"Ruin" Academic Report

Why make this our Idea?

As a group, we believe that our combined knowledge gained over the course thus far, we have a steady grasp of what we can achieve within a specific timeframe. After discussing this idea thoroughly with my group, I believe that this is a very doable idea for an FMP and that we can deliver a product to a good quality. Unlike the idea regarding wrestling or Vikings, I've been able to focus on elements such as our time limit for how long the product can be as well as ensuring that it's feasible throughout by taking more of a leading role in the inception of the original concept.

What makes us believe in this concept?

All of our projects thus far have given us some good practice when it comes to working against the clock, and committing to specific time caps for project lengths. With the most leniency thus far, but also a much larger amount of time to work with, my team and I have full faith in our ability to create this project to our best possible quality within the time limit and ending within its required time and theme. We also believe that our unique method for portraying our main antagonistic force may be difficult to pull off but provides us with the best chance of successfully pulling off our concept within our limitations. We aim to test all our knowledge gained thus far and trust our creative instincts to bring these creatures, and this story, to life.

Why will it succeed?

I have full faith in the people I'm working with to deliver on their roles to the best of their ability. Everyone is motivated and driven to create the best end product possible. Our expectations have been effectively set toward a goal we can achieve. Everything we have learned and practiced over the academic year has primed us to know what's possible and how to overcome and anticipate many challenges.

How does it relate to our prompt?

Our idea is to capitalize on the prompt of "futures" in both a literal and metaphorical sense. We are setting our project in a short-term apocalyptic future. We were considering the apocalyptic setting to be more subtle at first, but upon taking our runtime into account it was decided that we should create a more physical threat. Our primary theme of hope, I believe, encapsulates the future in its own special way. By inviting people to view our project from the lens of hope as a theme, it should subconsciously encourage people to consider what the word means to them. Is it to have blind faith in a positive outcome? Believe in the goodness of upcoming times? It's left up to the viewer.

Research

Primary:

AI imagery – In order to be able to capture reference photos for our storyboard and mood board, we utilized AI-generated artwork to best replicate our end goal for shot type reference. We used a mixture of choices for AI sites we used, and focused our concept into highly specific angles, lighting and framing conditions to ensure the best references possible. Our inspiration for this idea was the frustration we picked up upon not finding images close enough to what we intend to create when searching image hosting platforms (such as Google). I looked up guides and watched videos on how to get the most out of these devices and utilized them heavily and to great effect.

Researching effects editing – In creating our pitch for this Final Major Project, my group created 2 short videos to set the scene for our concept. I directed the filming and edited both by hand. This was my first time working with greenscreen and attempting to make a glitched effect on audio and video. Due to my lack of knowledge in these areas of editing, I watched YouTube videos detailing how to create these effects and replicated them with some minor changes to better match what we were aiming for. I also spent some time searching through the effects panel in Premiere Pro to see what I could do, dragging and utilizing effects I hadn't heard of before and playing around with it all to see what works and what doesn't. In the end, the audio for one of our videos was a mixture of techniques learned from YouTube and my own experimentation.

Searching online forums for locations to scout – Due to our awareness of the overwhelming difficulties we were all but guaranteed to experience when scouting locations, we decided to get onto researching them as soon as possible. We found multiple websites detailing good places to go and we always checked our information against multiple other sources to ensure safety and legality. We also dedicated time to asking others around us and online about good places they knew for us to look up and investigate. Due to this process of actively going around and asking others what they knew, we were able to find a location for filming despite many failed attempts to find a place ourselves that would match our requirements. From now onwards, searching for places from primary and secondary sources simultaneously is, in my opinion, our best option.

Form results –

1. Did you enjoy a quite place ? (0 point)

More Details   Insights

● Yes   10
● No   1

2. Did enjoy the concept of bird box ? (0 point)

More Details   Insights

● Yes   9
● No   1

3. Do you enjoy films set in an apocalypse ? (0 point)

More Details   Insights

● Yes   8
● No   3

4. Do you enjoy films with a dark ending ? (0 point)

More Details   Insights

● Yes   8
● No   2

These above questions and answers all reinforced our initial concept roots. Due to the deep inspirations we took from movies like A Quiet Place and Bird Box, if we were to find that our intended audience didn't end up enjoying the aspects we learned from – it would mean a major overhaul to our initial ideas. It was a great relief to find these positive responses and the overall positive nature of the results allowed us to confidantly move forward with the project.

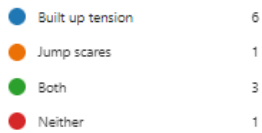5. Do you like the idea of unseen horrors ? (0 point)

More Details

- Yes — 10
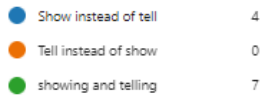- No — 1

6. Which do you prefer ? (0 point)

More Details   Insights

- Built up tension — 6
- Jump scares — 1
- Both — 3
- Neither — 1

7. Which do you prefer ? (0 point)

More Details   Insights

- Show instead of tell — 4
- Tell instead of show — 0
- showing and telling — 7

8. Are you interested in the idea of a creature that responds to movement? (0 point)

More Details   Insights

- Yes — 9
- No — 1

9. Do you like when a character is killed offscreen ? (0 point)

More Details

- Yes — 3
- No — 7

These above questions were to help guide our script-making and story generation. For specific parts of our story, we wanted to aim our focus in different areas than what a Hollywood blockbuster would do. Before we jump into these ideas and stand by them too strongly, we wanted to test out what people prefer. Luckily enough, our initial budget-friendly concept of keeping the horrors unseen was liked by most of the people who participated.

Questions 6 and 7 guided us on how long we should keep specific shots going in order to build toward specific effects. We intend to cater our concept toward something our audience would enjoy and so have taken their opinions into major consideration. The idea of mixing showing and telling, as well as building up our tension slowly and maybe ending a moment or two of it with a jump scare, has all come from what people have suggested to us through this form. Question 8 helped reinforce our concept and low-budget idea even further, with our final question allowing us to finalize the ending to our script. We were initially unsure of how to frame our ending, but knowing that people wish to stick with a character to the bitter end has altered the planned ending dramatically.

