance Release Form

I authorize **Cheng Wan Yan, Producer of Raison D'etre Productions** to make use of my appearance in the short film titled Epiphany as part of their final year project in the Wee Kim Wee School of Communication and Information at Nanyang Technological University.

I agree that the producer(s) may tape and photograph me, and record my voice, conversations and sounds, including any performance of any musical composition (s). I declare that any statements made by me during my appearance are true, to the best of my knowledge, and that neither they nor my appearance will violate or infringe upon the rights of any third party.

I understand that the producers of this short film shall be the exclusive owners of the results of the recording and that they may screen it anywhere in the world, an unlimited number of times in any manner.

I further agree that they may use and license others to use my name, voice, likeness and any biographical material concerning me which I may provide, in any and all media in any promotional effort for the short film anywhere in the world, in all media, an unlimited number of times.

I hereby waive any right of inspection or approval of my appearance or the uses to which such appearance may be put.

Name: Danette Shield Koh Yee Rou

Signature

NRIC: T0112920 H

Address Blk 2D, Hong San Walk
#16-66 S(689050)

Date

Tel/HP: _____

I am a parent (guardian) of the minor who has signed this release and I agree that I and the minor will be bound by all the provisions.

Name Janice Ser Karm Fei

NRIC: S72506262

Signature Janice

Date _____

Appearance Release Form

I authorize **Cheng Wan Yan, Producer of Raison D'être Productions** to make use of my appearance in the short film titled Crossroads as part of their final year project in the Wee Kim Wee School of Communication and Information at Nanyang Technological University.

I agree that the producer(s) may tape and photograph me, and record my voice, conversations and sounds, including any performance of any musical composition (s). I declare that any statements made by me during my appearance are true, to the best of my knowledge, and that neither they nor my appearance will violate or infringe upon the rights of any third party.

I understand that the producers of this short film shall be the exclusive owners of the results of the recording and that they may screen it anywhere in the world, an unlimited number of times in any manner.

I further agree that they may use and license others to use my name, voice, likeness and any biographical material concerning me which I may provide, in any and all media in any promotional effort for the short film anywhere in the world, in all media, an unlimited number of times.

I hereby waive any right of inspection or approval of my appearance or the uses to which such appearance may be put.

Name :	<u>Elysa Teng</u>	<u>Elysa</u>	Signature
NRIC:	<u>T0221769J</u>		
Address	<u>Blk 602 #13-240 Elias Rd,</u>	<u>16/1/10</u>	Date
Tel/HP:	<u>65856303</u>	<u>SL510602</u>	

I am a parent (guardian) of the minor who has signed this release and I agree that I and the minor will be bound by all the provisions.

Name Ruth Teng

NRIC: SL598851 G

Signature [Signature]

Date 16/1/10



Appearance Release Form

I authorize **Cheng Wan Yan, Producer of Raison D'être Productions** to make use of my appearance in the short film titled Epiphany as part of their final year project in the Wee Kim Wee School of Communication and Information at Nanyang Technological University.

I agree that the producer(s) may tape and photograph me, and record my voice, conversations and sounds, including any performance of any musical composition (s). I declare that any statements made by me during my appearance are true, to the best of my knowledge, and that neither they nor my appearance will violate or infringe upon the rights of any third party.

I understand that the producers of this short film shall be the exclusive owners of the results of the recording and that they may screen it anywhere in the world, an unlimited number of times in any manner.

I further agree that they may use and license others to use my name, voice, likeness and any biographical material concerning me which I may provide, in any and all media in any promotional effort for the short film anywhere in the world, in all media, an unlimited number of times.

I hereby waive any right of inspection or approval of my appearance or the uses to which such appearance may be put.

Name: LIM LI FEN EVELYN

NRIC: S8422224 J

Address Blk48-A Dorset Rd #10-117

Tel/HP: 91118248


Signature

9 Dec 2009
Date

I am a parent (guardian) of the minor who has signed this release and I agree that I and the minor will be bound by all the provisions.

