

TREATMENT

Product	Script to screen - short film – snap
Genre	Fantasy
Purpose	The purpose of this short film has 3 answers, the first one is that it is a requirement for this course and this specific unit. We all have separate job rolls in the crew. By having separate job rolls, it would teach us what would be required in a preretinal crew in film or series. The second and third purpose of this short film is to entertain audiences and to develop our skills as media students. Because we are given separate job rolls, we would be able to improve those skills or learn what is required in those particular job rolls and gain skills when doing those job rolls.
Synopsis of content	A young, quirky photographer opens her new photographic studio in a small Cornish town. Despite some controversy her business venture is a huge success. She offers beautiful portraits to local people, but her photographs reveal more than expected. Amy is a young photographer from Cornwall, with her studio, different people from all sorts of backgrounds from around the country come to have their photo taken. Amy comes to the realization that her camera has a magical element to it; she can see into people's future through her photos.
Target audience	<u>Primary Target audience</u> Class – Given that our primary age is 18-30, our class would most likely be C2, D, E, so people who are starting work or starting/ in/ finished university. Age – In terms of age, our Primary target audience is aimed towards 18-30. This is based on the fact that when looking at other films that we are creating a style of 18-30, was what we came to, based on the fact that the cast where more grown up and not teenagers or children. This is also based on the knowledge that when looking at the age target audience of Amelie and some Wes Anderson films, the target audience in terms of age was 18-30. Race/ religion – As we are filming in Cornwall and most of our cast are white Cornish, our target audience would probably attract more English people and since the religion in Cornwall has more Christian even though the short film has no set religion. In which case the target audience in terms of religion would probably people who don't believe in anything. Gender – The primary target audience may attract a largely female target audience. This is based on the fact that when asking the boys in the class, they said they would prefer action. Education – In terms of education, the primary target audience may attract a university and higher-level earners, that is based on the knowledge that are primary targeted age is 18-30, therefore may be in university. Other education that our target audience may have had could be an education in media, film or photography and may have an interest in watching short films with elements of a magic camera. Location – Given that this short film is set in Cornwall, with Actors who speak English, our primary target audience would attract people in the UK and speak English. <u>Secondary Target audience</u>

Class – Given that our secondary target audience in terms of age is 30-60, they would be anywhere between A, B and C1.

Age – Our secondary target audience would be aimed towards 30-60.

Race/ Religion – The secondary target audience may attract English speaking people, like UK, USA and Australia.

Gender – The secondary audience if we are targeting the short film towards European people, I think the short film would be aimed towards both male and female viewers.

Education – In terms of education, the secondary target audience may attract a university and higher-level earners, that is given that are primary targeted age is 18-30. They may also have some sort of education in history based on the historical costumes and props that we were going to use.



Location - Secondary target Audience would attract Countries who speak English, like UK, Australia and America.

Tertiary target audience



Class – As we are expanding our target audience to the world, the target audience in terms of class would be anyone who is not in work, to people who are working, to people who are retired.

Age – Given that we are bordering our target audience to anyone, our age range would attract anyone who is over 15.

Race/ Religion – As we are expanding our target audience to the world, the race and religion that we are aiming towards could be anyone of all races and religions, even people without a religion. However, people without a religion may be more attracted to the short film because the film does not explore any religion.

Gender – As we are expanding our target audience to the world, the gender that we are aiming towards would be all males, females and non-binary.

Education - As we are expanding our target audience to the world, the education we are aiming towards could be anyone.

Location – Given the fact that we are broadening the target audience to anyone, our Tertiary target audience would attract anyone in the world who speaks English.



Psychographics – In terms of psychographics, Primary Explorers, Secondary Reformers

Summary:

Typical primary target audience member might be a 23-year-old English female living in the UK, recently graduated and working in the first stages of a creative career. She enjoys romantic comedies with a darker, slap stick or blunt sense of humour and Wes Anderson films. She's creative and enjoys art, fashion, interior design etc.

