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A Short Film on Period Poverty

Project work

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Link to access the short film:

https://drive.google.com/drive/folders/18dOL-jSj9euWBPrnLB-Gq0JUWQBEojRQ?usp=sharing

DECLARAÇÃO

Declaro por minha honra que o trabalho que apresento é original, sendo parte integrante das condições exigidas para a obtenção do grau de Mestre em Audiovisual e Multimédia na Escola Superior de Comunicação Social do Instituto Politécnico de Lisboa. Este é um trabalho inédito que nunca foi submetido a qualquer outra instituição de ensino superior. Atesto que todas as citações estão corretamente identificadas. Tenho consciência de que a utilização de elementos alheios não identificados constitui grave falta ética e disciplinar.

Lisboa, 21 de outubro de 2022,

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RESUMO

Palavras-chave: *Audiovisual; Narrativa; Curta-metragem; Impacto Social; Pobreza menstrual.*

No presente projeto, *Período Livre*, procurou-se produzir conteúdo sobre o tema da pobreza menstrual sob a forma de curta-metragem. Para tal, procurou-se compreender o mecanismo da estruturação da narrativa para cinema, assim como foram realizadas leituras teóricas da jornada do herói como estrutura, o género das curtas-metragens e as mesmas num contexto humanitário, assim como um contexto da problemática da pobreza menstrual, que permitiram contextualizar teoricamente um trabalho que inclui um guião para uma curta-metragem – escrito de acordo com a estrutura clássica da Narrativa, explorada por Campbell e Vogler – e a produção da curta-metragem.

Este estudo prático teve assim como objetivo responder a uma necessidade de ilustrar visualmente a questão da pobreza menstrual, através do desenvolvimento de um projeto de impacto social que possa motivar os espectadores a alterarem o seu comportamento.

ABSTRACT

Keywords: *Audiovisual; Narrative; Short film; Social Impact; Period poverty.*

In this project, *Período Livre*, we tried to produce content on the topic of period poverty in the form of a short film. We sought to understand the mechanism of structuring the narrative for cinema, as well as theoretical readings of the hero's journey as a structure, the genre of short films and their existence in a humanitarian context, as well as background on period poverty, which allowed to theoretically frame a work that includes a script for a short film – written according to the classic Narrative structure, explored by Campbell and Vogler – and the production of the short film.

This practical study aimed to respond to a need to visually illustrate the issue of period poverty, by developing a social impact project that can motivate viewers to change their behavior.

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Introduction

"An opinion is the lowest degree of knowledge. When we have true knowledge, we start to have empathy. Not knowing, we start to think that everything that is fear of the unknown and fear of difference will take care of us. The more we know the reality, the difficulties that these people go through, the more we identify with them and the more we are them. This division between us and others does not exist. We are the others."

Catarina Furtado in interview to Vogue (2020)

This statement was made by Catarina Furtado, United Nations Population Fund (UNFPA) Goodwill ambassador for over 20 years, and Portuguese presenter, who has been reporting stories and experiences of people who struggle to improve the living conditions of the most disadvantaged populations for 14 years through her programme *Príncipes do Nada*. She believes we can make significant changes using communication to improve the lives of the most disadvantaged.

Due to the increasing number of audiovisual content, it has become difficult for people to keep up with all of it, as well as retain its information or maintain the attention. This is why it is important that producers of such content make sure that they are engaging their viewers. One of the most effective ways to do this is by making the content visually appealing and shorter, which can be done through the making of a short film. As we will see, short films can have a bigger impact than feature films.

Film has been an important part of our lives for many years, in different contexts and for different purposes, having provided us with the opportunity to be informed through difficult periods in our societies and its evolution. It was also used for entertainment, and it has tackled various social issues and changes throughout the twentieth century. But the first films ever made were short films, having evolved but never ceasing to exist. Some authors even believe that making a short film is harder than making a full length. They have the power of allowing anyone with or without knowledge on the portrayed subjects to understand those themes.

When researching audiovisual content on social issues, most of the work found was in the form of a documentary. So, as soon as it was decided we would focus on period poverty, we knew this project would be a great opportunity to fill two gaps: the lack of films portraying the subject and the lack of knowledge from the general population on period poverty. This allowed to plan a different project – the first short film about period poverty in Portugal. This short film will then have the aim of prompting people to act against period poverty, as well as change perspectives and behaviours. In the short film, there are also fictional characters whose main goal is to make the spectator feel and then think and question the visual information, relating it or confronting it with their own reality. Visually, it will aim to be beautiful, but also shocking, in a way that will make an impact way beyond the visualization of the film.

As period poverty is a matter of public health, the purpose of this film is to be watched by a very broad and diverse audience, and not only by people who menstruate.

The proposed project focuses on the junction of these two areas, cinema, and human rights, where we propose to create a social-oriented story told through a short film. Based on the theory of narrative models and structure in cinema, storytelling, writing for a short film, its existence in a humanitarian context, and period poverty, this project carries out the writing of a script for a short film and its pre-production, production, and post-production. Therefore, to achieve the proposed objectives, the question “How can short film be used to demystify and prompt people to take action against period poverty?” was used as a guideline. Subsequently, we’re able to structure some questions that must be answered at the end of the project:

1. How to structure a narrative without losing the theme's focus?

2. What challenges are faced in writing, directing, and producing a social-oriented short film for cinema?

3. How to think and plan a short film to generate a positive impact?

To answer these questions, this project is developed in four main chapters. In the literature review, a theoretical basis is sought to support the implementation of the project. In the

second chapter, the methodological strategy is explored, the stages of the creative process, as well as projects that have already been carried out are analyzed. In the third chapter, the project begins in its practical component, with the inspiration and theme, and then the making of the short film, including the writing of the screenplay, the pre-production and planning, filming, editing and post-production, ending with the choosing of the title. We also present the screenplay of the short film, the end goal of the project, which serves as a support for a better understanding of the plot and the problem, before watching the short film. Lastly, the final remarks are presented, answering the questions raised above.

CHAPTER 1: Literature Review

1. Narrative models and representation in audiovisual narrative

Storytelling is, in other words, using all means to tell a story. For Simmons (2006, p. 154), its goal is to "spread emotions that create action and hope in the people you want to influence". But when it first appeared, storytellers didn't know that's what they were doing. For Propp (1984), the beginning of storytelling came from inside communities and passed on through generations. Sugiyama (2017) emphasizes the importance of oral storytelling ever since hunter-gatherers' communities, who would spend their nights telling stories in the dark. This ability to tell stories means they could benefit from the wisdom of their social network and, through the sharing of oral stories, learn and pass on knowledge from their ancestors (Sugiyama, 2017). Propp (1984), in his book *Theory and History of Folklore*, writes that, in the early stages, storytelling was used by the oppressed and lower classes to tell their life stories and describe the difficulties of the people before the aristocracy and ruling classes' orders. This means storytelling served as the resemblant to an educational system at first, primarily passing down information, but also right and wrong, myths, stories, and empowering lower-class communities (Freund, 2015; Sugiyama, 2017).

Even before written language, people have been telling stories through art forms such as paintings and time-based representations, with narrative growing from oral to visual representations that predominate in history (McIver, 2016). This is what originally instigated cinema. With films, people can now tell stories visually over time, which is what we have been trying to do since the cave paintings of Europe (McIver, 2016). But while traditional

storytellers have been telling stories for much longer, the concept and practice of storytelling was associated in its initial academic matrix with situations of injustice and inequality (Freund, 2015). It emerged strongly after the Second World War, with the rise of movements like the women's and the civil rights' movements, used as a democratized tool to empower and promote social change (Freund, 2015).

In addition, companies and organizations are using storytelling now more than ever to help build their brands and get their message across, as they can create an emotional relationship between brand and viewer, giving the viewer an open door into new lives (Ballester & Sabiote, 2016). This can only be done through focusing a story on emotions and making the audience care, otherwise the audience won't be engaged, as emotion gives stories most of its significance and importance (Taylor, 2016). What this means is that even though people can be engaged in many ways, from the setting to the theme, it won't work unless there are emotions at work. And in this realm of emotions, there are many used in storytelling. For Taylor (2016), the most engaging is what he names "compassionate realism", that encompasses the human experience and the ability to enter others' lives and take something for our own.

Authors Ballester and Sabiote (2016) went beyond and stated, in their work, a way to use and guide these thoughts and emotions: through structure. All devices of storytelling – "setting, plot, characterization, language, and theme" – should be used in the emotional strategy to engage the viewer (Taylor, 2016, p. 38). Therefore, we need to understand the concept of narrative to understand how to structure a story.

Narrative is a source of knowledge and evolution of societies to the present day. Thus, it is essential to unravel its elements and structure to understand its importance. Inspired by Aristotle, Bordwell and others (2017) describe a narrative as a chain of events and changes linked by a pattern of cause and effect, occurring in time and space. For the authors, there are a lot of ways to tell the same plot, and that is what makes the narrative. For example, in a story about a relationship between mother and daughter, the narrative can be built through either of the characters' perspectives, the plot remaining the same. So, narration builds the story from the plot, but many factors are considered while writing it.

For Bordwell and others (2017) it all comes down to the range and the depth of story information that the plot presents, that is, the amount of information both the audience and character always know. This can be very useful if the filmmaker wants to manipulate what the audience is feeling, either by suspense, surprise, or any other emotion, by restricting or unrestricting the narration and providing the amount of information needed. For example, the audience can know more than the characters at a certain point in the story and that can build a feeling of fear or suspense in the case of a horror or thriller film. But to make a narrative, there's more to it than information.

To tell a story, we need structure (Aristotle, 1996; McKee, 1997; Iglesias, 2005). For Karl Iglesias (2005), author of *Writing for Emotional Impact*, story is the content, while structure is "the way the story is told" (p. 113). McKee (1997) adds that the structure of a story is a sequence of events that are designed to evoke a specific feeling and emotion. This is done through a series of strategic steps that convey a certain perspective of life (McKee, 1997). But from a theoretical point of view, Aristotle (384-322 BC) was the first to study the narrative structure, by deepening the elements of tragedy and the structuring of events in his work *Poetics*.

> Tragedy is an imitation of an action that is admirable, complete and possesses magnitude; in language made pleasurable, each of its species separated in different parts; performed by actors, not through narration; effecting through pity and fear the purification of such emotions (Aristotle, 1996, p.10).

For Aristotle (1996, p.12), the narrative has six different parts: "the plot, character, diction, reasoning, spectacle, and lyric poetry". The plot, which Aristotle (1996) defines as the chain of events of the story, is mentioned as the most important part of the narrative. He sets it as "the source and soul of tragedy" (p.12), followed by "character", which is composed of characters who have a choice in the actions they perform and express their thoughts and opinions through speech, being them either admirable or inferior. Thus, plot is "the first and most important part of tragedy" (p. 13).

> We have laid down that tragedy is an imitation of a complete, i.e. whole, action, possessing a certain magnitude. (...) A whole is that which has a beginning, a middle and an end. (…) Well-constructed plots should therefore not begin or end at any arbitrary point, but should employ the stated forms (Aristotle, 1996, p. 13-14).

For the philosopher (Aristotle, 1996), the composition of a well-constructed plot has principles that must be followed. He argues that to call a series of events a beginning, middle or end is not simply to comment on its position but is also related to its ordered structure. The plot consists of a series of events that are self-contained and connected by a necessary consequence, which implies that each event sets the next in motion (Aristotle, 1996). These events cannot be displayed at random or indifferently. They are the first and last things in the series that are necessary to complete the story (Aristotle, 1996; McKee, 1997). But these events happening to a single person or the same single person performing many actions doesn't make the unified plot and the narrative.

The plot is, in Aristotle's words, the center of the story. It is where we turn to understand the structure of the narratives. Therefore, the events mentioned above happen in the plot and require originating from the structure of the plot itself. Events arise from what happened before and can be either simple or complex, since plots are imitations of actions which "are themselves also of these two kinds" (p. 18). Aristotle (1996) claims that while simple plots are the ones that involve events arranged in a continuous and unified action, complex plots, on the other hand, involve in its chain of events qualities such as reversal and recognition (the concept of reversal is a type of action that goes against the expectations of the reader or the character, while recognition is the moment when the main character learns that he has been experiencing this).

So, in Aristotle's work *Poetics*, he explained the concept of a closed narrative: the main characters must resolve their conflict at the end of the story. This concept allows the reader to define the story's overall objective and its central conflict. Then, he established the Classical Structure of Narrative with its three acts, which allow the reader to easily identify the various elements of the plot.

He also stated that there are only two narrative genres: tragedy and comedy, even though epic is mentioned, but only as "a pendant to tragedy" (Aristotle, 1996). For him, comedy is an imitation of inferior people. The central characters of comedy will include characters who are only peripheral in tragedy, and those who are high in status will often behave badly (Aristotle, 1996). Meanwhile, tragedy aims to provoke fear, pity and morality. As such, badness is acceptable only as long as the plot demands it (Aristotle, 1996). Comedy avoids it entirely, as it highlights the ridiculousness of an error or a disgrace, which is not an action that involves destruction (Aristotle, 1996). So, for Aristotle (1996), comedy is a depiction of bad behaviours, while tragedy imitates more dignified attitudes.

The work on storytelling started from Aristotle's published book *Poetics*, but there are various works that take advantage of Aristotle's ideas and transform them into a new form of storytelling, namely cinema. Films have explored the Aristotelian three-act structure in various ways. For producer and script editor John Yorke (2013), an act is "a unit of action bound by a character's desire" and even though there isn't a limit to the number of acts a story can have, modern screenwriting is built in three (p. 25). Following Aristotle's principles, for Yorke (2013), the tree-act structure follows the laws of physics in a way that it needs to have a beginning, middle and end. He claims that human beings need dialectical order and impose it to every piece of information, such as stories. But the origins of this theory didn't come from Yorke. The three-act structure has been the most widely adopted paradigm when it comes to universal storytelling (Iglesias, 2005). It was established, as mentioned above, by Aristotle around 2400 years ago (Iglesias, 2005). Yorke (2013) sets three-act structure "the cornerstone of drama" that embodies the Aristotelian structure (2013, p. 26).

The Aristotelian tree-act structure was first broken down in Epes Winthrop Sargent's first ever screenwriting manual *The Technique of the Photoplay* into its constituent parts: set-up with an inciting incident point towards the end, confrontation with a crisis, and resolution (Yorke, 2013). But Yorke (2013) also suggests that the story can follow a Shakespearean five-act structure "by inserting two further act breaks in the second act" (p.33). A five-act structure is not that different from a three-act structure, though both forms can be traced back to the ancients (York, 2013). Thomas Baldwin traced the first five acts back to Terence[1], and

[1] *Roman African playwright during the Roman Republic, his comedies were performed for the first time around 170–160 BC.*

he noted that all of his plays had the same underlying shape (Yorke, 2013). The first individual to codify his pattern was Gustav Freytag, who declared "there were five stages in every tragedy": exposition, complications, climax, falling action and catastrophe (Yorke, 2013, p. 36). And even though authors have different views of the narrative structure, all three - Aristotle (1996) and then followers Yorke (2013) and Iglesias (2005) - divide the story in three acts.

The first act is the attraction, the act with an opening hook to engage the viewer, a character introduction, the inciting incident that sets the story in motion and gives the viewer the central question of how the incident will be solved. Then there's the climax at the end of the act, which is the the point of no return, as things can never be like they were before (Iglesias, 2005). This act is often the moment a character falls down a rabbit hole and discovers a flaw or need (Yorke, 2013). The second act is characterized by its tension and anticipation, in which most of the action takes place. In this act, there are many obstacles and complications thrown at the characters to ensure a struggle. There is also a highly intense pivotal moment, also named midpoint, that sends the main character even strongly on his quest, all culminating in a climax – the darkest moment of the film – that happens when the tension gets too high, in which the antagonist is winning and all seems lost (Aristotle, 1996; Iglesias, 2005). The third and final act gives the viewer satisfaction. It is in this act that the story resolves, the hero recovers and grows after the darkest moment of the second act so that he can participate in the final climax where the conflict is resolved (Aristotle, 1996; Iglesias, 2005). This climax shows the evolution of the main character and allows the viewer to connect with the character through identification with his suffering and then release (Aristotle, 1996; Iglesias, 2005).

However, it's also important to point out that the narrative having a structure doesn't mean it has a formula and that they are all the same, as all stories are different, with different creative sources, but with a similar "skeleton" (Iglesias, 2005).

This "skeleton", the plot structure, is the central feature of any story. Robert McKee (1997), the writer of *Story: Style, Structure, Substance, and the Principles of Screenwriting*, considered by many the "bible" of screenwriters, says plot is an accurate term that refers to

the interconnected patterns of events that develop throughout the story. McKee (1997) also claims it helps the viewer navigate through the various obstacles that are presented in the story and dictates the direction the characters should take to reach their desired outcome. According to the author, the design and construction of the plot can have numerous variations and possibilities. However, the possibilities are contained within a triangle, which is the central element of any story (McKee, 1997).

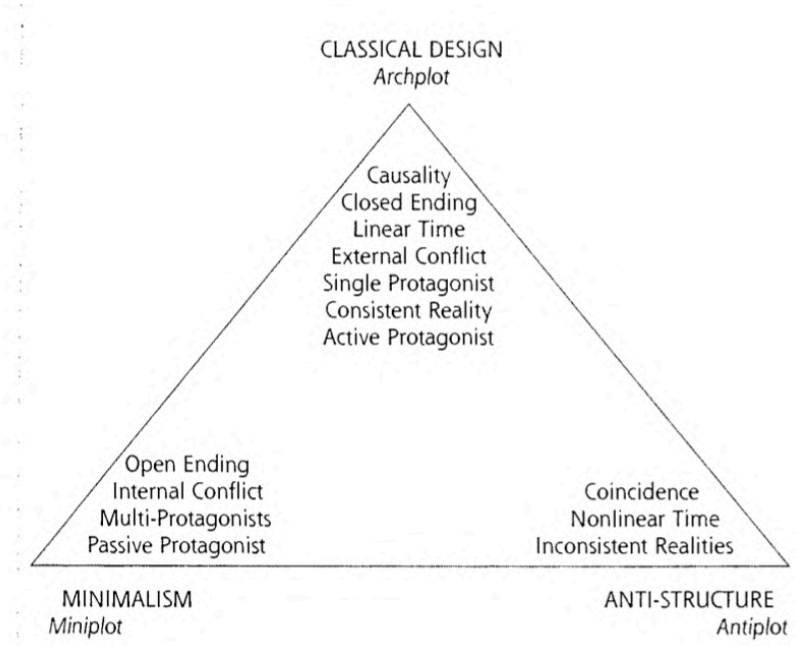

Figure 1: The structure spectrum. Source: Robert McKee, 1997, p. 45.

The *archplot* is the highest point of this spectrum, and it serves as the principle of classical design. McKee (1997) explains that the *archplot*, or the classical structure, is "built around an active protagonist who struggles against primarily external forces of antagonism to pursue his or her desire, through continuous time, within a consistent and causally connected fictional reality, to a closed ending of absolute, irreversible change" (p. 45). The *archplot* is used when, in the story, the writer adopts a causality between events, a closed ending, a linear time, an external conflict, a single and active protagonist and a consistent reality. On the other hand, in the left corner we have the *miniplot*, in which the writer starts with the elements of classical architecture to then cut them down or even completely change them to create a more simple and economical structure (McKee, 1997). This doesn't mean that the film doesn't have a plot. The goal is to make the film as simple and as satisfying as possible

while still retaining enough of its classical elements (McKee, 1997). The *miniplot* is then composed by an open ending, an internal conflict, and several and passive protagonists.

On the last corner of the triangle, the right corner, there's the *antiplot*. The *antiplot* is, despite the various changes, a film that still maintains the classical elements (McKee, 1997). However, it does so in a way that challenges the concept of formal principles (McKee, 1997). The anti-plot-maker is not interested in quiet austerity or understatement, preferring to make clear his revolutionary ambitions through his films' lavish and self-conscious statements (McKee, 1997). So, the *antiplot* is a film of coincidence, composed by a nonlinear time and inconsistent realities (McKee, 1997).

