

# “Cheapskate Corner” Academic Report

## Why make this our idea?

We find that this concept draws on a good deal of our own personal experiences and matches our comedic styles on a more personal level at the same time. This allows our concepts for humor to flow more naturally when testing ideas and developing future versions of our script, whilst also having more personal references for developing our set and how we interact with it. All of this should allow for us to place more focus on the production itself – which will be instrumental for the success of our project considering the time limitations placed on the production, allowing us to develop our pre-production as much as possible before the required date.

## Why will it succeed? Why believe in this concept?

We believe in this idea due to the resurgence of this style of dry, lightly dark, and 4<sup>th</sup> wall breaking comedy that’s been occurring through modern comedy shows and online comedy (through websites such as TikTok and YouTube). Being able to capitalize on this resurgence may be able to bolster the reception we could gain for our project. Our added belief also comes from our shared enjoyment for these kinds of shows and humour types, giving us all a greater motivation and general enjoyment for all stages of the project, as well as a deeper understanding for these styles.

## Tone-

Our sitcom will be taking on a relatively dark tone compared to other sitcoms such as Friends or The Big Bang Theory. We plan to utilize more dry humour and use the established cliches of the sitcom medium as a method for utilizing 4<sup>th</sup>-wall-breaking jokes. This ties in with the intended audience where we would need to market ourselves towards an older age group. The comedy type will be rooted in the general struggle of work and the dark/harsh realities of life, whilst employing a brighter spin on these topics.

## Intended audience-

Our intended audience will be marketed towards 16-36yr olds. This is due to the increased relatability that they can gain from being old enough to understand the working life as well as appreciating the character archetypes and the comedic style we’ll be using. We want to appeal to people who’ve seen and made up their mind on the other, more conventional sitcoms available to them, in order for us to stand out further with our dry takes on the medium. We will also likely be marketing more towards a male audience due to the absence of female characters or crew for this production. This will likely lead to more scenes, characters, and jokes that appeal more to males unintentionally due to our group working to create jokes that we personally enjoy, as well as the fact that we are all male.

# Research

## Primary:

### Form results-

1. What are the first few things that come to mind when you see the word SitCom?

9 Responses

ID ↑	Name	Responses
1	anonymous	Laugh tracks, absurdist humour, cringe comedy
2	anonymous	comedy based around a group in or forced to be in that is funny
3	anonymous	Comedies, situational humour
4	anonymous	one liners, quick wit, sarcasm
5	anonymous	The laughing track in the background idk
6	anonymous	A (maybe) funny show I'll spend the rest of my days binge-watching
7	anonymous	Comedy
8	anonymous	funny dialogues, just a few characters, limited locations
9	anonymous	that they are funny sometimes but also relatable and wholesome

Before gauging interest in the core elements we set out to include in our sitcom, I wished to find out what some of the first things to come to mind when asking members from our intended audience. Most of the suggestions that came through were in reference to humour, which bolsters a point I made later on regarding working on our script earlier – since this will very likely be a large factor in the success of our project. More specific answers, thankfully, included elements we were already exploring. This includes elements such as a laugh track (which we also hope to bring some humour in with its improper use), sarcasm, moments of genuine human interaction, cringe comedy, as well as a reassuring note on the limitations of how many characters and locations we have available.

Overall, this first question was a good gauge on audience expectations, allowing us to feel like we can move forward whilst prioritising the most important elements of our intended audience's interests. It has helped us to cement some of our more creative choices, whilst also daunting us with the overwhelming expectation for the end product to be funny. Hopefully, our many attempts to cater to our audience can aid in accomplishing this at least a small amount.

2. Do you enjoy situational comedies? Such as Friends, The Big Bang Theory, Seinfeld, etc. (0 point)

[More Details](#)

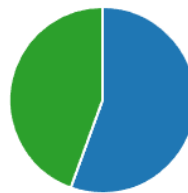
Yes	5
No	0
Sometimes	4



3. Do you enjoy 4th wall breaking humor? (0 point)

[More Details](#)

Yes	5
No	0
Sometimes	4



4. Do you enjoy dry/British humor? (0 point)

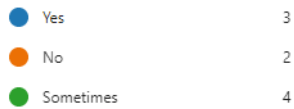
[More Details](#)