Typical secondary target audience member might be a 50-year-old English male living in the UK. He has a post graduate degree in film and now works lecturing film at Falmouth University and is part of the BFI film academy. He regularly judges student film awards. He enjoys drinking red wine, reading, surfing and late-night cinema showings.

Aesthetic

Styling

Colour pallet of costume design

Emily is on costumes and makeup, she wrote an essay on the colour scheme and overall style of the costumes and I copied and pasted it, so enjoy.



Colours



What colour am I using?

My initial ideas for the costume design colour pallet consist of using a wide and varied colour pallet, not constricting the production to a particular number of shades. colour will be a huge presence so there must be a lot of it, colour itself is a focus, whites, blacks and greys will be avoided. With each outfit having a colourful individual statement and expression. Following the themes of Wes Anderson, the colour pallet will be relevant to the characters emotions and the plot however more in the Anderson ways, colour will conflict emotion at moments where characters are happy, colours associating sadness will be used. moments of sadness within the film will be covered with high saturated colour themes instead much like in his film "moon rise kingdom" of the story however along with this the colour will heavily play in a role of aesthetics, following the very theatrical and rather eccentric production design style of Wes Anderson films, the costume will play as a visual excitement and entertainment within itself. Colour will follow in monochromatic costumes and varied using an idea of opposing colours and contrast between warm and cold. Colour must be loud, however not ugly or too confusing for the viewers eyes. I must choose each outfit with caution and make sure colour compliments! To avoid an ugly colour pallet, delving into pastel tones would be a focus for me. when it comes to the costume design, I want to show just as much importance to the performance, dialog and plot, the costume should also be a storytelling element. Much similarly to Wes Andersons focus to miss en scene and costume as an essential storytelling device. I want to use colour, much like Anderson to make the viewers look at the world differently, the story differently. there is a lot of fun to be had with costume design when we're going for a high statement production design and colour will help with this creative freedom.

How will I use colour to influence our primary audience Considering

The story is very art focused, considering our protagonist and primary audience will be heavily art focused individuals, I want to use the colour pallet as an artistic element (almost a painting!) I want the colour to be a huge focus to make the fashion stand out strong, with this having the primary fashion focused audience inspired by the colour choices. The primary audience are very creative individuals, individuals who watch films for this type of inspiration, for inference. I want to use colour to kind of portray a creative individuals mind and the colours of ideas and interpretations that this film could take. I want to be smart with the colour, considering the audience will be more self-aware when it comes to being a viewer using colour to conform and divert away from the projected feelings at the time will allow for them to have more fun in seeing something that sustains away from convention.

<https://www.ceros.com/inspire/originals/wes-anderson-color-stories/>

<https://scene360.com/design/72338/colour-design-and-costume-the-films-of-wes-anderson/>

The 1950s, 60s and 70s inspiration

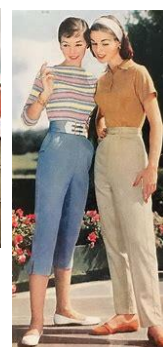


My thoughts and ideas why we are I using a vintage pallet?

Our film will have a huge focus to the 1950s, with this I can already make an impression of how I will dress the female protagonist. Considering the 1950s is a very feminine focused fashion decade, the protagonist strikes me to wear a similar feminine flattering style. Such as figure-hugging skirts and heels. However, I need to consider her job and her more artistic style perhaps she would rather obtain away from the convention delicate housewife look. She's an independent and



work driven women so her dressing would in a way convert away from the convention of a 1950s women fashion. Much like Wes Anderson I will focus heavily on a 50s -70s vintage style, a lot of this will be brought by shapes, patterns, cuts and colours. The vintage clothing and costume design will be used as a fun, exciting element within itself, with this I want the fashion to be out there and obviously retro, adding in retro accessories like round glasses and gloves where I can. The cut and fit of these outfits will depend on the character and the emotion at the scene. Considering our inspiration is Wes Anderson, it is clear that he has a significant retro theme within his films, I want to follow this. I see vintage fashion as fun, when put into a different context. I am choosing to contrast a modern-day film with retro



fashion because it will make the moving image more entertaining. Considering the more theatrical production design and acentric styling, vintage is louder and out there.