These structures are essential and first started being used in theater. Regardless, it was only in 1927 that they were combined with recorded synchronised sound to make *The Jazz Singer*, directed by Alan Crosland (Dixon & Foster, 2008; Harvey, 2008). This was the first film with both synchronized recorded music as well as singing and speech (Dixon & Foster, 2008; Harvey, 2008). The revolution that was brewing was led by Lee de Forest, the inventor of the "modern optical sound track system" who, by 1923, had already successfully recorded sound on film. In 1926 had been released *Don Juan*, which was the first feature film to use a completely synchronised soundtrack, but it was Warner Bros. who, in 1927, was finally able to make a feature film with talking sequences (Dixon & Foster, 2008; Harvey, 2008). In *The Jazz Singer*, most of the film is silent, but in the brief sound segments that are played back in electronic sync, the film image is still visible. *The Jazz Singer* was a resounding success, giving birth to a new era. In 1928, Warner Bros. made the first completely sound film *Lights of New York*, directed by Bryan Foy (Dixon & Foster, 2008). And this is how audiovisual was born, converging sound and image with narrative in the same medium to tell a story. But even before the first film with sound was created, Lee de Forest was already showing the first sound short films by 1919 (Rea & Irving, 2010). At the same time, Disney was introducing its first animated short film with sound in 1920 titled *Skeleton Dance* (Rea & Irving, 2010).

There is no question that short films are the origin of film. Until around 1913 all films had 15 minutes or less (Cooper & Dancyger, 2005). It was only when italian films influenced the

making of films that the longer form became the new norm (Cooper & Dancyger, 2005). And as feature lenght films evolved, so did short films. Throughout this evolution, filmmakers John Grierson, Basil Wright and Edgar Ansty in England and Pare Lorentz and Willard Van Dyke in the United States were producing "issue-driven" short films, motivated by "real-life issues close to a particular political consciousness", to achieve action from the viewers (Cooper & Dancyger, 2005, p. 2).

Another offshoot of the short film arised with Disney's animated short films of five to eight minutes that became so successful they set the "tone and pace for an even shorter film form—the commercial" (Cooper & Dancyger, 2005, p. 2). Even nowadays, whether it's a two minute or a 30 second commercial, the narrative often follows the same pattern as disney's animated shorts (Cooper & Dancyger, 2005). As time passed and filmmaking evolved, the norm moved from short films to the long form, but that doesn't mean short films ceased to prevail. In Europe, short films are still a heavy and thriving form of expression which is growing and becoming more and more seeked by viewers (Cooper & Dancyger, 2005).

But regarding its plot, Iglesias (2005) leaves very clear the importance of characters in storytelling and their help shaping the film. For the author, there’s nothing as important, as there is no story without the characters. They are the link between the viewer and the story and connecting with them emotionally is where the focus should be on in the process of screenwriting. It is believed by theorists, filmmakers, and spectators that the main reason films are made is because they are about characters, turning them into the most important aspect of a story, as we will see next. If we want to portray a specific struggle in film, we first need to know who will be struggling. So, in the next chapter, we will study the hero's journey as a structure of cinematographic narrative as proposed by Joseph Campbell and later Christopher Vogler.

2. The hero’s journey as structure

Many writers and directors in Hollywood turned to mythology for inspiration when it came to creating their films. Joseph Campbell, who wrote *The Hero With A Thousand Faces* in 1949, exposed and developed a pattern that explains “every story ever told” (Vogler, 1998, p. 4). The ideas in his book have had a significant influence on storytelling. Writers are now

more aware of the various ageless patterns that he identified, and they are also being more creative with their work (Vogler, 1998).

According to Campbell, all stories are based on ancient myths and can be understood in terms of their Hero's Journey: through the "monomyth" he developed, “whose principles he lays out in the book”, implying a departure and a return, a closed narrative, and a change in character throughout the story (Vogler, 1998, p. 4). Vogler (1998) writes that The Hero's Journey is universal, and it can be found in every culture - it is as varied as the human race itself. Its basic form remains constant but its elements are constantly changing from one culture to another, even though they remain fundamentally the same (Vogler, 1998). Through The Hero's Journey, Vogler (1998) was able to understand how people would go back to see films such as *Star Wars* and *Close Encounters* after seeing them several times. It seemed that these films were able to draw people in because they reflected the satisfying patterns that Campbell found in mythology (Vogler, 1998).

So, Campbell appears to be a leading figure in terms of the narrative structure for storytelling, which led to a legacy of scholars, researchers and writers who deepened his work. Amongst them is Christopher Vogler (1998) who, after starting to work at Disney, wrote a memo that detailed the ideas of The Hero's Journey, accompanied by a list of examples from classic and modern movies. He devoted part of his work to a revisitation, or simplification, of Campbell’s work. After the memo got very successful amongst filmmakers, Vogler (1998) decided to write *A Practical Guide to The Hero With a Thousand Faces*, in which he simplifies Campbell's work.

Vogler’s work was then recognized as a great influence and inspired several directors and filmmakers in the making of their films, such as *Batman* or *The Matrix*. He approaches his predecessor Campbell to help screenwriters

> construct a story to meet almost any situation, a story that will be dramatic, entertaining, and psychologically true. With this equipment you can diagnose the problems of almost any ailing plot line, and

> make the corrections to bring it to its peak of performance (Vogler, 1998, p.3).

In the construction of any story, the “hero's story is always a journey”, leaving their comfortable and ordinary environments to journey into a new world (Vogler, 1998, p.7). But the journey can also be an emotional or inward journey, maintaining the elements of The Hero’s Journey as the character evolves and changes. For Vogler (1998) it's these emotional journeys “that hook an audience and make a story worth watching” (p.7). He took Campbell’s work, in which he considers the three acts of the narrative the three acts of the hero, and established twelve stages to map the Hero's Journey.

In the first act, most stories take the hero out of the ordinary world and take them into a “Special World”, which is new and unfamiliar: this is the common idea of the “fish out of water” (Vogler, 1998). But to show someone out of their common element, Vogler (1998) says we first need to show them in the “Ordinary World” to then create an intense contrast with the new world they’ll be thrown into. In this first stage - the “Ordinary World” - the hero is presented with “a problem, challenge, or adventure to undertake”, which Vogler (1998) entitles “Call to Adventure” and is what will take the hero out of their comfort zone, where he will no longer be able to remain indefinitely in the comfortable “Ordinary World”. It’s in this stage that the story makes the hero’s goal clear, by establishing the stakes of the game, either it be “to win the treasure or the lover, to get revenge or right a wrong, to achieve a dream, confront a challenge, or change a life” (Vogler, 1998, p. 11).

> This first stage of the mythological journey — which we have designated the "call to adventure" — signifies that destiny has summoned the hero and transferred his spiritual center of gravity from within the pale of his society to a zone unknown. (…) The hero can go forth of his own volition to accomplish the adventure. (…) or he may be carried or sent abroad by some benign or malignant agent (Campbell, 1949, p. 53).

After being presented with the "Call to Adventure", the hero, accustomed to the "Ordinary World", shows reluctance to enter this new world and faces the greatest of all fears: "the terror of the unknown" (Vogler, 1998, p. 11). Here, the hero isn't yet fully committed to the journey and is still considering turning back, returning to the "Ordinary World" where they are comfortable, and ends up refusing the call – "Refusal of the Call" (Vogler, 1998). The refusal turns the adventure into its negative, confined in boredom, hard work, or "culture", and the hero loses the power of significant affirmative action and becomes a victim to be saved (Campbell, 1949, p. 54). So, to help him overcome this situation and get past this "turning point of fear", "a change in circumstances, a further offense against the natural order of things, or the encouragement of a Mentor" is needed (Vogler, 1998, p. 11).

We then get to the point in the story in which the hero finds a mentor - the stage Vogler (1998) entitled "Meeting with The Mentor". This relationship is one of the most represented in all stories of mythology. The mentor's role in the story is to prepare the hero to face the darkness and the unknown (Vogler, 1998, p. 12) and, this way, helping the hero cross the first threshold. Only with the help of a mentor does the hero feel capable of dealing with the "Call to Adventure" and its challenges. So, "Crossing the First Threshold" is the next in Vogler's twelve steps and it is here that the hero finally answers the "Call to Adventure" and enters the "Special World" of the story (Vogler, 1998). "With the personifications of his destiny to guide and aid him, the hero goes forward in his adventure until he comes to the "threshold guardian" at the entrance to the zone of magnified power" (Campbell, 1949, p. 71). In this step, the story finally takes off as the hero confronts the problem and acts, committing to the journey. We are now faced with the breaking point between the first and the second act of the story, in this symbolic place of darkness, the unknown and of danger (Campbell, 1949, p. 71).

> Movies are often built in three acts, which can be regarded as representing I) the hero's decision to act, 2) the action itself, and 3) the consequences of the action. The First Threshold marks the turning point between Acts One and Two (Vogler, 1998, p.12-13).

By overcoming the first threshold, and now into the second act of the story, the hero encounters "Tests, Allies, and Enemies" and starts to learn the rules of the "Special World" by being put under stressful situations that also contribute to a character development (Vogler, 1998). He approaches the inmost cave, the most dangerous place in the "Special World" - "Approach to the Inmost Cave" – where he will cross the second major threshold and prepare to face the enemies and suffer "The Ordeal" (Vogler, 1998). Campbell (1949) wrote that the hero moves in a dream landscape of curiously fluid, ambiguous forms, where he must survive a succession of trials. In this stage of the story, a favourite of the myth-adventure (Campbell, 1949), the hero is confronted with their greatest fear in a critical moment for any story:

> The experiences of the preceding stages have led us, the audience, to identify with the hero and her fate. What happens to the hero happens to us. (…) The result of this revival is a feeling of elation and exhilaration. Every story needs such a life-or-death moment in which the hero or his goals are in mortal jeopardy (Vogler, 1998, p. 15-16).

After "The Ordeal", having survived and overcome the most critical moment of their journey, the hero will be able to receive their "Reward" and proceed to the third act, the end of their journey.

Crossing into act three, the hero begins to deal with the consequences of having confronted the dark forces in the "The Ordeal". At this point, they are pursued on "The Road Back" by these vengeful forces as they return to the "Ordinary World" on this road back that will lead them to the "final exam for the hero", who "must be tested once more to see if he has really learned the lessons of The Ordeal" (Vogler, 1998, p. 17). By overcoming this final test, the hero is transformed and can return to the "Ordinary World" reborn and cleansed "in one last Ordeal of death and Resurrection" (Vogler, 1998, p. 17). Once they are resurrected, the hero returns at the end of the story to the world presented in the first act. However, the whole journey will be meaningless if the hero doesn't "Return with the Elixir", that is, with the lessons, treasures, and learnings he got from the Special World he travelled through (Vogler, 1998).

So, for Campbell (1949), the three acts of the narrative are the three acts of the hero, studied in detail by Vogler (1998) and summarized as:

> Heroes are introduced in the ORDINARY WORLD, where they receive the CALL TO ADVENTURE. They are RELUCTANT at first or REFUSE THE CALL but are encouraged by a MENTOR to CROSS THE FIRST THRESHOLD and enter the Special World, where they encounter TESTS, ALLIES, AND ENEMIES. They APPROACH THE INMOST CAVE, crossing a second threshold where they endure the ORDEAL. They take possession of their REWARD and are pursued on THE ROAD BACK to the Ordinary World. They cross the third threshold, experience a RESURRECTION, and are transformed by the experience. They RETURN WITH THE ELIXIR, a boon or treasure to benefit the Ordinary World. (Vogler, 1998, p.18).

3. The writing of Short Films

The journey of the hero or protagonist is seen, according to the classical structure theorized by Aristotle, as a story that implies the three acts of the narrative: the beginning, the middle, and the end. However, the entire development of the classical structure has been approached to produce a full-length film. Now, we need to understand how to write for a short film.

Cooper and Dancyger (2005) define a short film as a film with 30 minutes or less, while for Munroe (2009) there is no set time limit for a short film, but he claims it shouldn't go above 10 to 15 minutes. So, a short film is less than a third of the lenght of a feature film. It also diverges from the feature in the screenplay itself (Cowgill, 2005). While a feature holds up to 130 pages and has a minimum of 90, the short film screenplay can be as small as one page and can go up to around 40 pages. But these are not the only ways it diverges - they also diverge in terms of plot structure. Cowgill (2005) asserts that in a five-minute short film, we can have an unsympathetic protagonist and "the reason this works in a short and not a feature is you’re asking the audience to invest a shorter amount of time in your character, not the

traditional 90 minutes to two hours", as it is "difficult to maintain interest in characters we don’t care about past the half-hour mark" (p. 26).

But there is still structure, as we cannot live without order (York, 2013; Iglesias, 2005), even though the structure in a short film can be a little different from the one Aristotle (1996) first wrote or even authors like Yorke (2013) and Iglesias (2005) developed. Since the film isn't usually above 15 minutes, the filmmaker has around one to three minutes to completly engage the viewer (Munroe, 2009). The act structure follows the Aristotelian three-act, but with different proportions as there is little time (Cooper & Dancyger, 2005). Often, the three acts become two and many of the events that take place in each act in feature films can be blended into one event that will still make the story follow the structured path (Cooper & Dancyger, 2005; Cowgill, 2005).

This makes Munroe (2009) believe that making a short film is harder than making a full lenght. And whether this structure or the original feature length three-act, structure in a story has a way of guiding our thoughts and emotions (Ballester & Sabiote, 2016). This can and is being used by brands, organisations or anyone trying to build their brand by using storytelling to persuade and strengthen the brand (Ballester & Sabiote, 2016). That is one of the many perks of short films, just like the fact that these types of films are much more effective when dealing with difficult themes that feature films usually can’t tackle in fear of "alienating the mass audience" (Cowgill, 2005, p.26).

Cowgill (2005) ventures to say short films can have a bigger impact, as they aren't tied to commercial concerns and are able to explore difficult topics much better without being afraid to take some risks. Telling stories is intrinsic to humans, as much as food or any other basic need, and they came to be shared to help people understand the world and the struggles of life. But they must make sense to the viewer to help them make sense of the world as a whole and how it "came to be and how we came to be in it" (Cowgill, 2005; Kearney, 2002, p. 3). For Cowgill (2005), telling stories "may be an essential existential act" in a way that they define our world (p. 16), but Kearney (2002) goes beyond and believes stories are what makes living worthwhile.

According to Cowgill (2005), there are several aspects to take in consideration to come up with a good short film. Amongst these is simplicity, as the plot should be simple and able to be told in a sentence; and having interesting characters, often through their behaviour as the film can be very short. It also needs to have emotion, the basis of any story, and conflict, which can be either subtle or definite, but it is what will show the true charisma of the characters as they fight to overcome it. The other aspects are originality, filmic qualities and a deeper meaning, as short films must go beyond text and dialog by using both sound and image to tell the stories and help the viewer relate to it through emotions and feelings beyond the plot (Cowgill, 2005). The author highlights that "without a theme, a film's an aimless story, having little significance for the audience" (p. 39). Taylor (2016) goes beyond and affirms all great stories aim to teach the audience.

Film holds an important role in the representation of big issues like Jeremy Sandford's documentary film, *Cathy Come Home*, that tells the story of the downward spiral of a family into homelessness through the lens of a young couple (Harvey, 2008). The film features a memorable scene where a child is taken away from the parents that caused an outrage for the "state of housing in Britain and the role of the authorities, who appeared uncaring and hostile", as well as sparked public and political debates on the matter (Harvey, 2008, p. 26).

Film has also been an integral part of our lives, providing us with the opportunity to be informed through periods of upheaval and reform, as it has tackled various social issues and changes throughout the twentieth century (Harvey, 2008). However, contrary to Cowgill (2005), Harvey (2008) believes films don't necessarily need a hidden message or to reflect the problems of society. For the author, films can just be creative.

3.1. Short Films in a humanitarian context

Audiovisual communication has been intended as an instrument of awareness for population development from as early as the 1900s. American inventor Thomas Edison built a prototype of the motion picture camera – the Kinetoscope – in 1888, allowing him to start working on his films (Harvey, 2008). From 1910 on, he begun working on educational films, but it was around 1912 that Thomas Edison produced a series of films about tuberculosis for the American Red Cross, with the aim of alerting viewers to the risks of the disease (Gonzales

et al., 2021; Harvey, 2008; Sofalvi, 2011). The films were distributed in theaters, but the film industry quickly grew tired of educational themes in favor of sensational stories.

In the post-World War I period, people were focused on rebuilding and developing social stability (Harvey, 2008). Governments turned to films by commissioning hundreds of documentaries and short films to stimulate action and positive impact on people, quickly making film the most influential means of communication (Harvey, 2008).

The Red Cross made the decision to also focus on audiovisual communication and created, in 1917, a Bureau of Pictures (Gonzales et al., 2021). This new Bureau of Pictures produced cinematographic documentaries about its activities to get known by the public and get their sympathy and funds (Gonzales et al., 2021). Later, in 1919, The Red Cross created its own film service (Gonzales et al., 2021). Historian Daniel Palmieri raises attention to how The Red Cross' first films already had the characteristics of what would be called "humanitarian cinema" years later (Gonzales et al., 2021). For Palmieri, this type of cinema can be described as "a way of documenting man-made or natural disasters to get financial backing and gain a competitive advantage" (Gonzales et al., 2021). Cinema is a powerful communication tool and can "be decisive for the success of a campaign", especially a human rights campaign (Gonzales et al., 2021). As it was before 1927, all these films can now be considered short films.

Besides cinema, digital technologies have also been increasingly used in humanitarian action and promise to help in the development of populations at risk (Mesmar et al., 2016). With increasing media access to global events, these populations have started gaining greater visibility, but the visibility given to them is often built taking into account the strategies of the Western big media, which decide whether or not events are worthy of receiving visibility (Smith, 2009). This visibility can be attained with humanitarian audiovisual communication, which aims to help in the development of populations at risk. Several authors defend this type of action, while others oppose it. Regardless, video has several functions when linked to a cause or a non-profit organization, including the creation of promotional videos (or films), considered an effective tool (Coker, Flight & Baima, 2017), which allows for influencing and educating (Freitas, 2005). Video is still dominant over other types of content,

being amongst the biggest global trends in digital marketing (Guce, Gujrati & Uygun, 2020; Ramya & Reddy, 2021), as well as having the ability to raise awareness on the theme represented, support government aid, knowledge and activism (Chattoo & Feldman, 2017). So, promotional films have been used in this sense over time to address human rights issues by different human rights organisations and independent groups (Freitas, 2005; Gonzales et al., 2021; Sofalvi, 2011).

Táscon (2015) believes that, when linked to human rights, the film ends up becoming "part of a larger story", making the life of the represented individual, who is associated with a determined struggle for human rights, more real and palpable. He also claims that these types of films convey another reality that goes beyond the film, that is, the reality of people who work for others (Táscon, 2015).

However, the humanitarian look in films can help not only to create stereotypes (Freitas, 2005), but also a superior relationship between the spectator and the issue in question, placing the spectator at a privileged level compared to those portrayed in the film, conveying an image of these incapable of fighting for their problems, as well as a feeling of savior in the viewer (Táscon, 2015). We thus realised that deliberation is needed when making a human rights film, in order to create effective content. However, the need to persuade the viewer is still important to take a step towards achieving the action needed. An example is reducing period poverty, especially relevant in view of this investigation's theme, which allows to include emotionally powerful content, capable of moving the viewer. But even before Red Cross started making these humanitarian films, it was in 1898 that Méliès started seeing the possibilities of advertising in films. He realised cinema was a good way of showcasing products inserted in the middle of the script, making audiovisual production a great advertising tool (Lauret, Carim & Alves, 2014).

In the beginning, the products were just mentioned and placed in the films. As time passed, products became part of the script and built an emotional connection with the viewer, converging advertising and entertainment (Hudson & Hudson, 2006). This is the concept of "branded entertainment". However, over the last decades there has been a shift in the entertainment industry, allowing entertainment to be distributed in a multitude of ways and

different media (Hudson & Hudson, 2006). Branded entertainment is used, nowadays, by the making of short films, video clips and even advertising films, all formats with little time to tell a story and impact the viewer in order to suggest a purchase or action (Lauret, Carim & Alves, 2014). An example of this is the "#SeeingRed" campaign video by Hey Girls UK, depicting the anguish of a girl when her period starts and she's not prepared, through graphic and aggressive images. The campaign aimed to provoke anger and encourage action against period poverty.

4. Period Poverty

It then becomes essential to understand the concept of period poverty, as this project focuses on this struggle. Menstruation is a normal part of women, some transgender men, gender non-conforming people and adolescent girls' lives. Wolf (2017) addresses how it has always been around, ever since people exist, and how it has always been hidden and stigmatised until recently. She claims periods were so little talked about, the word menstruation was only used about four times per year by the New York Times, one of the world's leading newspapers, for the whole of the twentieth century, summing up to only 415 times over 100 years. It was only in 2015 that menstruation "topped 167 mentions in the five top national news outlets that year, more than triple the four prior years combined" and entered the conversation with a serious coverage (Wolf, 2017, p. 16).