Questionnaire – As suggested during my last project, I attempted to head outside my comfort zone and ask more people about their opinions on the project idea. I didn't manage to get too many more people to ask and also struggled to find the time required to prepare a more formal logging of their replies, though I do take people's comments and opinions to heart and aim to bare it all in mind when the filming starts. For the next project, I wish to implement planning for a questionnaire alongside the early pre-production and research stages in order to better understand and represent the responses given, whilst being able to more easily give the questions reliably/consistently to others.

Secondary:

Scene inspiration/research -

"Keep Absolutely Still" T-Rex Scene | Jurassic Park (1993) | Screen Bites
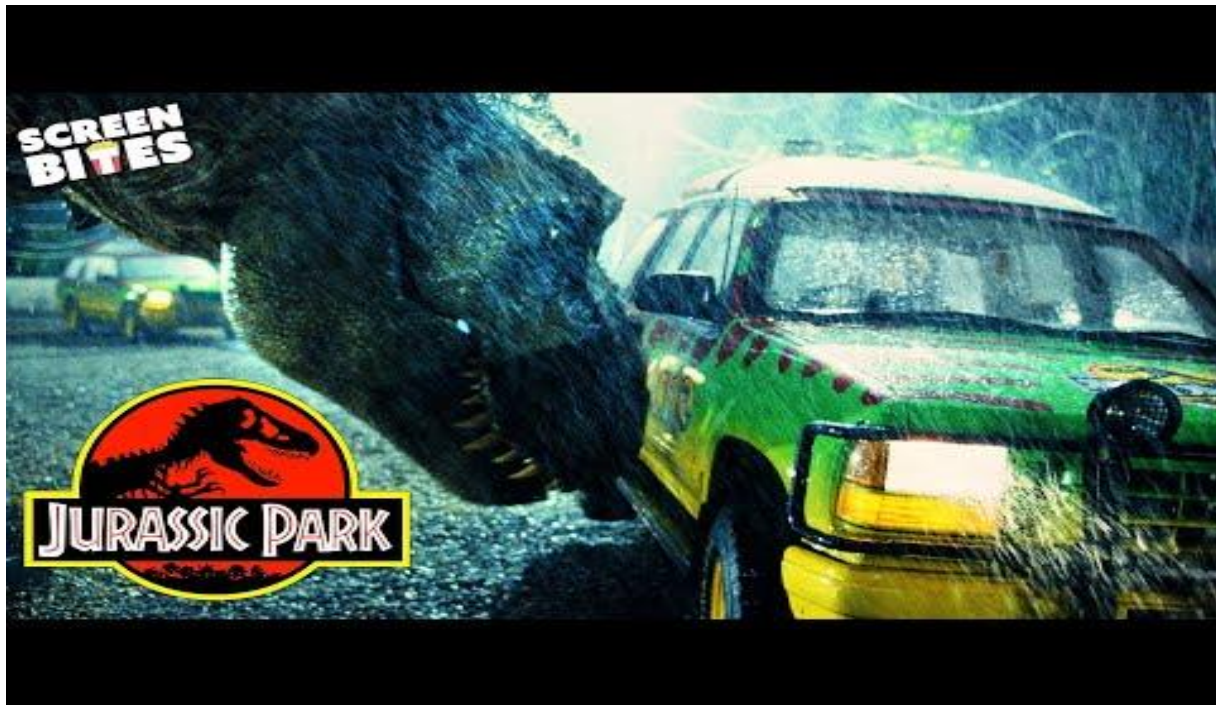
When I went looking for scenes to take inspiration from, I wanted to focus on how we are going to represent the creatures in our project. One of the scenes I found that I wanted to learn about was from Jurassic Park as not only does this scene utilize elements from our motif of characters needing to avoid movement, but I also wish to bear its coloration in mind when editing the scene myself. I find that the subtle blue and harsh shadows create an ominous and tense atmosphere which I would love to replicate, maybe swapping the blue out for another subtle color.

I wish to take inspiration from the way that this scene switches between still shots and slow, calculated camera movements – preventing the audience from being able to anticipate any elements in the shots to come and adding to the uncomfortable, tense atmosphere. The idea to include scenes where both the threat and leads are sharing the scene is also something I wish to emulate during our monster scenes as well. I find that it's an effective way to showcase the dual reactions (or lack thereof) of our lead and the primary threat, as well as their effect on each other. Due to the lack of visuals for our creatures, I aim to find a workaround that can not only indicate to the audience its locations, but also give hints as to its actions/reactions. I'm workshopping the idea of using sounds or light visual effects to this end.

Relating to sound, I also enjoy the way that there's no music present during the scene in question. This helps make it feel more real and increase audience engagement. I would like to also utilize a lack of sound in my own edit whilst using that silence to better surprise and unsettle the audience with the sound of the creatures. The way the scene escalates suddenly to immediately raise the stakes and induce excitement is something else I wish to consider when filming the scenes with our creatures. I believe that having the present characters make a mistake and then become aware of their mistake is a great way to improve audience empathy with the characters also.

Overall, I love the scene and there are many elements from it that I wish to incorporate into my own project in one way or another.

The Clicker Fight Scene in Museum The Last of Us Episode 2 | HBO MAX

When researching this scene, I found that the element I was immediately drawn to was the slow and calculated movements during the scene. This gave me the feeling I was a bystander to what was happening and trying to move slowly due to the fear of the situation I was caught in. It allowed me to feed off the reactions of the characters on-screen and overall, just amplified the effect of what it was trying to achieve. This has immediately become an element of inspiration which I'd like to take reference from and implement into my own FMP somehow when I start filming. I'd also like to incorporate some handheld shots (without the tripod) as depicted in the above scene as it improves audience immersion into the scene at play.

An aspect I enjoy relating to the lighting is how the forefront is left dark in several shots, with the main source of understanding being the sihlouette produced by a natural-seeming backlight. To use a natural form of lighting is something that is very doable when considering our non-existent budget and so I'd like to try and replicate the silhouette-style shots in our own project.

One of the props we're looking at securing is a flashlight, which would also allow us to try our hand at some of the shots included in this scene – allowing us to choose where the audience's focus is naturally drawn to and create unique lighting scenarios.

