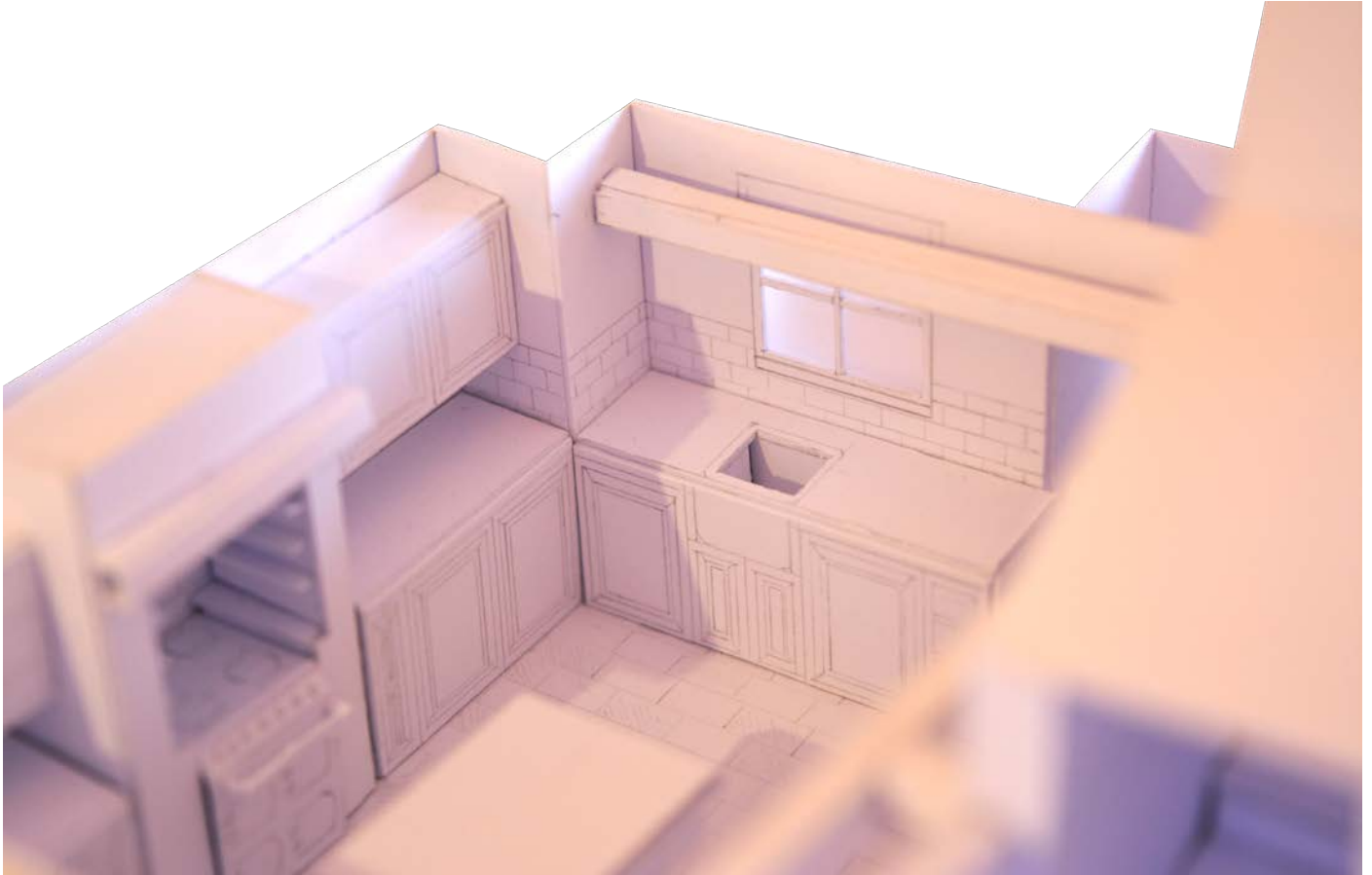


# Negotiated Major Project



Rachael Smith

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Film, TV and Stage Design

Level 6

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University of Salford

This research document has been written and designed with the aim of outlining my research and design process. I will also explain how my skills have been applied to my Negotiated Major Project. To conclude, I will reflect on the module and explain where my project could go in the future.

**The story does not focus on Eddie and Sarah being victims of their own lives, instead, it centres on how they have chosen to be happy.**

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Rosie Walsh: The author of *The Man Who Didn't Call*.

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## The Brief

Design for a film adaptation of Rosie Walsh's romantic novel, *The Man Who Didn't Call*.

Using the skills and knowledge which you have gained during your time studying Film, TV & Stage Design at the University of Salford, you should find, adapt and consider how locations could be used for the adaptation. Moving forward, you should create a design which is an appropriate response to the novel, whilst considering the characters.

You should consider communicating your ideas through the use of technical drawings, white card model making, storyboards, SketchUp modelling, and atmospheric visuals. You will also complete research into your chosen topic, which will be documented within a design journal.

NEGOTIATED MAJOR PROJECT

# Rosie Walsh

Explained: Life of an author

Having previously published four books, under the pseudonym Lucy Robinson, *The Man Who Didn't Call* is the first novel written in Rosie Walsh's own name.

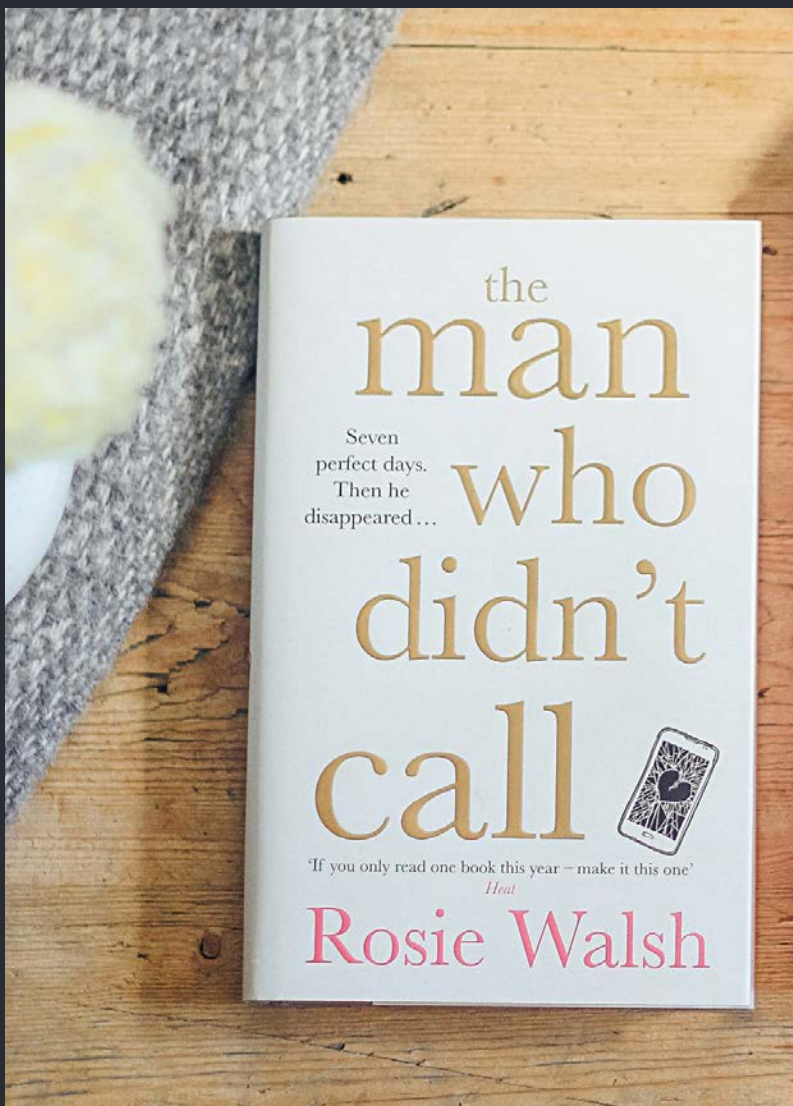
According to her website, the story echoes much of the writer's, and documentary producer's personal life. Walsh's formative years were spent in a 'network of secluded valleys' in the Cotswolds, which seems akin to the main character, Sarah Mackey.