Yes	6
No	1
Sometimes	2



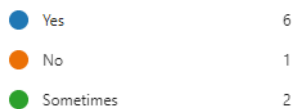
5. Do you enjoy cringe humor? Such as jokes being purposefully bad (inbetweeners, etc.) (0 point)

[More Details](#)



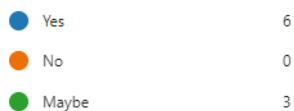
6. Do you enjoy dark humor? (0 point)

[More Details](#)



7. Would you watch a SitCom set inside a small, failing store? (0 point)

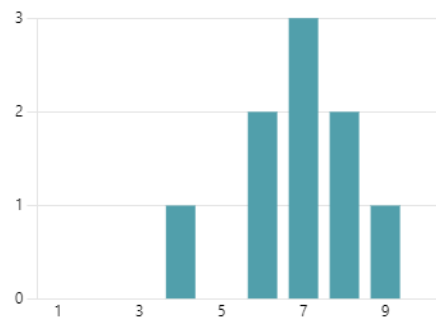
[More Details](#)



8. How likely would you be to watch a sitcom containing the above elements? (0 point)

[More Details](#)

6.89  
Average Rating



For the above string of questions, it was an opportunity for us to see what elements that we wanted to include in our sitcom could potentially drag it down. Other than with cringe humour, all of our choices were considered mostly positive from our intended audience, even if we were to interpret the “maybe” option in a negative light. Regarding the more middling opinions on cringe humour, I’d like to bear this in mind when working on specific jokes in the script and maybe remove one or two cases of it for a greater enjoyment across the project, whilst not removing it entirely for the people who still enjoy it. It’s good to know that our plans for our comedy style work nicely for the audiences we wish to appeal to, and we feel that we can move forward with more confidence. For some of the

options, such as our setting and the use of dark humour, with an even more positive opinion – I'd like to see if we can utilise these elements more in our script moving forward as well, seeing as these would be safer bets in increasing audience enjoyment and engagement.

Regarding the scoring of how likely people were to watch our sitcom with the above elements, it was incredibly reassuring to see such a positive score. I believe that with a few tweaks to how I worded my questions as well as a few changes to how much we prioritise our comedy styles could increase this number even further. For an initial concept check, I am now much more confident in our choices, ability to cater to our audience, and with what we should spend more time on implementing during the pre-production part of this project.

9. What elements would you suggest that would make you more likely to watch a SitCom?  
(Elements that haven't already been listed.)

#### 6 Responses

ID ↑	Name	Responses
1	anonymous	Distinct characters, overarching plot, set ups and payoffs
2	anonymous	Visual comedy
3	anonymous	interesting characters I can relate to or that you end up liking, if it's set in a store maybe a very clumsy employee maybe
4	anonymous	Opposite characters and relatable aspects.
5	anonymous	witty conversations, relatable characters/situations
6	anonymous	make it relatable and wholesome at some points, not just obscure funny jokes every 2 seconds

After the personal rating, I gave people the opportunity to make any potential suggestions for increasing their interest in our sitcom. Some of the answers provided were luckily, again, elements we were set to include in some way such as with visual comedy and a clumsy employee. Considering the smaller-scale suggestions that were provided, I feel confident in isolating the core comedic elements our audience would be interested in for a sitcom of this style. Considering some of their other suggestions, such as more set ups and payoffs, an overarching plot, more of an emphasis on character personality foils, and relatability/slower, more wholesome moments – I'd definitely like to move forward with these elements in mind. I'd like to develop future versions of our script and storyboard to work with these suggestions as much as possible, in the aims of increasing engagement. For some of these suggestions, such as an overarching plot, adding small references to the core storyline for our episode and then delivering closure should be possible with some small additions to our script (as we'd already set a basic progression for the episode, but could definitely work on making it feel more progressive and provide more closure instead of a joke at the end), with others, such as the relatable and wholesome moments, potentially requiring us to redevelop our characters. The basic structure for these elements is set, but I do believe that we should, as a team, work on fully understanding and catering our characters to these scenes and concepts before redeveloping our script, etc.

Overall, this form has been a great way to boost our confidence in multiple areas of our base concept, whilst also providing invaluable feedback and suggestions for making it even better. I feel like we now have a clearer view of what we should prioritise and work on as we transition into the

pre-production stage, which will hopefully make the process much smoother and more productive. I was disappointed with the lower number of replies to this form for this project, but I believe there were several factors that influenced this, such as timing, that I can avoid moving forward. I had not considered the effect of these elements in previous response gatherings and have learned a few things from how I advertised my form, against how others did. I plan to use this information in future projects and increase the engagement that I have in my forms moving forward.