Much of the attention came from the protests organised by women's rights activists around the world in 2015 and 2016. They demanded the government to remove the "Tampon tax" and provide free sanitary products and care to the needy (Wolf, 2017). Through all this media coverage and activism, they were able to reach a place of greater recognition and, at the same time, to have a political and social landscape that is ripe for policy advocacy (Wolf, 2017). Although menstruation and its complexities are now acknowledged, millions of menstruating people worldwide still do not have the necessary supplies and hygiene to maintain their health and well-being (Kulczyk Foundation & Founders Pledge, 2020).

So, in an effort to democratize the menstrual hygiene market, a new generation of inventors came up with products that offer a variety of healthier options for women. But the solution is more difficult than it appears. Bringing disposable sanitary products into communities can

create sanitation problems. Reusable pads and other items are not feasible for people who don't have access to private spaces to wash and disinfect them or have a safe place to dry them in the sun or even people who don't have access to basic necessities like underwear (Wolf, 2017). There's a problem that arises from these poor conditions – period poverty.

Period poverty can also be described as the inability to tackle Menstrual Hygiene Management (MHM) which is, according to Sahin (2015), defined by UNICEF and WHO, as

> Women and adolescent girls using a clean menstrual management material to absorb or collect blood that can be changed in privacy as often as necessary for the duration of the menstruation period, using soap and water for washing the body as required, and having access to facilities to dispose of used menstrual management materials (p. 3).

However, period poverty is not limited to the difficulty in accessing adequate menstrual hygiene products, but has deeper origins of social inequality, namely the lack of access to water, sanitation and safe, hygienic spaces in which to use these products (Cousins, 2020; Rodrigues, 2021; Rossouw & Ross, 2021; Sahin, 2015). Rossouw and Ross (2021) assert this inequality as driven by contrasts in "wealth, education, and the infrastructural limitations of the household" (p. 10). The question of how we got here is one that most of us have yet to answer. There are a lot of mythologies surrounding menstruation, and while it can easily inform us about the situation, it also requires a bit of investigation (Wolf, 2017). Menstruation was already talked about by Aristotle, perceived as a sign of inferiority and mystical expertise in his works (Wolf, 2017), which allows us to better understand the dimension of the problem today.

Around the world there are beliefs not allowing menstruating people to water plants, cook food or even touch animals (Wolf, 2017). This is an important matter since every single day there are about 800 million people menstruating worldwide, yet they still face "deeply entrenched stigma and taboos associated with menstruation" (Cousins, 2020, p. 1). In the western Indian state of Gujarat, women have a set of rules forbidding them of performing

daily activities like entering the temple or the kitchen or even touching other people, while on their period (Cousins, 2020). This type of behaviour against people who menstruate strips them of their dignity and brings them shame for having a menstrual health.

Currently, over two billion people around the world lack basic sanitation services (Cousins, 2020), making them victims of period poverty and menstruation prejudice. Adding to the poor conditions, they usually end up resorting to less hygienic options, like unclean rags or nothing at all, and putting their own health at risk (Cousins, 2020; Rossouw & Ross, 2021). Menstruation can affect the daily lives of those who have it if they suffer from period poverty and stigma, as well as affect their attendance and performance at school or work. In low-income countries, about half of the schools don't have good sanitary and hygienic conditions in order for both students and teachers to manage their periods or even access to any sanitary products (Cousins, 2020; Wolf, 2017). But this reality is not only a reality in the poorest countries. Worldwide, people lack education, products and facilities to manage their periods and end up recurring to less healthy and safe ways that may harm them and young girls miss out on education while on their periods or drop out of school completely. In Australia, there are still young people often missing school while on their periods, as there are those who suffer from this problem in Portugal (Rodrigues, 2021).

In Portugal, 18,4% of people were at risk of poverty in 2020, 2,2 percentage points more than in 2019, with the growth in the risk of poverty being more severe in the case of women (INE, 2021a), and 19,8% of the resident population was at risk of poverty or social exclusion (INE, 2021b). In 2021, 230 200 people were at risk of poverty or social exclusion (INE, 2021a). Consequently, the poverty or social exclusion rate was 22,4%, that is, plus 2,4 percentage points than in the previous year (INE, 2021a). So, the risk of period poverty in Portugal is not only big, as it has grown in the past years.

The solution, Cousins (2020) and Rossouw and Ross (2021) claim it doesn't only come from giving people who menstruate access to sanitary products, but also ensuring their dignity by providing safe and clean spaces where they can use these products. These interventions are considered direct by The Kulczyk Foundation and Founders Pledge (2020), who divide needed interventions in direct and indirect. Direct interventions include the development and

distribution of menstrual products, educational interventions to increase knowledge of menstrual health and aim to change attitudes and beliefs on the subject, as well as what they call “WASH” (water, sanitation, and hygiene) interventions, that aim to teach changing, washing and disposal techniques to menstruating people, and healthcare interventions (Kulczyk Foundation & Founders Pledge, 2020; Wolf, 2017).

To ensure this access to “hygiene and disposal facilities, accurate information, a supportive environment among peers and adults, and sanitary products" for people who menstruate, as well as a place in education, Jennifer Weiss-Wolf believes it's needed the commitment and involvement of whole communities (Wolf, 2017, p. 55). House, Mahon and Cavill (2013) argue, in the report on menstrual hygiene, that the community has many responsibilities to ensure dignity for people who menstruate, by breaking the silence, disseminating information on good hygiene practices, and establishing and improving access to water and sanitation facilities. But the responsibility to advocate on menstrual hygiene is at a regional, national, and international level (House, Mahon & Cavill, 2013). These include developing local and international legislation, policies and education that support good hygiene practices and bring change to schools, workplaces, prisons, homeless shelters, amongst other places that hold the most vulnerable people, such as homeless, transgender and non-binary people, as they have a higher chance of ending up on the streets, have less access to private and safe places, products and are more likely to end in poverty, not being able to afford costly menstruation products (House, Mahon & Cavill, 2013; Wolf, 2017, p. 55).

Indirect interventions, on the other hand, exist to improve the direct intervention programmes themselves. These include creating movements to enhance the commitment to the cause by countries and world leaders, as well as the interest to a subject we’ve seen doesn’t have much information about (Kulczyk Foundation & Founders Pledge, 2020). It also includes interventions that have an important role like raising awareness and knowledge about menstrual health, as well as fighting stigma and changing social norms. These allow people who menstruate to access direct interventions, by normalizing and reducing shame around menstruation, “thereby creating better enabling environments for people who menstruate” (Kulczyk Foundation & Founders Pledge, 2020, p. 58). One way of doing this and an example of an indirect intervention action, is Menstrual Hygiene Day, a global

movement of 630 partner organizations “working to leverage UN bodies, governments, social media, and in-person organizing to educate people about menstruation and start the conversation around why it shouldn’t be shamed” (Kulczyk Foundation & Founders Pledge, 2020, p.58). It can also take form in activism, like the 2015 protests organized by women's rights activists around the world that started the whole movement, the involvement of people who don’t menstruate in the fight to end period poverty, as well as employers starting conversations about menstruation with their employees, to achieve a more confident staff (House, Mahon & Cavill, 2013).

Another important part of indirect interventions is advocacy and policy. Cousins (2020) and Rossouw and Ross (2021) also claim it’s important to become relevant next to policy-makers. And, little by little, change is happening, even in Portugal. An example of this was at-the-time-Deputy to the Assembly of the Republic Cristina Rodrigues' (2021) Resolution to take a step towards eradicating period poverty, in which she recommended free distribution of menstrual products and the promotion of menstrual literacy programmes by the government. Measures such as these would be a major step towards gender equality and both The Kulczyk Foundation and Founders Pledge (2020) affirm these “have had success, with governments dropping menstrual product taxes and agreeing to provide free products”. Other Portuguese organizations and movements have started to act on the matter recently, like Community Intervention Association Crescer’s *Manifesto for the free distribution of hygiene goods to homeless women and menstruating people* and movement #TodasMerecemos’ *open letter by those who menstruate to those who can make menstruation no longer a social disadvantage*, both occurring at the time this project was being developed.

The last method of indirect intervention the Kulczyk Foundation and Founders Pledge (2020) point out is research, much needed to improve direct interventions towards menstrual health and very behind, as the first academic research being made about menstruation happened in the 1990s, but the first paper on menstrual health only came out in 2001 (Kulczyk Foundation & Founders Pledge, 2020).

Some projects also emerged, such as #TodasMerecemos, the campaign carried out by the IMVF and RICD, *the pad project*, conveyed to end period stigma and empower all menstruators worldwide, the documentary series "O Meu Sangue", available on RTP Play, and Netflix's documentary "Period. End of sentence." (2018).

CHAPTER 2: Case Study

Area of Knowledge: Audiovisual Communication

Theme: Short film on human rights

The readings during the literature review made it clear that there is much complexity in concepts like narrative and storytelling. A central starting question was developed to better understand how they are implemented: "How to create a short film to be used to demystify and prompt people to take action against period poverty?".

1. Methodological strategy and objectives

To create this project, it becomes pertinent to understand, in a practical way, what social-oriented short films are, as well as put into practice the theoretical knowledge of writing for cinema and television. In this case, the objective is to develop a product that will make possible to instigate action in the audience when confronted with Joana's story.

It is a practical work whose objective is none other than the writing and development of a script for a short film – *Período Livre* – and its production. Additionally, the project has three objectives to achieve, which are the answers to the following questions:

1. How to structure a narrative without losing the theme's focus?

2. What challenges are faced in writing, directing, and producing a social-oriented short film for cinema?

3. How to think and plan a short film to generate a positive impact?

To make the short film come to life, we will have to understand how to structure a narrative without losing the focus on the central theme, as well as how to write, pre-produce, produce, direct, and edit a short film to generate a positive impact in those who watch it.

To better understand the essential elements involved in creating a project like this and for it to take off, the best approach was to start by analyzing two existing short films on the subject. The chosen films were *Absent* and *Seeing Red*, both from the UK, due to being the first two nationally acclaimed films on the subject in the UK, which generated a lot of positive action, like the project here developed, which is the first short film about period poverty in Portugal. This strategy allows the assembling of the necessary information to create a short film, through the analysis, which makes it the most effective.

2. Research planning: the stages of the creative process

As with any project, we started by reviewing the literature to identify the primary authors and researchers that address the context and concepts relevant to the project we are developing. These include the areas of narrative and storytelling, short film, a short film for a social context, writing a short film, and ending in period poverty. From here, we proceeded to screen several films to help strengthen the project in its various aspects. These included films such as *Period. End Of Sentence.* (2018) by Rayka Zehtabchi and *The Bloody Truth about Period Poverty in America* (2017) by The CBS Reports, due to the subject exposed; *Ili-Ili – A Human Rights Short Film* (2020) by Vienne Yap for Waterbear Films, for the aesthetic and directorial point of view; *The Silent Child* (2017) by Chris Overton for its short film nature and narrative sense; *Listen* (2020) by Ana Rocha, *Cafarnaum* (2018) by Nadine Labaki, *Moonlight* (2016) by Barry Jenkins and *Pieces of a Woman* (2020) by Kornél Mundruczó, for the complex subjects portrayed; and *CODA* (2021) by Sian Heder for the narrative, its portrayal of a complex subject, the struggle of a girl trying to achieve her passion but faced with an obstacle, parallel to the film produced in this project, and also for its directorial aspect, being that the film produced has similar moments to *CODA*.

In addition to films, we used other media to consolidate the project. Amongst these is understanding the reality surrounding us and the constant questioning, allowing us to make knowledgeable decisions. In 2020, after the pandemic hit, we started wondering how

homeless people would protect themselves from covid. Other questions emerged, such as how they would deal with their periods when no one was on the streets, and everything, even NGOs, was closed. In 2021, while attending European Commission's *Summer Cemp* and having Mónica Ferro, Director of Geneva Office of UNFPA as a tutor, it was rapidly understood that this is a much bigger problem than initially thought. After this brainstorming, watching the news piece *Surviving period poverty with 'socks and tissue'* (2017) by BBC News and *How Do Homeless Women Cope With Their Periods?* (2017) by Bustle made it evident that the topic to be addressed in the film would be period poverty. At the end of the year, Scotland became the first country in the world to make menstrual hygiene products available for free to whoever may need them. The year after, in 2021, New Zealand approved making menstrual hygiene products available for free in every school in the country. After this, period poverty started being discussed in Portugal, with debates like Gerador's on *Sustainability and Menstrual Poverty: what ways?*. In 2022, during the making of this project, Lisbon's Municipal Assembly approved the free distribution of reusable menstrual products in schools, making this project more relevant than ever.

The project focuses on the struggle of a young woman dealing with period poverty, who finds it difficult to admit it. Thus, reading a few books that would help write this story was helpful. Despite period poverty being the central theme, the main change in the protagonist happens due to the honesty, help, and understanding of those around her. At this time, it seemed helpful to read *Open Water* by Caleb Azumah Nelson (2021), which focuses on two young Black British artists struggling to belong. They fall in love, but the narrator is faced with the struggle towards a relationship with someone he wishes to be open to, but also the deadly realities of how this same Black body makes him a target for police violence, drifting them apart. He struggles with society's gaze, the lack of being seen, or *'the wearying practice of being looked at, not seen.*' He only finds freedom when he gets vulnerable with her and allows her to help him cope. She understands what he is going through, finding joy in being able to be himself openly and expressively in the world, taking comfort in Blackness and Black art. This book has become a reasonable basis for writing moments of not being seen and only finding freedom, help, and vulnerability when understood by those around her in the project.

After all these mediums, it was essential to critically watch other short films, similar to the project in the making. Thus, two short films were analyzed, these included *Absent* (2019) and *Seeing Red* (2021), by Libby Burke Wilde and Margot Bowman, respectively. These allowed for a better understanding of the process and outcomes of making a short film on the subject. Then, it was time to start writing the screenplay. We started with a meeting with a professional screenwriter, Rita Roberto[2], who helped organize all our ideas for the film.

3. Case study

3.1. Absent (2019)

Absent is a short film directed by Libby Burke Wilde, made in an association between Dazed and Freedom4Girls, and produced by Dog Eat Dog. They made the film available to the public online through Dazed's website and platforms like YouTube and Vimeo. The screenplay is based on multiple true stories collected by the charity Freedom4Girls. It tells the story of a young girl, Chloe, who cannot afford appropriate menstrual hygiene products, leaving her feeling anxious and humiliated, portraying the taboo surrounding the issue and its shame.

Figure 2: Chloe's bloody pants in Absent. Source: Dazed. Figure 3: Chloe and Josh in Absent. Source: Dazed.

Chloe's story begins when she is waiting for the school bus next to her classmates, and one of the boys, Josh, realizes she has a blood stain from her period. As they catch the bus, he makes her aware of the stain, which leaves her uncomfortable and humiliated.

[2] *Rita Roberto is a storyteller and screenwriter. She was part of the team of writers who wrote "Glória," the first Portuguese original series on Netflix, among other projects, such as the team of writers for Laços de Sangue, which received an Emmy in the Telenovela category at the International Emmy Awards.*

This brings up the stigma tied to periods and menstruation, as well as the "unspoken cycle of shame and poverty," which is still taboo in the United Kingdom (UK) (Wilde, 2020).[3] By bringing it up, Wilde (2019)[4] attempts to break the cycle by ending the silence surrounding the subject.

Figure 4: Chloe in Absent. Source: Sheffield Shorts, Dazed. Figure 5: : Chloe in Absent. Source: Sheffield Shorts, Dazed.

The film then cuts back to the morning leading up to this moment, where Chloe is searching her room for menstrual hygiene products, failing to find any. Then, her mother interposes, telling her that even though she has been working harder and for more hours, she still cannot afford sanitary products due to unexpected expenses. Chloe then runs to the bathroom, having to make do with toilet paper not to miss school again. This is a situation many women face, and the fact that this short is based on real stories gives another layer to it. By portraying Chloe in her household environment, Wilde shortens the distance between the character and the audience, enforcing their affection and similarities. This is possible because she portrayed Chloe in a typical house in the UK, so even families who appear that are doing well in a good house can suffer from period poverty.

[3] *In interview with Sheffield Shorts.*
[4] *In interview with Lancaster Guardian.*

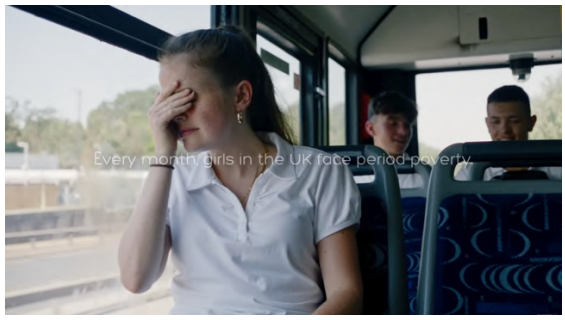

Figure 6: Chloe and Josh in Absent. Source: Sheffield Shorts, Dazed. Figure 7: Chloe on the bus in Absent. Source: Sheffield Shorts, Dazed.

Cutting back to the bus, Josh makes us understand through their conversation that she has missed school for a few days. He then tries to make Chloe feel understood, telling her how his sister has been through the same and lending her his sweatshirt to cover up the stain. Here, Josh is the helping hand to the main character in this story, who understands and talks slightly openly about the situation. The purpose of adding a male character to this film was to include men in the conversation and "end the attitude that this is an issue for women to tackle alone" (Wilde, 2019).[4]

In short, Absent makes Chloe's story available to the public, creating affection towards the character, and opening the conversation on period poverty. Many people in the UK do not even know it exists, not to mention how widely spread it is, which means the film is also helping in the awareness of the issue.

Additionally, this is the first nationally acclaimed film on the topic in the UK, perhaps why Chloe's story has reached over 66,000 views on YouTube and 900 on Vimeo. The choice of short film as the medium was made considering that this is an effective tool (Coker, Flight & Baima, 2017), allowing for influencing and education (Freitas, 2005). It is also considered the dominant medium (Guce, Gujrati & Uygun, 2020), allowing to raise awareness of the theme represented and supporting government aid, knowledge, and activism (Chattoo & Feldman, 2017).

The film culminated in increasing pressure on the UK’s government to provide free sanitary products to schools, which eventually turned into practical actions, with most schools now providing these products (Wilde, 2020).[3]

Libby Burke Wilde's Absent is a practical example of how a short film can change mentalities and perceptions on a given subject and move public opinion to generate action and bring positive change.

3.2. Seeing Red (2021)

Like *Absent*, the best way to get to *Seeing Red* on the premiere was through platforms like YouTube and Vimeo. Released in May of 2021, *Seeing Red* is a short film directed by Margot Bowman for English social enterprise Hey Girls, created in consultation with Dr. Philip Gable and produced by Prettybird for agency adam&eveDDB. The film portrays the struggle of a young girl who gets her period at school and is caught off guard, not having the necessary products. The campaign aimed to make people feel so angry about period poverty that they felt compelled to purchase products from Hey Girls, which would then donate sets of products to people in need for every set bought.[5]

Figure 8: Young girl in the bathroom in Seeing Red. Source: Hey Girls UK's YouTube. Figure 9: Close up of a girl holding bloody toilet paper in Seeing Red. Source: Hey Girls UK's YouTube.

The team sought out Dr. Philip Gable, associate professor of psychological and brain sciences at the University of Delaware in Maryland, to help in the creative process of the film. The doctor's insights were used to make every creative decision, from the narrative, the characters, the soundtrack, and the pace to the use of color.[6] The film's purpose was to raise awareness of the brand and address the issue of period poverty. Hence, the production team explained they had to go a completely different way, in a way that would inspire people to act.[6] That way, based on the idea that anger is a motivating emotion, all decisions were

[5] *Summary made from the synopsis of the film available on Creative Review.*
[6] *From the production company adam&eveDDB's website.*

planned to instigate anger in the viewers and motivate action, even when it felt uncomfortable (Rogers, 2021).[7]

Figure 10: Image from Seeing Red. Source: Hey Girls UK's YouTube. Figure 11: Image from Seeing Red. Source: Hey Girls UK's YouTube.

Short films can have a significant impact, as filmmakers can make them without being afraid to take some risks (Cowgill, 2005). For Cowgill (2005), the basis of any story is emotion, which directors can bring up using sound and image to make the viewer relate to it through emotions and feelings beyond the plot. For production company's Milla McPhee (2021)[8], even though advertisers usually go for positive emotions to generate behavior change, it can be much more motivating to get people angry, enhancing the desire to act. That way, the film ended up being visceral and chaotic, with fast-paced, infuriating, harsh graphics and a stressful soundtrack composed by Esther Joy Lane. The production company tested three different variations of the film before release. It then used the information gathered to enhance the final version of the film to increase the anger felt by viewers and the actions projected.[6] Production company adam&eveDDB explains that they ended the film by positioning Hey Girls as the solution to period poverty in the UK, giving viewers the information and power to battle this problem.

