

**PROJECT NAME:** Bird Bones (originally titled “Fledgeling”)

**GRANT RECIPIENT:** Chloe Zodrow

**PROJECT TYPE:** Short film

**OBJECTIVE:**

To produce a debut short film, written and directed by Chloe Zodrow, on a minimal budget with a skeleton crew, in order to showcase local Adelaide talent and act as a calling card for future film work. This was also an opportunity to “learn the ropes” - work with students, professionals, and absolute beginners. Most importantly, it was to make a good and unique short film worthy of film festival submission.

**REPORT:**

In November of 2023, upon the acceptance of the IAF’s generous support, I embarked on my first solo directorial film shoot. With the funds, I was able to rent the necessary film gear from Urbancine, purchase a variety of props and set pieces, and provide catering for my film crew of three and cast of four. Urbancine was unexpectedly generous with their gear, and I was left with money in the budget to pay my crew modest fees for their work. I have repeatedly called in favours throughout this process, and the IAF grant has allowed me to still retain some friends, while working with quality gear I would otherwise not be able to access!

Throughout December 2023 and January 2024, my DP/editor and I continued to shoot pick ups and insert shots, and began the editing process from our homes. The process was choppy and consistently delayed by sickness, and other work commitments, but by the end of January we were in agreement that the material we had was not consistent with the film we were hoping to make. The shoot in November/December had been hampered by a storm, and we were having to compromise excessively on sound quality. I knew we could do better. With a heavy heart, we scrapped the footage (keeping the beautiful pick ups my DP and I had captured around the Adelaide hills), and organised a new shoot day. The mistakes that were made in the original November shoot were fantastic lessons for the next, and I brought on an assistant director and two more additional hands. We spread the shoot across two days, and the connections I made throughout prep in November resulted in a supply of borrowed gear. I was able to again pay the crew (very modest) fees for their work from my own funds, as it wasn’t being depleted from gear rental. A great friend allowed us to film in her beautiful Blackwood home, and in March 2024 we reshot with a new and improved script, and understanding of what was required. I am endlessly grateful for the IAF funds for allowing me to experience the initial shoot and then consider trying again. I don’t know how I would have felt capable of making that choice without the financial support, and the knowledge that I was not solely representing my own brand.

The footage has withstood the editing process, but the editing process has struggled to withstand the footage. I am a writer and a burgeoning director, but the technical process of editing is foreign to me. AIE alumni Max Hammerstein and Hamish Phillips (Fleurieu Film Festival and St Kilda Film Festival award winning) have been the primary consults and editors, but their various personal projects have made it impossible to complete the film in time to submit it the 2024 Adelaide Film Festival, my initial primary goal. It has been disappointing to let this go, but another vital lesson in the unpredictability of film and the cost of time. My application to the IAF predicted completion of the film by May 2024, but this was retrospectively far too ambitious. Thank you to the IAF for your patience and understanding. I will proudly be placing the IAF logo across my film.

As of October 10th 2024, we are on picture lock of the film, and simply finalising the audio. We have been utilising the Mercury Cinema's facilities to meet, discuss, edit, and test the sound and visuals of the film. The film now includes original music written and produced by composer Oscar Sarre. We will be submitting it to Adelaide Film Festival 2025, and a variety of smaller film festivals, and regardless of the outcome will eventually release it on Vimeo to finally share with a wider audience.

Thank you again to the IAF for their financial support, and their kindness.

On the following pages are behind the scenes photos from the original 2023 shoot, the 2024 reshoot, and stills from the film itself.



Broken Hill, photo by Cam Liu.





Blackwood, photo by Cam Liu. Gear from Adelaide business Urbancine.



Film still.





Film still.



Film still.