## Personal store explorations-

For designing the set for our project, I decided to go to numerous stores around the Milton Keynes area, big or small, and take a note of their colour schemes and any other specific details. The results of this experiment showed me that the general content and layout of each store is remarkably similar, with the primary differences being with their choice of complimentary colour (alongside the abundance of white that all stores took advantage of). I noted that smaller stores, such as the kind we wish to emulate for our project, had smaller spaces between shelving units and typically used more unique colours to set themselves apart – such as a bright yellow, bright red, or even brown. When I looked at larger stores, they more often utilised more common colouring and very often used blue in excess. These stores had larger spaces between each shelf, creating isles, and used their own brand specific marketing for providing customer savings and setting itself apart from competitors.

The differences between a large and small store will be noted when designing our set as we wish to create a failing, smaller store. This means we should avoid elements unique to larger stores, such as their unique branding and savings offers, whilst leaning more towards the elements commonly employed by the smaller stores, such as a more unique complementary colour and more cramped nature. Overall, I found this piece of research very helpful for the concept of our product and will continue to update this if I notice any other significant details or distinguishing elements in future stores I may visit.

(Having major difficulties uploading images from phone – will try taking pictures with a camera, if possible, instead and revisit some good examples.)

## Secondary:

### Example 1: Friends

#### **Shot composition:**



Friends is my personal, primary source of inspiration for our project's shot composition and cinematography. The show juggles between wide shots to capture the full scale of a conversation or gag, close-ups for more intense moments or jokes, and tracking shots for physical comedy or movement throughout the scene. We wish to utilise all of these strategies in our own project and for the same reasons. We're currently working on ideas where we purposefully break these conventions such as zooming in at the wrong time or to the wrong area or moving in the wrong direction, etc. Trying to find a way to implement these ideas without making our product seem unnecessarily amateurish will prove difficult, and we're working on this with our storyboarding and script writing.

It's important to note that we're utilising the same multi-cam style of filming that Friends uses, making taking inspiration from its cinematography and general camera use is instrumental in providing a cohesive product.

### **Set dressing:**





The way Friends lays out each set is an aspect we'd like to take some light inspiration from, whilst also bearing in mind our own personal limitations for this project. We are limited in regards to what the college can provide, as well as how much money we can spend on props. The limitations placed on us regarding time will also play a factor as we'd rather not need to eat too much into our 8-hour filming allotment with setting up or moving around our sets. Friends fills each location with a variety of different items of multiple sizes and colours. We'd like to consider utilising the use of different colours as sizing and number of props would complicate the process of trying to move sets around before filming each scene, though colour can provide some much-needed depth and scene variety.

To make the best of our limitations, we're considering ideas where we use purposefully worse props in the background to add to the feeling of the store failing (in a comedic way), whilst also ensuring that there's detail in the background and the scene doesn't feel empty. This will also be used to add to our 4<sup>th</sup> wall and genre convention breaking concepts - where we take elements from these similar shows, utilise their good points to the best of our ability, and then go purposefully against what we are limited in replicating. The way that Friends also uses these props and their placement to add to its characters – with each apartment being different depending on who's living there, their interests, and their personalities - is something we'd like to consider, with each worker and their specific area in the store being able to add to their characters in some small way. This is especially well shown with the character, Monica, and her intense OCD. Despite not being an optimal use of our resources, the set design in Friends has always been immensely impressive, providing depth and detail to characters and locations.

### **Production design:**





For the design on the set, this is the element we wish to emulate the most from Friends. The way that Friends creates its sets is to build up 3 of the 4 walls and no ceiling. Considering the limitations of our own production, I'd like to utilise their techniques for hiding this as much as possible. We will likely have a harder time, however, as with our limited number of boards we may be unable to create a realistic environment that utilises their 3-wall setup, instead potentially only being able to create a 1 or 2 wall set. We can still utilise the methods that Friends uses for hiding this, however, as the show is filmed primarily as if viewed straight-on from this 4<sup>th</sup> wall. This would help us mask any missing walls just as effectively.