[7] *In interview with Little Black Book*
[8] *In interview with Campaign Live.*

Figure 12: Person shopping. Source: Hey Girls UK's YouTube. Figure 13: Transgender boy in the bathroom in Seeing Red. Source: Hey Girls UK's YouTube.

Additionally, this is not the first nationally acclaimed film on the topic in the UK, having been released after *Absent*, but it has nonetheless reached over 11,500 views on YouTube. Following the film's premiere, Hey Girls partnered with agency the7stars, who donated their services, to launch a campaign including digital, social, print, and other channels, created with the same purpose of the film.[7]

The campaign culminated in increasing donations on Hey Girls' behalf to people in need. From its start in 2018 to February 13th, 2021, Hey Girls donated 13,1 million products. The campaign was launched on May 5th, 2021, with the film at its center. On July 3rd, 2021, Hey Girls hit over 17,8 million donations, having achieved in the three following months of the campaign an increase of almost 5 million products donated.[9]

Seeing Red is another practical example of how a short film can enforce positive action and change mentalities and perceptions on a given subject.

CHAPTER 3: The Project

1. Inspiration and theme

Little or nothing is said about period poverty, so much so that the vast majority do not even know what it is. People who suffer from this problem mostly do it in silence, with shame, and without help.

[9] *Data retrieved from Hey Girls' Instagram page.*

However, the problem comes from the taboo associated with menstruation itself and the poverty levels that a person needs to have in order to not be able to access this type of product. In 2018, Netflix released a documentary called *Period. End of Sentence.* about women fighting the stigma associated with menstruation in a village in India, winning an Oscar for best documentary, thus bringing the period's theme to the public space. Still, it took some time for the issue of period poverty to emerge in the public sphere.

It was in 2021 that the #TodasMerecemos project was launched in Portugal, which is part of the Association and Non-Governmental Organization for Development Corações com Coroa. It aims to help ensure that menstruation is no longer a disadvantage for those who have it, including the right to healthcare, education, equality at work, and participation in sustainable development efforts. It was also last year that a list of measures to combat period poverty emerged, paving the way for the Lisbon Municipal Assembly to approve the free distribution of reusable menstrual products in schools in 2022.

Nevertheless, although this progress is very positive, unfortunately, the problem does not only exist in Lisbon schools. Menstruation is not a choice; however, there are still many people without access to menstrual products. Period poverty cannot be normalized, and it is necessary to turn this invisible issue into a visible one to combat it. With the evolution of menstrual products themselves, there are currently products that take not only costs into account, but the climate crisis, with more sustainable options that can even reduce period poverty. It is crucial that all people who menstruate can live with menstrual dignity, entirely linked to human dignity.

The negative feelings associated with people suffering from period poverty, based on the stigma and taboos linked to menstruation, social exclusion, little information, and media coverage in Portugal, make specificity essential to explore the topic of period poverty. The work here proposed has this theme as inspiration for a fiction story, using the short film as a means of expression, as described and explained in the literature review. Due to the nature of the subject, it is also intended to provoke dialogue and debate on period poverty and instigate future investigations on the subject in other scientific and artistic areas.

2. The making of the short film

2.1. The screenplay

Starting from limited information and scientific content on period poverty, this project initially comprised the theoretical framework regarding the state of the art on the short film genre and background on period poverty. This was then followed by further research on period poverty, from how people deal with it to the type of population affected. It happened together with the description and contrast of personal experiences acquired through responses in the form of a private message to an appeal made on social networks. This research and feedback enabled us to formulate and consider some characteristics of how people deal with period poverty, which allowed us to start aligning the short film's narrative in pre-production and translate it into paper.

We developed a three-act structure for the short film concerning the narrative. The first act is the attraction, in which we engage the viewer and introduce the characters (Aristotle, 1996). The first act begins with the context of the city of Lisbon with streets and people that live in a typical neighborhood, known to have smaller houses and not very expensive rent, where a lot of young people live nowadays, sharing homes. We then move inside the house and introduce the main character, Joana, who already appears annoyed at the start of the film, and the secondary character, Alice, and her extroverted and joyful personality. The house itself was written and depicted as the house of someone with few possessions, e.g., the fridge is empty, and we don't see any indications of food around the kitchen. We also indicate the financial status through a note stating the rent is due, the latest on top of many past messages.

In the following scene, in a conversation between the two friends, we can understand their relationship and get an introduction to their lives. We understand Joana is an aspiring actress in castings and that she has asked her parents for financial help too many times and can't do it anymore. In this act, we also get the inciting incident that sets the story in motion and gives the viewer the central question of how she will solve it (Aristotle, 1996; Iglesias, 2005). This inciting incident is when Joana gets a casting call for her dream job (a casting for a film),

followed by the climax, when she gets her period on the day before her casting, having no menstrual hygiene products and no way to get them.

From here, we get to the point of no return, as things can never be like they were before (Iglesias, 2005). At this point, everything is going against her: her landlady knocks to collect her rent, and later, Joana sits with a group of friends at a café, where we write her as the only friend who didn't get anything to eat or drink, positioning her as the only visibly struggling in this group. She can't accept money from friends, as we know she already owes money to her parents and landlady, but in this scene, we show how she's lying about the situation, due to the shame and taboo associated with period poverty, and how her friends can't fathom having someone struggling with period poverty in their group. In this scene, there's also a male friend in the group, who is the only who doesn't speak on the matter. The intention here was to introduce men in the conversation, but at the same time show how they usually stay out of it. This act is the moment our main character falls down a rabbit hole and discovers her need (Yorke, 2013). So, the underlying issue affecting the main character is hinted at in the first act but only further explored in act two.

Atypically, we decided to make the first act bigger than the second, to better establish Joana's life situation and make period poverty believable in this case. Then, the second act, usually characterized by its tension and anticipation, is where obstacles and complications are thrown at the character to ensure a struggle (Iglesias, 2005). We wrote this in a casting scene where our main character Joana is in front of two juries and suddenly needs to leave to go to the toilet. There's a highly intense pivotal moment, the climax of act two, the film's darkest moment, in which the antagonist is winning, and all seem lost (Aristotle, 1996; Iglesias, 2005). Here, we wrote an overly dramatic moment, with Joana recurring to toilet paper to manage her period, a solution we found is used by most people struggling with period poverty. At this moment, we chose not to use graphic images of blood to focus on the issue of period poverty and not the point of the taboo of menstruation, even though they are tied together. After this, we have a mentor type of character in the jury, like Vogler (1998) described, whose role is to help our main character Joana in her self-discovery journey by helping her solidify her dream of getting this part and getting over the casting.

The third and last act is the act in which the story resolves. The main character grows after the second act's darkest moment so that she can participate in the climax, the point at which the conflict is resolved (Aristotle, 1996; Iglesias, 2005). The act starts with Joana entering her apartment and being surprised by her group of friends, the ones we introduced in act one, who are celebrating her getting the role from the casting. Here, we link the viewer with the previous scene with the jury's jacket still around Joana's waist and the information that she finished the casting, overcoming the obstacle due to the jury's help and her strength in chasing her dream. This scene releases the audience after such an intense scene in act two. Still, the climax is the next scene, which shows the evolution not only of the main character but her friend, Bia, who was unaware of the problem in Lisbon's society and allowed the viewer to connect with both characters through identification with their suffering, learning and then release (Iglesias, 2005; Aristotle, 1996).

We then end the film with a deep and meaningful conversation between Joana and Bia, who redeems herself by talking openly about period poverty with Joana, who is given the space to open up about the issue. The goal of this conversation was to represent both sides positively. On one side, we have a friend of someone suffering from period poverty who didn't even think that was possible. We give this character time and space to grow and to apologize, passing the message to a potential viewer who identified with this character that it's okay that they didn't know, if they try to learn and grow from this situation. On the other side, we have someone going through period poverty who is ashamed of it. We wrote her in a way that a viewer in a similar situation might get the message that it's okay and even very likely that the people around them won't know what's going on or even that this is a real problem, but that they can reach out and, if they break the silence, as hard as it can be, there's hope in getting support and being understood. The conversation ends in a questioning tone about what can be done to end period poverty. Then we provide the viewer with information cards with data on period poverty and a call to action.

2.2. Pre-Production and Planning

For the making of the short film to take place in the best possible way, it was necessary to plan well and anticipate potential obstacles. Thus, the pre-production started in the final

phases of writing the screenplay and the planning only after writing the theoretical component of the project present in this document.

The pre-production process began with making a calendar with all the crucial phases of production, which ended up changing a little due to the team's availability. The first step was to assemble the team. After reaching out to a few people, we composed one of seven, including a photography director and camera operator, sound operator, art director, costume designer, post-producer of film, post-producer of sound, and assistant producer for the shooting days. Besides screenwriter, editor, and director, the researcher of this project was the only film producer, which meant the work had to be done quickly and efficiently due to a big cast and many locations needed for the short film.

We started building character and location descriptions and started looking for them. The casting for the main character was the easiest, as we contacted an actress we've worked with on a different project, who quickly accepted. After the lead, the next to be cast was the jury. Being an early career actress and a friend of a friend made it easier, but we cast her for matching our idealization for the part. We found the other actors in the film via castings, which we posted online on *LinkedIn*, *Facebook*, and *Instagram*, via groups and pages specific for this purpose. We got over 20 self-tapes, some including semi-well-known actresses in Portugal. We had four roles left, so we got four actresses from different regions of the country who fit the part the best and had the best acting skills on camera. The two male characters in the film are extras with little to no lines, so these are the producer's brother and father. After the actors were all cast, the costume designer was able to start working.

The next step, which started happening simultaneously, was the location scout. We began with a description of each location needed and started the search. The first location to be confirmed was the house. After searching through many apartments, we landed on one from a friend of a friend in Telheiras, which was the closest to our ideal for the film. We went to the apartment for the scout a few months before the actual shooting, took a few pictures for the art direction, and tested moving the furniture around to see if we could work with the apartment. Next, we confirmed the bathroom and café, filmed in ESCS, and lastly, the auditorium, also in ESCS, which took the longest to confirm due to the uncertainty of its

availability. We also went to ESCS to take pictures of all the areas and make it easier to represent in the storyboards since there wasn't much we were allowed to do from the art director's perspective.

After we confirmed all the locations, we could start planning and drawing the storyboards and the art direction. We began by dividing the screenplay into scenes, action, and dialogue to make it easier in the following steps. For visual and directorial inspiration, we mainly recurred to films by Woody Allen, such as *Blue Jasmine* and *Vicky Cristina Barcelona,* for his mastering of continuous shots and minimal lighting, as well as the films mentioned in the previous chapter. The planning process was complex, having so little time to make it all happen, especially being a creative process depending entirely on our imagination. When it was done, the plan was discussed with the director of photography (DP) and camera operator to align both visions and make it all clear before shooting day. At the same time, we tried getting funding from possible sponsors, with no success, due to not being a registered company.

Until the shooting days, we kept an open line with all the actors and crew to help everything go smoothly. The shooting dates were planned for the end of May but ended up being pushed to the 27th and 28th of June due to the availability of the actors.

Closer to the shooting dates, we tested the equipment and realized a problem with the stabilizer we were going to use, making it impossible to film the planned shots. We tried to get another option but didn't have enough budget to get one, and the ones available to rent on the days we needed were manual, and no one on the team could use them. Thus, the shots with the required movement were to be replanned quickly and re-discussed with the DP and camera operator.

The weeks before shooting, we sent to print all the printable materials for the art direction and made a list of all the objects needed for each scene, decorations, and costumes. The last things to be done before filming was the shooting schedules for both days, which included the time, scene, location/place, people needed at each time slot, shots, objects, and foleys, and buying the actors' traveling tickets.

2.3. Filming

Gibbs (1998, p.49) created his reflective cycle (figure 14), which he named “structured debriefing”, designed as a continuous cycle of improvement, which we will use as a guide for the reflecting of our work in filming.

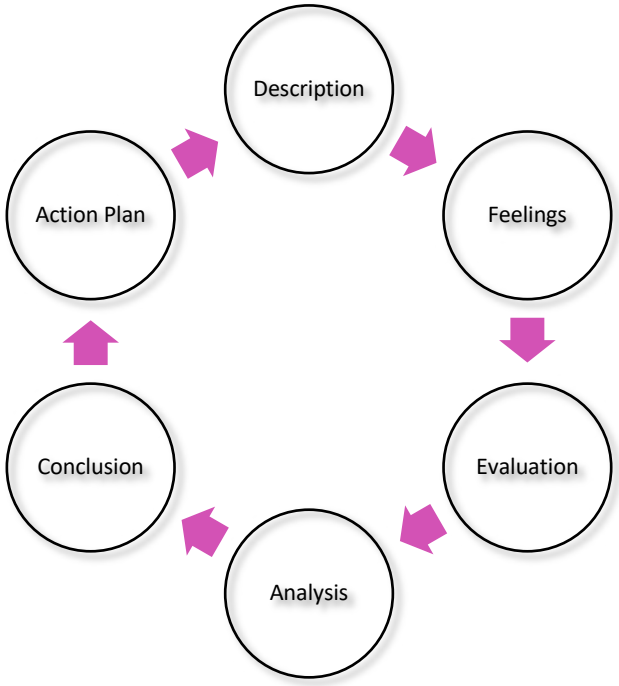

Figure 14: Gibbs’ reflective cycle. Font: Gibbs, 1998, p.49.

Starting with Gibbs’ “description” phase (Gibbs, 1998, p.49), for the filming process, we planned for the 15-minute short film to be shot in a total of two days, the 27th and 28th of June of 2022, in several locations in Lisbon. We also had the tasks divided by the crew, having a photography director, who was also the camera operator, a sound operator, an art director who was also hair and make-up specialist and assistant producer, a costume designer, who was also assistant producer, and the director and producer of the film. This division made it possible for each member of the crew to know exactly their positions and what their work and responsibilities were, along with the freedom of overseeing them. The pre-production was very successful, with each department being fully prepared on the days of filming. The most challenging part was that the director was also the producer, having much responsibility on the filming days. So, the production’s minor tasks, such as catering,

replying to messages, and accompanying the actors, were appointed to the assistant producer. In contrast, the producer maintained the tasks with more responsibility, like managing the times and ensuring everything was ready on time, making sure the schedule was followed and adjusting it when faced with delays or adversities, managing the cast and crew, and making sure everyone's needs and jobs were being met and done. The filming days had many adversities, which were overcome by the preparation of the crew.

Regarding Gibbs' "feelings" stage of the cycle (Gibbs, 1998, p.49), before filming and being faced with some challenges, we were quite happy and certain of our pre-production work and the division of our responsibilities. Once we were faced with said challenges, we were somewhat frustrated, but we knew it all depended on our work, so we never lost the motivation to move forward and find solutions. Since some of the issues that we were faced with were out of our control, like the sickness of our main actress, we had to work harder to get everything done. Reflecting on the days of filming, we are satisfied and proud of our work.

So, moving on to the "evaluation" (Gibbs, 1998, p.49), we will divide it in day one and day two of filming. The things that were good and worked well were that on both days of filming, the team followed the schedule and arrived at the locations early in the morning to prepare the sets and set up the equipment. We had the schedule ahead of time, so, on the first day of filming, the art direction and camera set-ups were able to be quick due to a good pre-production. The art director had everything planned for each room and for every wall in the shot, which allowed for the set to be ready by the arrival of the first actors, which was essential since the art director was also our hair and make-up specialist. The costume designer also had everything ready, making the production work smoother and faster, with each outfit separated for each character, along with accessories and shoes. They got the actors ready while the director and director of photography/camera operator finished setting up the lighting and camera and the sound operator tested and set up her equipment. The production team also assembled a catering table early in the morning to ensure everyone always had food and water.

Before shooting began, the director and the DP looked over the screenplay and storyboards to make sure everything was possible to film, preparing back-up plans for scenes we knew could play out differently than the way we wanted them to. After being faced with some delays, the researcher, as producer, adjusted the schedule and ensured it was still possible to film everything planned for the day and followed it thoroughly, being able to get the filming wrapped up 15 minutes before the scheduled time, which was a success, only possible because we had carefully planned everything, helping to keep the filming process straightforward, by making shifts for lunch, shortening breaks, giving actors all they needed for a better performance and tending to everyone's needs.

The things that clearly didn't work were that, unfortunately, one of the actors came from Porto, about a four-hour bus drive, and was over an hour late, delaying the beginning of filming by about two hours. We also had to rethink much of the planning in pre-production due to not having a stabilizer, which ended up making much of the footage easier to film, since the majority was filmed on a tripod, but made some of the angles change, giving extra work to the art director, who had to rethink some of the spaces. Additionally, during the day, we had to move the furniture around the house because it was so small, which also took time due to the amount of equipment and bags we had on the day from the crew and cast.

On the second day of filming, the things that worked perfectly were that the hair and make-up specialist and the costume designer had everything ready and worked fast on the actresses' arrival to start filming as soon as possible. The filming then went smoothly at the auditorium, and we tried to make additional breaks to give the lead actress some space for her to recover, since she was feeling very sick, and maintain her health. After the auditorium, keeping in mind that filmmaking is a group effort, we had a conversation with the actresses due to the peculiar situation we had at hand, and the lead actress wanted to go on filming before lunch, trying to get the most out of a time she was not feeling low, making the team work even harder to get everything done right. We also got a warm jacket for the actress and everything she and the rest of the cast needed and were able to finish shooting early. Finally, we overcame all the adversities due to our hard work and got the filming done in two days.

On the other hand, the things that didn't go as planned on the second day were mostly out of our reach, starting with the people responsible for opening the auditorium being almost an hour late, delaying our equipment set-up and testing. Since we had not been able to test the auditorium before filming day, we had to get there extra early to test all the angles. We had an additional two hours to get everything ready because the lead actress woke up sick, only being able to get to the location two hours late. Even with all our efforts, the lead actress was still feeling very sick all day, making it imperative to get it done quicker. Additionally, the toilet location we had planned did not have enough light on the day of filming, which meant we had to change the location, and the director had to rethink some of the shots on the spot. This made it more time-consuming than initially planned, but it was resolved quickly due the prepared back-up plans for some of the scenes; and the lead actress was sick and having trouble following some of the director's orders, especially in the feelings portrayed. The last scene filmed from the short film was at the café, also filmed in ESCS. After so many challenges on this day, a fire was nearby, making the day get darker, a lot of smoke and a whirlwind, making recording sound and filming a lot more challenging. The actress was still sick and very cold in the middle of this wind, so we had to hurry to film the last scene, at the same time as we rethought a lot of the shots, since suddenly there was only one specific place that allowed us to film due to it being more sheltered from the wind.

Now in the "analysis" stage of the cycle (Gibbs, 1998, p.49), we can understand that managing a big team is difficult and the reason our initial division of tasks and roles was not the best it could be, was because the positions of director and producer were centered in the same person, having only one person managing the entire team of 16 – a big number for a 15 minute no-budget short film. Having an assistant producer helped on the set, but it would have been helpful to have another person as the producer, if a competent one had shown themselves available when asked. The rest of the roles and positions were assigned perfectly, mostly because they were assigned considering each person's self-identified strengths and previous work experience. Every member of the team did their work with a lot of effort and professionalism, making it possible to overcome any challenges and still make a great film. Our pre-production was also close to immaculate, as we had everything considered, in every aspect of the film. On the other hand, something that could have been done differently was

to give a little less creative freedom to the costume designer, as the final costumes weren't all at the liking of the director.

Concluding and thinking of an action plan, the last stages of Gibbs' "structured debriefing" (1998, p.49), we are now sure the division of the work and the pre-production are essential to the success of any similar project, as well as having a strong leader in the role of director. It is also important to consider different outcomes and challenges that can happen during filming to ensure the most successful version of the film. Lastly, we now know how remarkable it will be to have a budget, since we can achieve all this with a no-budget film, a lot of impact can be generated from a budgeted film, in which it becomes easier and more feasible to make our ideas come to life.

2.4. Editing and Post-Production

While the filming is critical, it is in the editing that the film takes its final form and is shaped into the narrative of the short film proposed by this project. The editing was divided into several phases, editing each scene independently, pieces later put together. So, the basis of the film with the director's vision was made in the editing phase.

Keeping in mind that filmmaking is a group effort, after editing, it was time for video post-production, in which we focused mainly on aesthetic options, namely, color correction and applying some light effects. The color correction was a way to standardize the look of the film, adjusting the tones of each scene and giving the film a look based on the color pallet. It was also in post-production that the transitions were made and that the film gained more rhythm.