Obviously, the base content of the scene, where the characters must survive an encounter with creatures that prevents them from being able to create sound, is something we're planning to replicate

in our way. Looking at when, how, and why each shot cuts into the next is something I've found fascinating, and I plan to try my hand at my own timing techniques in my personal edit.

Underlighting is an element that will be very difficult to replicate in our own project, though I would like to utilize artificial lighting in future projects and try my hand at neon lighting and unique lighting perspectives.

I also enjoy the sudden escalation of the scene, acting something akin to a jump scare but with actual risk, consequences and tension being applied to the characters. I'm not a fan of the traditional fake-out jump scare, as it can prepare the audience for another fake-out (which can be used effectively – though not often), as well as not personally enjoying the visual-style jump scare without any physical or extreme psychological risk being placed on the character(s) in the scene. Scaring the audience has little progression on the overall story, effectively wasting time yet when the character is involved as well – it allows for greater investment in the stakes of the scene and keeps the pace moving.

Our scenes will include very little physical confrontation, so many of the camera techniques taken from this scene once things escalate are unable to be effectively used as reference – though I would like to, in future projects, work more with action-driven scenes and conflict.

The way the scene utilizes silences, in regards to music, and quiet themes to go over scenes without dialogue is something I'd like to consider when I reach the editing stage. This all depends on the outcome of the filming though, so I will likely cater my approach to music depending on that.

Research on 3 apocalyptic movies and the elements we learned from them:

I Am Legend – Francis Lawrence (Loneliness)

YouTube. 2023. I AM LEGEND - Interview w/ Director Francis Lawrence - YouTube. [ONLINE] Available at: https://www.youtube.com/watch?v=lvU0KNRsosM.

The Making Of "I AM LEGEND" Behind The Scenes - YouTube

I Am Legend was a movie I also wished to draw inspiration from, mainly regarding the ways in which it depicts loneliness through both its setting and the characters. The idea of setting the story within areas that are usually inhabited by people but are now barren was an effective choice that we're using to influence our selection for filming locations. It provides this uncomfortable feeling to each shot, even when the scenery is not placed as the subject of the scene. It also helps highlight the characters against the backdrop due to the lack of background content/movement and bolsters the loneliness that is being expressed by the lead.

The way the movie utilizes character routine to better immerse us into the world is another fascinating aspect that we'd like to emulate in some way – perhaps by giving a character specific tendencies/mannerisms that would help them in some physical or psychological way. I'd like to try and work in a more mundane scene somewhere that can express the fact that surviving in this world has become just another fact of life for the character, as used in the movie.

Changing the character's mannerisms upon him coming across other survivors where he expected none is also something we can work nicely into our story when considering the content of the script. I would very much like to try and work some subtle changes into the character such as this in order to represent the very human feelings that come with the desire to connect to another person. This will be difficult to portray in acting (unless we can get one of the drama students to perform), but I would like to hold this idea in mind while filming.

Bird Box – Susanne Bier (Bolstering our choice for a formless creature/what to avoid)

Despite having part of our concept based on the idea that Bird Box was based on (primarily the concept surrounding not seeing the creatures, despite the different reasons and methods between this movie and our end ideas), we used this example more as a few things to avoid rather than emulate. The movie itself was found to be the most divisive of our inspirations and I wanted to find out why. Interestingly, I came across something I learned from their behind-the-scenes, which showed a planned reveal for their creatures' design. The internet tore into this idea and mocked it heavily. From my personal understanding on psychology and filmmaking, I believe that the discourse is due to what the creature lost when given a design. Most human fears root themselves in the unknown, especially when considering that we have no idea what occurs after death. Having a dangerous creature already has the fear factor connected to death, but the end-product of not seeing what these things look like – being unable to understand their complexity or their methods – adds an extra level of fear-plagued unknown that's lost when we add a face to the concept. It is very difficult to create a physical form for a creature (also expensive), making it a low chance to create something effective that works better than utilizing the unknown. Surprisingly enough, not many Hollywood movies take note of this fact and opt to instead proceed with giving their monster a physical form. Bird Box gave us a physical example of how this isn't always the best choice. Despite us not actually being within any capacity to give our creatures a believable form, I find that avoiding this element either way as a creative choice is an underused option with plenty of untapped merit.

People online have found issues regarding the choice-making of the characters in the movie. Large quantities of people have a major dislike of characters that make poor choices in order to artificially increase the danger/drama of a given scene. Due to our low number of characters, we want to avoid this issue as much as possible – as getting the audience to dislike a core character would have them dislike around half the total cast. We've dedicated a large quantity of time to writing and rewriting our characters' scenes and dialogue in order to keep it as natural as possible, while avoiding them making obviously bad choices. Instead, we decided to have our tension build off of generic mistakes as these can be more relatable and thus be harder to hate a character for. It allows the audience to imagine how long they could survive before they made a life-threatening mistake, and empathize with a character when they realise they've just made one themself.

People have also complained about the "lack of focus" this movie has in its themes, commenting on how motherhood plays an important role in the movie – despite the flashbacks that last over half the movie not using this theme almost at all. I believe that theme consistency is incredibly important when telling a story such as ours, Bird Box's, A Quiet Place's, etc. And we have altered our script and some scenes in order to try and keep these themes present to a consistent degree. Our primary theme of hope is a difficult theme to portray, so we opted to represent it more subtly through our characters. We hope to be able to keep this level of subtlety for our theme consistent, in order to prevent audience frustration and make our message clearer.

Despite myself and others' issues with the movie, it is not left without merit. I believe that its focus on close-ups like with A Quiet Place has only helped bolster my understanding of this particular shot's importance in telling a story like this. I also enjoyed the slow reveal during a speech the lead actress has with the 2 children near the beginning of the film. Because this introduces the necessary information in an exciting and immersive way, we've found a scene within our short film where we aim to get a similar result. The concept is to have 2 primary pieces of information that you'd like to tell in one scene, have

the two connect to each other in a way that alters their meaning and then place full focus on only one of them – before slowly pulling away to reveal the second piece of information.