Another way Friends hides these limitations is have the actors generally perform to the wall that doesn't exist, allowing the camera to capture the important aspects of any joke or performance. This will be a style that we're set to emulate with our multi-cam setup being set along the 4<sup>th</sup> wall and with us switching between cameras and having them track along pre-determined paths during specific scenes. This will, however, mean that we need to extensively plan out any scenes with movement as we aren't confident enough with this new technology to move the cameras manually. This will likely affect the authenticity of character acting as everything needs to conform to what has been programmed – which will likely show as a difference between Friends' camera movements and ours.

### **Character dynamics:**



The main difference between our characters and those of Friends is the number of people. Our concept will be working with primarily 2 main leads, one smaller role and then some bit roles. This pales in comparison to the cast of Friends. This limitation will place a lot more pressure on our two main leads and their dynamic for both comedy and general story as they have less personalities to bounce off of during jokes or conversations. To combat this, we're working on our characters and the script much earlier than expected in order to dedicate more time to fleshing out our characters and ensuring they are entertaining and bounce well off each other.

Personality-wise, we've taken inspirations from the cast of Friends, as they all take on specific, relatable roles for any large friendship group. Due to our cast being smaller, we decided to take some of the bigger parts of these characters and combine them into our 2.5 main leads. This should improve relatability with our audience and allow them to find an aspect in either of the characters that they can latch onto and enjoy.

## Example 2: Superstore

### **Shot composition:**



Superstore has a much more varied approach to cinematography compared to Friends. The show still incorporates these wide angles in order to capture the large cast for comedic reactions, etc, but will often instead opt to zoom in on specific characters to prevent the audience from getting overwhelmed. This won't need to be an element we worry about in our project as our cast is much smaller, but I do wish to consider using the show's unique camerawork in order to gain from the other positives this approach brings, such as promoting the strongest reaction for a character that would logically be affected the most by any given situation.

I'm also intrigued by the show's use of focus, with backgrounds being blurred in many shots. I'm not entirely familiar with the multi-cam setup we're set to use for this project and if this is even possible to pre-program, but I would also like to see if we can implement it in some way. This would help us better hide some background gags until more relevant, as well as masking any weaknesses in our set's design itself.

Due to the large, 4-walled set that they used in filming the show, it also allows them to show the store from many more angles. We will sadly be unable to do this due to the nature of our planned set only being viewable from a single side.

### **Set dressing:**





The set dressing present in Superstore is my primary point of focus for researching this show. Due to the similarities present in our base concepts, this show provides us with great reference for giving life to a store in a realistic way. One of my primary learning points is with their use of bright, powerful colours in abundance, keeping the variety of colours to a minimum. This has inspired me to work with the group in thinking about a colour scheme for our set that can also provide this similar, store-like feeling.

I believe the colouration works its best due to the abundance of harsh whites and similar, wood-like materials and colours when compared with a singular, harsher, brighter colour to set the store apart from competitors. This overwhelmingly simplistic and bright colour palette gives off a feeling of purity and ties in with a company/corporation that wishes to avoid any controversy. I believe we should also take advantage of the abundant whites, whilst also choosing our own unique colour for marketing. The bright blue is a generally positive colour choice and is employed by many large stores around the world.

For our own set dressing, I wish to emulate the show's unique blend of small pieces of personalisation around each character's working area, as well as the general placement of products and behind-the-scenes store management items. Products should have a generally nicer placement to seem appealing to customers, with the behind-the-scenes elements being less visible and less organized. It's important to note, however, that Superstore takes place in a much larger store than what we plan to replicate in our project. This means that we'll need to work on creating differences to set us apart as a smaller store, whilst still maintaining the general aesthetic of a place that people go shopping at. I also enjoy the idea of using promotional or corporate posters in the background to provide some extra personality to both the area and the store ownership. We're currently looking at utilising AI-generated imagery for certain poster designs as either inspiration or final concepts to save time regarding the establishment of each set.

## Production design:



Superstore's production design is entirely different from that of Friends, with the store being built in such a way that the characters can move more freely throughout the set, as well as providing more potential dynamics to the positioning of their camera. All primary locations were built with roofing, to allow for these longer shots down isles without a digital roof or odd camera work, as well as bringing in actual shelving and professional looking props for the set itself. All of this is obviously against the budget and time constraints placed on us, but the general layout of the set and the elements it prioritises are interesting for bringing references to our project.