Pictured; Rosie Walsh is a New York Times best selling author.

# The Plot

*Imagine you spend seven, glorious days with the man of your dreams, only to be left waiting for him to call.*



The Man Who Didn't Call was published in 2018, which has since been released in 22 languages.

*The Man Who Didn't Call* is a romantic novel, which focuses on the life of Sarah Mackey, a thirty-something, divorced businesswoman, who runs a charity with her American ex-husband, Reuben.

Shortly after their divorce, where they lived together in California, Sarah visits her family home in Gloucestershire. With her parents called away, Sarah is left alone in her childhood home.

We later discover that the house is not a happy place for the lead character. It does not feel like home anymore; her friends have grown up and have their own families. As a result, Sarah is left feeling isolated in the small, rural village, which she once called home.

After a car accident, almost two decades ago, Sarah moved to California. She always returned home during the same week every year. During the novel, we are lead to believe that her sister, Hannah, died during the car accident, however this is not the full story.

After taking a stroll towards the village green, on the anniversary of the accident, Sarah hears a male voice shouting at a sheep. Ms Mackey turns to see a 'tall, broad, round-faced man' and approaches him and offers him some

## NEGOTIATED MAJOR PROJECT

assistance. This was Eddie David, the man she would fall deeply in love with.

As their eyes meet, and after ensuring the sheep is safe, we see the pair stood outside of The Crown Inn. Trying not to pass up an opportunity to get to know Eddie more, Sarah suggests that he 'owes her a pint' for her support. Writing about the eye contact, similarities between them, and potential chance meetings, Walsh describes details which resonate with the audience.

The drink lasted 12 hours, the cherry blossom draped over the windows and the sound of families floated across the green. After that unexpected rendezvous on the village green, the pair of 'star-crossed lovers' spent seven glorious days together and fell in love.

On the eighth day, when Eddie jets off on his long-awaited holiday, Sarah is promised a call from the airport, but instead, she is left waiting. Whilst on holiday, Eddie recognises Sarah's maiden name on Facebook. He is left in shock as he realises the lady he is in love with, actually has a deeper story to tell.

The car crash is explained in more detail; Sarah's boyfriend at the time had taken her little sister, Hannah, and accelerated up and down the winding country roads. In an attempt to save her sister, Sarah followed in her car with Alex, Hannah's best friend. She knew that beneath the layers of adolescent insecurity, Bradley was treating her terribly. After passing her driving test only a couple of months earlier, Sarah lost control of the car. Alex died instantly, and so did her relationship with her sister. Hannah had never forgiven Sarah for Alex's death. Throughout the story, Sarah revisits her great sadness as a result of her broken relationship with her sister.

After Eddie realises who Sarah is, he explains that Alex was his younger sister. Since the crash, Eddie has been the sole carer for his mum, Carole, who has been suffering from depression and crippling bitterness, as a result of losing her 15-year-old daughter.

Carole has kept in touch with Hannah, but when she reveals the news about Sarah's pregnancy, she tries to keep it a secret from Eddie. She doesn't want this child to replace Alex, she doesn't want to forget what happened and she doesn't want to move on.

At the end of the book, we are brought to the present day, where Eddie and Sarah are celebrating the christening of their baby boy, Alex, named after Eddie's sister. The couple decided they couldn't live without each other, and despite what their families think about their relationship, the couple are keen to make this work for their new family.



On her website, Walsh explains the disciplined framework that she uses when she writes, which helps to keep her motivated.

# Why This Novel?

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The carefully written novel takes the reader on a journey of emotions. With many twists and turns, and a particular focus on the fundamental aspects of everyday life forming the basis of the romantic novel, we grow to love the characters, and find comfort in the outcome of the relationship between them. Written in a flashback, unchronological style, and from various view points, Walsh has created a gripping and compelling read.

As an attempt to complete my New Years resolution of reading one book a month, the 'OMG romance of the year' was my first choice. Encouraged after reading the stellar reviews, I was not disappointed.

After becoming invested in the characters and their lives, I began to think about a film adaptation. Focusing on personal favourite films, such as: *The Holiday*, *Pretty Woman* and *Love Actually*, I realised that many of my favourites were produced in the late 1990's and early 2000's. Pondering these films, I began to consider a film adaptation of *The Man Who Didn't Call*, which offers a fresh spin on the trials and tribulations of modern day romance.

Romantic films generally resonate with audiences, offering them time to think about their own lives. This genre tends to provide an escape for viewers and readers. Often, romantic films focus on characters taking risks to be with the ones they love. This genre triggers the audience to contemplate as they seek comfort knowing that, often, romantic films can provide comfort and reassurance.

As my research demonstrates, I have studied the box office statistics of the films mentioned above. This offered a good starting point, as it allowed me to gain an initial understanding for the demand for films of this genre.

With a strong interest in similar stories, and with the Negotiated Major Project being the perfect opportunity to explore the skills and knowledge, as I was keen to choose an interesting subject. The Negotiated Major Project has allowed me to discuss my design decisions with conviction and confidence. These are skills which are important to have when working within the art department, an opinion which is supported by my experience of employment at Lime Pictures and ITV.

# What Do Critics Say?

'One of the best books we've read all year!'

*Sun, Fabulous*  
magazine

'JUST BEAUTIFUL'

*Jane Green*

'Beautiful written...I adored it'

*Lucy Diamond*

Seven perfect days.  
Then he disappeared . . .