Name _____

NRIC: _____

Signature _____

Date _____



Appearance Release Form

I authorize **Cheng Wan Yan, Producer of Raison D'être Productions** to make use of my appearance in the short film titled Epiphany as part of their final year project in the Wee Kim Wee School of Communication and Information at Nanyang Technological University.

I agree that the producer(s) may tape and photograph me, and record my voice, conversations and sounds, including any performance of any musical composition (s). I declare that any statements made by me during my appearance are true, to the best of my knowledge, and that neither they nor my appearance will violate or infringe upon the rights of any third party.

I understand that the producers of this short film shall be the exclusive owners of the results of the recording and that they may screen it anywhere in the world, an unlimited number of times in any manner.

I further agree that they may use and license others to use my name, voice, likeness and any biographical material concerning me which I may provide, in any and all media in any promotional effort for the short film anywhere in the world, in all media, an unlimited number of times.

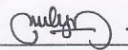
I hereby waive any right of inspection or approval of my appearance or the uses to which such appearance may be put.

Name: Evelyn Magdalena Tioe

NRIC: S 9272848Z

Address 2 Leedon Road #01-04

Tel/HP: 81864021


Signature

Date

I am a parent (guardian) of the minor who has signed this release and I agree that I and the minor will be bound by all the provisions.

Name Amelia Pitoni

NRIC: S6884770B

Signature 

Date _____



Appearance Release Form

I authorize **Cheng Wan Yan, Producer of Raison D'etre Productions** to make use of my appearance in the short film titled Epiphany as part of their final year project in the Wee Kim Wee School of Communication and Information at Nanyang Technological University.

I agree that the producer(s) may tape and photograph me, and record my voice, conversations and sounds, including any performance of any musical composition (s). I declare that any statements made by me during my appearance are true, to the best of my knowledge, and that neither they nor my appearance will violate or infringe upon the rights of any third party.

I understand that the producers of this short film shall be the exclusive owners of the results of the recording and that they may screen it anywhere in the world, an unlimited number of times in any manner.

I further agree that they may use and license others to use my name, voice, likeness and any biographical material concerning me which I may provide, in any and all media in any promotional effort for the short film anywhere in the world, in all media, an unlimited number of times.

I hereby waive any right of inspection or approval of my appearance or the uses to which such appearance may be put.

Name: Jacklyn Kuan Chin Yin

NRIC: S7909607E

Address: 7 Haly Rd #07-485 S430007

Tel/HP: 90626080

[Signature]
Signature

3/1/10
Date

I am a parent (guardian) of the minor who has signed this release and I agree that I and the minor will be bound by all the provisions.

Name: _____

NRIC: _____

Signature: _____

Date: _____



Appearance Release Form

I authorize **Cheng Wan Yan, Producer of Raison D'être Productions** to make use of my appearance in the short film titled Epiphany as part of their final year project in the Wee Kim Wee School of Communication and Information at Nanyang Technological University.

I agree that the producer(s) may tape and photograph me, and record my voice, conversations and sounds, including any performance of any musical composition (s). I declare that any statements made by me during my appearance are true, to the best of my knowledge, and that neither they nor my appearance will violate or infringe upon the rights of any third party.

I understand that the producers of this short film shall be the exclusive owners of the results of the recording and that they may screen it anywhere in the world, an unlimited number of times in any manner.

I further agree that they may use and license others to use my name, voice, likeness and any biographical material concerning me which I may provide, in any and all media in any promotional effort for the short film anywhere in the world, in all media, an unlimited number of times.

I hereby waive any right of inspection or approval of my appearance or the uses to which such appearance may be put.

Name : Jayne Tham.

NRIC: S8927336F

Address Blk 409 Clementi Ave 1 #14-12
S(120409)

Tel/HP: 82681187

Jay
Signature

16/01/2010
Date

I am a parent (guardian) of the minor who has signed this release and I agree that I and the minor will be bound by all the provisions.