The way the show utilises overhead lighting is something we're planning to use heavily during our own project with the studio lights provided, allowing this show to give us some good references for how we should aim to have our show look regarding its brightness and highlighting. I would like to implement dynamic lighting onto our concept, though, in order to add to the feeling of our store failing/falling apart (such as with flashing/flickering lights).

## Character dynamics:





Superstore contains the largest cast out of all the shows that I've chosen to research. As with Friends, I aim to try and implement many character types into our smaller cast. We're also looking to potentially introduce drama students to add to our cast and produce different character types for the left-over personalities that we are unable to efficiently place within our small cast. A large number of the characters in Superstore act as caricatures of overly simplistic character archetypes, which is something we can employ for any characters that utilise very little screen time as we won't have enough time to develop them, as well as providing us with a good opportunity to add to jokes and have these smaller roles stand out after a shorter period of time.

I also wish to utilise more of the character types in relation to this specific, store setting. This will help to direct our characters in a way more related to our project, such as with behaviours and personalities relating themselves to a working environment. The specific ways that Superstore's characters purposefully go against the recommended attitudes of a worker is another element I wish to research further, as a successful example of comedic ineffectiveness in the workplace.

### Example 3: The Fresh Prince of Bel-Air

#### **Shot composition:**



The Fresh Prince of Bel-Air provided me another excellent example of directing a show using similar technology and techniques to what we have in this project. Each scene typically works with a smaller cast at each moment, which allows me to place a greater focus on accurately capturing a comedic situation/conversation between 2 or 3 people. The show doesn't utilize many special camera movement or techniques, instead opting to capture the performance of the characters and ensure that they are both holding a place within a given shot. This allows for more emphasis on character dynamics as well as general mannerisms that are brought about by their character's personalities.

The show uses camera angles in certain instances in order to minimise any unnecessary camera movement as characters travel across the set. This is an element I wish to implement urgently as this could be an important fix for our lack of experience in moving the cameras manually (especially when considering the slight delay from initial device input as well as the low sensitivity in making the camera move very far with a slight press). Hopefully, we'll be able to pre-program specific, smaller camera movements much more easily, with a unique angle in place that allows us to capture character movements from one side of the set to another – allowing our actors to use more movement/physical comedy and elevate the project further.

**Set dressing:**





This sitcom utilises a much more simplistic style of set dressing than the other shows I've researched for this project. I find this more simplistic way of decorating the set to help in producing less visual distractions for the audience as well as being much more time efficient in setting up each scene. Considering the time limitations that will be placed on us, I find the time efficiency to be an important factor. The show counters this lack of overt detail by having the characters often wear clothes that stand out more from their surroundings, allowing the characters to stand out from the background and prevent them from being lost to the audience. I'd like to bear this aspect in mind depending on the colour palette we end up using, as well as the general layout and how we simplify our set.

Lighting-wise, this show uses a nice blend of different lighting origins, shades and intensities alongside the overhead, main lighting. Considering the nature of a corner shop/small store, I'd like to see if we can implement this in some way such as having separate lighting originate from an area with freezers, etc. I find that these different lighting specifics are a great way to add depth to a location, present visual variety, and ensure that all parts of the set are nicely illuminated. We may be able to create the impression of a separate light source by altering the specific settings of a singular, overhead light, or by doing that alongside placing a separate light source in different locations.

### **Production design:**



Much like with Friends, the Fresh Prince uses sets with no ceiling and a missing wall – with which the scenes will be filmed from. This mirrors the style of set that we’re planning to make and so I aim to learn a lot from how this show (and Friends) is filmed so that we may effectively mask these limitations and make the most of our set. Again, this show utilises similar strategies, such as having character perform diagonally toward the camera and keeping camera techniques much more simplistic.

I also find that the general set design here, compared to Friends and Superstore, utilises much simpler shapes for each room’s layout. Comparing most of the rooms and locations used here to that of Friends shows a much more “flattened” approach to designing the shape of a given room – which relates heavily to the designs that we’re having to use for our set (given that it will be constructed using flat, wooden boards for a basic outline). This not only allows for a quicker and easier setting up of each location in a scene, but also allows for a much easier time of capturing the important performances and details in a location. The simpler layout gives the audience less lines to follow and explore around the room and can help frame what’s important in a given scene. This can also aide in reducing potential obstructions between the camera and the subject – such as with friends’ infamous wooden beam being located in the main apartment room.

