

FOR ROSS CHOWLES

Plan for our film on the childhood sexual abuse exhibit.

MIA BURGHARDT AND SYDNEY STEPHENS

02



The motives of
the exhibit (and
the film).

Break the silence
Tell the story
Educate
Raise Awareness



How will this
film **feel**?

Raw, painfully authentic

People who have experienced childhood sexual abuse should feel seen and know that they are not alone. As filmmakers, we want to capture a glimpse of how they felt so that the education is impactful.



VIDEO STRUCURE - A & B
AUDIO / SCRIPT
LIGHTING
SHOTS
EDITNG

How will we do
this?



05

VIDEO STRUCTURE

PART A

Montage-style, fast paced, **intense**

PART B

Handheld/raw mixed with stills, slow paced, **reflective**

- ✦ The contrast between these two parts allows us to capture the emotion of victims as well as the impact of the exhibit.

SCRIPT

Part A: Montage of empty exhibition

A diverse series of shots showcasing the whole exhibition plays. The length of the clips gets progressively shorter, building tension before cutting to black and moving into a raw and slow paced Part B.

Part B: With attendees

Raw reactions from a variety of angles. Some close-up on peoples faces, some in from an angle, wide, medium, and establishing. .

AUDIO

Part A:

Audio from a variety of mediums plays overtop of the montage. It's a compilation of news clips discussing facts and statistics around children's sexual abuse. The clips start out long and progressively get faster.

Part B:

Deafening silence and raw reactions from the attendees.

AUDIO + SCRIPT

06



High contrast

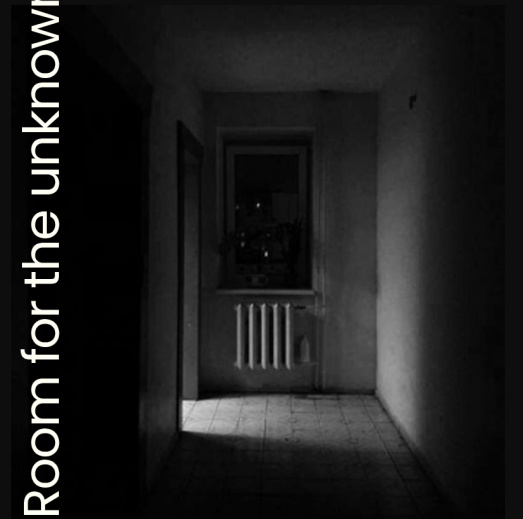
Lighting

PART A – Point lighting on/near the bed
A darkness seems to swallow the bed

PART B – The exhibit's natural lighting

07

Room for the unknown



08



Shots /
Direction



Artistic shots (no attendees)

Purpose of shots: **to invoke a feeling**

Centered shots will be zoomed in post to create a suffocating/inescapable feel

Handheld shots (w/ attendees)

Purpose of shots: **to capture raw reactions**

With permission, we will go on a journey with attendees as they observe the exhibit

Practical shots (both)

Purpose of shots: **to get the footage we need ; connect the dots of the story**

We want to get intimate shots of what makes up the exhibit to accurately showcase the impact