[What's the Deal With Bird Box - YouTube](#) (+ comments)

[Why is this Shot from Bird Box the Director's Favorite? | NowThis Entertainment - YouTube](#)

[The Toughest Scene In "Bird Box" For Director Susanne Bier - YouTube](#)

[Bird Box: Director Susanne Bier Interview - YouTube](#)

[The Cast & Director Of "Bird Box" Discuss The Film - YouTube](#)

A Quiet Place – John Krasinski (What we've learned)

From hearing him discuss his thought process behind one of the earlier scenes in the movie (one we're planning to take large amounts of inspiration from for a scene of our own) allowed me a chance to understand what my thought process should be in order to get an impactful result, as experienced in the movie. Krasinski places particular emphasis on character expression when the creature is yet to be revealed, and when considering the fact that our creature will also go unseen for different reasons, I find that I should emulate this focus to build effective tension. I also find it fascinating that Krasinski places particular importance on a background object that later becomes the source of tension for the scene. This is something I would like to emulate so that I can work on and offer the built-up tension that people voted for in the form described above.

Part of what the audience enjoyed in this movie was how the director would differentiate between when a character gains information vs when the audience does. This allows for effective tension building as we wait for the character to recognize what could go wrong before it does, which will also improve people's immersion. I aim to learn from and emulate this concept with some of our suspenseful scenes during the short film. By alerting the audience to a potential danger but keeping it out of our lead's focus, I can build up the anticipation for something about to go wrong as we hope our character notices what we have already seen.

Fans are also happy to point out that they really enjoy the idea of utilizing the main threat (the monsters) not as the main focus of the movie, but as a catalyst for a story focused on its characters. Our original plan was to utilize the same concept due to budget constraints and difficulties that would be found if we made our creatures too large of a part, though there is relief found in the fact that this is an idea that audiences appreciate. It gives me increased confidence in our script and allows me to more accurately frame what the audience enjoys most.

It is also important to ensure that we establish the threat of these creatures as early as possible. Fans of A Quiet Place note how their initial introduction near the start of the film is used to effectively represent the danger they pose to our characters. We had already planned to introduce our creature early on to establish the threat, but due to this I aim to ensure that we establish a successfully threatening force to oppose our characters. We don't have a character to throw away early to represent physical danger, so

instead I am going to focus more on the aggressive behaviors of the creature and its response time – whilst utilizing the tense expressions of our hardened lead to show that time does not soften you to the danger they represent. Overall, I think this will improve the general enjoyment and engagement of our audience.

Yet again, this movie utilizes character expressions for a considerable part of a given scene's tension. The repeated importance of this fact only bolsters our choice to place a large focus on it ourselves.

Having characters avoid making stupid decisions/obvious mistakes is a large part of preventing audience frustration. A good point that people have raised is that having the characters in this movie have their own systems in place to aid survival, due to the time that's passed since the start of what's driving the movie – the monsters, helps to immerse the audience into the movie and enjoy the characters more. Ironically, we also decided to place our short film after a period of time since everything had started, which upon comparison has prompted us to explore unique solutions for our characters to use to avoid death in this harsh world. This aspect prompted us to create the idea of utilizing radio static, quiet broadcasts, and a large focus on characters that observe each other to anticipate dangers before they occur. We can also use this future setting not only to bolster our project prompt of "futures" but also to offer character motivations regarding robbing people for supplies – which leads to harsher trust issues and attitudes between characters, and the need for socialisation/a hope for community and group solution generating.

YouTube. 2023. John Krasinski Breaks Down A Quiet Place's Lantern Scene | Notes on a Scene | Vanity Fair - YouTube. [ONLINE] Available at: https://www.youtube.com/watch?v=azFsk42kb5E.

YouTube. 2023. 'A Quiet Place' Behind The Scenes - YouTube. [ONLINE] Available at: https://www.youtube.com/watch?v=Ivw1l64YWjs.

A Quiet Place - Movie Review (+ comments)

Harvard References -

A Quiet Place (2018) - IMDb

Bird Box (2018) - IMDb

A Quiet Place - Wikipedia

Bird Box (film) - Wikipedia

I Am Legend (2007) - IMDb

I Am Legend (film) - Wikipedia

Why these references? Proof of successes:

I am legend (2007) *IMDb*. IMDb.com. Available at: https://www.imdb.com/title/tt0480249/

Budget $150,000,000 (estimated) Gross worldwide $585,410,052

A Quiet Place (2018) *IMDb*. IMDb.com. Available at: https://www.imdb.com/title/tt6644200/

Budget $17,000,000 (estimated) Gross worldwide $340,952,971

Jurassic Park (1993) *IMDb*. IMDb.com. Available at: https://www.imdb.com/title/tt0107290/

Budget $63,000,000 (estimated) Gross worldwide $1,109,802,321

General Information

Audience -

15-35, a dark theme and tone, a harsh message, references to death, horror aspects.

Secondary audience –

Fans of creature horror, indie horror, fans of A Quiet Place/Bird Box/etc.

Themes -

Loneliness

Hard times

Hope

The importance of community/social life

How easy it can be to lose everything

Tone -

Dark, hopefulness/hopelessness, end of the world, creature horror, dramatic.

Where is he going and why? – looking for someone, civilians, he gets there, people are dead.

What does he gain? – person that lasts from first location to second.

What does he lose? – his hope.

They awaken to sound.

Attracted to movement.

They create static when awake near a radio.

Creature creates noise.

Play with empty space – shadows(?), prints(?)

His belongings.

Backpack, gun, knife, map (circled destinations, all but one crossed off), food and water, pocket radio/ walkie talkie.

3 locations

2 abandoned locations

1 walk / explore (forest)

My role – Director:

For my role as the director of this project, I have taken inspiration from my favorite directors (Stanley Kubrick, Quentin Tarantino, David Fincher, etc.) and from the directors of the relevant movies I have researched for this project – such as Francis Lawrence and John Krasinski. I aim to bring my own creative angle to this project, whilst still taking inspiration from elements of similar successful stories in order to raise our personal chances of success.

My role entails working on practical and creative aspects of our short film through from the early days of idea conception to the final days of editing and publishing. I have and will continue to work on things such as the script, storyboards, and other creative aspects – whilst also ensuring that I work with the other members and roles of my group efficiently and effectively. My goal is to guide the creation of the best scene outcomes possible and always be considering every aspect, from acting to lighting to camera movement/positioning and more.