### **Character dynamics:**



This is the only show of the sitcoms I've chosen to research that relies heavily on a more familial dynamic. This limits how much I can take from the show's character relationships, though the "found family" aspect that connects the main character, Will Smith, to the others is something I'd like to explore regarding the friendship held between the two leads in our project. The way the show represents the hardships of caring, as well as the unspoken trust that these people can build with each other is definitely something I'd like to represent in some way with our leads, mainly in regard to the brotherly dynamic between Will Smith and Alfonso Ribeiro.

Fresh Prince also uses the most overly dramatic reactions, in my personal opinion, than that of the previous shows I've looked at. I find this works well for not taking the content of a situation too seriously, which I'd very much like to implement in our project when you consider some of the harsher themes we wish to explore – whilst avoiding anything becoming offensive or overly negative. Fresh Prince does, however, employ several moments throughout where they purposefully tone down the performances in order for the scene to be taken much more seriously. I find that this show does this most effectively compared to Friends and Superstore, and I'd like to replicate this style during a scene or two to cement the bond between our own leads for the audience.

## Why these references?

### Friends:

I chose Friends as the first show to be researched due to the similarities in which that show was filmed compared to how we're limited with filming ours, as well as its general set layouts. I also believe that the focus placed on characters is a stylistic choice that we, as a group, were adamant on being a primary aspect of our project.

Proof of success: [How 'Friends' Generated More Than \\$1.4 Billion For Its Stars And Creators \(forbes.com\)](https://www.forbes.com/sites/ericlipton/2019/05/21/friends-generates-more-than-1-4-billion-for-its-stars-and-creators/)

### Superstore:

I chose to research this show as my second option due to the similarities presented in their base concept and ours. The tone will be presented differently, and the scale is not something that we can replicate, but the general set dressing and style is something I'd like to use as a basis for our project.

Proof of success: [Ben Feldman 'Superstore' Salary: How Much Does the Actor Make per Episode? \(cheatsheet.com\)](https://www.cheatsheet.com/entertainment/superstore-ben-feldman-salary/)

The Fresh Prince of Bel-Air:

Another good example for reference when it comes to directing a sitcom using the same sort of technology and limitations that we have on our own project. The show also gives us more good examples for characters whilst sticking to a smaller cast.

Harvard references:

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## My role research:

For my role, I took on the role of director again. However, the specifics of this project are set to be entirely different from any of the previous projects I've undertaken this role for as well as what I wish to specialise in for my future career. This limits what I can take from all the previous knowledge I've gained from past experience as well as what I've gained from my own personal research into my favourite directors – such as Stanley Kubrick, Quentin Tarantino, Christopher Nolan, Guy Ritchie, David Fincher, Bong Joon-Ho, Takashi Miike, etc. (none of these directors have created a massively successful sitcom). I'd like to bring in my own personal touch, but am currently more occupied with trying to best adapt myself for this entirely unknown kind of directing. I do, however, look forward to what I can learn and gain from this experience.

My role specifically relates to the creative and visual elements of our project. This includes working with the other members of the group during the pre-production stages of visualisation, up to the management of the filming decisions, and finally the specific choices we make during our primary edit in order to achieve specific effects. I'd like to help out my group members and any other groups as much as possible with their respective roles and challenges, so that I may learn as much as possible about all different aspects of the media creating process.

I will be expected to showcase effective use of a variety of skills, such as; creativity, which I aim to use not only when working on my own tasks, but also when aiding others with theirs in order to make a more consistent product; leadership, which will be imperative for the efficient completion of my role and ensuring that our project gets filmed and finished in accordance with our time limitations; problem solving, both during the filming, pre-emptively, and retroactively in order to deal with any potential/rising problems or concerns and learn from any and all difficulties whether we anticipate them or not; and finally any and all relevant knowledge I have about the medium of media and how it can help bolster our project, whether I've learned it at college, before it, in my own time, or leading up to the day of filming. I can then take the new skills and things I've learned with me to future projects and boost their quality and general production efficiency.

## Other roles in my group research:

The primary roles for my group during this project include the usual Director of Photography (DoP), Producer, Writer, Lighting + Sound Specialist, and the new roles (new to both myself and the rest of the group) of Set/Production Designer and Floor Manager. For this entirely new kind of project that we're working on, everyone's having to go outside their comfort zone and into unfamiliar territory to create a working sitcom.

