

# SCREEN TIME

A SHORT FILM BY  
ALEXANDRENA PARKER







**SYNOPSIS:**

A social commentary narrative illustrating the contrast between digital screens and the tactile world in childhood, demonstrating how boredom acts as a catalyst for imaginative play and engagement with one's environment.

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**Duration:** 6 mins 49 seconds

**Completed:** Feb 2024

**Shooting format:** Super 35

**Screening format:** Quicktime ProRes

**Sound:** 5.1

**Aspect ratio:** 4:3

**Language:** English





## DIRECTORS STATEMENT:

I was born in 1989 so my early childhood was spent in the 90's. No one knew it then but 90's kids were the last generation to have a childhood without the internet. Every generation since has had access to the internet and most homes have a computer or device. Fast forward 25 years and screens have taken over our lives. Anywhere and everywhere we have access to the internet and our pastime is swallowed whole by memes, reels and you tube tutorials.

'Screentime' is a buzzword in today's world of parenting. We see children on screens in the car, at restaurants, at home and even on family outings. Children are spending less time engaged in unstructured play, exploring their imaginations and daydreaming. The constant stimulation and instant gratification offered by digital devices is robbing children of an essential element of childhood, boredom.

"There are many benefits "Boredom fosters creativity, curiosity, self-esteem and original thinking. It helps children regulate emotions, develop problem-solving and organisational skills and teaches them about flexibility".

"Screentime" shed's a light on our societal obsession with screens. Despite our awareness of the detrimental effects, our hectic lives have allowed screentime to permeate every aspect of our children's existence. Through this film, I sought to illustrate how screentime deprives our children of the essential, yet intangible, moments of emptiness that are vital for their growth.

1. childmind.org

## CASTING :

I wanted to feature a diverse range of children from various backgrounds and age groups. Erin King from 99 Castings and Productions dedicated significant effort to identifying children who embodied relatability while also possessing unique qualities. The performances sought to evoke a sense of quiet contemplation. The majority of the children were filmed alongside their actual parents and siblings to facilitate authentic interactions and genuine performances. The children captured watching TV were filmed in their own home, providing a comfortable environment for them to express themselves authentically. To enhance the intimacy evident in many frames, half of the footage was shot exclusively with myself and Luke. This approach was crucial in achieving the depth of connection essential for the project.

## PRODUCTION DESIGN :

Creating the right ambiance through set design, locations, and styling was paramount for me. I wanted to honor the essence of the 90s without rendering the film as a mere relic of that era. Although the cinematography exudes moodiness, the deliberate use of colors within the sets imbues the footage with a nostalgic quality, evoking a sense of curation rather than reality. Despite the film's underlying social commentary, I sought to steer clear of a documentary-like feel, opting instead for a dreamlike aesthetic that would be visually captivating.

### ALEXANDRENA PARKER DIRECTOR, WRITER, PRODUCER

Alexandrena Parker is best known for her ability to capture the splendour and innocent allure of childhood. She graduated with honours from RMIT Melbourne in 2010 and has since carved a niche as one of Australia's most successful kid's photographers. Working across portraiture, fashion and documentary storytelling, her work is characterised by a disarmingly honest and genuine approach to image-making.

Her desire to tell stories that resonate with authenticity and depth saw a natural transition from photographer to film maker and motivated by her own journey as a mother, "Screentime" marks her debut film project.

### LUKE BICKLEY CINEMATOGRAPHER

Luke is a multi-award winning Australian based Cinematographer with an interest in working across narrative, commercial and documentary projects. He recently completed a commercial campaign 'Kindle - Your Story Starts Here ' and was awarded a golden tripod by the Australian Cinematographers Society for Best Cinematography in a Commercial, National / International category. Luke's aspirations on his path to becoming an acclaimed cinematographer have involved imaginative collaborations, unique perspectives and a continued dedication to developing his craft.

### ERIN KING LINE PRODUCER & CASTING DIRECTOR

Erin is an experienced photography producer and casting director who co-owns a Melbourne based production and casting company with her work and life partner Andrew. Having worked with the biggest and best Directors and Photographers over her 20 year advertising career, this was one of Erins first short film casting projects, feeling right at home with Alex's background.

A mum of two small children herself, Erin goes out of her way to advocate for kids in the industry to ensure safe and relaxed environment for our youngest cast members.

Erin is currently working on a number of 'real people' ad campaigns and TVC projects and dreaming of a Nintendo and YouTube free household.

### ANDREW STALPH (MR FOX POST) EDITOR

Andrew Stalph has been cutting since he joined MRPPP when he was 19. His craft of flow and movement is designed to take the viewer's attention and guide it through the film. He is a master of the machine to allow the directors vision to be executed.





## TO NE:

The film's atmosphere is deeply introspective. The scenes often linger on the brink of emptiness. This emptiness can sometimes stir a sense of unease and discomfort within us. While the tone remains subdued, there's a subtle undercurrent of humor woven throughout. The characters and their portrayals resonate with the experiences of parenthood and the mundane moments of our childhoods.

I'm not aiming to shame parents for embracing 'screentime' since it's a significant aspect of modern life. However, I do hope the audience can experience a bittersweet blend of nostalgia and longing.



## CAST:

Playground Kids: Maayan Tamir  
Ruby Riseley  
iPad Boy: Ethan Swann  
Bus Stop Baby: Rio Tamir  
Bus Stop Mother: Stephanie Tamir  
Restaurant Girl: Frankie Pollard  
Restaurant Mother: Cristina Pollard  
Restaurant Father: Jordan Pollard  
iPhone Dance Girl: Evelyn Grace  
Boy playing game on ipad: Maayan Tamir  
TV Kids: Lucius Adedoja,  
Frankie Adedoja,  
Zuli Adedoja  
TV Kids Mother: Lucretia Adedoja  
Carwash Boy: Henri Jackson  
Carwash Girl: Ruby Riseley  
Carwash Father: Michael Riseley

## CREW:

Writer & Director: Alexandrena Parker  
Producer: Alexandrena Parker  
Cinematography: Luke Bickley  
1st Camera Assistant: Mondo Hayes  
Bailey Quinn  
Line Producer: Erin King at 99 Productions  
Casting Director: Erin King at 99 Casting  
Editor: Andrew Stalph  
Assistant Editor: Rob Cameron  
VFX: Drew Moden  
Bevan Pascoe  
Colourist: Tim Wreyford  
Post Production Producer: Clare Lehner  
Sound Design/Mix: Colton Jackson  
Foley Artist: James Styron  
Original Score: Colton Jackson  
Gaffer/Grip: Catie Carr  
Daniel Car  
Caitlin Bryan  
Art Department: Paige Anderson  
Sound recordist: Francis Bryne  
Standby props/SFX: Tamiah and Gene Gardiner  
Melbourne Special Effects  
Stills Photographer: Mitch Fong

## SPECIAL THANKS:

The Kitchen Creative Management, Johnathan at Extreme Clean Car Wash, Pakenham for supplying the car wash location, Ripples Chinese Restaurant, Bentleigh for supplying the restaurant location, Photoloco Locations, and Clare McGrath for your script writing guidance and advice.

THE KITCHEN

MR FOX

INVENT  
AUDIO & DESIGN

[CASTING]