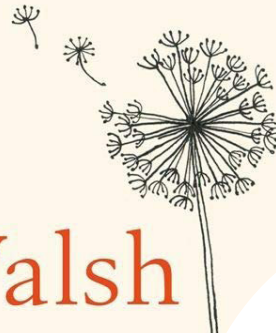
the man  
who  
didn't  
call

'I absolutely  
loved this book'  
*Liane Moriarty*

'Depicts the thrill of romantic love so beautifully that it made my spine tingle'

*Gillian McAllister*

*Rosie Walsh*



'A deeply moving romance with an intriguing mystery and a touching portrait of grief at its heart'

*Kirkus*

'A delight. Moving and relatable, with characters you'll fall in love with'

*Clare Mackintosh*

'This captivating high-concept love story is chock-full of secrets, loss and grief, with plenty of twists and tissue-sodden emotional moments'

*Woman & Home*



# Similar Films



## The Holiday

Released in 2006, the romantic comedy was filmed between California, US and Surrey, England. Despite having a budget of \$85 million, and earning a whopping \$205 million worldwide, the film received mixed reviews. Critics praised

its visual aesthetic design and the individual performances, though regarded the plot as 'predictable'.

Directed by Nancy Myers, The Holiday was the 12th highest grossing film of the early 2000's.

*'The Holiday is a tale of two women, two houses, two love interests - Jude Law pairs with Ms. Diaz, Jack Black gets lucky with Ms. Winslet - but it's also about movie love'*

*Manohla Dargis, The New York Times*

Film: The Holiday

Released: 2006

Budget: \$85 million  
Box Office: \$205.1 million

Directed By: Nancy Myers

## Love Actually

Released in 2003, Love Actually follows the lives of eight, very different couples dealing with their love lives in various, loosely interrelated tales. The film is set during December in London and stars notable actors, such as: Bill Nighy, Hugh Grant, Emma Thompson and Keira Knightly.

With a budget of \$40-\$50 million, the film generally received positive reviews in the UK, though reviews in the USA were mixed.

Todd McCarthy from American media company, Variety praised the films 'cheeky wit, impossibly attractive cast, and sure-handed professionalism', adding that its 'all-encompassing romanticism should make this a highly popular early holiday attraction for adults on both sides of the pond'.

Within his review for The New York Times, A.O. Scott explained that the romantic comedy is 'nearly two and a quarter hours of cheekiness, diffidence and high-tone smirking'.



Film: Love Actually

Released: 2003

Budget: \$45million  
Box Office: \$248.5 million

Directed By: Richard Curtis

*'Love Actually is a 'vibrant, romantic comedy, warm, bittersweet and hilarious, this is lovely, actually. Prepare to be smitten.'*

*Nev Pierce, BBC*

## Bridget Jones's Diary

For her leading role as Bridget Jones, Renée Zellweger was nominated for numerous awards, such as the Academy Award for Best Actress, while co-star, Colin Firth, won the European Film Award for his role as Mark Darcy. With a budget of \$25 million, the film did not disappoint critics. Many praised Zellweger for

her role, stating that she is 'irresistible as Bridget Jones', while others commended the 'delectable comedy'.

According to a review for The Guardian, the film is a 'broadly enjoyable, knockabout, sitcommy picture', which is a 'strong debut' from former documentary producer, Sharon Maguire.



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**Film:** Bridget Jones's Diary

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**Released:** 2001

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**Budget:** \$25 million  
**Box Office:** \$281.9 million

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**Directed By:** Sharon Maguire

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*'No movie has skewered the horrific cycle of self-improvement and failure that New Years' resolutions represent like Bridget Jones's Diary'*

*Sage Young, Bustle*



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**Film:** Notting Hill

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**Released:** 1999

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**Budget:** \$42 million  
**Box Office:** \$364 million

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**Directed By:** Roger Mitchell

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*'Notting Hill stands alone as another funny and heartwarming story about love against all odds'*

*Paul Clinton, CNN*

## Notting Hill

Hugh Grant and Julia Roberts star in the romantic comedy, which was written by Richard Curtis. Notting Hill was received very well by critics, and soon after its release in 1999, the film became the highest-grossing British film of all time. Directed by Roger Michell, the film won a BAFTA, a British Comedy Award, and a Brit Award for its soundtrack.

According to reports, Curtis developed the idea of a 'very normal person going out with an unbelievably famous person and how this impinges on their lives'. Curtis was very familiar with Notting Hill, after living there for a number of years, saying 'Notting Hill is a melting pot and the perfect place to set a film.' With such a densely populated tourist destination, the location team 'toyed with the idea of building a huge exterior set, gaining more control', as they were worried about the safety and security of having Julia Roberts and Hugh Grant on set, which was effectively, public streets.

Location manager, Sue Quinn, described finding the locations, and gaining permission, as a 'mammoth task'.



## Where Am I?

After carrying out research into similar films, I feel confident to suggest that there is a demand for romantic movies.

I have identified a gap in the market for a film which offers a fresh perspective on modern day romance set in the present day, with the addition of flashbacks to add excitement. I believe my concept would make a perfect adaptation of the novel.

I want to focus on the crucial locations within the story. Applying my skills and knowledge to the production, I will begin by exploring and showcasing my artistic approach to the project by using a range of software, to visualise my design ideas. As well as using computer aided design, I will also find a balance with traditional art department skills, such as: model making and

hand drafting technical drawings.

Eddie David's cottage and The Crown Inn are the two sets which I am aiming to design. Both of which are crucial locations within the novel. These locations will influence my design decisions. My Negotiated Major Project is not only about adapting my skills to produce a high quality design, it is also about exploring my passion for the subject.