How will this influence our primary audience?

Vintage and retro fashion is generally more interesting to a modern-day audience, and I will use this to pay more attention and appreciation to the production design of this film. I find that using a more vintage fashion pallet will better target our fashion focused primary audience as well as the fact of them being more mature, they will better appreciate the styling and fashion pieces. More art-focused people will be influenced and inspired by fashion evolution and retro self-expression.

What is the overall aesthetic of the location?



Because we are trying to take influence from some Wes Anderson films and the film Amalie, we are trying to make the locations that we film really aesthetic. Therefore, as I am set design, I will try my best to make the set really aesthetic. I will also have to work with Ellie who is on lighting and who will also have to try her best to make the lighting really aesthetic. We are filming in the studio and in the background of Amy taking pictures, I will put down the white background and put different lights in the

background to make it look like a studio. In the reverse shot of the couple, there would be a yellow sofa, a coffee table and a blue, white or yellow background that will all be used. For the dark room, we would be filming that in the studio as well, which means I would need to set design it as much as possible to look like a dark room, I will need to work with Ellie who would be putting lights up and making them red to make it look like a dark room. The other location is a shop front, for this I will need to use props to make the shop look old and aesthetic. Outside the shop Emily thought it would be cool if the main character was the only one wearing bright cloths, which I thought would look quite cool as well as collar grading the background to look duller.

Props

I have made a prop list and the people who have the things that we need. I have made the list to show them, that they would need to bring those things in to college before the day of shooting, so we won't have to worry about bringing it on the day. I have also said what scene we would need them in, so it would be easier for me. Blue has a lot of things to bring, so I sent her the props list, so she would be able to remember to bring them with her. When I put Emily down, she is on costume and the things I put her down for is costume as well as props.

Props – 1st scene

Sofa – College
Old looking camera – College
Coffee table – Blue
Camera equipment – College
Plants/ plant pots – Blue

Flashback

Fake blood – College
Fairy styled Key – Courtney

4th scene

1960s desk lamp – Blue
Box – Blue
Brown envelopes – Blue
Possessing paper – College
Wooden pegs – Blue
Tongs - college
Washing line – Blue
Tray – College
£50 – Anyone
Purse – Emily

Props – 2nd scene

Dog – Massey?
Dog lead – Comes with dog
Yellow bag – Emily
Fairy style key – Courtney
Head torch – Blue
Tools for camera – Blue
Old phone – Josh or linsey
Bottle top glasses –
Tweezers – Blue
Printed pictures – College
Old, styled coat rack – Teo
Hats – Emily
Umbrella – Emily
Scarf – Emily
Other coats – Emily
Screws – Blue
Brass cogs – Blue

What kind of lighting will be used?



For the scene in the studio, that will look like the dark room, the lighting would be set to light up the main characters face either side and a hair light, which will also light up the pictures. All of these lights would be red to replicate the dark room feel.

For the other scene in the studio filming Amy taking the picture, there would be lighting either side and black sheets on the same side as Amy to make it look less bright as the lights are not supposed to be pointing at her. In the reverse shot of the couple arguing, there would be lights either side of them, lighting up the two actors.



In the shop, me and Emily were thinking the lighting would be quite dark where Danyal is. This is because he is quite a shy character and he just wants to continue to fix his cameras in place, so the only light used would be the light from outside coming in, so very little studio light would be used. The lamp that Daniel is using to see the camera, will also light up both Daniel and the camera equipment.

Because we would be filming inside most of the time, none of the lighting we are going to be using will be natural, however the shot outside the shop is outside, but I think the shade would mean that we would still have to use the studio lights.



Lots of colour, or very little?

Mine and Emily's thoughts on the colour of the main characters' costume, would be brighter than everyone else in the street as she is happy, and her costume would reflect that. We thought that when colour grading, the shop and the main character, she would be brighter than everyone else and her shop would be brighter than all the other shops in the street by desaturating the background and having her wear bright yellow clothes, which also show her personality. We also had a conversation about the inside of her shop being less busy and bright than her studio, as it would show what her personality is, through the brightness of her studio.