After the visual part of the film was ready, it was time for the sound design. In the editing of each scene, there were several aspects to consider, the main one being related to the recorded audio. The objective was always to get the best quality possible, which is why we filmed with a Blackmagic Pocket Cinema 4K camera, but the difficulties of making a no-budget film arise in the sound, as it isn't as rich as we would like it to be. The movie was sent to the sound designer, who used the chosen songs and audio and edited the final film. The credits, graphics and film poster were then made in partnership with a designer, to bring the film's

imagery and thought impact to its visual representation. The teamwork in the post-production is what made the film come to life in a great way.

2.5. The choosing of the title

The title is usually the first element of the film that the viewer encounters when considering a project, so the objective was to not come up with a basic title that had the word “poverty” in it, or anything like the expression “period poverty”. Taking inspiration from the other short films on the subject, studied in the previous chapter, that had the titles “Absent” and “Seeing red”, we brainstormed to come up with the best title that would fit the project, that would be easy to read and had some impact on everyone that read it. So, we came up with the title “Período Livre”, which means “free period”, because it has a double meaning. On one side, it passes the idea of freedom and a free period of life, one without burdens and complications, and on the other, a period, or menstruation period, without any issues, a free menstruation. This idea was the first idea that came to our minds and stuck, due to its positivity – being freedom in menstruation the ultimate goal of the fight against period poverty.

3. Screenplay

PERÍODO LIVRE’S SCREENPLAY

A short film created by Maria Janeiro

Período Livre

por

Maria Janeiro

® Maria Janeiro 2022

ATO 1

CENA 1 - EXT. PRÉDIO - DIA

Vemos uma rua de um bairro típico de Lisboa.

CORTA PARA:

CENA 2 - INT. CASA - DIA

Num apartamento estúdio num bairro histórico de Lisboa, muito pequeno e com poucas condições, Joana entra pela porta de entrada e deixa-a aberta. Dirige-se ao frigorífico, que está vazio.

JOANA
(tom elevado)
O que é que vamos almoçar?

Ouve-se a porta fechar.

ALICE
Olha, pergunta ao vizinho. O almoço é por conta dele.

Joana olha para Alice, entretanto já ao pé de Joana, que está a abanar um saco do Uber Eats na mão.

JOANA
Tu não fizeste isso outra vez!

ALICE
Mas querias almoçar o quê, uma lufada de ar fresco outra vez?

Joana suspira e olha para a bancada. Pega num pedaço de papel, escrito à mão, que diz

JOANA, A RENDA TEM QUE SER PAGA ATÉ SEGUNDA-FEIRA, DIA 15, OU ESTE É O SEU ÚLTIMO MÊS NA CASA.

Joana pousa o aviso em cima de vários outros avisos em cima da bancada e dirige-se à zona de quarto.

CORTA PARA:

CENA 3 - INT. QUARTO - DIA

O quarto tem um beliche. Joana entra e senta-se na cama de baixo. Na parede junto à cama, tem fotografias com amigos e posters de filmes e de atrizes. Alice entra a seguir a Joana.

ALICE
Porque é que não pedes aos teus pais?

Alice senta-se na mesma cama, ao lado de Joana, abre o saco do Uber Eats e distribui a comida entre as duas, que comem.

JOANA
Não, não posso. Já lhes estou a dever as últimas três rendas e algum dinheiro que me emprestaram.

Eles sabem perfeitamente que não tenho dinheiro nem trabalho, se não me deram mais é porque não querem ou já não conseguem.

ALICE
Pronto, pronto. Não te queria chatear.

JOANA
Não faz mal, eu percebo. Eu é que ando frustrada. Parece que o mundo não me quer ajudar, sabes?

A audição que tive hoje de manhã foi péssima. Quando cheguei lá, pediram-me para ler um texto que nunca tinha visto em vez do que me pediram para preparar e não estava nada com cabeça. Ainda por cima era para fazer um anúncio a iogurtes... esquece.

ALICE
Eish amiga, que merda.

JOANA
Pois. E ainda não me ligaram de lado nenhum onde fui deixar CVs. Tenho só uma entrevista hoje num café...

É que neste momento, se me chamassem para um casting, eu nem sei se conseguia pagar o autocarro. Está a ficar mesmo grave...

ALICE
Vai correr bem amiga, vais ver. Os transportes são só três euros. Não pode ser tudo mau... Ao menos o vizinho pediu mexicano.

JOANA
Três euros... Bom, espero bem que sim... Mas já chega de falar de mim. Como é que vão as coisas contigo?

ALICE
Eu continuo a Dora, ando só aí a explorar ainda. Este mês ainda consegui, mas para o mês que vem...

Ouve-se um toque. Joana vê o telemóvel.

ALICE (CONT.)
Vou hoje à tarde percorrer uns cafés a ver se algum me quer. Vamos ver.

JOANA
Não acredito.

ALICE
O que foi, o que é que aconteceu?

JOANA
Chamaram-me para um segundo casting!

ALICE
Oh meu Deus! Parabéns!

Quando é que é?

JOANA
Daqui a três horas. Merda! Tenho a entrevista no café a essa hora.

ALICE
O casting é para quê?

JOANA
UM FILME! Um filme Alice!

ALICE
Joana não vais à entrevista! O casting é muito mais importante, certo? Dizes

que tiveste uma emergência ou qualquer coisa.

JOANA
Oh Alice, sabes bem que não é assim tão preto no branco. Eu tenho mesmo que conseguir arranjar trabalho este mês.

ALICE
Mas esta é a tua oportunidade!

Alice pega numa mochila, enquanto falam, e tira da carteira um cartão VIVA Viagens, que dá a Joana.

ALICE (CONT.)
Tu vais.

JOANA
Tens razão.

Joana levanta-se, pega num guião que tem em cima da secretária e dá-o a Alice.

JOANA
Ajudas-me só com mais uma coisa?

Alice olha para o guião, acena com a cabeça, e começa:

ALICE
Ana, não comeces outra vez…

JOANA
Estás a gozar com a minha cara? Não não não...

CORTA PARA:

CENA 4 - INT. CASA - DIA

Joana está em pé, com o guião na mão, a olhar para baixo. No estúdio, está agora sozinha.

JOANA
Não não não não não. Isto não me está a acontecer.

Pousa o guião e entra na casa de banho. Abre e fecha gavetas. Joana volta a sair da casa de banho e tira da mochila uma bolsa. Está vazia. Volta a meter a bolsa dentro da mochila.

Ouve-se a campainha. Joana pára o que está a fazer, olha para a porta, e continua a procurar em gavetas. Ouve-se a campainha novamente. Joana pára e dirige-se à porta.

Pega no intercomunicador.

JOANA
Quem é?

SENHORIA V.O.
(som abafado)
É aqui em cima.

Joana abre ligeiramente a porta e a senhoria empurra a porta para a abrir completamente.

SENHORIA
Joana, vinha mesmo à sua procura. Já deve ter visto os meus emails e os meus avisos... Tem que pagar a renda ou vai ter que sair.

JOANA
Dona Fátima, peço imensa desculpa, mas neste momento não consigo. Tenho problemas maiores e não tenho mesmo tempo para este assunto.

SENHORIA
Não percebo. O que é que pode ser mais importante?

Joana fica a observar a senhoria.

JOANA
Sabe, Dona Fátima... se calhar até me pode ajudar. Eu hoje tenho--

SENHORIA
É preciso ter muita lata! Só a ajudo quando tiver o meu dinheiro. Nem quero mais conversas.

JOANA
(a falar muito rápido)

Está bem, está bem, pronto! Dou-lhe uma resposta ainda hoje.

SENHORIA
Hoje, Joana.

A senhoria vira costas e vai-se embora. Joana fecha a porta e encosta-se à mesma. Tira o telemóvel do bolso e faz uma chamada.

JOANA
'Tou, Alice. Olha, apareceu-me o período e não tenho nada. E não tenho mesmo dinheiro... por acaso não tens nada aqui em casa que eu possa usar só hoje?

ALICE V.O.
(do outro lado da linha)
Eish. Desculpa amiga, mas não tenho como te ajudar. Eu estes meses nem parei de tomar a pílula.

JOANA
Okay, okay. Na boa. Eu arranjo solução.

ALICE V.O.
Joana, vais conseguir! Boa sorte.

JOANA
Obrigada. Até logo.

ALICE V.O.
Até logo amiga! Depois dá notícias.

Joana desliga a chamada e volta a pegar no telemóvel. Vemos que procura o contacto da Bia, mas não lhe liga. Guarda o telemóvel.

Olha para o lado (não vemos para onde olha).

JOANA
Isto vai ter que dar.

Avança em direção à casa de banho.

CORTA PARA:

CENA 5 - INT. CAFÉ - DIA

Quatro amigos estão sentados à volta de uma mesa. Em frente a MADALENA (24) está um maço de cigarros e um café. Em frente a JOÃO (24) e BIA (25) estão bebidas alcoólicas. Em frente a JOANA (24) está um copo de água.

BIA
Mas o que é que aconteceu?

JOANA
Esqueci-me das chaves dentro de casa.

BIA
Mas a Alice não te consegue abrir a porta?

JOANA
Não, ela anda à procura de trabalho e quando lhe liguei ela não podia atender. Não sei como é que vou fazer, porque me apareceu o período e preciso mesmo de ir a casa.

BIA
Mas isso também resolve-se facilmente, vais ao supermercado e safas até logo.

Joana bebe de um copo de água que tem à sua frente na mesa.

JOANA
Não consigo, a carteira também está em casa. Deixei tudo na outra mala.

MADALENA
Se quiseres empresto-te dinheiro e depois dás-me.

JOANA
Não, não é preciso. Mas nenhuma de vocês tem mesmo nada que me possa dar até a Alice chegar?

BIA
Nada. Mas aceita o dinheiro da Madalena, se quiseres também posso emprestar. E fica resolvido.

JOANA
Obrigada amigas, a sério. Mas não gosto de ficar a dever!

Bia chega-se à frente.

MADALENA
Vá Bia, não insistas. Não sabes como é que está a situação financeira dela. Ela pode não conseguir comprar produtos menstruais.

BIA
Opa não são assim tão caros que ela não tenha dinheiro para um pacote... Acho eu.

MADALENA
Até pode não afetar a Joana ou alguma de nós, mas sabes que há imensa gente que não consegue. É um problema real.

JOANA
Verdade.

BIA
Sim, mas eu acho que isso é um problema mais de pessoas tipo... não querendo ser insensível... sem-abrigo, em países mais pobres e assim. E não estou a descartar, atenção, mas não acho que seja um problema aqui em Portugal, no geral.

MADALENA
Mas olha que é, e não é só em pessoas sem-abrigo.

BIA
Imagina, um maço de cigarros custa uns cinco euros. Em vez de fumares, compravas um pacote de pensos.

JOANA
Tu não fumas, por exemplo. Em que é que cortavas?

O telemóvel de Joana toca. Joana olha para o ecrã.

JOANA
A Alice consegue-me abrir a porta!

Joana olha para os amigos à volta da mesa.

BIA
Vai vai! Até logo então.

JOANA
Tchau pessoal, até logo.

Os amigos dizem adeus e Joana dirige-se à porta.

PANORAMA PARA:

ATO 2

CENA 6 - INT. SALA DE CASTING - TARDE

Três pessoas sentadas em frente a Joana. Joana está no meio da sala sozinha.

JOANA
Há uns anos atrás, quando vivia com a minha mãe, tivemos um problema com pombos. Todos os dias, eu nunca podia abrir a janela porque tinha sempre quatro ou cinco pombos pousados no parapeito. Um dia a minha mãe chamou o vizinho, que nos trouxe uma armadilha, uns espigões anti pombos, que não os deixavam pousar. Era mais ou menos deste tamanho.

Vemos, entre as três cabeças do júri, Joana mostrar com as mãos o tamanho da armadilha. O júri abana a cabeça afirmativamente.

JOANA (CONT.)
O vizinho disse que servia só para eles não pousarem. Uns dias depois, acordei e fui à janela. Quando olho para a armadilha, está lá alguma coisa. Um pombo. Um pombo que ficou preso e não conseguia sair. Havia sangue no corpo todo dele.

Joana pára de falar, cerra os punhos e olha para o júri.

JOANA (CONT.)
Chamei a minha mãe, em pânico, e tentei salvar o pombo. O pombo não me deixava tirá-lo de lá.

Joana vai baixando o volume. O olhar de Joana está fixo no júri e, de repente, vira-se e corre para fora da sala.

PANORAMA PARA:

CENA 7 - INT. CASA DE BANHO CASTING - TARDE

Joana entra na casa de banho. Ouve-se uma porta a bater. Ouve-se um choro abafado.

CLOSE UP NA CARA DA JOANA.

ZOOM OUT **MUITO** LENTO ATÉ UM PLANO GERAL DE JOANA SENTADA NA SANITA, DENTRO DO CUBÍCULO, COM AS CALÇAS POR CIMA DAS PERNAS SEM ESTAREM VESTIDAS, ENQUANTO AS AGARRA COM FORÇA.

Ouve-se outra porta bater. Ouvem-se passos.

JÚRI (V.O.)
Olhe, eu não sei o que se passou, mas há alguma coisa em que a possa ajudar?

Joana não responde.

JÚRI (CONT.)
Aqui entre nós, a Joana é perfeita para o papel.

Joana não responde. A júri bate à porta, mas Joana continua sem responder. Ouvem-se sons de dentro do cubículo.

JÚRI
Joana?

A júri volta a bater à porta ligeiramente, várias vezes, até que a porta se abre, acidentalmente. Joana encara a júri, abre a boca, mas não sai nada. A júri imediatamente fecha a porta.

JÚRI
Peço imensa desculpa...

Ouve-se fungar dentro do cubículo.

JÚRI (CONT.)
Sabe, não é a primeira vez que vejo esta situação.

A júri tira algo da mala. Por baixo da porta, dá um penso higiénico a Joana, que aceita.

JÚRI (CONT.)
Não é isto que a vai parar.

Ouve-se o som da Joana a abrir o penso e a movimentar-se. A júri continua em frente à porta. Ouve-se o autoclismo. A porta abre-se e Joana sai, encarando a júri. A júri mete o casaco que tinha vestido à cintura de Joana.

JÚRI
Espero vê-la lá dentro.

A júri vira-se em direção à porta.

JOANA
Obrigada.

A júri sai da casa de banho. Joana lava as mãos, enquanto se olha ao espelho. Acena com a cabeça, aperta o casaco que tem à cintura e dirige-se à porta, abrindo-a.

CORTA PARA:

ATO 3

CENA 8 - INT. ESTÚDIO - TARDE

Abre-se a porta da entrada e entra Joana, sozinha, com o casaco à cintura, enquanto se ouvem palmas e gritos de celebração.

Dentro de casa está o grupo de amigos que estava no café, de frente para a porta de entrada. Todos batem palmas, enquanto Joana se aproxima do grupo.

JOANA
As notícias correm depressa, huh?

Olha para Alice, que lhe dá um abraço.

ALICE
Amiga, parabéns! Eu sabia que ias conseguir.

És incrível.

JOANA
Obrigada! Obrigada pessoal.

ALICE (CONT.)
E arranjei trabalho, no café do Valter!

JOÃO
E trouxemos jantar!

JOANA
(para Alice)
Era onde eu tinha a minha entrevista... suponho que já não me queiram. Ao menos entra dinheiro para esta casa.

ALICE
Ai não acredito, amiga, desculpa! Não sabia.

JOANA
Hey, don't worry, não sabias. Está tudo bem, finalmente vou ser paga como atriz. No futuro.

ALICE
Ao menos não tens que ouvir o Vitor todos os dias.

Bia dirige-se a Joana.

BIA
Parabéns miúda!

JOANA
Obrigada!

BIA
Olha, podemos falar?

JOANA
Sim, claro!

BIA
Em privado?

JOANA
Sim, claro. Mas está tudo bem?

Joana dirige a Bia até à zona do quarto.

BIA
Sim, sim, não te preocupes.

CORTA PARA:

CENA 9 - INT. QUARTO - TARDE

Continua-se a ouvir uma conversa que vem de fora do quarto.

BIA (CONT.)
Sabes... queria-te pedir desculpa.

JOANA
Então?

Sentam-se as duas na cama de baixo do beliche.

BIA
Por hoje de manhã, no café.

JOANA
Como assim?

BIA
Depois de saíres, ainda ficámos a falar do tema, sobre pessoas que não conseguem pagar produtos menstruais. E deixou-me a pensar, por isso depois fui pesquisar e... sinto-me horrível.

Aquela conversa podia ter sido um pedido de ajuda e eu estava completamente a leste...

Joana agarra e brinca com as mãos.

BIA (CONT.)
Queria-te dizer que se estiveres a passar por isso, podes falar comigo. A sério. E desculpa pela minha conversa hoje.

Joana encara Bia, abre a boca, mas não sai nada.

BIA
Não tens que ter vergonha. Não temos que ter vergonha de falar sobre os nossos períodos. Como os gerir... como navegar esta sociedade que não nos dá espaço para os ter.

Joana volta a encarar Bia.

JOANA
Okay. Estavas certa.

Hoje, no café, eu... estava a pedir ajuda.

Bia acena que sim com a cabeça.

BIA
Desculpa Joana, a sério.

Bia abraça Joana.

BIA (CONT.)
Nunca pensei que isto acontecesse aqui, muito menos no nosso meio. A ti ou a mim. Nem nunca tinha pensado duas vezes no assunto, sabes.

Mas não é justo que percas oportunidades, momentos da vida, por não conseguires pagar produtos menstruais. Mas acontece. Aconteceu-te e acontece em todo o mundo.

JOANA
Eu sei...

BIA
Pois... não é justo. Que algumas de nós tenham que recorrer a soluções precárias para conseguir lidar com os nossos períodos. Ou ter vergonha de pedir ajuda.

É inaceitável que isto aconteça.

JOANA
Mas isto é um problema que vai para além de nós as duas. Porque quem é que ajuda, se ninguém sabe que este problema existe?

BIA
Mas se não há legislação, não há apoio, não há educação, não há nada, como fazemos?

JOANA
Consciencializando as pessoas. É preciso quebrar o silêncio. E estou disposta a fazê-lo, sendo famosa ou não. O silêncio nunca é a solução.

CORTA PARA PRETO.

FIM

PRÉ-CRÉDITOS:

Atualmente, mais de dois mil milhões de pessoas em todo o mundo carecem de serviços de saneamento básico, tornando-as vítimas de pobreza menstrual, que muitas vezes acabam por recorrer a opções menos higiénicas, colocando a sua própria saúde em risco. - Rethinking Period Poverty (2020)

São necessárias mudanças nas escolas, locais de trabalho, prisões, abrigos para sem-abrigo, entre outros locais que abrigam as pessoas mais vulneráveis, como pessoas transgénero e pessoas não-binárias, que têm maior probabilidade de acabar na pobreza, impossibilitadas de adquirir produtos menstruais e aceder a locais privados e seguros. - Periods Gone Public Taking a Stand for Menstrual Equity (2017)

Para isso, temos que começar por aumentar a conscientização e o conhecimento sobre a saúde menstrual e combater o estigma.

Quebra o tabu.

CRÉDITOS FINAIS

CHAPTER 4: Final considerations

The project in question consisted in the production of a social-oriented short film with a focus on period poverty, whose goal is to raise awareness on the viewers and instigate action. So, *Período Livre* can be considered a product of social impact that aims to not only inform, but invoke change in public behavior, through a fictional story that generates empathy in the viewers.

Since the beginning of this project, we have sought to deepen and study the notions of narrative and storytelling, as well as the hero's journey as narrative, writing for short films, the context of social-oriented short films, and the concept of Period Poverty. Therefore, from a theoretical point of view, we have deepened our knowledge of these concepts, their structure, and even the consequences of using them with the purpose of making a social-oriented short film. This goal of creating a short film was born from a great passion for both cinema and social issues, finding in this project a way to put them together.

When we first thought of this project, the narrative was weak, although the protagonist had a good backstory to sustain it and a motivation to make the "Crossing the First Threshold" of Vogler's twelve steps (1998), and especially the most important step, which is the "Return with the Elixir". But an important part was missing, which was to first show the main character in the "Ordinary World" to then create an intense contrast with the new world they'll be thrown into, which will then give meaning to the story. It became necessary to address the issue of period poverty in our society and the consequences in the life of a person who suffers from this problem, in their socialization and coexistence with others in their social circle.

This way, we understood that we had to get a lot of theoretical but also practical, day-to-day, knowledge of living with this issue. Our focus was then shifted to creating a believable "Ordinary World" that would showcase the theme of the short film, so that period poverty wouldn't be just shown in Vogler's phase "Tests, Allies, and Enemies", but be an obvious constant in the film. Knowing beforehand that Joana was suffering from period poverty and ashamed of having to deal with it, we quickly understood that, in a classic narrative structure, the protagonist would have to overcome this condition. This made us add several other

characters to help tell her story, such as allies and enemies, and even a moment of "Meeting with The Mentor" (Vogler, 1998) – which was unusual in a 15-minute short film, as we ended up with eight characters in such a short film.