Name _____

NRIC: _____

Signature _____

Date _____



Appearance Release Form

I authorize **Cheng Wan Yan, Producer of Raison D'etre Productions** to make use of my appearance in the short film titled Epiphany as part of their final year project in the Wee Kim Wee School of Communication and Information at Nanyang Technological University.

I agree that the producer(s) may tape and photograph me, and record my voice, conversations and sounds, including any performance of any musical composition (s). I declare that any statements made by me during my appearance are true, to the best of my knowledge, and that neither they nor my appearance will violate or infringe upon the rights of any third party.

I understand that the producers of this short film shall be the exclusive owners of the results of the recording and that they may screen it anywhere in the world, an unlimited number of times in any manner.

I further agree that they may use and license others to use my name, voice, likeness and any biographical material concerning me which I may provide, in any and all media in any promotional effort for the short film anywhere in the world, in all media, an unlimited number of times.

I hereby waive any right of inspection or approval of my appearance or the uses to which such appearance may be put.

Name: JOANNE-MARIE SIM


Signature

NRIC: S84333251E

Address: 842 SIMS AVE #02-760 (S) 400842 8th Dec '09

Tel/HP: 98361240

Date

I am a parent (guardian) of the minor who has signed this release and I agree that I and the minor will be bound by all the provisions.

Name _____

NRIC: _____

Signature _____

Date _____



Appearance Release Form


I authorize **Cheng Wan Yan, Producer of Raison D'être Productions** to make use of my appearance in the short film titled Epiphany as part of their final year project in the Wee Kim Wee School of Communication and Information at Nanyang Technological University.

I agree that the producer(s) may tape and photograph me, and record my voice, conversations and sounds, including any performance of any musical composition (s). I declare that any statements made by me during my appearance are true, to the best of my knowledge, and that neither they nor my appearance will violate or infringe upon the rights of any third party.


I understand that the producers of this short film shall be the exclusive owners of the results of the recording and that they may screen it anywhere in the world, an unlimited number of times in any manner.

I further agree that they may use and license others to use my name, voice, likeness and any biographical material concerning me which I may provide, in any and all media in any promotional effort for the short film anywhere in the world, in all media, an unlimited number of times.

I hereby waive any right of inspection or approval of my appearance or the uses to which such appearance may be put.

Name: KOH YEN LEE CAWEE / KOH MUO SI  Signature
NRIC: S74365595 / T0311951Z
Address: BLK 203 PETIK RD #09-667 (67003) 08122009 Date
Tel/HP: 98578287

I am a parent (guardian) of the minor who has signed this release and I agree that I and the minor will be bound by all the provisions.

Name: KOH YEN LEE CAWEE
NRIC: S74365595
Signature: 
Date: 08/12/2009



Appearance Release Form

I authorize **Cheng Wan Yan, Producer of Raison D'etre Productions** to make use of my appearance in the short film titled Epiphany as part of their final year project in the Wee Kim Wee School of Communication and Information at Nanyang Technological University.

I agree that the producer(s) may tape and photograph me, and record my voice, conversations and sounds, including any performance of any musical composition (s). I declare that any statements made by me during my appearance are true, to the best of my knowledge, and that neither they nor my appearance will violate or infringe upon the rights of any third party.

I understand that the producers of this short film shall be the exclusive owners of the results of the recording and that they may screen it anywhere in the world, an unlimited number of times in any manner.

I further agree that they may use and license others to use my name, voice, likeness and any biographical material concerning me which I may provide, in any and all media in any promotional effort for the short film anywhere in the world, in all media, an unlimited number of times.

I hereby waive any right of inspection or approval of my appearance or the uses to which such appearance may be put.

Name : Lau Qian Qi
NRIC: S8719618F
Address 15 Jalan Lanjut
Tel/HP: 98171045

Qian Qi
Signature
10 Dec '09
Date

I am a parent (guardian) of the minor who has signed this release and I agree that I and the minor will be bound by all the provisions.