Camera Work

Handheld?

I'm not on camera work, but I think most of the camera work is going to be controlled, possibly static and most likely not handheld, purely based on the fact that we are taking influence from Wes Anderson films, and he usually doesn't do handheld. Therefore, we would use a gimbal, a tripod, a slider, anything to make the shots controlled. I think we are doing this for a comedic purpose, similar to what Wes Anderson and the film Amelie does.

Is it going to be fast or slow paced?

Based on the knowledge that most Wes Anderson films are not very fast paced, and we are taking influence from his films, therefore I think we are going to film in a way in which when editing our short film would be slow paced. The short film is also not really energetic with lots of action, therefore would probably be quite slow paced, which is different from Amelie who changes the speed in takes based on how the main character is feeling.

Aperture – shallow or deep depth of field, and why?

I think we are going to use lenses which make the shallowest depth of field, purely to make the short film look pretty.

What are the choices of lenses?

I don't know the choices in the lenses, as it is not my job, however I do think the lenses are and should be the ones that create a very shallow depth of field, that way it would look more aesthetic and simply prettier in the final edit.

Will you be shooting in a way that gives you slow mo options in post?

Yes, even though we do not plan to use slow motion, it would be nice to have the option of using slow motion when it comes to editing.

Editing

Collar grading

I am not part of the editing team, however as the production design team, we think that the collar grading should replicate the style of Wes Anderson films as we are taking inspiration from his movies. Therefore, the collar grading should be pastel collars which is the kind of collar grading that Wes Anderson films have. For when Amy walks down the street me and Emily were thinking that the collar grading should have the main character the brightest thing in the street, so have her in collar and have the rest of the street desaturated, not black and white but less cellularful. Inside the shop could also be collar grading in this way.

What effects will you use?

For the flashback scene, we may use flashback overlays, like old film to show that it is a flashback, however because of the fact that one member of the cast is shouting at another member of the cast in the scene, the old looking overlay would probably be the wrong way to go as the link we chose to replicate is very graceful.



We will also use the usual fade to black and fading sound when editing.

[Add a vintage retro SUPER 8 LOOK to your video | Premiere Pro tutorial - YouTube](#) – Link for the old film styled editing for the flashback scene.

Fast or slow paced?

Like Amelie the edit should change in pace based on the way the main character is feeling, because it is calm short film, I think the pace in takes would be slow and reasonably paced throughout the short film.

Will it be Edited to the beat?

Yes, I think the short film will be edited to the beat. However, I think there will only be music used once in the beginning, for the sequence, but we will edit that to the beat as it would look better.

Production resources

I have made a prop list and the people who have the things that we need. I have made the list to show them, that they would need to bring those things in to college before the day of shooting, so we won't have to worry about bringing it on the day. I have also said what scene we would need them in, so it would be easier for me. Blue has a lot of things to bring, so I sent her the props list, so she would be able to remember to bring them with her. When I put Emily down, she is on costume and the things I put her down for is costume as well as props.

Props – 1st scene

Sofa – College
Old looking camera – College
Coffee table – Blue
Camera equipment – College
Plants/ plant pots – Blue
Studio lights – College

Flashback

Fake blood – College
Fairy styled Key – Courtney

Main Production Filming

Blackmagic

4th scene

1960s desk lamp – Blue
Box – Blue
Brown envelopes – Blue
Possessing paper – College
Wooden pegs – Blue
Tongs - college
Washing line – Blue
Tray – College
£50 – Anyone
Purse – Emily

Props – 2nd scene

Dog – Massey?
Dog lead – Comes with dog
Yellow bag – Emily
Fairy style key – Courtney
Head torch – Blue
Tools for camera – Blue
Old phone – Josh or linsey
Bottle top glasses –
Tweezers – Blue
Printed pictures – College
Old, styled coat stand – Teo
Hats – Emily
Umbrella – Emily
Scarf - Emily
Other coats – Emily
Screws – Blue
Brass cogs – Blue