Aristotle told us the need to have a beginning, middle and end in every narrative, while Joseph Campbell and later Christopher Vogler told us how we should write the plot, it being a journey our protagonist takes, starting with leaving their ordinary world until they return with the elixir – which means the film had to arise from our protagonist dealing with period poverty, coming to the realization that it is okay to talk about her struggle with this issue and break the taboo in her circle, serving as a reason for the change in character in both our protagonist and her friend. Joana serves both as the person struggling with this problem, providing information on the issue, as the one who will help others have a change of character and evolution. Throughout the entire creative process, the theme of period poverty and the knowledge acquired on it had to be present in every decision.

Understanding the various differences between writing for short and feature films was also important to ensure that the writing of these works was both accurate and effective. In the literature review, we discussed the difference between short and feature films, and we were able to explain how this occurs when it comes to the structuring of events and the development of characters. One of the biggest challenges that the writing of such project faces is speed. The act structure of a short film is different from that of a feature film, as it requires the writer to speed up the story's pace. So, we follow the Aristotelian three-act, but with different proportions. In addition, the time required to tell a story is shorter in short films, which means the story needs to move faster.

Having thought out the main story of the project, it is important to consider the theoretical and conceptual complexity of writing to generate a positive impact around a social issue. What historian Daniel Palmieri called "humanitarian cinema" started a long time ago, when Thomas Edison produced a series of films about tuberculosis for the American Red Cross in the 20th century. This concept takes on different characteristics. Imbued with this conceptual cloud, it became imperative to understand how Joana's story of struggling with period poverty fits into a short film and how to make the story about these complex characters without losing the theme's focus.

The project described should be perceived as a starting point, and not as a goal achieved or an objective accomplished. *Período Livre* is a project that starts to exist with this document, promoting the beginning of an endless development and exploration about period poverty. In the case of *Período Livre*, it aims to promote the discussion of period poverty and its different factors. The film hopes to succeed in raising awareness about the issue.

For future research, after the production of this project, six possible themes and perspectives emerge for being studied and analyzed in a similar way. As previously stated, videos – particularly short films – have a big impact and can raise awareness to important themes, incite activism and even help support government aid. As such, it becomes relevant to propose other short films or projects that involve this filmic genre.

One of the factors that makes it so relevant is the fact that this project is the first short film on the subject in Portugal, opening opportunities to continue the conversation on other perspectives. In this project, only one perspective of dealing with period poverty was explored. However, there are many others. Thus, I propose the making of short films on homeless people, people of the LGBTQI+ community, migrants and refugees dealing with period poverty, as they are part of vulnerable communities that we've seen are more affected by this issue.

It would also be interesting to carry out the exercise of producing, from the short film *Período Livre*, a complex fictional world consisting of multiple transmedia narratives, thus involving the viewers in the problem and possible solution. In addition to this project, as a suggestion for continuation of the present investigation, it would be interesting and an added value to associate a quantitative method, with the focus of verifying the effects of reception in the short and long term on the viewer.

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ANNEXES

ANNEX 1 – PROJECT BIBLE

1. Project bible

a. The project bible

In the present work, we intend to develop a project bible where the entire project will be explained for fellow producers, creators, directors, or other professionals in the audiovisual market, from the premise to the production or art direction.

b. Synopsis

A young actress at the beginning of her career is having difficulty finding work, originating a cycle of even more complicated situations.

c. Directing

i. Audiovisual grammar

In the open shots of *Período Livre*, we aim to create an atmosphere that is quite representative of the feeling of entering Lisbon. Lisbon is a city that has a lot of light, which is even an intangible icon of the city, due to the number of hours of sunshine, the privilege of its geographical location on the southern Atlantic coast of Europe and the fact that it faces the river. The light of Lisbon has even been a source of inspiration for countless works of art by poets, painters, photographers, cinematographers and even filmmakers. Therefore, it

is essential for the short film to capture this very special light of Lisbon, as well as its vibrant colors and the neighborhood atmosphere that Lisbon lives in, even though it is a big city, through footage of the neighborhood. After this, we have multiple scenes indoors, and the aesthetic changes to a darker environment to convey a different feeling. The darker house symbolizes a poorer state of mind and financial statues, and it is important to reinforce the difference in feeling within this space.

Throughout the film, the reference colors are pink, red, blue, and green, which should serve as a starting point for any artistic and photographic decision.

These visual choices help reinforce the narrative and help position the characters, as well as the viewer, emotionally in the narrative.

As for the style of directing, master shots were chosen, or continuous shots, whenever possible and that made sense to tell the story and the feelings that had to be conveyed. Still, several scenes don't work in continuous shots and gain value with cuts, so a choice was made for each shot. For example, we have more closed plans on Joana in the first half of the movie, so that when she's in the casting room, in the middle of the stage all alone, in a wider shot, it is more impactful and we're able to convey the character's feeling of isolation and distance, as Joana has been having one of the most difficult days she's had and feels small and uncomfortable in that room.

ii. Interpretative grammar

Regarding the approach that *Período Livre* requires, this is the kind that all the characters are representative of reality. The film is composed by eight characters, but only the main character is present in every scene in the short film.

The actors' performances while conveying human emotions are one of the most important aspects, since it allows for the viewers to identify and become emotionally involved in the story, essential as we've seen on this project. So, Joana is a character that is more restrained than the rest, concerned with following the rules and less impulsive than her best friend

Alice. Joana opened herself to the world to feel and live experiences that interest her, but at the same time she still tries to live up to the expectations that others have of her. In addition to being a perfectionist, Joana has, like any young person, internal unresolved issues and feels pressure from herself to find her place in the world. She is connected to the arts and perhaps finds in this environment the incentive to discover where she belongs and experience the world in her own way. Joana's interpretation should thus be more restrained and distant, becoming warmer at the end, when the relationship with period poverty and the other characters intensifies.

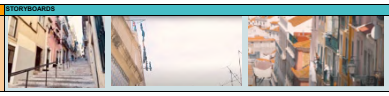
In Alice's case, the secondary character, the interpretation must be a little more exaggerated, within the limits of reality, since she has a very strong personality, which is transmitted by the way she speaks and what she says. Alice has a different accent, which connects her to the city where she comes from and lets the audience know she's not from Lisbon, with a fun and impulsive personality.

The other characters' interpretations should also be realist. The jury should as if they are in a higher status than our protagonist, reinforced by a height difference, preferably. Madalena should have the calmest energy of the group, while Bia must convey a feeling of coldness and distance, which evolves throughout the film, culminating in the film's greatest character evolution. The landlady is expected to have an irritating personality and existence, creating in the viewer a revolt by her interruption with no help and sympathy for the main character.

iii. Planning and storyboards

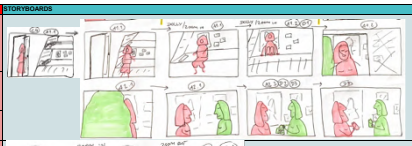
	AÇÃO
D	DIALOGO
	PLANOS
	OBSERVAÇÕES
	STORYBOARDS

ATO I

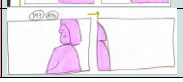
CENA 1	EXT. PRÉDIO - TARDE	PLANOS	STORYBOARDS
A1	Vemos uma rua de um bairro típico de Lisboa.	plano geral + planos detalhe	

CENA 2		INT. CASA - TARDE		PLANOS	OBSERVAÇÕES	STORYBOARDS
A1	A1.1	Num apartamento estúdio num bairro histórico de Lisboa, muito pequeno e com poucas condições, Joana entra pela porta de entrada		**contínuo** // panorâmica em plano americano/plano próximo	Plano americano em Joana a entrar pela porta da cozinha. Panorâmica (esquerda para a direita) que começa no plano americano de Joana, passa por primeiro plano e acaba com plano americano de Joana a abrir a porta do frigorífico.	
	A1.2	e deixa-a aberta.				
	A1.3	Dirige-se ao frigorífico, que está vazio.				
D1		JOANA	(bem elevado) O que é que vamos almoçar?	plano médio curto	Plano médio curto em Joana (de costas para a câmara), com ligeiro zoom in no frigorífico.	
A2	A2.1	Duvo-se a porta fechar.				
D2		ALICE	Olha, pergunta ao vizinho. O almoço é por conta dele.	plano médio	Plano médio de Alice com o saco na mão. Alice avança em direção ao frigorífico, saindo do plano pelo canto direito. Câmara fixa.	
A3	A3.1	Joana olha para Alice, entretanto já ao pé de Joana,			Alice entretanto está ao pé de Joana - plano médio de Joana com Alice em primeiro plano, de costas para a câmara.	
	A3.2	que está a abanar um saco do Uber Eats na mão.				
D3		JOANA	Tu não fizeste isso outra vez!			

D4		ALICE	Mas queries almoçar o quê, uma lufada de ar fresco outra vez?	***continuo*** // plano médio - plano próximo	Joana passa por Alice em direção à mesa da cozinha, enquanto Alice se vira para a câmara. A câmara fica fixa.	
A4	A4.1	Joana suspira e olha para a bancada. Pega num pedaço de papel, escrito à mão, que diz			Joana, de frente para a câmara, suspira e olha para baixo. A câmara segue o seu olhar, com um tilt down. Joana apanha o papel.	
	A4.2	***JOANA, A RENDA TEM QUE SER PAGA ATÉ SEGUNDA-FEIRA, DIA 15, OU ESTE É O SEU ÚLTIMO MÊS NA CASA.***			A câmara aproxima-se (dolly) do papel que agora Joana tem na mão.	
	A4.3	Joana pousa o aviso em cima de vários outros avisos em cima da bancada			A câmara afasta-se (dolly) do papel para mostrar Joana a pousá-lo em cima dos restantes.	
	A4.4	e dirige-se à zona de quarto.		plano geral	Vemos, através da porta, Joana a pousar os avisos em cima da mesa e a dirigir-se ao quarto. A câmara fica fixa. Vemos Alice parar um pouco antes de avançar atrás de Joana para refletir.	

CENA 3		INT. QUARTO - TARDE		PLANOS	OBSERVAÇÕES	STORYBOARDS
A1	A1.1	O quarto tem um beliche. Joana entra e senta-se na cama de baixo.		***continuo*** // plano geral, plano médio	A câmara começa fixa num grande plano da entrada do quarto, com Joana a entrar e a aproximar-se da cama. Mal Joana se senta na cama, a câmara faz um **dolly** (zoom in) até ficar com Joana num plano médio.	
	A1.2	Na parede junto à cama, tem fotografias com amigos e posters de filmes e de atrizes. Alice entra a seguir a Joana.			Alice passa à frente da câmara e senta-se ao lado de Joana, ainda no plano médio, fazendo apenas um pequeno truck da esquerda para a direita, da forma a ficarem as duas personagens lado a lado centradas.	
D1		ALICE	Porque é que não pedes aos teus pais?		Continua em plano médio com as duas personagens em cena.	
A2	A2.1	Alice senta-se na mesma cama, ao lado de Joana,				
	A2.2	abre o saco do Uber Eats e distribui a comida entre as duas,				
	A2.3	que comem.				
D2		JOANA	Não, não posso. Já fiko estou a dever as últimas três rendas e algum dinheiro que me emprestaram.			
			Eles sabem perfeitamente que não tenho dinheiro nem trabalho, se não me deixm mais é porque não querem ou já não conseguiam.			
D3		ALICE	Pronto, pronto. Não te queria chatear.			
D4		JOANA	Não faz mal, eu percebo. Eu é que ando frustrada. Parece que o mundo não me quer ajudar, sabes?	***continuo*** // plano médio, plano próximo, plano médio	Plano médio de Joana. Over the shoulder (de Alice).	
			A audição que tive hoje de manhã foi péssima. Quando cheguei lá, pediram-me para ler um texto que nunca tinha visto em vez do que me pediram para preparar e não estava nada com cabeça. Ainda por cima era para fazer um anúncio a iogurtes... esquaca.		Dolly (zooming in) em Joana. Over the shoulder (de Alice).	
D5		ALICE	Esh amiga, que merda.		Dolly (zooming ou) para plano médio com Joana e Alice.	
D6		JOANA	Pois. E ainda não me ligaram de lado nenhum onde fui deixar CVs. Tenho só uma entrevista hoje num café...	grande plano	Grande plano na cara de Joana. Over the shoulder (da Alice).	
			É que neste momento, se me chamassem para um casting, eu nem sei se conseguia pegar o autocarro. Está a ficar mesmo grave...			
D7		ALICE	Vai correr bem amiga, vais ver. Os transportes são só três euros. Não pode ser tudo mau...	plano médio	Plano médio de Alice. Over the shoulder (de Joana).	
			Ao menos o vizinho pediu mexicano.		Plano geral de Joana e Alice sentadas na cama. Há um dolly in que se aproxima das duas amigas, até ás deixar num plano médio.	
D8		JOANA	Três euros... Bom, espero bem que sim... Mas já chega de falar de mim. Como é que vão as coisas contigo?	***continue //		
D9		ALICE	Eu continuo a Dora, ando só aí a explorar ainda. Este mês ainda consegui, mas para o mês que vem...		Há um dolly que se aproxima da cara de Joana, até ficar um plano próximo.	
A3	A3.1	Ouve-se um toque.				
	A3.2	Joana vê o telemóvel.				
D10		ALICE	Vou hoje à tarde percorrer uns cafés a ver se algum me quer. Vamos ver.		Pan da esquerda para a direita, até ficar com a cara da Alice enquadrada à direita.	
D11		JOANA	Não acredito.			
D12		ALICE	O que foi, o que é que aconteceu?			
D13		JOANA	Chamaram-me para um segundo casting!			
D14		ALICE	Oh meu Deus! Parabéns!			
			Quando é que é?		Pan da direita para a esquerda, voltando a um plano próximo de Joana. Mantém aqui até acabar o D17.	
D15		JOANA	Daqui a três horas. Merda! Tenho a entrevista no café a essa hora.			
D16		ALICE	O casting é para quê?			
D17		JOANA	UM FILME! Um filme Alice!			
D18		ALICE	Joana não vais à entrevista! O casting é muito mais importante, certo? Dizes que tiveste uma emergência ou qualquer coisa.		Desde que o D17 termina, a câmara faz um pan da esquerda para a direita, até chegar ao enquadramento (plano próximo) de Alice.	
D19		JOANA	Oh Alice, sabes bem que não é assim tão preto no branco. Eu tenho mesmo que conseguir arranjar trabalho este mês.		Quando Alice termina o D18, pan para a esquerda e dolly que se afasta, até ficar em plano americano das duas sentadas na cama.	
D09		ALICE	Mas esta é a tua oportunidade!			
A4	A4.1	Alice pega numa mochila, enquanto falam,			O plano fica em americano enquanto decorre A4.1 e A4.2.	
	A4.2	e tira da carteira um cartão VIVA Viagens,				
	A4.3	que dá a Joana.		plano detalhe	Plano de detalhe da mão de Alice a dar o VIVA a Joana.	
D21		ALICE	Tu vais.	plano médio	Plano médio da cara de Alice. Over the shoulder (de Joana).	
D22		JOANA	Tens razão.	grande plano	Grande plano da cara de Joana. Over the shoulder (da Alice).	
A5	A5.1	Joana levanta-se,		***continuo*** // plano geral, plano americano	Começa com um plano geral no momento em que Joana se está a levantar da cama. Enquanto A5.1 e A5.2 mantém-se câmara fixa.	
	A5.2	pega num guião que tem em cima da secretária				
	A5.3	e dá-o a Alice.			No momento em que A5.3, que acontece em simultâneo que D23, a câmara faz um pan para a esquerda e um dolly in, de forma a aproximar-se até ficar num plano americano em Joana.	
D23		JOANA	Ajudas-me só com mais uma coisa?			
A6	A6.1	Alice olha para o guião,				
	A6.2	acena com a cabeça, e começa				
D24		ALICE	Ana, não comeces outra vez...			
D25		JOANA	Estás a gozar com a minha cara? Não não não...			

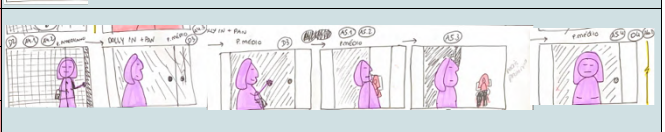
CENA 4		INT. CASA - TARDE		PLANOS	OBSERVAÇÕES	STORYBOARDS
A1	A1.1	Joana está em pé, com o guião na mão, a olhar para baixo.		***continuo*** // travelling horizontal em plano geral/médio	Começa com plano fixo através da porta do quarto em plano geral de Joana. Travelling horizontal da direita para a esquerda, seguindo o movimento da personagem. Pára em frente à casa de banho e faz zoom in ligeiramente.	
	A1.2	No estúdio, está agora sozinha.				
D1		JOANA	Não não não não. Isto não me está a acontecer.			
A2	A2.1	Pousa o guião				
	A2.2	e entra na casa de banho.				
A3	A3.1	Abre e fecha gavetas.		***continuo*** // travelling vertical em plano médio	Plano próximo em Joana a mexer no móvel - travelling vertical para a prateleira de baixo, enquanto Joana se baixa para procurar na prateleira de baixo. Joana sai do plano e a câmara mantém-se fixa.	
A4	A4.1	Joana volta a sair da casa de banho				
A5	A5.1	e tira da mochila uma bolsa.		plano americano	Joana entra e fica na entrada do quarto. Mexe aí na mochila.	
	A5.2	Está vazia.				
	A5.3	Volta a meter a bolsa dentro da mochila.				
A6	A6.1	Ouve-se a campainha. Joana pára o que está a fazer,		plano próximo	Joana está a mexer na cómoda que está perto da porta (na parede do lado esquerdo). Joana para quando ouve a campainha e começa o movimento de se levantar.	
	A6.2	olha para a porta,				
	A6.3	e continua a procurar em gavetas.				
A7	A7.1	Ouve-se a campainha novamente. Joana pára		plano americano	Acaba neste plano o movimento a levantar-se e sai da porta do quarto.	
	A7.2	e dirige-se à porta.				
A8	A8.1	Pega no intercomunicador.		plano americano	Já na entrada, a câmara está de frente, com Joana já de frente para a porta da casa.	
D2		JOANA	Quem é?			
D3		SENHORIA V.O.	(som abafado) É aqui em cima.			
A9	A9.1	Joana abre ligeiramente a porta		***continue //	Joana abre a porta, a senhoria entra, Joana chega-se para trás e acaba por se posicionar de frente para a câmara, over the shoulder da senhoria.	
	A9.2	e a senhoria empurra a porta para a abrir completamente.				
D4		SENHORIA	Joana, vinha mesmo à sua procura. Já deve ter visto os meus emails e os meus avisos... Tem que pagar a renda ou vai ter que sair.			
D5		JOANA	Dona Fátima, peço imensa desculpa, mas nesta momento não consigo. Tenho problemas maiores e não tenho mesmo tempo para este assunto.			
D6		SENHORIA	Não percebo. O que é que pode ser mais importante?	plano médio	Over the shoulder da senhoria.	

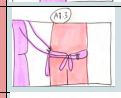
A10	A10.1	Joana fica a observar a senhoria.		plano próximo para plano médio	Over the shoulder de Joana.	
D7		JOANA	Sabe, Dona Fátima... se calhar até me pode ajudar. Eu hoje tenho--			
D8		SENHORIA	É preciso ter muita lata! Só a ajudo quando tiver o meu dinheiro. Nem quero mais conversas.	plano médio	Plano médio fixo. O movimento acontece todo com a câmara e o plano fixos.	
D9		JOANA	(a falar muito rápido) Está bem, está bem, pronto! Dou-lhe uma resposta ainda hoje.			
D10		SENHORIA	Hoje, Joana.			
A11	A11.1	A senhoria vira costas				
	A11.2	e vai-se embora.				
	A11.3	Joana fecha a porta				
	A11.4	e encosta-se à mesma.				
	A11.5	Tira o telemóvel do bolso		plano de detalhe	Plano de detalhe no telemóvel - o plano filma Joana a selecionar um contacto e acaba durante o movimento da mão a levar o telemóvel para cima (para a cara).	
	A11.6	e faz uma chamada.				
D11		JOANA	Tou, Alice. Olha, apareceu-me o período e não tenho nada. E não tenho mesmo dinheiro... por acaso não tens nada aqui em casa que eu possa usar só hoje?	plano próximo para plano médio (zoom out)	Câmara fixa - zoom out na edição.	
D12		ALICE V.O.	(do outro lado da linha) Eish. Desculpa amiga, mas não tenho como te ajudar. Eu estes meses nem parei de tomar a pílula.			
D13		JOANA	Okay, okay. Na boa. Eu arranjo solução.			
D14		ALICE V.O.	Joana, vais conseguir! Boa sorte.			
D15		JOANA	Obrigada. Até logo.			
D16		ALICE V.O.	Até logo amiga! Depois dá notícias.			
A12	A12.1	Joana desliga a chamada				
	A12.2	e volta a pegar no telemóvel.				
	A12.3	Vemos que procura o contacto da Bia, mas não lhe liga.		plano de detalhe	Plano de detalhe com câmara (talvez na mão?) fixa. O plano corta quando Joana guarda o telemóvel no bolso.	
	A12.4	Guarda o telemóvel.				
A13	A13.1	Olha para o lado (não vemos para onde olha).				
D17		JOANA	Isto vai ter que dar.	plano médio	Câmara fixa, Joana sai de plano.	
A14	A14.1	Avança em direção à casa de banho.				