Various still shots are needed to frame the story

Shot list

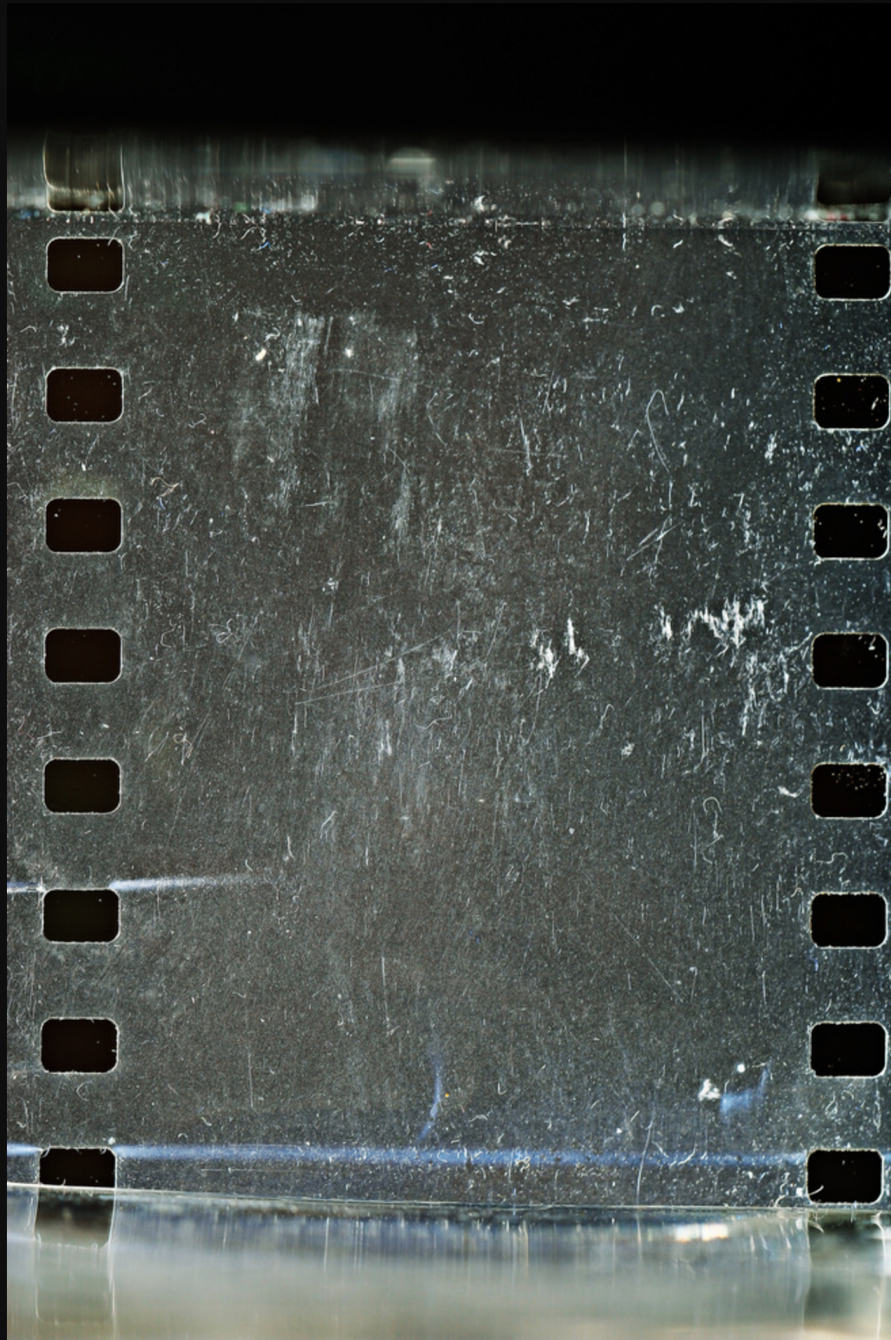


+ Shot

- Establishing shot of the exhibition bed with surrounding chairs.
- Pan in toward the bed, slowly revealing student work as it passes by
- Close-up of the bed, focusing on it
- Establishing shot of the bed
- Tracking shot around the bed, showcasing different chairs and the student work on each chair
- Extreme close-up of a specific chair, focusing on the specific text, maybe shot documentary style?
- Pan across the floor, behind the chairs, while at eye level
- Close-up of someone touching the fabric on the bed, emphasizing texture and interaction.
- Pull-out shot from the bed, chairs in frame, slowly revealing the whole scene again.
- Push-in shot going into the bed, slowly closing in on the exhibition
- Slow tilt and pan away from the bed revealing a chair, eye level with the bed
- Pan up on a chair, as well as back and forth
- Pan the backs of the chairs moving in a circle around the bed
- Focus shift between the bed and the chairs in the background, slowly shifting focus back and forth.
- Wide shot of the exhibition space with subtle people movement in the background, chairs and bed remain the focus.
- Handheld shot following someone walking around the chairs and through the exhibition
- Medium shot of someone placing an object on the bed
- Wide shot of the exhibition closing or dimming lights, giving a final view of the bed and chairs.

Shot Type

- Wide Shot (WS)
- Medium Shot (MS)
- Close-Up (CU)
- Wide Shot (WS)
- Medium Shot (MS)
- Extreme Close-Up (ECU)
- Low Angle Shot
- Close-Up (CU)
- Wide Shot (WS)
- Wide Shot (WS)
- Low Angle Shot
- Extreme Close-Up (ECU)
- Medium Shot (MS)
- Medium Shot (MS)
- Wide Shot (WS)
- Medium Shot (MS)
- Medium Shot (MS)
- Wide Shot (WS)



■ Editing

For Part A we'll match the the length of the shots to the audio clips. Together they get progressively shorter and cuts will become quicker and more abrupt, building tension. There's a harsh cut to black before showing the exhibit with attendees. Part B moves at a comfortable pace, the cuts are slower and allow the viewer to absorb the clip before moving on to the next.



Let's do the exhibit justice.