The director of photography will be in charge of managing and using the multi-cam system during the filming of this project. I will be working very closely with Daniel in order to best capture the story, characters, and scenes with this unfamiliar technology.

The producer is in charge of ensuring that we all get our necessary work done and on time, Alex will be setting out a general schedule and making sure that we all stick to it.

This will be the first time that I've had a member of the group take on the official role title of writer. This responsibility means that Ollie will be in charge of producing a first draft of the script, with me taking a look at the creative elements and then coordinating with the DoP to ensure that his storyboards are relevant and effective.

Charlie will be taking on the dual roles of managing the sound and lighting for the project. He wanted to test his skills as a DoP for this project, but with the specific editing skills required to manage the multi-cam system interface, he opted to instead focus on the visual and auditory creative elements of the project instead. We are planning to film some bonus scenes such as adverts and Charlie will likely get to use this as a good opportunity to try out the role of DoP for that. His responsibilities for the main body of the project are to work with the director and think of creative applications for dynamic/changing lighting – as well as ensuring that our audio is captured in good quality. He may also wish to take on the extra work of creating or finding more specialised sounds for the project depending on if we'd like to employ such things in the project.

The new roles start off with a set/production designer. Neitonas has taken on this role as it works nicely for a visual effects substitute – having to envision and create a 3d environment from scratch. He will be in charge of working out what we need to procure for set creation and dressing, as well as making sure that it all gets put together correctly. I will be working alongside him in order to best cater the set to our needs. Once the required items are worked out, Neitonas will inform Charlie and myself so that we may put forward our monetary assistance and secure the required items so that we may start prepping the set as soon as possible.

Ollie will be taking on the second unique role, to add to his primary role of writer, to be our floor manager. This gives him the responsibility of being the overseer of most practical elements on the day of filming. He will work with the various members of the group to ensure that everything and everyone is in their right place and working as desired so that we may get to filming as quickly and efficiently as possible.

Once we've finished our allotted 8-hour filming slot, we're all in charge of working on our own personal edits. There won't be too much difference between each product not too much time spent on editing them as most of the project is rooted in editing our sitcom live, as it's being filmed. This won't leave too much creative freedom, but with the addition of any extra sounds or cuts we may yet be able to create more personal products.

## Budget, props and why:

For our set, we're planning to gather our own extra background wooden board and props for set dressing. The college will be providing us with 2 wooden boards, which we are set to paint and decorate.

Charlie and I will be providing the majority of our group's funding – around £200. This will be spent on paints, wooden backgrounds, shelving, and general props. After we make more progress on our

script, shot list, and general set layout, we're planning to collect a physical copy of all the required props and allocate where the money is going and in what amounts. Once we sort this, we'll order in the supplies, paint our spare backgrounds (as we aren't allowed to alter the ones provided by the college until any groups before us is done with them) and start getting as much ready as possible before it's our turn to film – allowing us to stay ahead of schedule and have an easier time leading into the day of filming.

Concepts for props that we are currently exploring include:

- A prop hammer for numerous slapstick scenes revolving the character Angus (secured from college)
- A tip jar for another joke in the script (brought in from home)
- Cereal box for a joke (purchased)
- Misc boxes/products of varying qualities to fill in the background (brought from home and purchased)
- Shelves (built from scratch by myself and Neitonas)
- Background boards (provided by college)
- Paints (purchased)
- Candy sticks x10 packs for joke (purchased)
- Fake blood for joke (not guaranteed – decided against for multiple reasons)
- Milkshake bottles for advert (brought from home and purchased)
- Juice bottle for ad (purchased)

Overall, we ended up only needing to spend around £70. This was primarily spent on resources to create a shelf. Nearer the filming date, we worked on saving as much cost as possible, finding cheaper alternatives wherever possible.

## Problem solving:

### Pre-emptive:

The largest concern we have currently during the pre-production side of things is the time constraints set on us for filming. We have to film our project within an 8-hour period, with that also being our only guaranteed time for any reshoots. This means that we need to place a good deal of focus on the pre-production specifics of our concept in order to minimize the risk of any unexpected difficulties occurring during our time.