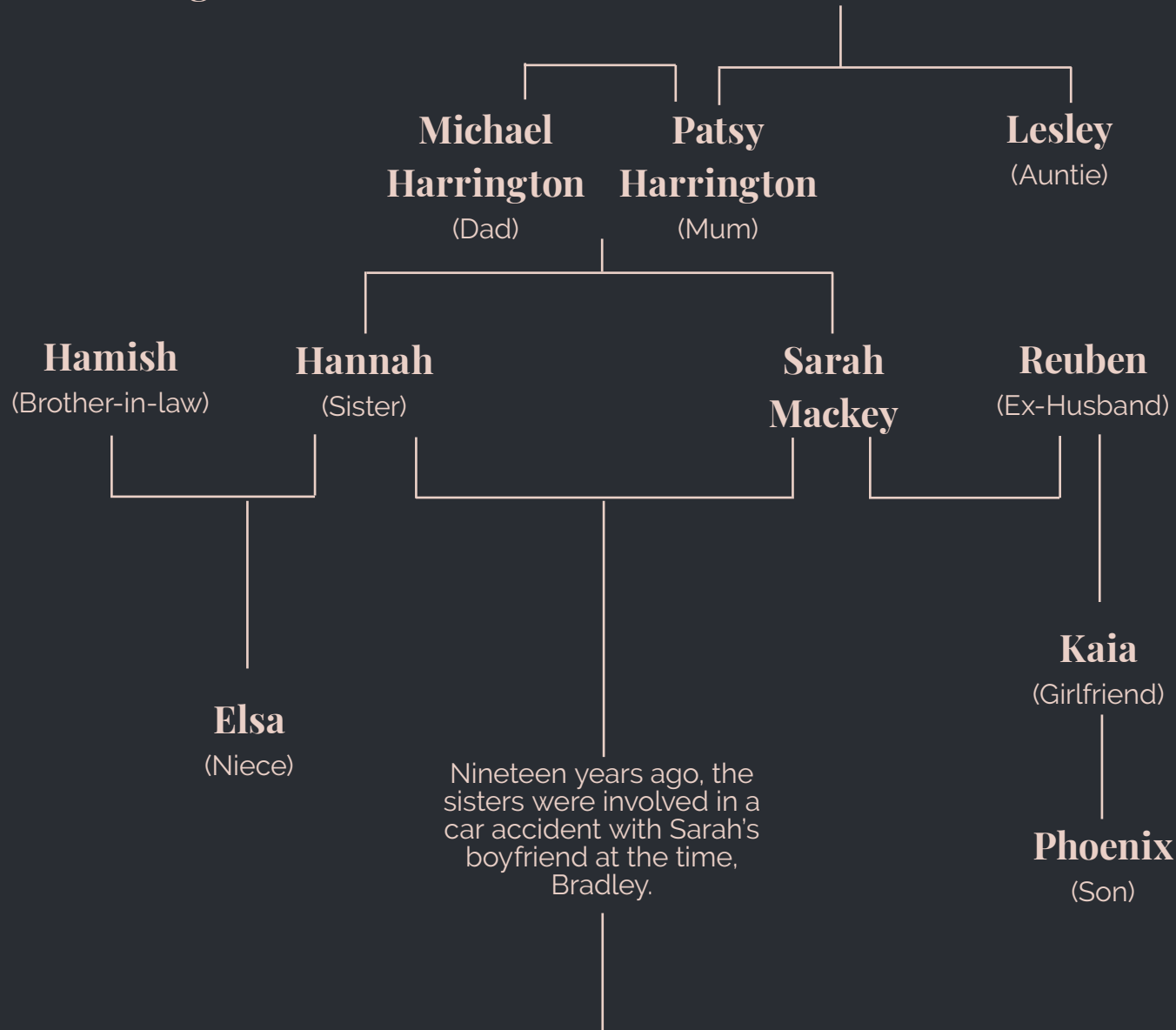
I will consider the logistics of finding exterior locations, filming on location, and designing a set which truly reflects the personality of each character.

Visual research is important to provide a realistic and legitimate adaptation of the story.

# Character Tree

## The Harrington's

## Grandad



The relationship between Sarah and her sister, Hannah, broke down after the car accident, which killed Hannah's friend, Alex. Throughout the book, Walsh writes in a way in which she leads the audience to believe Hannah also died. Later, the truth is revealed. Sarah's sister did not die that day, it was their relationship that was lost.

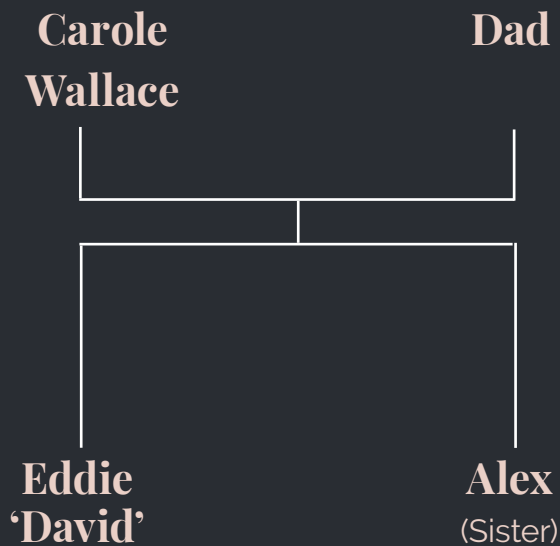
There is a perception of Sarah that she turns all of the good things around her, bad. She drove her

sister away as a result of the accident, she moved away from her friends and family to try and recover from the guilt that she was feeling about Alex, and she has recently gone through a divorce with Reuben.

Her week at home leaves her questioning her life decisions. She is taking this time to reflect on her behaviour, contemplating what her next steps in life will be.

## The Wallace's

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With no reference to Eddie's family, our information about his background is very limited. However, we discover that Eddie's dad left the family when the children were young and since then, Eddie has been the sole carer for his mum.

Since the death of her daughter in the car accident, Carole has suffered with depression. Although they don't live together, Eddie and his mum spend a lot of time in each others company.

Carole has kept in touch with Hannah over the years, in an attempt to hold on to a tiny piece of Alex's memory. The girls were inseparable when they were younger; they would read magazines, go for walks along Broad Road and they would spend hours building dens together.

Based on the obvious close relationship that Eddie and his sister had, I think it is extremely important to include dressing props, such as old family photographs into the design of his house. This allows the audience to gain a greater understanding about his character and it helps to tell a story about his background.

# Timeline of Events

A timeline of events is crucial at this stage, as it will help me when I begin to plan the storyboards. It will also be beneficial to refer back to as I continue to pick out relevant information about the characters. By adding a series of flashbacks into the film, the viewers are able to learn more about the lives of Eddie and Sarah as they grow up, and how they are now trying to improve their lives and make amends with those that they have hurt.

Shortly after her divorce, Sarah returns to the UK to visit her parents, who still live in her childhood home.

Michael and Patsy, Sarah's parents, rush off to her Grandad's house to take care of him after a serious fall.

On 2nd June, the 19th anniversary of the car accident, Sarah goes for a walk along the road where the crash happened, and down towards the village.

Her chance meeting with Eddie on the village green, results in the couple going for a drink at The Crown Inn. After Eddie introduces himself as Eddie David, Sarah has no idea who he really is. Similarly, Sarah hasn't kept her maiden name. The unsuspecting couple continue their spontaneous date.

The drink lasts for twelve hours, before the couple go back to Eddie's cottage.

Throughout the week, a series of flashbacks to times when the couple have been within close proximity to each other will provide the audience with a deeper connection to the story. Eddie and Sarah are a couple who have fallen madly in love with each other, a series of flashbacks should be used to show us about all of the times when they could have met. This could be in bars, at the airport as Sarah is flying back to California, or passing each other in the street.