I will be required to utilize elements of effective leadership in guiding my group, imagination in providing a creative and entertaining concept/product, my own personal knowledge of the medium of creative media production with which I have been working on since before and

during my time at college, more in-depth practical and creative production knowledge that I can cater more efficiently to our current concept, and the ability to remain calm under pressure – which is a skill I am always happen to work on and practice whenever something goes awry during any part of a production.

I personally enjoy doing more than is required of my role whenever possible. Not only do I enjoy working on any elements within this industry, but I also aim to take any and all opportunities presented to me to learn and practice a variety of different areas of a production. This improved understanding allows me to better understand what I am asking of my group in a project, whilst also having an input in as many elements as possible will – I find – raise the creative quality of our end product.

The roles of my group:

The allocated roles of my group include that of a producer, creative production manager, and director of photography or DOP. We will all be required to act as editors during the required process of creating our own personal edit of the final product.

As a producer, our chosen group member will be expected to bolster our efforts in the practical and creative parts of the project. At our level, they will often work on things like scheduling, adding creative inputs, risk assessments, helping during filming, location scouting, and logistics.

As the director of photography (DOP), our chosen member will be expected to work with the director and producer on the practical process of bringing creative ideas to a screen. At our level, they will often handle the camera when filming, work on required equipment, and work with the director for shot types/camera movements/lighting/etc.

As creative production manager, our chosen member will be performing any remaining and important creative roles. In our specific project, they are helping with elements regarding the story and logistics of our concept, such as a prop list and pitch presentation.

With us all working as our own personal editors for our own unique "cut", we are all expected to work separately for practical parts of the process whilst discussing and working together regarding our intended creative outcome. We will help each other whenever we are stuck, though avoid doing any major work for each other so as to allow us all to learn and create our own wholly unique edit. We will all be expected placing our scenes together in a coherent order, add effective cuts/transitions between scenes, all in order to best tell our chosen story with our unique creative touches. We may be working on practicing newer elements of the editing process – such as colour correction to provide visual consistency between scenes, sound effects/foley in order to combat specific challenges faced when filming, and visual effects to represent our threat in different and uniquely potent ways.

Other media roles not utilized:

Due to the smaller scale of our production and the limit placed on group sizes, we aren't able to utilize all the roles typically contained in the making of a movie or television show. Examples of the roles we've not been able to utilize to their fullest potential are:

Casting (casting director/assistant) - these roles are in charge of finding and hiring the actors to portray the characters of a given project. We are working with minimal on-screen actors and so were able to fill the roles quickly and with little outside assistance.

Money-related (commissioner, executive producer, finance controller, cashier) - these roles are in charge of project finances. We are spending minimal money on this project (borrowing college equipment and all chipping in small amounts of money for props) and so these roles are not necessary for us.

Script-specific (screenwriter, script editor) - we have given this responsibility to other roles. In charge of making the script and ensuring quality.

Production helpers (line producer, locations manager, production runner, assistant director, locations trainee, production accountant, production coordinator, production secretary, assistant production coordinator) – due to the small scale of our production, most of these roles' responsibilities are easily enough to be solved as a group or not to be concerned with. Some elements of the above roles have been taken on by our assigned creative production manager.

Runners – we are all contributing to the tasks expected of a runner. General helping out and sorting on situations/small issues on set.
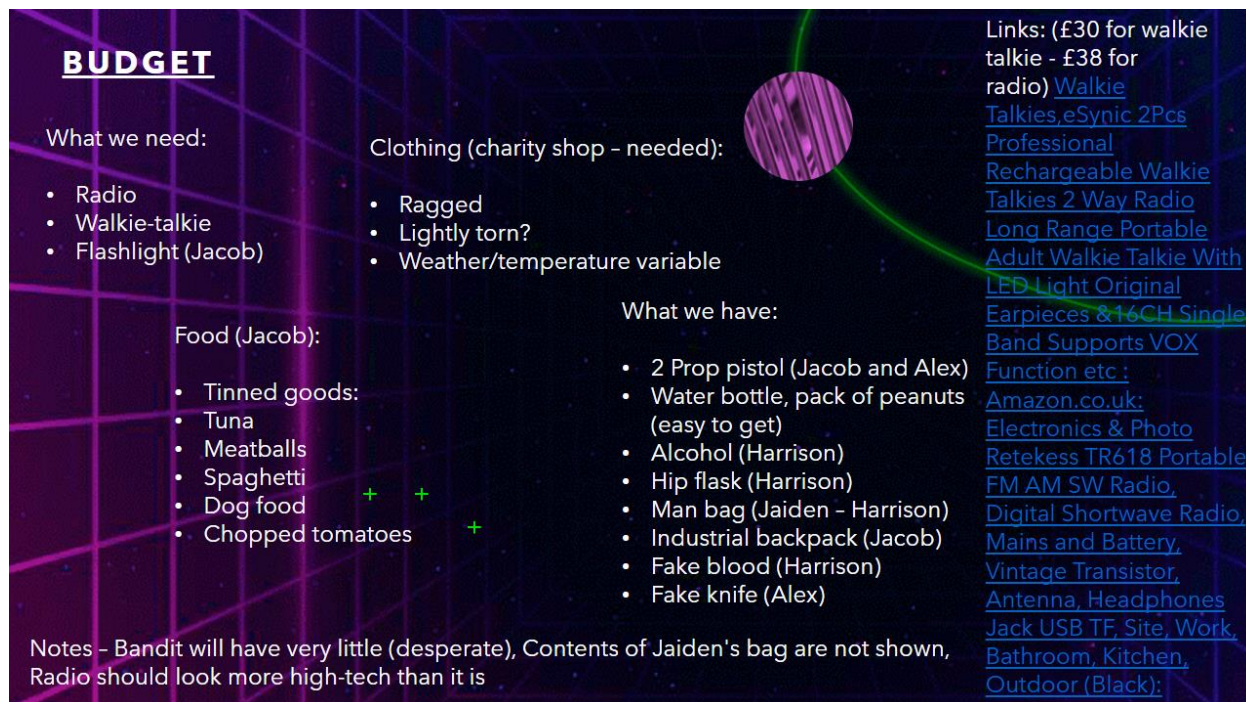
Any form of crafts (art department trainee, construction manager, costume designer/trainee, hair and make-up designer/trainee, production buyer, production designer, prop master, set designer) – none of these roles are required due to the small scale of our project and the lack of a budget to bring them or their required materials in. We are all chipping in small amounts of money in order to supply our own recommended props, costumes, etc.