Name _____

NRIC: _____

Signature _____

Date _____



Appearance Release Form


I authorize **Cheng Wan Yan, Producer of Raison D'être Productions** to make use of my appearance in the short film titled Epiphany as part of their final year project in the Wee Kim Wee School of Communication and Information at Nanyang Technological University.

I agree that the producer(s) may tape and photograph me, and record my voice, conversations and sounds, including any performance of any musical composition (s). I declare that any statements made by me during my appearance are true, to the best of my knowledge, and that neither they nor my appearance will violate or infringe upon the rights of any third party.

I understand that the producers of this short film shall be the exclusive owners of the results of the recording and that they may screen it anywhere in the world, an unlimited number of times in any manner.

I further agree that they may use and license others to use my name, voice, likeness and any biographical material concerning me which I may provide, in any and all media in any promotional effort for the short film anywhere in the world, in all media, an unlimited number of times.

I hereby waive any right of inspection or approval of my appearance or the uses to which such appearance may be put.

Name : Tan Thiam Peng 
NRIC: S8615020A Signature
Address 8 Pank Villas Green S(545444) 9/12/09
Tel/HP: 97696496 Date

I am a parent (guardian) of the minor who has signed this release and I agree that I and the minor will be bound by all the provisions.

Name _____

NRIC: _____

Signature _____

Date _____



Appearance Release Form

I authorize **Cheng Wan Yan, Producer of Raison D'etre Productions** to make use of my appearance in the short film titled Crossroads as part of their final year project in the Wee Kim Wee School of Communication and Information at Nanyang Technological University.

I agree that the producer(s) may tape and photograph me, and record my voice, conversations and sounds, including any performance of any musical composition (s). I declare that any statements made by me during my appearance are true, to the best of my knowledge, and that neither they nor my appearance will violate or infringe upon the rights of any third party.

I understand that the producers of this short film shall be the exclusive owners of the results of the recording and that they may screen it anywhere in the world, an unlimited number of times in any manner.

I further agree that they may use and license others to use my name, voice, likeness and any biographical material concerning me which I may provide, in any and all media in any promotional effort for the short film anywhere in the world, in all media, an unlimited number of times.

I hereby waive any right of inspection or approval of my appearance or the uses to which such appearance may be put.

Name: TAN WEE LIANG

NRIC: S7826417I

Address: 16 Carlisle Rd S(219591)

Tel/HP: 90053903

[Signature]
Signature

11 Dec 09
Date

I am a parent (guardian) of the minor who has signed this release and I agree that I and the minor will be bound by all the provisions.

Name: _____

NRIC: _____

Signature: _____

Date: _____

APPENDIX H

Location Release Forms



Location Release Form

City Plaza MCST Plan No. 669 has granted permission to Cheng Wan Yan, Lim Chee Harn, Han Xuemei and Man Tsz Kwan Flora of Raison D'être Productions to carry out recording, taping and photography on 8 December 2009 for the photoplay, the working title of which is now known as CROSSROADS as part of their final year project in the Wee Kim Wee School of Communication and Information at Nanyang Technological University.

City Plaza MCST Plan No. 669 acknowledged that they do not have any right, title or interest in the recording, taping or photography which were contained in the above photoplay.

City Plaza MCST Plan No. 669 further agreed that the producers may use and license others to use the program in which the locations appeared in any / and all media and in the promotion, advertising, publicizing and sale of the Programme and/or otherwise throughout the world, in all media on an unlimited number of times in perpetuity.

Should there be any claims arising from accident and/or damage, it would be negotiated and settled between the authorized person at City Plaza and the producers named above.