Another challenge we're currently facing is the creation of our script. Writing a comedy has turned out to be much harder than expected, even with our expectations set pretty low. To try and counteract this, we've started working on the script and jokes as soon as possible in order to provide us with as much time as possible to work on the jokes and perform rewrites.

Dressing up the set is also set to provide us with some difficulties. Due to the nature of our concept, we need to provide stock for the background shelving. We're currently researching different ideas to counteract this by either buying items and using empty packaging or recreating items ourselves



(with purposefully lower quality for comedic reasons). Relating to this difficulty is the fact that we're needing to supply our own set dressing in relation to the set itself and the shelving. We're much further ahead on this concept, with plans in place to purchase and create our own shelving, whilst also providing our own paint. The college will be providing us with 2 wooden boards that we can dress up for filming. We plan to purchase 2 more boards for painting as well in order to utilise as much space and locations as our script requires.

## Day of filming:

Actor communications difficulties

Camera falling

Weather

Illnesses

SD card deleting footage

Lost footage

Lack of role

## Visual references – mood board and shot list (in progress with Daniel):

## Overseen scripts (in progress with Ollie):



Cheapskate Corner  
script.pdf

[https://mkcollege.ac.uk-my.sharepoint.com/:b:/g/personal/321598\\_edu\\_mkcollege\\_ac\\_uk/EdZvJF4s8u5IsI2G73qiOyoBenIYkXt\\_zdR\\_rILIS-DIFg?e=SPWgeu](https://mkcollege.ac.uk-my.sharepoint.com/:b:/g/personal/321598_edu_mkcollege_ac_uk/EdZvJF4s8u5IsI2G73qiOyoBenIYkXt_zdR_rILIS-DIFg?e=SPWgeu)

## Lecture on branding and marketing notes:

Just as this project was initially commencing, we were given a lecture on branding, marketing, and their importance. It was a very informative lecture, where I took notes on all important points. Below, I'll summarise some of the more relevant points made and evaluate how I can use this information when it comes to marketing this product upon its completion, the pre-production for our stores design and its in-world marketing, as well as for any set dressing that relates to other brands or marketing campaigns/products.

When analysing the scale of the store we're set to develop as a set, we wanted to give the feeling that it is a small, failing business – as opposed to a large franchise. We were briefed on how a franchise is based around the success of creating a "brand" and what that entails, from logo design to recognisability and marketing yourself as a separate entity from other, similar services. To purposefully avoid getting our store to seem like a successful franchise, we're using what we've learned in order to avoid accidentally including elements that could confuse our audience.

For marketing our finished product, we can use the things we've learned about marketing specifically as well. We've been heavily briefed on the importance of understanding and knowing our audience, so that we may better cater to them and deliver a product that's appealing and thus successful. Where we market our product and when we choose to are imperative to our success at the same time.

81% of consumers stated that an emotional connection makes them much more likely to return to a brand. I think this ties in quite nicely with the idea for a serialised sitcom as well as the notes I had gained in my form (in the primary research section), specifically regarding more character moments that are not used exclusively for comedy and instead are more generally relatable.

A successful brand links themselves and all their respective aspects to something positive. We can turn this into something comedic by doing the opposite in our sitcom, instead opting to associate with something overly stupid or negative (maybe something positive that has been named something easily misunderstood).

Human retention/attention span is averaged at one second less than a goldfish, at 8 seconds. This means that for our product marketing, we'll need to utilise different forms/areas of publishing in order to get noticed by as many people as possible and increase our chances of being remembered.

Apparently, 93% of people gain their information, visually, first with colour (then shape/structure, then numbers, then words). This shows me even more how important it is for our in-world store and its design. We were already set to include a major colour for the design of our store, but this information bolsters the importance even further.

For relating to either the marketing of our product, as well as the in-store marketing – it was stated that persistence and creativity are other key points in the success of other companies. I'd like to bear this in mind in a more comedic sense for the in-world marketing of our sitcom, and a more practical and purely creative sense for the finished product and any future marketing I may endeavour in. I'd like to move forward professionally whilst developing my own brand style, bringing in my previous works as well. This will help out with applying for work in the future and developing a unique portfolio/professional presence moving forward.

Overall, the lecture was very informative, and I was surprised how many ways I was able to cater what I've learned to so many different aspects even in these different fields of media. Marketing is a massive part of any business, fictional or not, and its importance cannot be understated.