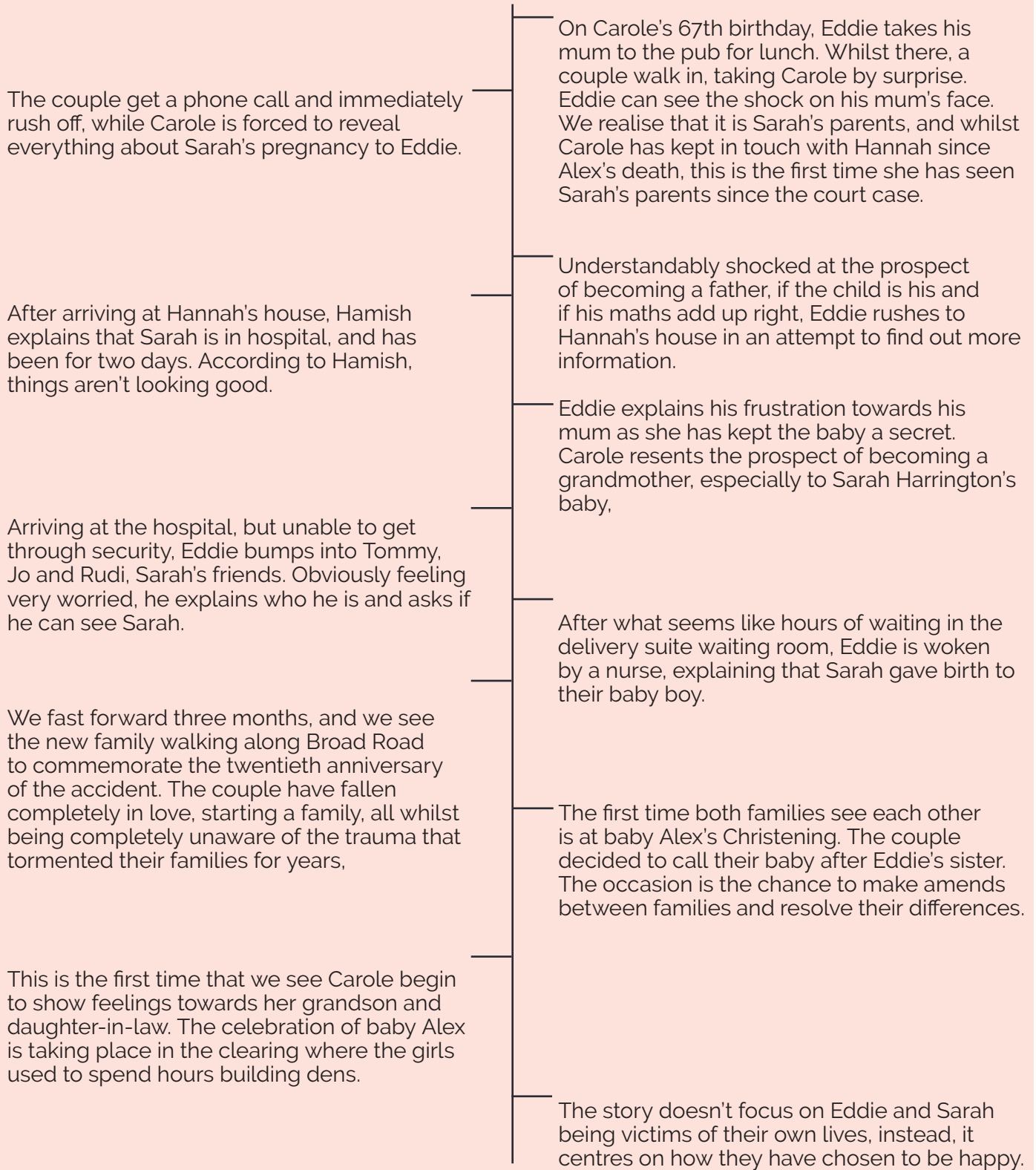
Eddie and Sarah spend the following seven days together. They go for walks in the countryside, they talk about their jobs, their travels, and previous relationships. Yet, there is still an underlying bond between them, that they are unaware of.

Whilst on holiday, Eddie recognises Sarah's maiden name when he sees something that Tommy, Sarah's friend, has tagged her in on Facebook. We later understand the connection between them as we learn all about the car accident, which killed Alex.

On the eighth day, Eddie jets off on his long awaited holiday, and promises to call Sarah from the airport. He doesn't call and Sarah is left feeling worried about his welfare.

Nine months pass as we follow the separate lives of both Eddie and Sarah. Whilst obviously still thinking about each other, we can see how their seemingly perfect relationship has turned out. Sarah is wondering if Eddie is still alive, meanwhile Eddie is trying to come to terms with the devastating news.

Feeling completely heartbroken, Eddie doesn't get in touch with Sarah. The woman he had fallen in love with has instantly shattered his heart. His sister was in Sarah's car when she was killed.



# Character Identity

Everything we know about:

## Sarah Mackey



The thirty nine year old business woman, who has spent most of her life living in California, grew up with loving parents, in a large house on the outskirts of the village. When she was seventeen, the car crash shattered her world, and that of everyone around her. After one, terrible mistake of chasing after Bradley and Hannah in his car,



Sarah's actions have caused many years of torment for not only her family, but also Eddie's.

After moving to California for a fresh start, Sarah met her husband, Reuben. Together, they set up a charity, which helped children and their families who were being treated in hospital.

The divorce left Sarah questioning her life decisions, wondering what it was about her that would drive all of these wonderful things, and people, away from her. Her friend, Jeni, downloaded an app on her phone, which offered her relationship advice, in attempt to move on from Reuben.

Of course, Sarah didn't have the app too long before she met the love of her life. The love of her life being, Eddie David.

'I send you every ounce of strength and courage I have, although you won't need it. You are an extraordinary woman, Sarah Harrington. The best I know'.

A message sent by Eddie David.

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### Ideas About Actors

Emily Blunt  
Emilia Clarke  
Keira Knightley

Everything we know about:

## Eddie David



As the book begins from Sarah's perspective, we begin to gain pieces of information about her first impression of Eddie.



Sarah discusses the moment she heard Eddie David, describing the 'great gale of male laughter, which barrelled off into the compressed heat like a jet of cool air'.

Eddie David is described as a 'big, pleasant loaf of a thing; cropped hair and biscuity-brown skin; the West Country uniform of cargo shorts and faded T-shirt'.

Eddie, the guy who creates wooden furniture for clients around the area, is the sole carer of his mum. We know that he lives alone in a cottage just outside of the village. He has his own workshop, although it isn't a crucial location within the novel.

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### Ideas About Actors

William Moseley  
Richard Madden  
Tom Holland



# The Design Process Begins

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# Visual Research

## TV Shows Which Use Similar Locations

*The next stage of my Negotiated Major Project has been a key influence for my final design outcome. I have thoroughly enjoyed this part of the process, as it has allowed me to explore locations, have fun and be open minded about filming in various places.*

Completing this research has provided me with the opportunity to find a perfect location to use as the village within the film adaptation of *The Man Who Didn't Call*. As the village green is an important location within the story, as it is where Eddie and Sarah meet for the first time, I was certain that my location must offer this feature.

Looking for a quintessentially British town or village, with winding surrounding roads and a pub, overlooking the village green formed the foundations of my location desires. I believe that finding a location which is a suitable fit for the story

is crucial. A good location provides a great starting point for the rest of the design process. .

To begin the activity of finding the village, I compiled a list of places that I have personally visited, which I believed would be somewhat useful in producing some ideas for the location for the film. This enabled me to explore locations as I began to look at the surrounding roads, the distance from built up areas, and of course, whether it had a village green.

Kirkby Lonsdale, a picturesque town that I have visited on numerous

occasions, was the starting point of my research. It has the winding roads, the countryside pubs and the cobbled streets, however, there was something missing. Although there is a space which could have been used as the village green, it didn't seem like the right fit for the story. My concerns with this town, are that the buildings could feel slightly imposing as the streets are so narrow, especially when considering the possibility of a film crew to shoot there.

Within my research, I have also taken some inspiration from pre-existing television programmes, which use a similar location to the one that I was trying to find.

### **Kirkby Lonsdale**

Kirkby Lonsdale is a small town in the heart of the lake District.