CENA 5		INT. CAFÉ - TARDE		PLANOS	OBSERVAÇÕES	STORYBOARDS
A1	A1.1	Quatro amigos estão sentados à volta de uma mesa.		Plano geral, Plano médio over the shoulder	Começar com um plano geral e fazer um tipairo zoom in. De seguida, passar para planos médios over the shoulder, intercalados.	
	A1.2	Em frente a **MADALENA** (24) está um maço de cigarros e um café.				
	A1.3	Em frente a JOÃO (24) e BIA (25) estão bebidas alcoólicas.				
	A1.4	Em frente a JOANA (24) está um copo de água.				
D1		BIA	Mas o que é que aconteceu?			
D2		JOANA	Esqueci-me das chaves dentro de casa.			
D3		BIA	Mas a Alice não te consegue abrir a porta?			
D4		JOANA	Não, ela ainda a procura da trabalho e quando lhe liguei ela não podia atender. Não sei como é que vou fazer, porque me apareceu o período e preciso mesmo de ir a casa.			
D5		BIA	Mas isso também resolve-se facilmente, vais ao supermercado e safas até logo.			
A2	A2.1	Joana bebe de um copo de água que tem à sua frente na mesa.				
D6		JOANA	Não consigo, a carteira também está em casa. Deixei tudo na outra mala.			
D7		MADALENA	Eu quiseres empresto-te dinheiro e depois dás-me.			
D8		JOANA	Não, não é preciso. Mas nenhuma de vocês tem mesmo nada que me possa dar até a Alice chegar?			
D9		BIA	Nada. Mas sceita o dinheiro da Madalena, se quiseres também posso emprestar. E fica resolvido.			
D10		JOANA	Obrigada amigas, a sério. Mas não gosto de ficar a dever!			
A3	A3.1	Bia chega-se à frente.				
D11		MADALENA	Vá Bia, não insistas. Não sabes como é que está a situação financeira dela. Ela pode não conseguir comprar produtos menstruais.			
D12		BIA	Cyra não são assim tão caros que ela não tenha dinheiro para um pacote... Acho ai.			
D13		MADALENA	Até pode não afetar a Joana ou alguma de nós, mas sabes que há imensa gente que não consegue. É um problema real.			
D14		JOANA	Verdade.			
D15		BIA	Sim, mas eu acho que isso é um problema mais de pessoas tipo... não querendo ser insensível... sem-abrigo, em países mais pobres e assim. E não estou a descartar, atenção, mas não acho que seja um problema aqui em Portugal, no geral.			
D16		MADALENA	Mas olha que aí, e não é só em pessoas sem-abrigo.			
D17		BIA	Imagina, um maço de cigarros custa uns cinco euros. Em vez de fumares, compravas um pacote de pensos.			
D18		JOANA	Tu não fumas, por exemplo. Em que é que contavas?			
A4	A4.1	O telemóvel de Joana toca.				
	A4.2	Joana olha para o ecrã.				
D19		JOANA	A Alice consegue-me abrir a porta!			
A5	A5.1	Joana olha para os amigos à volta da mesa.				
D20		BIA	Vai vai! Até logo então.			
D21		JOANA	Tchau pessoal, até logo.			
A6	A6.1	Os amigos dizem adeus				
	A6.2	e Joana dirige-se à porta.				

ATO II

CENA 6		INT. SALA DE CASTING - TARDE		PLANOS	OBSERVAÇÕES	STORYBOARDS
A1	A1.1	Três pessoas sentadas em frente a Joana.		plano geral	Plano geral do auditório com os júris à direita e Joana à esquerda. O foco está em Joana. Plano ligeiramente picado.	
	A1.2	Joana está no meio da sala sozinha.				
D1		JOANA	Há uns anos atrás, quando vivia com a minha mãe, tivemos um problema com pombos. Todos os dias, eu nunca podia abrir a janela porque tinha sempre quatro ou cinco pombos pousados no parapeito.	plano geral médio	Plano geral médio em Joana no palco. Plano ligeiramente picado.	
			Um dia a minha mãe chamou o vizinho, que nos trouxe uma armadilha, uns espigões anti pombos, que não os deixavam pousar. Era mais ou menos deste tamanho.	plano geral médio	Plano geral médio em Joana no palco, através das cabeças dos júris, que estão em primeiro plano mas desfocadas - o foco começa nos júris e passa para Joana.	
A2	A2.1	Vemos, entre as três cabeças do júri, Joana mostrar com as mãos o tamanho da armadilha.				
	A2.2	O júri abana a cabeça afirmativamente.				
D2		JOANA (CONT.)	O vizinho disse que servia só para eles não pousarem. Uns dias depois, acordei e fui à janela. Quando olho para a armadilha, está lá alguma coisa. Um pombo. Um pombo que ficou preso e não conseguia sair. Havia sangue no corpo todo dele.	plano próximo para grande plano	Dolly in de plano próximo para grande plano enquanto Joana fala e para de falar (D2 e A3. 1)	
A3	A3.1	Joana pára de falar,				
	A3.2	cerra os punhos		plano médio	Plano médio das costas de Joana de forma a filmar as suas mãos (focadas) e os júris à sua frente.	
	A3.3	e olha para o júri.				
D2		JOANA (CONT.)	Chamei a minha mãe, em pânico, e tentei salvar o pombo. O pombo não me deixava lá-lo de lá.	plano americano para plano geral	Zoom in (mecânico, pode ser em pós) de plano americano para plano geral, até Joana sair de cena.	
A4	A4.1	Joana vai baixando o volume. O olhar de Joana está fixo no júri e,				
	A4.2	de repente, vira-se e corre para fora da sala.				

CENA 7		INT. CASA DE BANHO CASTING - TARDE		PLANOS	OBSERVAÇÕES	STORYBOARDS
A1	A1.1	Joana entra na casa de banho.		plano americano	Plano americano, mas vemos Joana apenas através do espelho da casa de banho. Joana sai do frame e ouvimos os sons depois.	
	A1.2	Ouve-se uma porta a bater. Ouve-se um choro abafado.				
	A1.3	CLOSE UP NA CARA DA JOANA.		grande plano para plano geral	Começa com um grande plano da cara de Joana, seguido de um zoom out muito lento até um plano geral de Joana sentada na santla, com as calças por cima das pernas, numa situação de desespero. O ambiente está escuro. https://www.youtube.com/watch?v=v_OkK6547-w&list=PLaR58_nOCOUw33r-lp2RsCSUYtcBY4QYI&index=28s=34	
	A1.4	ZOOM OUT **MUITO** LENTO ATÉ UM PLANO GERAL DE JOANA SENTADA NA SANTA, DENTRO DO CUBÍCULO, COM AS CALÇAS POR CIMA DAS PERNAS SEM ESTAREM VESTIDAS, ENQUANTO AS AGARRA COM FORÇA.				
A2	A2.1	Ouve-se outra porta bater.				
	A2.2	Ouvem-se passos.				
D1		JÚRI (V.O.)	Olhe, eu não sei o que se passou, mas há alguma coisa em que a possa ajudar?	plano médio	Plano médio picado dos pés da júri por baixo da porta.	
A3	A3.1	Joana não responde.				
D2		JÚRI (V.O.) (CONT.)	Aqui entre nós, a Joana é perfeita para o papel.	**continuo** // plano americano para plano médio	Começa em plano americano enquanto A4.1 e A4.2 - a câmara está a 90º da porta.	
A4	A4.1	Joana não responde.				
	A4.2	A júri bate à porta, mas Joana continua sem responder.				
	A4.3	Ouvem-se sons de dentro do cubículo.			Dolly in até um plano médio, de forma a aproximar da júri - e panorâmica tipaira, de forma a ficar ligeiramente mais de frente para a porta. No entanto, a câmara fica num ângulo à direita da júri, não de frente - cerca de 45º com a porta - em plano médio.	
D3		JÚRI	Joana?			
A5	A5.1	A júri volta a bater a porta ligeiramente, várias vezes,				
	A5.2	até que a porta se abre, acidentalmente.				
	A5.3	Joana encara a júri, abre a boca, mas não sai nada.				
	A5.4	A júri imediatamente fecha a porta.			Quando a júri fecha a porta, a câmara faz uma tipaira panorâmica, que dura o tempo apenas enquanto esta se encosta, acabando no mesmo plano médio, mas agora de frente.	
D4		JÚRI	Peço imensa desculpa...			
A6	A6.1	Ouve-se fungar dentro do cubículo.				

D5		JÚRI	Sabe, não é a primeira vez que vejo esta situação.	plano americano	A júri vira-se quando enquanto A6.1 e no final do movimento passamos para um plano americano a 90º da porta. O plano acaba quando a júri se baixa.	
A7	A7.1	A júri tira algo da mala.				
	A7.2	Por baixo da porta, dá um penso higiénico a Joana, que aceita.		plano médio	Apanhamos o final do movimento a descer e a mão da júri a entregar o penso a Joana - e esta a aceitar.	
D6		JÚRI	Não é isto que a vai passar.	plano médio para plano americano	O plano começa a 45º da júri, fazendo uma panorâmica à sua volta, até ficar num ângulo ligeiramente à direita, mas a filmar as suas costas - de frente para a porta. Júri tira o casaco. O plano mantém-se até Joana abrir a porta e sair da casa de banho.	
A8	A8.1	Ouve-se o som da Joana a abrir o penso e a movimentar-se. A júri continua em frente à porta.				
	A8.2	Ouve-se o autoclismo. A júri tira o casaco. A porta abre-se e Joana sai, encarando a júri.				
	A8.3	A júri mete o casaco que tinha vestido à cintura de Joana.		plano médio	Plano a filmar as mãos da júri a meter o casaco à volta da cintura de Joana.	
D7		JÚRI	Espero vê-la lá dentro.	plano próximo	Plano de perfil, as personagens estão frente a frente.	
A9	A9.1	A júri vira-se em direção à porta.			A júri sai do frame e Joana ainda fica momentaneamente.	
D8		JOANA	Obrigada.	plano médio para grande plano ADICIONAR PLANO GRANDE CLOSE UP?	Plano médio que apanha Joana na esquina, e a Júri, que se vira de costas, vendo a sua cara apenas no espelho.	
A10	A10.1	A júri sai da casa de banho.			A júri sai do frame e a câmara faz um dolly, até chegar a um grande plano da cara de Joana - ligeiramente de lado (de forma a que não se veja a câmara no espelho e que se veja o reflexo da cara de Joana).	
	A10.2	Joana lava as mãos, enquanto se olha ao espelho.				
	A10.3	Acena com a cabeça,				
	A10.4	aperta o casaco que tem à cintura		plano próximo	Plano da cintura de Joana	
	A10.5	e dirige-se à porta, abrindo-a.		plano americano	Plano americano da casa de banho e de Joana a sair pela porta.	

d. Production

i. General production schedule

Stage	Dates	To-do	Person in charge
Pre-Production	January-February	Write the screenplay.	Maria Janeiro
	Feb 1st – 15th	Create the working team and hire every element of the crew.	Maria Janeiro
	Feb 15th – Mar 30th	Location scout and booking.	Maria Janeiro
	Feb 1st – May 30th	Attempt to get funding.	Maria Janeiro
	Mar 1st – 31st	Casting call, callbacks, and castings.	Maria Janeiro
	Apr 1st	Assemble the final cast.	Maria Janeiro
	Apr 2nd – 17th	Screenplay planning and storyboards.	Maria Janeiro
	Apr 18th – May 13th	Moodboards and costume and make-up planning.	Maria Janeiro, Beatriz Lopes, Inês Ramalho
	Jun 1st – 28th	Get authorizations and signatures from locations and actors.	Maria Janeiro

	Jun 15th	Art direction, lighting, and equipment testing.	Maria Janeiro, Beatriz Lopes, Carla Lopes
	Jun 5th – 26th	Print all the printable materials for the art direction and gather the objects needed for each scene, decorations, and costumes.	Everyone
	Jun 18th – 26th	Shooting schedules for both days.	Maria Janeiro
	Jun 18th – 26th	Buying the actors' traveling tickets.	Maria Janeiro
Production	Jun 27th	Filming day 1	Everyone
	Jun 28th	Filming day 2	Everyone
Post-Production	July 1st – 6th	Decoupage of all videos and audio.	Maria Janeiro
	July 7th – 17th	Editing and final edited version (sound+image).	Maria Janeiro
	July 19th – Sep 30th	Post-production of video.	Carla Lopes, Maria Júlia Chaves
	Aug 4th – Sep 10th	Post-production of audio.	Lourenço Fonseca
	Sep 31st – Oct 5th	Reviewing the film and making the final version.	Maria Janeiro
	Oct 5th	Creating English subtitles for the film.	Maria Janeiro

ii. Locations

The setting of the ideal shooting locations for the development of the project went through two distinct moments: online research and field research. At first, we carried out a list of all the spaces needed to build the action and dialogue scenes and the context scenes (as well as their essential details) - namely: a small house, streets of Lisbon's historic center, an auditorium, a café, and a public bathroom.

Scene	Location(s)
Scene #2	**EXT. BUILDING – DAY** Street without cars, but busy with people, in the historical center of Lisbon.
Scene #3	**INT. KITCHEN – DAY** Studio apartment kitchen in a historic district of Lisbon, very small and with few conditions. The fridge is empty.
Scene #4, #9 & #10	**INT. BEDROOM – DAY/AFTERNOON** The bedroom has a bunk bed. On the wall next to the bed, there are photos and posters of movies and actresses.
Scene #5	**INT. BEDROOM – DAY** The bedroom has a bunk bed. On the wall next to the bed, there are photos and posters of movies and actresses. **INT. BATHROOM – DAY** Low or interior light bathroom with a place to hold a few things (either drawers or shelves). **INT. ENTRANCE HALL – DAY** Front door leading up to the outside corridor. On the inside, the door needs to have enough distance to shoot a frontal shot.
Scene #6	**EXT. CAFÉ – DAY** Four friends are sitting around a table with a pack of cigarettes, drinks, and a glass of water.
Scene #7	**INT. CASTING ROOM/AUDITORIUM – AFTERNOON** A big auditorium with a stage.
Scene #8	**INT. PUBLIC BATHROOM – AFTERNOON** A public bathroom with individual toilets and a mirror.
Scene #9	**INT. BEDROOM – AFTERNOON** A big auditorium with a stage.

iii. Shooting schedule

Day 1 of shooting: 27th of June.

ORDEM DO DIA 27 JUNHO - PERÍODO LIVRE							
HORA	TAREFA	LOCAL	QUEM	CENA	PLANO	OBJETOS DE CENA	FOLEYS
07h00	Chegada da equipa à Casa de Telheiras + Montagem do SET	INT - Alameda Mahatma Gandhi, nº6 Rés do Chão, Telheiras	Equipa	-	-	-	-
08h30	Acabar de montar o SET	INT - Alameda Mahatma Gandhi, nº6 Rés do Chão, Telheiras	Equipa	-	-	-	-
08h30	Chegada dos atores à Casa de Telheiras	INT - Alameda Mahatma Gandhi, nº6 Rés do Chão, Telheiras	Equipa + Joana + Alice + Senhoria + Madalena	-	-	-	-
08h40	Maquilhagem + figurinos	INT - Alameda Mahatma Gandhi, nº6 Rés do Chão, Telheiras	Beatriz Lopes + Inês Ramalho + Joana + Alice + Senhoria + Madalena	-	-	-	-
09h30	Começar filmagens C9	INT - **ENTRADA** - Alameda Mahatma Gandhi, nº6 Rés do Chão, Telheiras	Joana + Alice + Bia + João + Madalena	**Cena 9**	- Plano Americano Entrada - Plano contínuo médio cumprimentando amigos e conversando	caixas de take-out (jantar que o amigo trouxe) casaco da júri	- Foleys porta de entrada - Conversa dos amigos ao fundo depois de Joana e Bia entrarem no quarto
11h00	Terminar filmagens C9	INT - **ENTRADA** - Alameda Mahatma Gandhi, nº6 Rés do Chão, Telheiras	Joana + Alice + Bia + João + Madalena	**Cena 9**	- Over the shoulder Bia - Over the shoulder Joana - Over the shoulder Alice		
João + Madalena podem ir embora							
11h20	Começar filmagens C10	INT - **QUARTO** -Alameda Mahatma Gandhi, nº6 Rés do Chão, Telheiras	Joana + Bia	**Cena 10**	- Plano geral entrada - Over the shoulder médio Joana - Over the shoulder médio Bia - Plano detalhe mãos - Contínuo plano médio D10-D15	-	
12h20	Terminar filmagens C10	INT - **QUARTO** - Alameda Mahatma Gandhi, nº6 Rés do Chão, Telheiras	Joana + Bia	**Cena 10**		-	
Bia pode ir embora							
12h40	Começar filmagens C4	INT - **QUARTO** - Alameda Mahatma Gandhi, nº6 Rés do Chão, Telheiras	Joana + Alice	**Cena 4**	- Over the shoulder Alice - Over the shoulder Joana - Plano geral de frente (filmado em qualidade mais elevada)	fotografias com amigos e posters de filmes e de atrizes comida mexicana telemóvel mochila cartão VIVA Viagens guião	- Foley som saco uber eats - Foley toque do telemóvel - Som fechos mochila
13h50	Terminar filmagens C4	INT - **QUARTO** - Alameda Mahatma Gandhi, nº6 Rés do Chão, Telheiras	Joana + Alice	**Cena 4**	- Na mão: cena 4 D7 - Plane detalhe A14.3		

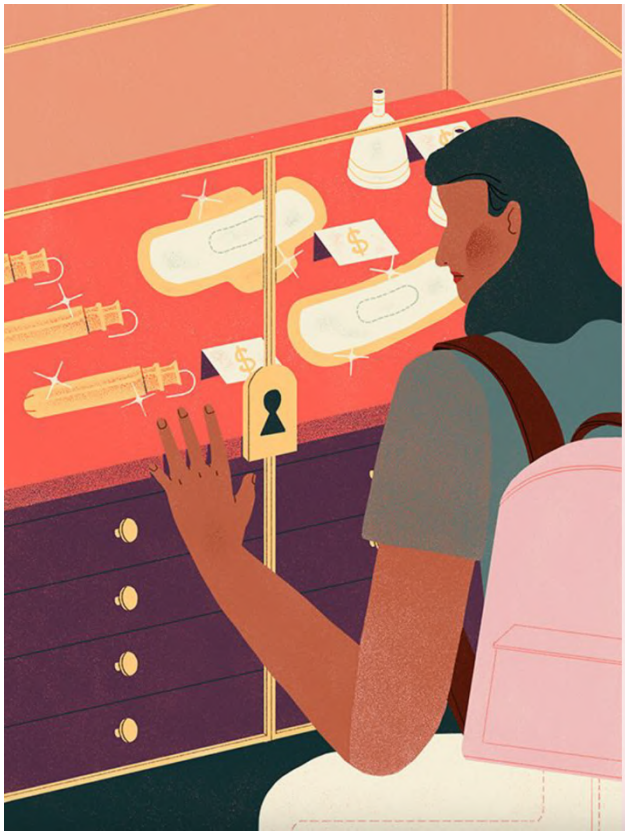
13h50 - 15h00	**ALMOÇO - todos**						
15h00	Começar filmagens C5 - 1	INT - **QUARTO** - Alameda Mahatma Gandhi, nº6 Rés do Chão, Telheiras	Joana	**Cena 5 - A4 até A7**	- Plano americano A5 e A6 - Plano médio gavetas quarto - Plano Americano A7.2	outra mochila bolsa telemóvel	- Foleys sons mochila - Foley campainha - Foleys gavetas
15h20	Terminar filmagens C5 - 1	INT - **QUARTO** - Alameda Mahatma Gandhi, nº6 Rés do Chão, Telheiras	Joana	**Cena 5 - A4 até A7**			
15h40	Começar filmagens C3	INT - **COZINHA + ENTRADA** - Alameda Mahatma Gandhi, nº6 Rés do Chão, Telheiras	Joana + Alice	**Cena 3**	- Contínuo a ir ao frigorífico - Médio costas frigorífico - Médio Alice com uber eats na porta - Contínuo bilhete na mesa - Plano geral corredor mudar de divisão	dentro do frigorífico, saco do uber eats, recados da senhoria para Joana escritos à	
17h00	Terminar filmagens C3	INT - **COZINHA + ENTRADA** - Alameda Mahatma Gandhi, nº6 Rés do Chão, Telheiras	Joana + Alice	**Cena 3**			
Alice pode ir embora							
17h00 - 17h30	**PAUSA PARA SNACK**						
17h00	Chegada da Senhoria à Casa de Telheiras	INT - Alameda Mahatma Gandhi, nº6 Rés do Chão, Telheiras	Senhoria	-	-	-	-
17h00-17h30	Maquilhagem + figurinos Senhoria	INT - Alameda Mahatma Gandhi, nº6 Rés do Chão, Telheiras	Beatriz Lopes + Inês Ramalho + Senhoria	-	-	-	-
17h30	Começar filmagens C5 - 2	INT - **ENTRADA** - Alameda Mahatma Gandhi, nº6 Rés do Chão, Telheiras	Joana + Senhoria	**Cena 5 - a partir de A8**	- Plano Americano entrada - Over the shoulder plano médio Joana - Over the shoulder plano médio Senhoria	outra mochila bolsa telemóvel	- Foley intercomunicador - Foley porta a abrir e fechar - Foleys sons telemóvel
19h00	Terminar filmagens C5 - 2	INT - **ENTRADA** - Alameda Mahatma Gandhi, nº6 Rés do Chão, Telheiras	Joana + Senhoria	**Cena 5 - a partir de A8**	- Plano detalhe telemóvel A11 e A12 - Plano médio frente D11		
Senhoria pode ir embora							
19h20	Começar filmagens C5 - 3	INT - **ENTRADA, CASA DE BANHO** - Alameda Mahatma Gandhi, nº6 Rés do Chão, Telheiras	Joana	**Cena 5 - A1 até A3**	- Travelling horizontal plano geral quarto-wc - Travelling vertical wc	outra mochila bolsa telemóvel	- foleys na casa de banho, Joana a mexer em coisas
20h30	Terminar filmagens C5 - 3	INT - **ENTRADA, CASA DE BANHO** - Alameda Mahatma Gandhi, nº6 Rés do Chão, Telheiras	Joana	**Cena 5 - A1 até A3**			
Final do primeiro dia de Rodagem							

Day 2 of shooting: 28th of June.

