

# Moodboards

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# Colour Schemes/Grading



# Examples of Shot Types



# Demographics

For my project, 'Gateways' I will be looking at the age demographic. For this piece, the age demographic will be children aged twelve and upwards. Generally, I am trying . The codes and conventions of a fantasy adventure film/TV programme tend to attract the attention of these audiences and so below is a list of films and TV programmes, similar, which have been popular with this age demographic.

## Fantastic Beasts and Where to Find Them

**12A** 2016 · Fantasy/Action · 2h 13m



## Doctor Strange

**12A** 2016 · Fantasy/Science fiction film · 1h 55m



## Epiphany

TV-PG | 44min | Action, Adventure, Drama



# Locations

The locations in films relevant to my chosen genre tend to be very diverse; In 2016's, 'Fantastic Beasts & Where to Find Them' there is New York as the main location and then the entire interior of the protagonists suitcase which stands as the second most dominate location in the film.

In 'Doctor Strange' there are several significant locations throughout the film; New York, Hong Kong and London. Each travelled to via a gateway/vortex. Below are some of the locations used in the films.



**St George's Hall, Liverpool**

Made up to look like a building in New York for, 'Fantastic Beasts...'



**London Streets**

Where several chase sequences from Doctor Strange were filmed.

# Locations

Here are the locations I intend to use in, 'The Gateways'. *Images courtesy of Google Maps.*  
These three locations are seen after the protagonist travels through the gateway.



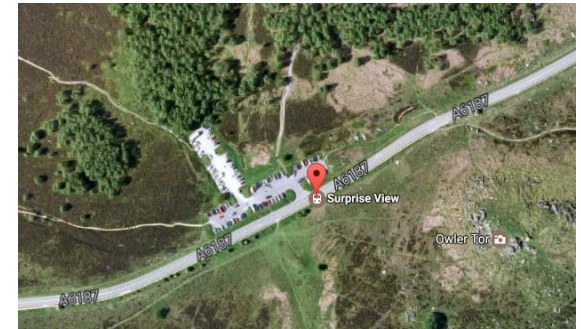
## Longshaw Estate

Here is where the protagonist will travel to from the City Centre.



## Padley Gorge

This is where the protagonist is seen walking after he travels through the gateway.



## Surprise View

This is where the protagonist travels to and is seen by the end of the film. He stares at the view.

# Locations

Here are the locations I intend to use in, ‘The Gateways’. *Images courtesy of Google Maps.*  
These locations are seen before the protagonist travels through the gateway.



## Holly Street, Sheffield

Here is where the protagonist will walk past whilst wondering around town in attempt to find something better.



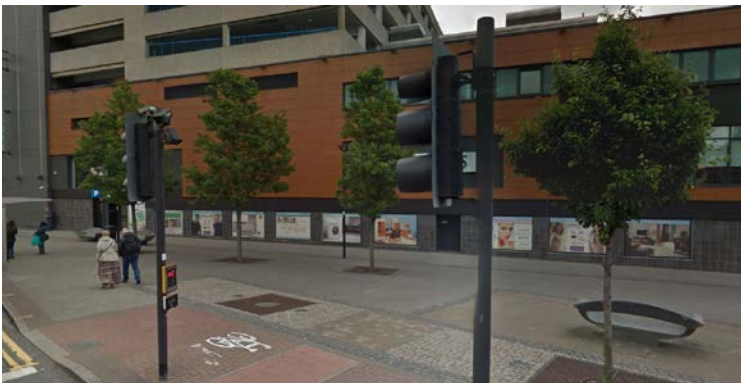
## Cross Burgess Street, Sheffield

Here is where the protagonist will walk by during his wonder through town.



## The Peace Gardens, St Paul's Parade

Here is where the protagonist will walk to after wondering around town.



## Atkinson's Car Park, Charter Row, Sheffield

Here is where the protagonist will walk past whilst wondering around town. He will then see a bus travel past heading out towards the Peak District. Here he is inspired to open a gateway and travel out there.



## Balm Green, Sheffield

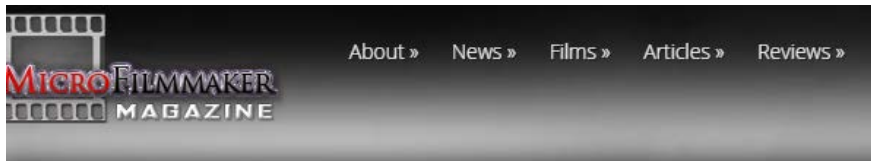
Here is where the first shot opens up. It is also where we first see the protagonist as he walks towards Holly street.

# Directing Actors

In this article from, 'Micro Filmmaker Magazine' by John Badham there are a number of quotes from actors worldwide. One of the first points Badham makes is that you have to make actors feel comfortable working with you. Actress Penelope Ann Miller talks about how an actor needs to feel comfortable with their director and how making the actor(s) feel insecure on any level will ultimately disadvantage the final performance. Point Break's Gary Busey talks of how the director should be able to share humour with their actors and approach them positively as reassurance. As a director I believe I can adapt this to my own working environment and make actors feel comfortable in my presence. I now have reassurance that this is the approach to take with actors.

One of the other points Badham gets across is that you cannot allow the actor(s) to become the creative control; It is reasonable to be interested in their ideas but if you have an idea you wish to pursue and they are stepping out of line to try and change it, you must be prepared to turn it down.

There is even the point made that a director has to be confident and how if they are not the entire production team will slowly deteriorate. A quote from Martin Sheen says, 'If you have a lack of confidence in your pilot, you don't want to get on the plane. And it's the same with a director.' Badham talks about how being indecisive is never a good sign and how it is better to know what you want.



The Do's & Don'ts of Successfully Directing Actors (Article/Tips)

DO make any actor feel at home, in auditions, in wardrobe or on the set.



There is no more important rule than this for a director. When we asked hundreds of actors what they want from a director the answer that comes back like a shot is "I want to feel comfortable on the set."



# Casting

Generally, a director looks for the person who they believe can add an extra dimension to their character. They look for someone who is versatile and confident enough to try out any techniques the director may suggest. Normally, there is a specific role for when casting and this is called, 'The Casting Director' however the director will always have influence over who is picked for the role(s) as they remain the creative control.

Looking at the casting directors requirements, it is stated that they need to be interested in stage performers and know a substantial amount about cinema. This is extremely relevant as I do have a passion for film and have observed screen actors and stage actors in great detail. I have been able to pick up on techniques they use to bring characters and performances to life and believe that I can now adapt this understanding towards my decision making for my project.

As mentioned earlier, a director looks for someone who is versatile and I believe that the person I have picked for the role of Trevor, the protagonist, is exactly this. I believe that he will attempt anything which is suggested to him and make an effort to further his performance towards perfection. Given an explanation of what is needed, I believe he will be able to successfully add an extra dimension to the character.