The town, which is packed with cute and quirky shops, winding roads and a rather fancy hotel, would have been a great location to use for the film.

Unfortunately, it wasn't quite the right fit as the roads are slightly too tight, especially for a large film crew.





## Midsomer Murders



ITV favourite, *Midsomer Murders*, is filmed in a rural town in the south of England. After exploring Causton, the town where the popular detective drama is filmed, I was able to find points which I wanted to carry further within my research. The town has a village green, the ivy-clad houses and the local church. It feels like a town which is lead by the community - an image which I am keen to portray throughout my film adaptation of *The Man Who Didn't Call*.



2014 - present

## Agatha Raisin

Agatha Raisin, a Sky One, British comedy-drama was first broadcast in 2014, with the pilot titled *Agatha Raisin and the Quiche of Death*.

The drama was an eight part series, with a second series being commissioned by Acorn TV in 2018.

Agatha Raisin is filmed in Bristol, while many exterior shots are also filmed in Biddestone, Wiltshire.

## Last of the Summer Wine 1973 - 2010

British sitcom, Last of the Summer Wine, was first broadcast on BBC in 1973.

The popular daytime sitcom was filmed in Holmfirth, on the

border of Yorkshire and Lancashire. The location for the show was suggested by Barry Took, a television producer who was familiar with the area.



## Doc Martin 2004 - present

Doc Martin, the ITV medical comedy drama, is filmed on location in Port Isaac, Cornwall, with most interior scenes filmed in a local converted barn.

It is no surprise that the drama is on its

ninth series, as it has been a huge success with the ratings for ITV. The third series achieved ITV's best midweek drama performance in the 9pm Monday evening slot since 2004, when the show was first broadcast.



# The Location

## Broadway, The Cotswolds



Sticking to my original ideas regarding the specifications for the village which I am focused on finding, I was drawn to Broadway - a large village in the heart of the Cotswolds.

Located only thirty miles from Gloucester, Broadway, as its name suggests, is dominated by a wide main street which is lined with independent shops, hotels and restaurants.

### Key Facts About Broadway

- ↴ Four large car parks in and around the village.
- ↴ The cast and crew could stay in one of the eight hotels in the village.
- ↴ The village green can be booked out.

According to the website which is dedicated to the village, Broadway is a centre for arts and antiques.

Attracted to the village, using Google Maps to take a street view approach supported my vision and made it clear to me that this would be a great location for the film. I was attracted to the quaint shops, independent businesses, and the local hostelry which looks out on to the village green. All of these aspects were key factors of the location that I was searching for, and here it was, I found the ideal location!

The village is quite linear, which could cause an issue with large film crews, although there are plenty of car parks and open spaces, which could prevent any issues arising within the village

and the local community.

Tourism is an important factor to consider when filming in the village. With the many well-preserved buildings attracting visitors, the area can become busy.

After considering the implications that filming in Broadway could have on the local community and business owners, I believe the location is the perfect fit for the story.

With the village being suitable for the adaptation, the art department would not have to make many location alterations. The graphics and the sign outside the pub would need to be changed, but other than this minor adjustment, I believe Broadway would be the perfect place to use for this production.

### What Am I Looking For?



Setting the film adaptation of *The Man Who Didn't Call* in the right location, is crucial. Although the research process has been a fun process within my design journey, it is also quite challenging to find exactly what I had envisaged for the project.

I am aiming to find a village, filled with ivy-clad, dry stone walls, with winding country roads, with enough space for a film crew.



I believe that being confident of my location requirements is important as it drives me to find the most suitable place for filming.

After carrying out my research into other television programmes using rural locations, I have focused my search on the Cotswolds. Not too far from London, and with beautifully picturesque villages, I feel confident that I will find the location that I am imagining for the story.



# The Crown Inn: The Exterior



The Swan Hotel, located on the main road through Broadway, sits opposite the large village green. I believe this would be the perfect spot for Sarah and Eddie to meet and have their first drink together.

The bay windows provide an interesting architectural feature, which could be used to exploit the design features of the pub. The bay windows could provide a great spot for Eddie to sit, whilst he is thinking about Sarah.

The windows will also provide an interesting background to an interior shot of the pub. Viewing the village green out of the window could be a crucial shot, which will help to show the audience more of the local area.



With the village being used for numerous scenes within the film, I believe it is logical to use an exterior which is in the area. The large car park, behind the pub could make it more accessible for the crew to be there.

# Eddie's Cottage: The Exterior

*With the aim of finding the exterior of Eddie's cottage as my next step in my design journey, I began by searching through estate agent websites, focusing my search on houses in the Cotswolds.*

With the location of the film confirmed as Broadway, finding a house which would fit the aesthetics of the area was very important. The locations should show a connection, and although the exterior of Eddie's cottage might not have been so local, I was keen to ensure the cottage would look like it fitted in with the architecture of Broadway, and the surrounding areas.

To carry out my search, I began by thinking about Eddie's job. As a self-employed, single man who builds furniture for wealthy people in the Cotswolds, which isn't

exactly a cheap place to live, I explored the budget that I believe he would have for his own house.

After reading the book, and becoming invested with the characters lives, I feel that I can make an informed decision about the location, and design of Eddie's cottage. I was keen to find a property which looked like a typically British countryside cottage, - the type you would find in fairytales, ivy-clad walls, sage green gate and a pitched-roof porch.

Many of the options appeared to be very

simple, large houses, which didn't fit Eddie's character identity. I needed to strip the search back to realise what was really important. Many of the houses that I had researched were too big for Eddie David. I needed to remember that he was a single man, with an interest in DIY and home improvements, and that he wouldn't own a huge property.

To move forward, I began to think about the budget a little more, and widening my search to a larger area.





Establishing shots are a great way to set the scene, so the exterior of the locations is a key point to confirm early in the design process, prior to designing the interior and before considering the storyboards.

I have found this part of the research process to be extremely useful, and I have thoroughly enjoyed making these decisions, whilst



keeping the characters in mind.

I feel very passionate about the 'chocolate box' village image that I have decided to focus on for the film adaptation of the novel. I believe the quintessentially British landscapes will add to the story, showing just how Sarah's life at home is completely stripped back and calm, compared to her



life in California, where she has lived for the past twenty years. This contrast, which could be emphasised by the series of flashbacks to her life in California, could play an important role in building up an image of Sarah's character.

## Eddie's Cottage

The house which I have decided to use as the exterior of Eddie's cottage, is located in Stroud, only thirty miles from Broadway. With the locations being relatively close, this will help to keep the production costs down.

At the beginning of the location search, I had highlighted the key features that I had hoped the cottage would have, including the dry stone walls and the pitched-roof porch. It didn't seem possible in parts, as I am unfamiliar with the area, as I wasn't confident that I was looking in the correct places.

The house is a perfect fit for Eddie. It is quite secluded, which I believe is similar to Eddie, who is quite a private individual. However, he can be sociable.

The modest house offers the pitched roof porch, and the 'chocolate box' cottage charm that I was aiming for.

Overall, I am thrilled with the exterior for Eddie's cottage.