Name: TANG WAI LIN



[Signature]
Signature

STRATA EXECUTIVE

Position (if signing on behalf of company, organization or government department)

NRIC: 51730300/G

Address: C/O 810 KAYLANG ROAD #07-00 CITY PLAZA S(409386)

Tel/HP: 97364578

Date: 22 FEBRUARY 2010

Witnessed By:

Name: Cheng Wan Yan

[Signature]
Signature

NRIC: S8573028B

Address: BLK 412 Commonwealth Ave West #13-3037 (S)120412

Tel/HP: 93892678

Date: 22 Feb 2010



Location Permission Form

I Chua Chong Tee the duly authorized person of Whampoa Drive Market (name of location) grant permission to Cheng Wan Yan, Lim Chee Harn, Han Xuemei and Man Tsz Kwan Flora of Raison D'être Productions to record, tape or photograph on dates to be agreed upon between us for the photoplay, the working title of which is now Crossroads as part of their final year project in the Wee Kim Wee School of Communication and Information at Nanyang Technological University.

Claims arising from accident and/or damage will be settled and negotiated between the authorized person at this facility and the producers named above.

I acknowledge that I have no right, title or interest in the recording, taping, or photography which contains this location. I further agree that you may use and license others to use the program in which this locations appears, in any and all media and in the promotion, advertising, publicizing and sale of the Programme and/or otherwise throughout the world, in all media, an unlimited number of times in perpetuity.

Name: Chua Chong Tee Asst. General Manager (GB) Jalan Besar Town Council ☒

[Signature]
Signature

Position (if signing on behalf of company, organization or government department) ☒

NRIC: - N-A - ☒

Address: Blk 70 GEYLANG BAYRU #01-2719 S' 330070.

Tel/HP: 62989222 ☒

Date: 08/02/01 ☒

Witnessed By:
Name: Cheng Wan Yan

[Signature]
Signature

NRIC: S8573028B

Address: Blk 412 Commonwealth Ave West # 13-3037 (S) 120412

Tel/HP: 93892678

Date: 09/01/2010



Location Permission Form

I MAN YU CHAN the duly authorized person of BLK 858 TAMPINES AVE 5 (name of location) grant permission to Cheng Wan Yan, Lim Chee Harn, Han Xuemei and Man Tsz Kwan Flora of Raison D'être Productions to record, tape or photograph on dates to be agreed upon between us for the photoplay, the working title of which is now Epiphany as part of their final year project in the Wee Kim Wee School of Communication and Information at Nanyang Technological University.

Claims arising from accident and/or damage will be settled and negotiated between the authorized person at this facility and the producers named above.

I acknowledge that I have no right, title or interest in the recording, taping, or photography which contains this location. I further agree that you may use and license others to use the program in which this locations appears, in any and all media and in the promotion, advertising, publicizing and sale of the Programme and/or otherwise throughout the world, in all media, an unlimited number of times in perpetuity.

Name: MAN YU CHAN

Signature

Position (if signing on behalf of company, organization or government department)

NRIC: S26151972

Address: BLK 858 TAMPINES AVE 5 #08-533

Tel/HP: 98583959

Date: 08/03/10

Witnessed By:

Name: Flora Man

Signature

NRIC: 887710842

Address: Blk 858 Tampines Ave 5 #08-533 S(520858)

Tel/HP: 98165661

Date: 08/03/10

APPENDIX I

Credits

Cast 演员

Ah Mui 阿妹	Beatrice Chien 郑雅珠
Mark 韦良	Tan Wee Liang 陈韦良
Hanna 河娜	Evelyn Magdalena Tjoe 朱芬玲
Van Driver 货车司机	Andrew Lua 赖泰均
Yan Ling 燕玲	Jayne Tham 谭晓君
Mark's Daughter 韦良女儿	Koh Nuo Si 许诺锬
Mark's Wife 韦良妻子	Joanne-Marie Sim 沈美玲
Hanna's Mother 河娜母亲	Evelyn Lim 林丽芬
School Boy 男学生	Tan Thiam Peng 陈添平
School Girl 女学生	Lau Qian Qi 刘千绮
Young Ah Mui 阿妹 (年轻)	Jacklyn Kuah 柯静云
Ah Mui's Husband 阿妹丈夫	Adrian Ng 黄伟亮
Teenage Yan Ling 燕玲 (青少年)	Ashlynn Ng 黄睿
Young Yan Ling 燕玲 (小时候)	Danette Shield Koh 许毅柔
Little Girl (Field) 小女孩	Elysia Teng 丁蕊