Smaller roles in the technical department (camera trainee, digital imaging technician, gaffer, grip/grip trainee, lighting trainee, script supervisor, sound mixer/trainee, video assist operator/trainee) - elements of the camera handling part of this department have been taken on by our group, DOP primarily, such as lighting, camera handling roles, and sound-related roles.

Smaller roles in the post-production department (archivist, bookings coordinator, colorist, deliverables producer, music editor, post-production runner, post-production supervisor, subtitler, supervising sound editor) - we are all responsible for the end product we produce, any files used for it, color editing, music editing/choice, and sound editing in each of our personal edits.

Sales and distribution (distribution executive, film programmer, marketing manager/assistant, publicist, sales agent)– we are not planned to be distributing our product outside of the college and YouTube. We will likely end up advertising our product on a small-scale by asking people we know to watch it and placing it on our portfolios/video-hosting websites.

Budget and props:

BUDGET

What we need:
- Radio
- Walkie-talkie
- Flashlight (Jacob)

Food (Jacob):
- Tinned goods:
- Tuna
- Meatballs
- Spaghetti
- Dog food
- Chopped tomatoes

Clothing (charity shop – needed):
- Ragged
- Lightly torn?
- Weather/temperature variable

What we have:
- 2 Prop pistol (Jacob and Alex)
- Water bottle, pack of peanuts (easy to get)
- Alcohol (Harrison)
- Hip flask (Harrison)
- Man bag (Jaiden – Harrison)
- Industrial backpack (Jacob)
- Fake blood (Harrison)
- Fake knife (Alex)

Links: (£30 for walkie talkie - £38 for radio) Walkie Talkies,eSynic 2Pcs Professional Rechargeable Walkie Talkies 2 Way Radio Long Range Portable Adult Walkie Talkie With LED Light Original Earpieces &16CH Single Band Supports VOX Function etc : Amazon.co.uk: Electronics & Photo Retekess TR618 Portable FM AM SW Radio, Digital Shortwave Radio, Mains and Battery, Vintage Transistor, Antenna, Headphones Jack USB TF, Site, Work, Bathroom, Kitchen, Outdoor (Black):

Notes – Bandit will have very little (desperate), Contents of Jaiden's bag are not shown, Radio should look more high-tech than it is

For required props for the story, we decided to check thoroughly for whatever we already had at our disposal that would work to achieve a similarly effective result. After searching our own personal collections of items at our homes, we allocated the responsibility for bringing specific props to the specific people who owned them – instead of handing over all the responsibility to one person. This system worked for the most part when paired with reminders before the day of filming and didn't lead to any major disruptions to filming.

For props that we did not have in our possession that were required for specific scenes, we all chipped in for buying them as a group and split the cost. We used Amazon due to a member having Prime, which allowed for a speedier delivery, as well as taking advantage of their helpful reviews and question answering sections in order to guarantee quality.

For clothing, we went as a group to several different charity shops to gather worn clothes that we wouldn't mind getting damaged during filming. We split the cost for the full outfit and handed the clothes to our DOP, Alex Payne, so that he could practice some weathering techniques to make the outfit seem more worn than it was. We watched videos on how to make the outfit look more worn using coffee and pans full of boiling water – as well as cutting it up in places using different household utensils. I'm very happy with how the outfit turned out.

Equipment we're hoping to use and why:

- C100 camera with an aperture, normal FOV lens - We require aperture for our project so that we can utilize specific camera/focus techniques for the FMP. We will also be filming in a forest

with lower levels of natural light and limited options for artificial light, so utilizing aperture would be our best option for capturing all required footage. We will likely need to work on color correction during the editing process because of this. A normal FOV is required as this camera will be our main source of footage for the project, and avoiding a constant zoom in or outwards will allow us the most flexibility for filming our required shots in a variety of locations and situations.

- Tripod – This is in order to ensure that our shots can be steady and save time in regards to reshooting scenes due to accidental movement from our camera operator. A lot of options like subtle shaking of the camera can be added in post whilst editing, so filming everything on a steady camera makes the most sense for creative options.
- Artificial lighting – As we will have some scenes set in indoor conditions, yet in a world without working electricity, we will have to ensure that our characters can be seen in these conditions. We plan to use 2-point lighting to capture our characters and avoid backlighting to add a sense of darkness to the scene without impeding visibility. We will require batteries for the lights, to allow us to move them around much easier and quicker (due to the nature of the scenes set indoors, this will be a massive time-saver).
- Microphone – This will be the only piece of equipment we will have to keep past the filming days as there are several parts to our project that will require foley to be added in post. We aim to record as many of the sounds as possible and gather the rest from online sources. The sounds of the creatures are currently planned to be made by us using sounds we record/find and edit together with some adjustments to things like pitch. I will likely need to perform some further research on this as I work on it, though I will start off by testing the options I have learned previously and seeing what I can create myself first – before moving on to recommended improvements.
- Lapel mic – We aim to use this for recording dialogue as trying to add all the talking in post can be an exhausting process. We are aware that some scenes include more movement and may not work with the body mics due to shuffling around, though we do have some scenes where they will be a massive time-saver.
- Optional: General Canon camera – We may take an extra camera with some zoom functionality in case the C100 cannot satisfy our needs in the filming process. This is entirely just to allow for further creative freedom in how we capture our scripted scenes.

Look at recorded test pitch and write down peer feedback:

After performing a test pitch of our idea for the FMP to a small audience to gain some feedback, we implemented changes to our pitch and process in order to improve its general quality. We found difficulties in presenting due to technical issues regarding what each member could see at any given time. During the set-up for the final pitch we ensured that we ran the PowerPoint presentation through the computer that would be connected to the whiteboard display, preventing our audience from not being able to see the slides being discussed. We also found it hard to present our pitch without the full group present. This raised an important point that we had yet to allocate slides to specific people for presenting, so we made this our top priority for the next day. We made some alterations to specific slides as well to allow them to flow between each other more smoothly. This included altering the order

they appear, changing some of the layouts and filling out our empty slides with our gathered research. We tried to prevent having too much writing or having anything in too small a text for people to read at the back of the classroom, as well as ensuring visual variety between slides to keep our audience engaged. This test pitch was a massive help for getting us motivated and together as a team to organize all the finer points of our presentation, and the overall opinions from our audience (upon discussion with them afterwards as well as opinions in the moment) were overwhelmingly positive. We received positive opinions regarding the information being shown, its conciseness, visual variety between slides, general presenting, etc. And found that the class had no questions about the project after we'd proposed all our slides. The feedback from our tutor has been recorded and was being actively worked on, though we have now stepped up our efforts in order to get things like cast and locations, as well as any backups, sorted to the best possible quality before we begin filming.