50mm lens
 10-20mm lens
 24mm lens
 85mm lens
 Tripod
 Crane Plus Gimbal
 SD Card
 Sony TX-660

SOUND

H5n (possibly 2)
 - 4x RODE Shotgun mics (2x for boom poles + 2 on camera mics)
 - 2 Boom Poles
 - 1x Boom Pole stand (which I own)
 - At least 2x extension cables for the Boom Poles
 - At least 4x rechargeable batteries per H5n with their charging ports and leads
 - Either 1x or 2x packs of RODE Wireless Go's (WITH CHARGING CABLES)
 - 2x headphones
 - 2x large SD Cards / 4x smaller SD Cards

BTS - Liam

- Camera - m50 mk2 – £649.99
- Lens - 35mm – £82.49
- Lens - 11-17mm – £431.00
- Lens - 22mm – £210.00
- Filming handheld – £125.99
- Spare battery's – £54.95
- Camera strap – £9.99
- Charger (if on location) – £9.99

Teo

- Camera - 80d
- Lens - 50mm
- Lens - 12-16mm
- Gimbal weebill s
- Spare battery's
- Rode mic

Henry camera equipment

- Camera - m50mk2
- Lens - 50mm and 10-20
- Spare battery's
- Power bank
- Dummy battery

Henry Audio

- H5
- Boom pole
- Shotgun mic
- Dji mics
- Rode on camera mic

Ellie

- Camera-80d or m50 phone
- Lens – range of lens
- Spare battery's
- Camera strap

Crew

The crew is basically the entire class. We were all given job rolls. For preproduction paperwork, the crew is:

Shot list – Courtney, James
 Story board – Courtney, James, barn
 Sound plan – Jacob, Joel
 Treatment – Keon, josh
 Location Recce's – Megan
 Risk assessments – Megan
 Equipment list – Teo, Henry (Ellie)
 Budget – Teo, Henry (Ellie)
 Production schedule – Keon, Megan
 Call sheets – Keon, Megan
 Lighting plan – Ellie (Emily)
 Costume and make up – Emily (Emily)
 Set design – Megan (Emily)
 BTS interview and plan – Liam

For the production, the crew is:

Courtney – Director
 James – Director of photography
 Barn – 1st assistant camera
 Keon – 1st assistant director
 Josh – 2nd assistant camera
 Megan – Script supervisor
 Jacob – Sound mixer
 Joel – Sound assistant
 Emily – Production designer
 Ellie – Lighting
 Megan – Set design
 Emily – Costume and make up
 Liam – Behind the scenes' director
 Teo - Behind the scenes videographer
 Henry - Behind the scenes photographer
 Ellie - Behind the scenes photographer 2

For post-production, the crew is:

Main edit:

- Courtney
- James
- Barn
- Keon
- Josh

- Jacob
- Joel

BTS edit:

- Liam
- Teo
- Henry

Marketing:

- Emily
- Megan
- Ellie

Locations

The locations that we would be using, would be:

Studio - Old Callywith Road, Bodmin PL31 2GT

Dark room - Old Callywith Road, Bodmin PL31 2GT



Shop/ street - 47 Molesworth Street, Wadebridge, PL27 7DR – I have done a recce on this location, but this location was changed based on the fact that I would have to take everything down to set design it and it would basically be better if we found somewhere that was easier to set design. Also, I don't think that they would be ok with me destroying their shop to film.

The shop location has been changed to - Fore Street, Bodmin PL31 2HR – This location is better as we wouldn't have to travel as far. It is also fairly empty and would mean that I could set design without have to take vertically everything down.