Production Team 摄制组

Supervising Producer 监督指导	Nikki Draper
Producer 监制	Cheng Wan Yan 郑韞茵
Original Screenplay by 原创剧本	Cheng Wan Yan 郑韞茵
	Han Xuemei 韩雪梅
Screenplay by 剧本	Cheng Wan Yan 郑韞茵
	Han Xuemei 韩雪梅
	Flora Man 文子君
	Lim Chee Harn 林志涵
Director of Photography 摄影指导	Lim Chee Harn 林志涵
Director 导演	Han Xuemei 韩雪梅
Art Director 美术指导	Low Jin Yong 刘晋荣
Assistant Director 副导演	Flora Man 文子君
Assistant Producer 助理制片	Pamy Tan 陈宝美
	Say Xiang Yu 史湘育
Camera Assistant 摄影助理	Melvin Chen 陈宝荣
Key Grip 灯光	Brandon Lee 李国盛
Sound Recordist 收音师	Sivaraj Pragasm
Make-Up Artist 化妆师	Jolene Kong 邝艳明
Make-UP assistant 化妆助理	Christine Tan 陈佩玲
Production Assistant 剧务	Amos Yeo 杨凯宗
	Melvin Chen 陈宝荣

Making-Of 制作花絮

Yap Jun Hua 叶君华
Yueh Hui Ying 邵慧盈
Terence Chia 谢德声

On-Set Photographers 剧照

Yap Jun Hua 叶君华
Yueh Hui Ying 邵慧盈
Kong Yenlin 江燕伶

Post Production 后期制作

Editor 剪接

Lim Chee Harn 林志涵

Sound Designer 音效设计

Lim Chee Harn 林志涵

Graphic Designer 视觉设计

Lim Chee Harn 林志涵

Colorist 调色

Lim Chee Harn 林志涵

Original Music By 原创音乐

Flora Man 文子君
Low Jiun Hui 刘俊辉
Flora Man 文子君
Low Jiun Hui 刘俊辉

Pianist 钢琴

Erhu 二胡

Music 音乐

Entangled Destiny 隔世缘

Composed by

Flora Man 文子君
Low Jiun Hui 刘俊辉

“Cherish“

Music Composed by Matti Paalanen

Album “Sky”

CC License: Attribution-Share Alike 3.0 Unported

<http://www.jamendo.com/en/track/257178>

“Botellas vacias, botellas llenas”

Music Composed by Bosques de mi Mente

Album “Inocencia”

CC License: Attribution-Noncommercial-No Derivative Works 3.0 Unported

<http://www.jamendo.com/en/track/461263>

<http://www.bosquesdemimente.com>

“Transient flow”

Music Composed by Askal Bosch

Album "ambient II: the art of oblivion"

CC License: Attribution-Non-Commercial-Share Alike 2.0 Germany

<http://www.jamendo.com/en/track/424354>

“I Still Love Her”

Music Composed by Matti Paalanen

Album “Hollow”

CC License: Attribution-Noncommercial-Share Alike 2.5 Generic

<http://www.jamendo.com/en/track/26404>

Sound Effect 音效

By ERH (<http://www.freesound.org/usersViewSingle.php?id=215874>)

cinematic deep bass rumble.wav

(<http://www.freesound.org/samplesViewSingle.php?id=34012>)

Herat 3.wav (<http://www.freesound.org/samplesViewSingle.php?id=39494>)