Problem solving:

Pre-emptive:

"LOCATIONS WILL BE OUR GREATEST DIFFICULTY. WE ARE CURRENTLY LOOKING INTO ENSURING THAT WE CHECK ANY POSSIBLE LOCATIONS THROUGH MULTIPLE SOURCES TO ENSURE THAT THEY ARE SAFE AND LEGAL TO FILM IN.
OUR SECOND GREATEST DIFFICULTY WILL BE TO PORTRAY THESE CREATURES AND FRAME THEM IN A TERRIFYING LIGHT WHILST NOT ACTUALLY GIVING THEM PHYSICAL FORM. WE WILL BE DOING CAMERA TESTS AND SEARCHING THROUGH SIMILAR EXAMPLES ON HOW WE CAN FRAME THE SCENES TO SUBTLY TELL THE AUDIENCE WHEN SOMETHING IS THERE. UTILIZING UNNATURAL EMPTY SPACE AND BREAKING THE CONVENTIONS OF CAMERAWORK TO CREATE A FEELING OF UNEASE AND USING OBJECTS LIKE STRING TO INTERACT WITH THE ENVIRONMENT WHILST NOT HAVING SOMETHING EXISTING IN THE SCENE.
WE WILL ALSO BE UTILIZING CHARACTER EXPRESSION AND ACTING TO INDICATE WHEN THE AUDIENCE SHOULD FEEL THAT SOMETHING IS WRONG. USING EFFECTS SUCH AS A FAINT HEARTBEAT WILL HELP IN ALLOWING PEOPLE TO EMPATHIZE WITH OUR CHARACTERS' SUDDEN STRESS WHEN DEALING WITH ONE OF THE CREATURES."

Upon getting closer to the planned days for filming, we have become aware of a few more potential issues:
We have discussed how much movement is planned for our indoor scenes that will be requiring artificial lighting and decided that bringing batteries would be our best option for time efficiency.
Despite our plans to use Lapel body mics, there are scenes with dialogue that include more movement. This will likely add rustling of clothes to our audio and require us to record our

dialogue over again and add it in post as foley. We aim to ask to keep the microphone from our planned equipment for a longer period of time in order to record dialogue over and provide options for adding it in post. We are considering bringing a boom pole with the microphone to see if we can avoid needing to record all dialogue with movement over again as well.

Due to the distance we will be travelling to our locations for filming, we will also be bringing an extra battery for the camera and backup batteries for the Tascam. I also plan to bring a portable battery pack and phone charging cable to keep my options for maps and calling for assistance always available. I will be dropping a location recording pin for my family and nearby friends and keeping people updated on what's happening to ensure that people know I'm safe or if I require any form of help.

It has also come to our attention that there is a large amount of noise produced when walking around our chosen locations. Due to the lack of visual evidence to this noise found on camera, we intend to use foley sound whenever our characters travel. This is to preserve audio quality, especially when dialogue is involved, and to lower the volume of travelling sounds due to the noise-sensitive creatures our characters are supposed to be avoiding. Foley sound will be gathered from a mixture of online sources and our own personal recordings in order to best meet the requirements of each particular scene.

Filming days issues:

Upon starting to film our project, a new set of issues appeared for us to solve. Sadly, after finishing up our first day of filming, my car (our primary mode of transportation) broke down for about 2 weeks of our time. This ended up costing us our plans to film over the 2 weeks of Easter break as we hurried to find solutions to our travel problems and get my car looked at by a mechanic. Upon the break coming to a close, we had to accept that we would need alternative transport. Luckily, we had time to research our options which sped up the final few filming days and allowed us to remain on schedule. We opted to use buses and taxis to get us to our required locations and changed our choice depending on cost and proximity to specific filming location. We split the cost for taxis and grabbed food on the way – typically in advance so as to ensure that we can eat lunch even during a long filming day. We also opted to walk to one location as we determined that the cost of a taxi was extortionate and there were no buses that could bring us close enough.

During the final day of filming, we ran into an issue where all the Lapel body mics were left without charge, which meant we had to rely on using a boom pole, Tascam, and microphone. Unfortunately, we ran out of power towards the end of that day's filming due to our constant use of it for some very dialogue-heavy scenes. Thankfully, we had some practice with dubbing for this project as we had attempted to create and record monster noises a matter of days prior. We decided to dub over the last remaining lines as the camerawork worked nicely for hiding specific mouth movements and due to the difficulty of getting back to this specific location being a little out of reach for such a small amount of dialogue. We asked about a room with minimal echo/distortion in order to best replicate the conditions of the original scene.

During 2 of our 4 filming days, we had to deal with filming in more public locations. This led to multiple issues such as finding people in the background of certain scenes. Since we were aware of this beforehand, we viewed our scenes on the day immediately after recording them with particular focus on the background to limit the amount of editing required to remove

these background problems. We found that reshooting a specific shot is a lot easier for us than to attempt to mask over the background for the scene.

During our final few days of filming back-to-back, we were presented with issues regarding our main actor's availability due to their work and other responsibilities. Due to us having less time than desired for these remaining scenes, we decided to add another planned day of filming in order to guarantee us being able to record all our required shots and remain within the recommended level of progress for that given week of the FMP.

The last problem we ran into was a minor one, where our second actor was unavailable for the days that were needed for us to remain on schedule. Due to the smaller nature of the 2 parts they were set to play, we decided to give the role of our secondary lead to our producer, Charlie, and have myself perform the extremely short role of a bandit. Luckily, Charlie was one of the chosen actors that I aimed to use due to how much of a direct opposite he is to our main lead – so I consider this a blessing in disguise.