ORDEM DO DIA 28 JUNHO - PERÍODO LIVRE							
HORA	TAREFA	LOCAL	QUEM	CENA	PLANO	OBJETOS DE CENA	FOLEYS
08h00	Chegada da equipa à ESCS + Montagem do SET	INT - ESCS, Benfica	Equipa	-	-	-	-
09h00	Acabar de montar o SET	INT - ESCS, Benfica	Equipa	-	-	-	-
09h20	Chegada dos atores à ESCS	INT - ESCS, Benfica	Equipa + Mafalda + Júri + Júri 2	-	-	-	-
09h30	Maquilhagem + figurinos	INT - ESCS, Benfica	Beatriz Lopes + Inês Ramalho + Mafalda + Júri + Júri 2	-	-	-	-
10h30	Começar filmagens C7	INT - **AUDITÓRIO** - ESCS, Benfica	Joana + Júri + Júri 2	**Cena 7**	- Plano geral frente palco - Plano geral médio Joana no palco - Plano entre cabeças júris	Caderno e caneta p/ Júri	
11h50	Terminar filmagens C7	INT - **AUDITÓRIO** - ESCS, Benfica	Joana + Júri + Júri 2	**Cena 7**	- Plano médio juris com costas Joana - Plano próximo Joana		
Júri 2 pode ir embora							
12h30	Começar filmagens C8	INT - **CASA DE BANHO** - ESCS, Benfica	Mafalda + Júri	**Cena 8**	- Plano Joana espelho a entrar - Plano médio espelho Ambas - Plano geral Joana a sair da WC - Zoom out dramático até se ver calças - Plano americano lado para a porta júri - Plano panorâmico Júri a abrir a porta WC - Plano americano Júri abrir porta WC - Plano próximo ambas a conversa - Plano detalhe botas Júri - Plano detalhe penso higiénico/absorvente - Plano detalhe casaco cintura Júri ata - Plano detalhe casaco cintura Joana final	calças sujas de sangue penso higiénico casaco da júri	
14h15	Terminar filmagens C8	INT - **CASA DE BANHO** - ESCS, Benfica	Mafalda + Júri	**Cena 8**			
Júri pode ir embora							
14h15 -15h15	**ALMOÇO - todos**						
14h30	Chegada dos atores à ESCS	ESCS, Benfica	Madalena + Bia + João	-	-	-	-
14h30 -15h15	Maquilhagem + figurinos	INT - ESCS, Benfica	Beatriz Lopes + Inês Ramalho + Madalena + Bia + João	-	-	-	-
15h15							
16h30							
	Começar filmagens C6	**EXT CAFÉ** - ESCS, Benfica	Joana + Bia + João + Madalena	**Cena 6**	- Plano geral - Plano médio - Plano médio lado direito - Plano médio lado esquerdo	maço de cigarros café bebidas alcoólicas copo de água	
	Terminar filmagens C6	**EXT CAFÉ** - ESCS, Benfica	Joana + Bia + João + Madalena	**Cena 6**			
	Filmagens extra						

e. Art Direction

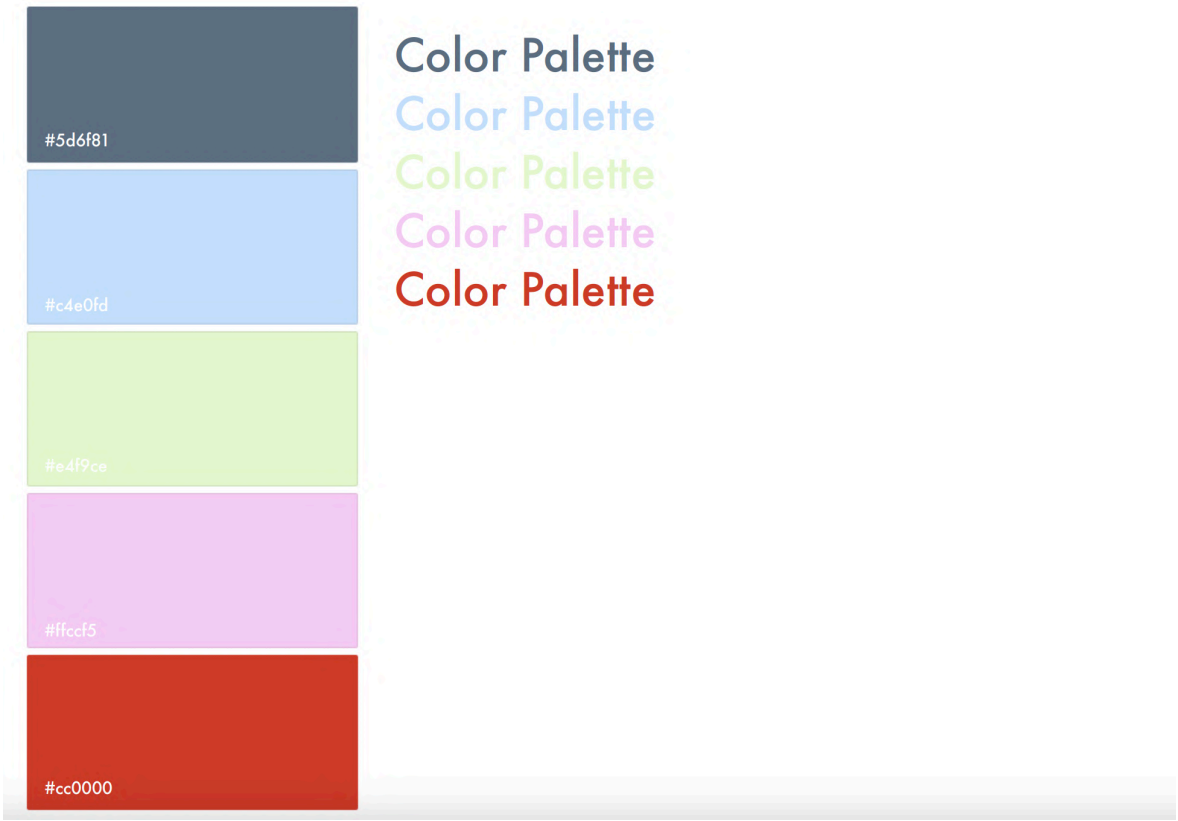
i. Moodboards



Período Livre

Direção Artistica

Color palette research and inspiration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Color Palette
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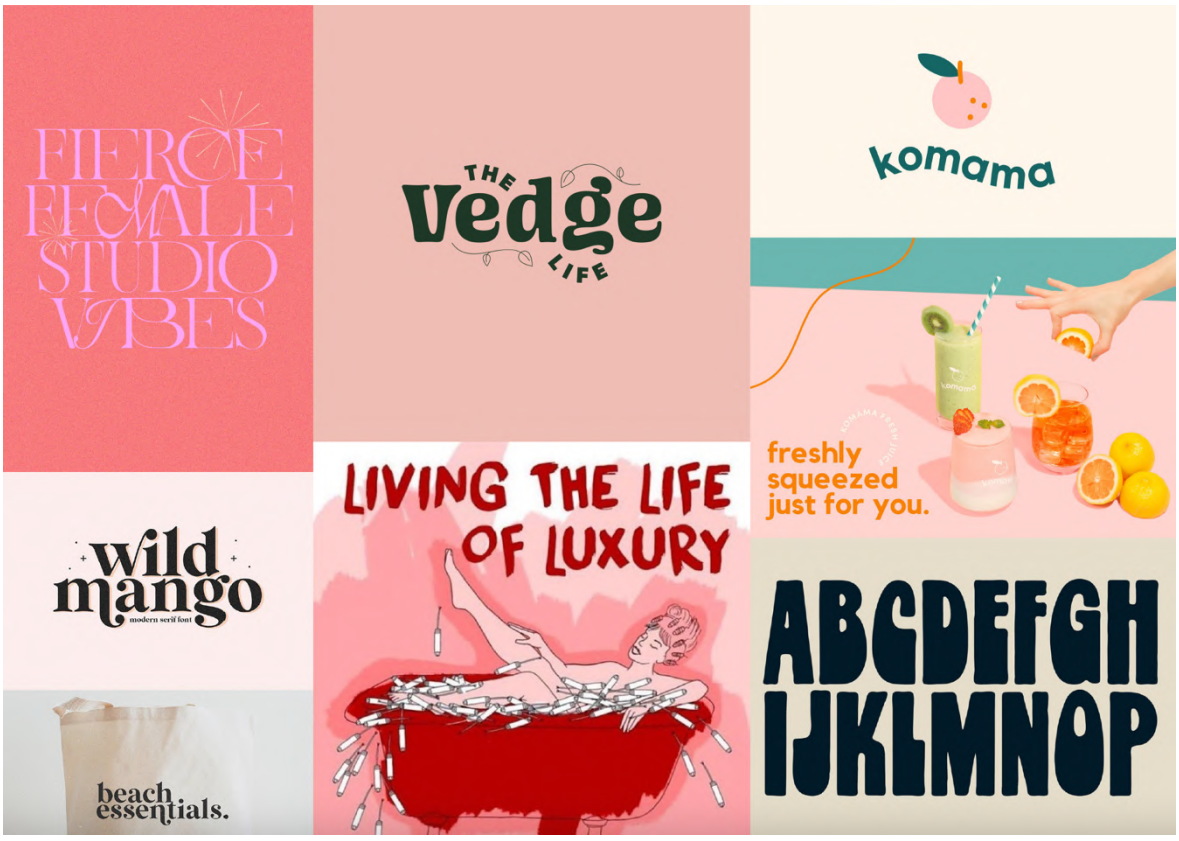
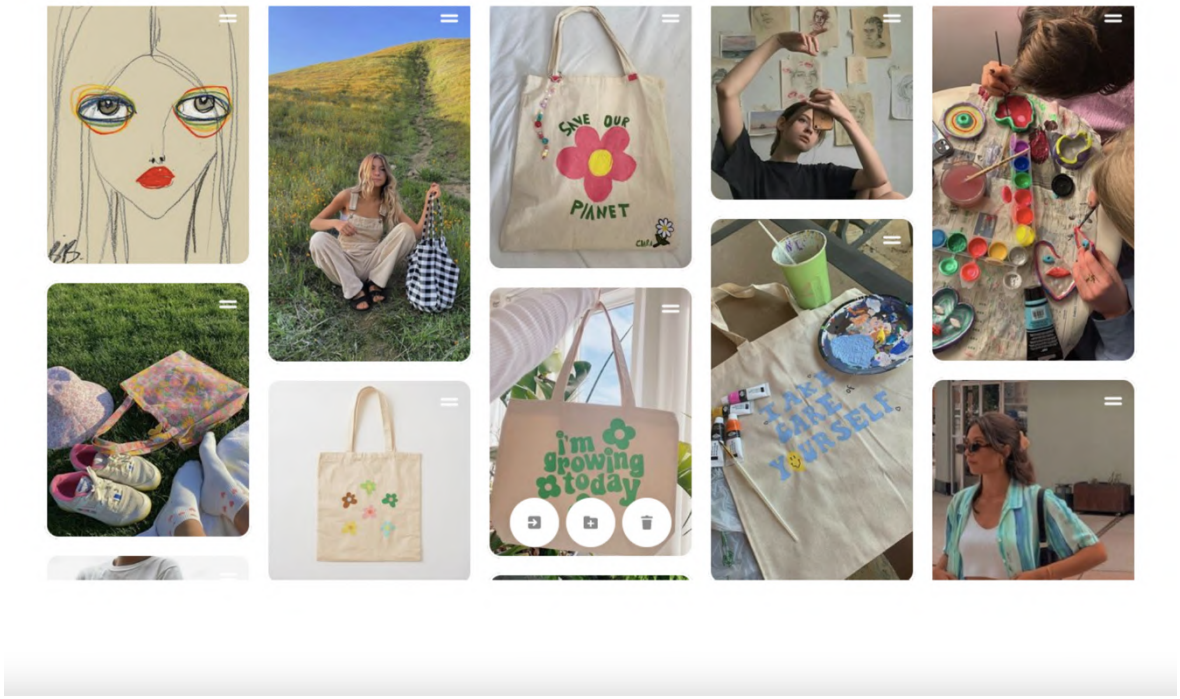
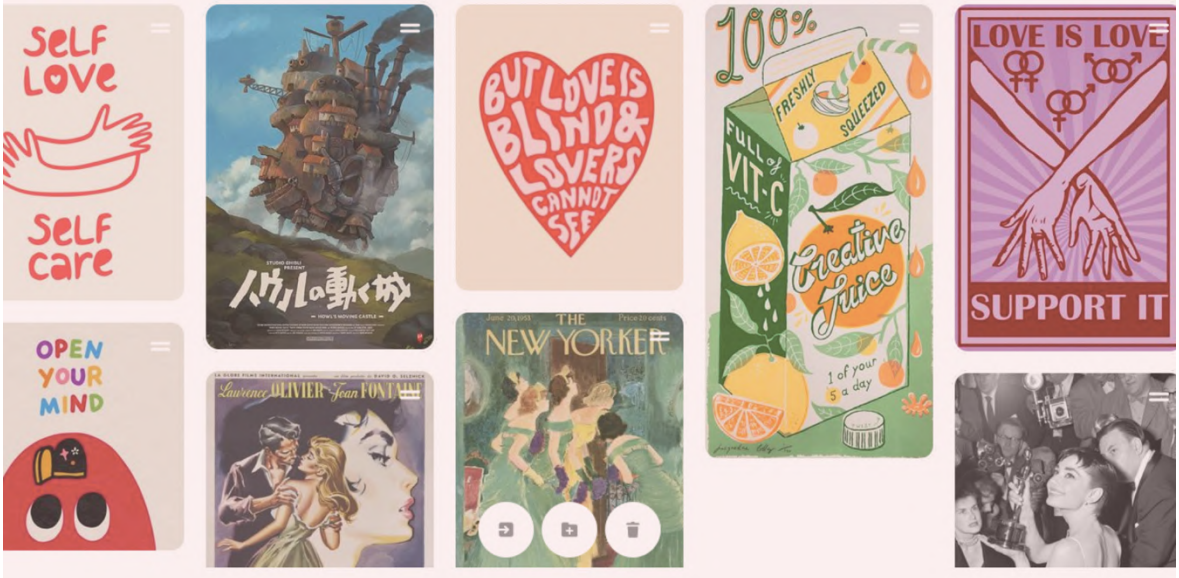

FIERCE FEMALE STUDIO VIBES
THE Vedge LIFE
komama
freshly squeezed just for you.
wild mango
modern serif font
LIVING THE LIFE OF LUXURY
ABCDEFGH
IJKLMNOP
beach essentials.

DONT FORGET TO HAVE FUN
TAKE WHAT YOU NEED
FREE
Radiant Boss Framework
SELF-EMPOWERED LEADERSHIP FOR WOMEN WHO WORK.
DON'T FORGET TO LOOK UP (TO YOURSELF).
Made by Kutokaic
Ageya
Modern Elegant Serif
Wander
KICK'SS FLAVORS. FUNCTIONAL INGREDIENTS.
INTRODUCING
ED
Lavonia
CLASSY SCRIPT FONT
EMYSELF DESIGN

Joana


SAVE OUR PLANET
i'm growing today
TAKE CARE YOURSELF

Room Inspiration



Decoração Quarto- Posters

ii. Character descriptions

During the process of building character descriptions for the cast, the production and realization teams listed the physical and behavioral characteristics of each character to guide the casting process.

Characters			
Character	**Description**	**Characteristics**	**Role level**
Joana	She is 24/25 years old, born into a lower-middle class family. She is a young adult, not effusive, who is living in Lisbon, having for the first time the responsibility of paying her expenses and her rent, until then guaranteed by her parents. Newly graduated as an actress, she is looking for a job in her field, a task that is becoming almost impossible. Due to this difficulty, Joana is late in paying the rent and does not have the money to support her expenses, so she starts looking for jobs that do not satisfy her, to obtain the much-needed income at this point in her life. When faced with a problem arising from poverty, Joana is unable to share with the people around her or to ask for help, due to shame. She has trouble expressing her feelings, but desperately wants to be understood. Our protagonist is enveloped by a self-imposed loneliness of those who do not trust others with her anxieties.	Average height, brown eyes, white skin, any hair color and body shape.	Main
Alice	She's 25 and born into a lower-class family than Joana. She's also a recent graduate and Joana's housemate and best friend, but unlike Joana, Alice is very effusive and open about	Average height or short, brown eyes, white skin, any hair color but curly or	Secondary

	her feelings. She's also looking for a job and finding it difficult, resorting to a non-qualified job.	different than the rest and any body shape.	
Bia	Also around 25, financially privileged, she's in Joana's group of friends. A quiet friend when she doesn't have anything to say, but very vocal with her opinion. She never had any financial issues, making the character arc big in this character, portraying the unaware and a little unsensitive people regarding poverty and period poverty.	Tall, brown eyes, white skin, skinny shape, and dark hair.	Secondary
Madalena	24 years old, Madalena is the sweetest friend in the group. She's privileged and in an upper-middle class household, but aware of the world's problems. Madalena sticks up for her friends, helping in any way she can.	Average height, brown eyes, any hair, skin color and body shape.	Secondary
Júri	Around 28-35 years old, a guardian angel type of character, the jury is a successful woman, one of the few on top in the Portuguese audiovisual scene. She knows what it takes to get to the top as a woman in this field and is set to help other women get there.	Very tall, white skin, any hair, eye color and body shape.	Secondary
Senhoria	Around 25-35 years old, she is Joana's landlady. After inheriting the landlady job from her parents all set up, she made it her call in life, having found a way to make money with little effort.	Average height, brown eyes, white skin, any hair color and body shape.	Secondary
João	Looks very friendly and avoids difficult conversations.	Average height or tall, brown eyes, white skin, any hair color and body shape.	Extra

Male Júri	40-60 years old, nice looking, very relaxed fit and posture.	Average height or tall, brown eyes, skinny shape, white skin, any hair color.	Extra

iii. Film poster