Herat 7.wav (<http://www.freesound.org/samplesViewSingle.php?id=39661>)

stab 1.wav (<http://www.freesound.org/samplesViewSingle.php?id=30263>)

boom 3.wav (<http://www.freesound.org/samplesViewSingle.php?id=30262>)

tension.wav (<http://www.freesound.org/samplesViewSingle.php?id=30306>)

wind.wav (<http://www.freesound.org/samplesViewSingle.php?id=34338>)

slow atmosphere 2.wav

(<http://www.freesound.org/samplesViewSingle.php?id=32332>)

By TwistedLemon (<http://www.freesound.org/usersViewSingle.php?id=29>)

reverse_guitar.wav (<http://www.freesound.org/samplesViewSingle.php?id=539>)

By HerbertBoland (<http://www.freesound.org/usersViewSingle.php?id=129090>)

CinematicBoomNorm.wav

(<http://www.freesound.org/samplesViewSingle.php?id=33637>)

By Erdie

(<http://www.freesound.org/usersViewSingle.php?id=118241>)

breathe.wav

(<http://www.freesound.org/samplesViewSingle.php?id=22039>)

By Pogotron (<http://www.freesound.org/usersViewSingle.php?id=783757>)

Mobile Phone Vibrating.wav

(<http://www.freesound.org/samplesViewSingle.php?id=65514>)

By Dynamicell (<http://www.freesound.org/usersViewSingle.php?id=47052>)

Wind_Howling_NIghttime.aif

(<http://www.freesound.org/samplesViewSingle.php?id=17553>)

By Andrew Duke

(<http://www.freesound.org/usersViewSingle.php?id=3525>)

eriepiano01.wav

(<http://www.freesound.org/samplesViewSingle.php?id=2425>)

By ljudman (<http://www.freesound.org/usersViewSingle.php?id=65091>)

helsinki2_25082006.wav

(<http://www.freesound.org/samplesViewSingle.php?id=23274>)

By eric5335 (<http://www.freesound.org/usersViewSingle.php?id=407362>)

Town or suburbs amb - spring, day.WAV

(<http://www.freesound.org/samplesViewSingle.php?id=52740>)

By Heigh-hoo (<http://www.freesound.org/usersViewSingle.php?id=21830>)

road_construction.aif (<http://www.freesound.org/samplesViewSingle.php?id=22584>)

Voice Over 旁白

Bae Han Na

Hwang Jeom Deog

Ryoo Hye Jin Agnes

Flora Man 文子君

Pu Rong Liang 蒲荣亮

Sponsor 赞助

Skycom Satellite Systems Pte Ltd

Special Thanks 鸣谢

Nikki Draper

Assoc. Prof. Stephen Teo

Mr. Joseph Yeung

Mr. Simon Tso

Mr. Alex Lee

Ms. Cindy Low

Mr. Dan Lim

Ms. Eunice Ng

Mr. Edward

Mr. Kelvin

Mr. Koh Yong Meng

Mr. Jaye Neo

Mr. Man Yu Chan

Mr. Roslee Yusof

Ms. Tang

Ms. Vasuki

Mr. Wong Koi Tet

Adeline Tan

Ang Guang Zheng

Cheng Guang Hao

Chock Wee Boon

Clarence Guo

Colina Kee

Darren Tan

Deanna Tan

Edwin Ho

Johnson Zhang

Lam Dan Fong
Liew Jiayi
Lim Kwang Seng
Lynnette Lee
Myra Loke
Ng Xi Jie
Ong Pei Chey
Peh Kai Ru
Rosalinda Yapit
Tan Guan Rui
Tan Kai Ling
Tan Ruixia
Teo Kok Siong
Tracey Goh
Wang Junjie
Zhang Shurui
Residents of Kang Ching Apartments

City Plaza
Jalan Besar Town Council
Land and Transport Authority
Singapore Land Authority
United Premas Limited

The Salvation Army
Wei Huat Trading

Camwerkz
Drama Box
Freeflow Productions

Vincent Teo
Tan Boon Huat
Tng Yew Li
Kelvin Tan
Andrew Lim
Ng Heng Ghee
Wee Kim Wee School of Communication and Information
Nanyang Technological University