**Budget****Props**

We have been given £200 for our budget, which we would most likely use for costumes and props that Emily and Blue will buy. Most of the props we are going to barrow, however, if I did need to buy them all, this is what it would cost:

Sofa – £720.00

Old looking camera – £65.00

Coffee table – 129.99

Studio lights – College

Camera equipment – College

Plants/ plant pots – £25.00

Fake blood – £1.69

Fairy styled Key – £5.00

1960s desk lamp – £97.80

Box – Blue

Brown envelopes – £14.39

Possessing paper – £2.51

Wooden pegs – £2.00

Tongs - college

Washing line – £3.00
 Tray – College
 £50 – Anyone
 Purse – £18.00
 Dog – £167.00
 Dog lead – £15.95
 Yellow bag – £44.00
 Head torch – £5.99
 Tools for camera – Blue
 Old phone – £31.99
 Bottle top glasses – £8.00
 Tweezers – £1.80
 Old, styled coat rack – £173.99
 Hats – £10.00
 Umbrella – £28.99
 Scarf - £8.00
 Other coats – £69.99
 Screws – £4.39
 Brass cogs – £19.99

Total – £1,674.46

All of the kit, we are going to get from the college, but if we had to buy it, this is what it would cost:

Main Production Filming

Blackmagic – £1,619.00
 50mm lens - £80.75
 10-20mm lens – £14,999.00
 24mm lens – £1,395.00
 85mm lens - £489.00
 Tripod – £17.49
 Crane Plus Gimbal – £288.00
 SD Card - £5.00
 Sony TX-660 – £164.95

Total – £4,074.19

SOUND

- H5n (possibly 2) – £250.64
 - 4x RODE Shotgun mics (2x for boom poles + 2 on camera mics) – £78.00 X 4 = £312.00
 - 2 Boom Poles – £37.99 X 2 = £75.98
 - 1x Boom Pole stand (which I own) – £24.99
 - At least 2x extension cables for the Boom Poles – £56.76 X 2 = £113.52
 - At least 4x rechargeable batteries per H5n with their charging ports and leads – £27.00 X 4 = £108.00
 - Either 1x or 2x packs of RODE Wireless Go's (WITH CHARGING CABLES) – 125.00
 - 2x headphones – £13.99 X 2 = £27.98
 - 2x large SD Cards / 4x smaller SD Cards – College

Total - £787.47

BTS - Liam

- Camera - m50 mk2 – £649.99
- Lens - 35mm – £82.49
- Lens - 11-17mm – £431.00
- Lens - 22mm – £210.00
- Filming handheld – £125.99
- Spare battery's – £54.95
- Camera strap – £9.99
- Charger (if on location) – £9.99

Total – £1,574.40

Teo

- Camera - 80d – £525.00
- Lens - 50mm - £149.99
- Lens - 12-16mm - £359.99
- Gimbal weebill s - £319.00
- Spare battery's – £70.00
- Rode mic - £50.00

Total – 1,473.98

Henry camera equipment

- Camera - m50mk2 - £649.99
- Lens - 10-20 - £309.00
- Lens - 50mm - £149.99
- Spare battery's - £54.95
- Power bank - £9.99
- Dummy battery - £5.89

Total – 1,179.81

Henry Audio

- H5 - £229.95
- Boom pole - £37.95
- Shotgun mic - £78.00
- Dji mics - £33.95
- Rode on camera mic - £279.00

Total – £658.85

Ellie

- Camera - 80d or m50 phone – £525.00
- Lens - 10-20 - £309.00
- Lens - 50mm - £149.99
- Spare battery's - £70.00
- Camera strap – 9.99

Total - £1,063.98

Total price of all – £11,487.14

Contact	Megan – mc335823@callywith.ac.uk Emily – ec331931@callywith.ac.uk Courtney – cd329502@callywith.ac.uk Ellie - eg328586@callywith.ac.uk Josh – jm335592@callywith.ac.uk James jm337804@callywith.ac.uk Teo – tt334139@callywith.ac.uk Henry – hp328129@callywith.ac.uk Jacob – jb331930@callywith.ac.uk Liam – lb328722@callywith.ac.uk Keon – km321981@callywith.ac.uk Barn – bh329563@callywith.ac.uk Blue – bluep@callywith.ac.uk Chris – chriswasey@callywith.ac.uk

Treatment