I believe it will make a great establishing shot, and will provide me with the opportunity to explore and further challenge my design decisions and understanding of the industry.





# Interior Visual Research: The Cottage



## The Holiday

After studying similar films previously in my project, I was eager to revisit the information about *The Holiday*.

Aiming to design a traditional, small and pokey cottage for Eddie, Iris's cottage in the film is a key influence for my final design. Throughout the process, I have been determined to make use of the exposed walls and low beams, to ensure the interior studio set would match the exterior.



## Character Considerations

Exploring the character is a key aspect of the process. I have considered his job, explored the area and thought about the type of people who would be his customers. Specifically through his love of DIY, I wanted to focus on a space which looked like a tiny cottage, but also has added elements which could have been constructed by Eddie.

My research into similar films has been able to inspire my design decisions which I have made throughout the journey.

Eddie lives alone in the house. To tell a little more about him and his home,

my vision for the cottage is to make it look lived in, but not loved. I believe this ambition will add a greater depth to the story. We can use little aspects of his personality, that we know about, to make suggestions about his life.

Finding the exterior location was a very important step. After confirming the cottage exterior, it motivated me to research interiors, which I believed would fit the story, and his character.

From carrying out research, not only with other films, but also properties online, I have been able to understand the features which I would take forward into my own work.





## Investigating the Architecture

Investigation into the design and architecture of properties around the country, with a strong focus on rural cottages, has provided me with the opportunity to consider the layout of the set. Making Eddie's cottage both believable and logical is a priority for my design.

Carrying out this research has enabled me to concentrate on the key characteristics of typical British cottages. With the ambition of creating a set which features these characteristics, such as low ceilings, wooden beams and narrow staircases, I have been able to apply my research to justify my design decisions.

As I have previously mentioned, research into films within the genre has inspired some of my design preferences. Based on the research that I was able to carry out early on in the process, I have been able to focus on the aspects which I wanted to incorporate.

Throughout the research process, I have been determined to link the ideas that I have had for the set, to a real life, working cottage. Based on this idea, I began to study interior design

magazines, such as: *Country Homes*, *Ideal Home* and *Real Homes*.

I believe this method of research has greatly benefited my understanding of the interior design that I should be aiming for. I have been able to use this information to concentrate on specific features that are often explored within genuine cottages.

As well as using this research to apply the real life designs of cottages to my work, I have also used the experience to gain a greater understanding and consideration of how Eddie would design and decorate the interior of his home. As he is a very hands on, skillful man, who builds furniture for a living, the considerations about these specifications were highly important to me. I was conscious of designing a set which suited the character, rather than my personal preference.

I believe this is the crucial part of carrying out research. It has been inspiring to look at interior design, but applying it to the character, to make sure it actually would reflect their life and personality is crucial.

## Selecting the theme

# The Crown Inn



After previously deciding to use the pub in Broadway, the next stage of my Negotiated Major Project involved decisive thinking to determine the theme of the interior design of the pub.

My research process involved consideration into the possible interior design themes. I imagined the pub to have a traditional feel, with a contemporary finish. Although this is the theme that I later pursued throughout my design, I ensured that I was considering all design options and outcomes.



I was able to consider the local area, particularly thinking of Broadway as a very prosperous location. Designing a classy and elegant interior set fitted my imagination, and the story, very well. During the process, I imagined the scene with Eddie and Sarah meeting for the first time. The way in which the pub and their experience is described is in an idyllic, fairytale manner. It feels romantic, it feels like you want to be there and I imagined it to be a very special place.



Looking at darker decor, I soon realised that this didn't fit with the exterior, the area, nor was it consistent with the story and the imagery. I ensured that I was considering alternative design options. By focusing on the location, and understanding that it is an affluent area, I have been able to make an informed judgement on the design of The Crown Inn.

Moving forward with the intention of designing a contemporary pub, I



concentrated on visual research which highlighted the key features, which I believed would bring my vision to fruition.

Whilst also focusing on the addition of paneling to add a traditional twist, I believe this plan would be a more fitting interior. The use of a variety of materials and textures influenced my designs, as I believe that this would add depth and interest to the shots. I strongly believe the bay windows add a fascinating design feature to the pub, and one which could be exploited with the experimentation of camera angles and movements.

Thinking of the area whilst starting the design process for the pub benefited my understanding and confidence greatly as I feel certain that I have designed a set which is a reflection of my imagination after reading the novel, but also a true reflection of the type of places people in the area would visit.



## Eddie's Cottage

# Initial Designs



My initial designs, using SketchUp, provided me with the ability to improve my skills on the software. At the beginning of the process, I believe that I hadn't fully considered the architecture of the cottage.

The stairs, which I had made quite a focal point within the cottage, didn't suit the exterior. The landing, which I later designed, was too big and didn't appear to be realistic. I needed to strip back my ideas, to ensure that I was fully focused on designing a space which felt as narrow and tight as cottages usually are.



Although I was not convinced by the architecture, I am pleased that I used this time to concentrate on the materials of the cottage. By adding colour to the walls and smaller details, such as the upturned cups on the draining board, I felt that I could see my design coming together, but it needed some extra consideration into the layout of the property.



Therefore, I was keen to work on the staircase, creating a narrow, cramped space, leading to the upstairs. I wanted to ensure that the compact space, and the tiny cottage feel, flowed to the upstairs set.

This is a particular challenge, as I aimed to create the upstairs set separately, so it is able to fit into the studio, with very minimal structural support. Whilst also keeping the exterior in mind, the sloped roof is a feature that I was heavily focused on for the upstairs set.

## The Upstairs of Eddie's Cottage

# Initial Designs

Exploring the architecture of the cottage has been a great learning curve throughout the process. I have considered the use of key characteristics of cottages, to help to produce a logical design.

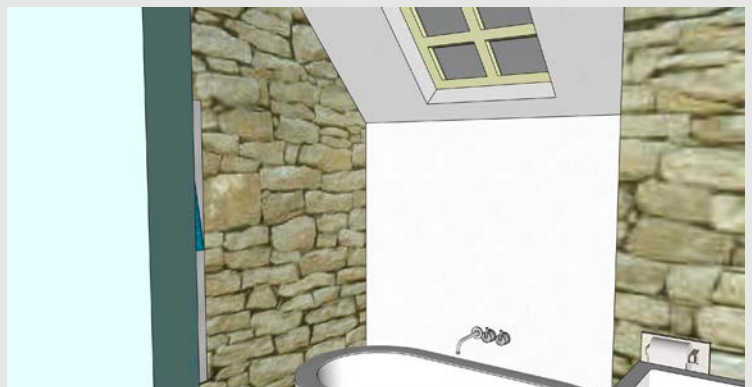
The upstairs of the cottage was a fascinating aspect of the set to design. Obviously, the upstairs set needed to be carefully considered as I was required to take a step back and think as if I were actually building a cottage.

I considered the plumbing of the cottage, to understand where the bathroom should be located. If the bathroom was on the opposite side of the house to the kitchen, the logistics of this would not add up and the layout of the house wouldn't make sense.