Visual research:

MOOD BOARD

No Hope

TITLE RUIN

NAME JACOB JEMPSON AND ALEX PAYNE

DATE 28/02/23

EXPOSITION (BRIGHTER LIGHTING)

(WIDE ESTABLISHING LOCATION SHOT)
LEAD WALKS TO SMALL CAMP,
INSPECTS THE AREA AND LOOKS
HIGHLY STRESSED
(MEDIUM/FAR SHOTS)

MAP CHECK

CHECKS MAP AND CROSSES OFF
SECOND-TO-LAST LOCATION
(CLOSE-UP - HIGH)

TRAVEL

LEAD WALKS TOWARDS NEXT
LOCATION
(MEDIUM/FAR SHOTS - LOW/TRACKING)

FINDS BUILDING

LEAD FINDS AND ENTERS RUN-
DOWN BUILDING - FINDS ALCOHOL
(MEDIUM SHOTS)

CREATURE SCENE

LEAD KNOCKS OVER ITEM, WAKES
A CREATURE AND FREEZES
(MEDIUM/CLOSE-UPS - LOW/NORMAL)
(TEST FOCUS)

TRAVEL AND MEETING OTHER PERSON

LEAD CONFUSES OTHER MAN FOR
CREATURE, SLOWLY RAISES GUN
HANDS RAISED AND INITIAL INTROS
(MEDIUM/CLOSE-UPS)

TITLE RUIN

NAME JACOB JEMPSON AND ALEX PAYNE

DATE 28/02/23

BOTH LEADS INTERACT

LEADS INTERACT AND PROVIDE
LORE DROP ON CREATURES
(MEDIUM)

BOTH LEADS TRAVEL

LEADS TRAVEL TO LAST
LOCATION ON MAP TOGETHER
(MEDIUM/LONG SHOT – LOW/NORMAL)
(TRACKING)

ARRIVAL AT LAST LOCATION

LEADS ARRIVE AND SEARCH
THE BUILDING
(MEDIUM/WIDE SHOT – LOW)
(TRACKING)

MEETING BANDIT

LEADS MEET BANDIT, HAND OVER
RADIO, 1ST LEAD SHOOTS BANDIT
(MEDIUM/CLOSE SHOT – OVER SHOULDER
AT BANDIT)

ESCALATION

2ND LEAD RUSHES FOR RADIO,
BOTH SHARE A LOOK AND
FREEZE BEFORE DEATH
(MEDIUM – OVER SHOULDER)

SECONDARY LEAD DEATH

2ND LEAD GETS TACKLED OFFSCREEN
MAIN LEAD GETS KNOCKED AS MORE
CREATURES ATTACK SCREAMING MAN
(MEDIUM)

TITLE   RUIN

NAME   JACOB JEMPSON AND ALEX PAYNE   DATE   28/02/23

RUN

LEAD USES DISTRACTION AS A
CHANCE TO RUN TO A ROOM
(MEDIUM/CLOSE SHOT - TRACKING - LOW)

LOCK SELF IN ROOM

LEAD SHUTS SELF INTO ROOM
(CLOSE SHOT - LOW)

BODIES SEEN AND HOPE LOST

LEAD FIND THE ORIGIN OF THE SIGNAL
SURROUNDED BY BODIES - LOSES HOPE
(MEDIUM SHOT - ZOOM/DOLLY - HIGH)

SLIDES DOWN WALL

LEAD SLIDES DOWN WALL
FEELING DEFEATED
(MEDIUM/CLOSE SHOT - ZOOM)

DOOR BEING BEATEN DOWN

CREATURE(S) START TO
BREAK DOWN THE DOOR TO
THE ROOM
(MEDIUM SHOT - LOW)

GUN TO HEAD - END

LEAD BRINGS GUN TO HEAD
(MEDIUM/CLOSE SHOT - ZOOM)

Script:

PDF
Script Ruin (1).pdf

Schedules:

Initial group schedule:

Week 1 (20/02 - 26/02) – **Project concept inception**

Week 2 (27/02 - 05/03) – **Fleshing out concept and proposing it**

Week 3 (06/03 - 12/03) – **Pitching project and pre-production**

Week 4/5 (13/03 - 20/03) - **Research and tests**

Week 6/7 (21/03 - 02/04) - **Recording footage and audio**

Easter Break (03/04 – 14/04) - **Continued recording/editing start**

Week 8/9 (15/04 - 30/04) - **Editing footage and publishing**

Week 10 (01/05 - 08/05) – **Evaluation**

My personal schedule for the project:

Week	Date Week Beginning	Activity / What you are intending to do - including independent study	Resources / What you will need to do it - including access to workshops
1	20/02/2023	Initial project generation + writing down and working on potential ideas + group formation	Group, computer, Word, Teams
2	27/02/2023	Flesh out concept + start working on pre-production and feasibility	Word, group, PowerPoint, computer, Teams, Google, other websites, group, OneDrive access
3	06/03/2023	Pitch my project and relate feedback to my research + setting out research points + pre-production work	PowerPoint, Tutor, group, Word, computer, Google, other websites, Teams, OneDrive access
4	13/03/2023	I will be finalising my initial research concepts + wrapping up pre-production.	Computer, Google, YouTube, IMDB, other websites, PowerPoint, Teams, group, OneDrive access
5	20/03/2023	Start filming process + log production progress + keep research up-to-date	Camera, car, group, SD cards, audio equipment, props, computer, Word, Teams, OneDrive access
6	27/03/2023	Large focus on recording remaining shots + upload any footage + start editing process	Camera, car, group, SD cards, audio equipment, props, lighting equipment, computer, Teams, OneDrive access
7	17/04/2023	Backup filming (Easter and this week) + ensure all recorded footage is uploaded and accessible to group	Premiere pro, OneDrive access, computer, SD card, Teams
8	24/04/2023	Editing + colour correction + effects adding	Computer, Premiere Pro, OneDrive access
9	01/05/2023	Editing + video upload + quality checks for final product	Computer, Premiere Pro, OneDrive access, Youtube, Google, other websites, group
10	08/05/2023	Evaluation writing + quality checks on written work + finishing off any outstanding tasks	Computer, Word, Teams, group, OneDrive access