My initial ideas needed some careful consideration. I began to design the landing first, and work out on to the other rooms upstairs. After designing a large space, I realised that this didn't suit the cottage, and my focus on ensuring that the set included the narrow stairs, tight rooms, and low ceilings, that I had found in my research hadn't been successfully executed at this stage.

Referring to the exterior image of the house which I have selected in Gloucestershire, I used the slanted roof and small windows as a key focus within the set. I believed this is a design feature which could be exploited to make the camera shots more interesting and believable.

Keeping the top of the stairs visible in the wardrobe with the slanted timber, I have added shelves to create space for Eddie's clothes. I believed this is something he would do, with wood from his workshop.



# The Crown Inn

## Initial Designs

The next step in the process has been a huge learning curve. With the global pandemic sadly affecting our final weeks at university, adapting to the challenge of completing my degree from home has been tough.

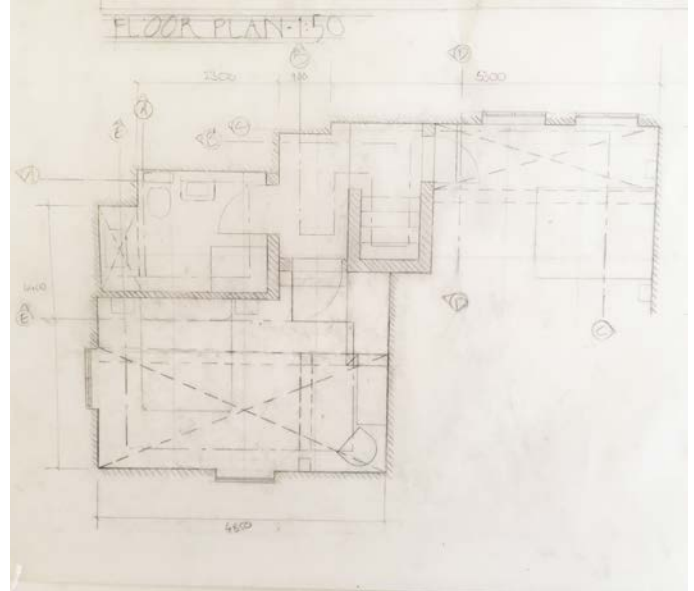
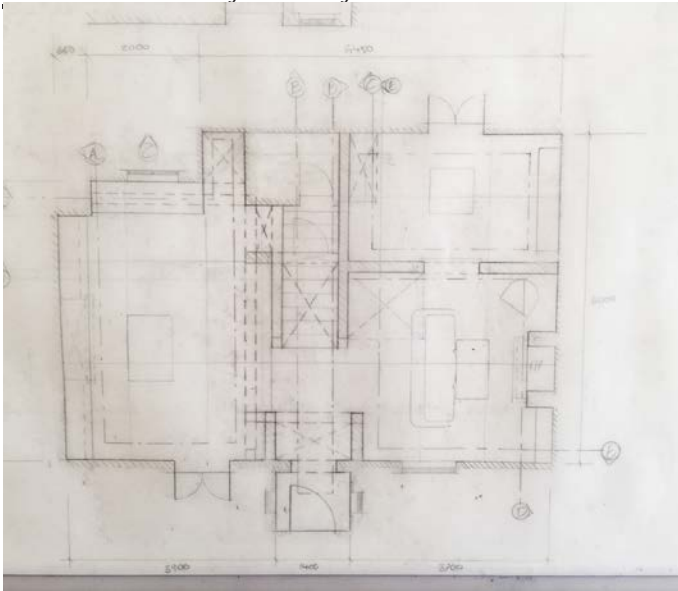
Although it has been difficult, this has been an enjoyable aspect of my Negotiated Major Project. As I haven't previously designed anything similar during my time at university, the process of exploring new techniques, designs, and materials has been a very welcome change.

Referring back to my visual research throughout the process of designing the pub, I have been keen to incorporate the neutral colour scheme, the paneling to add the traditional aspect, and the variance of materials to add texture and depth to the shots.

Small touches such as the gallery wall will feature black and white photographs of the village, bringing the attention back to the area as it will provide extra information about the location of the pub.

Moving on, to complete the visuals of the pub, I am keen to work on adding other finer details, to show the set as a working establishment. To achieve this, I am aiming to use Photoshop to include drinks and menus on the tables. I will also write a bar menu on the chalk board, which I believe will all help to add to the effectiveness of the visuals.





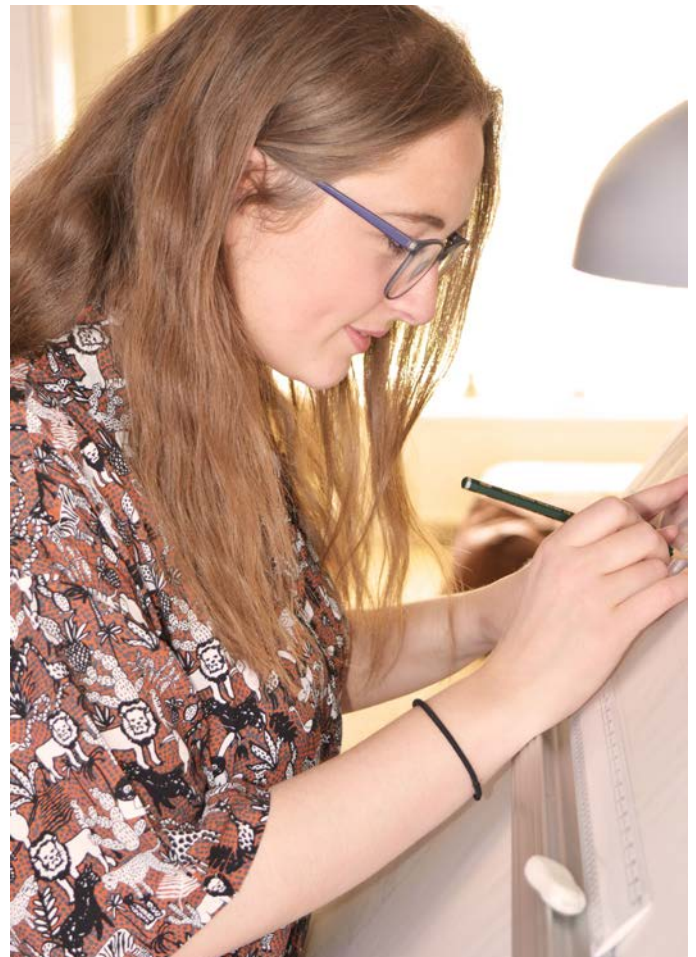
# Technical Drawings

Using my Negotiated Major Project as a method of exploring my skills and knowledge, I have been able to find a balance between working on my traditional art department skills such as: card model making and technical drawing, as well as improving my software skills.

With the ambition of finding a balance, I was keen to showcase all of my skills throughout the project. As well as creating visuals from SketchUp and Photoshop, I also believe that it is important to share my traditional art department skills, hence why I have decided to complete technical drawings for all three studio sets that I have designed.

Although this is usually one of my favourite parts of the design process, adapting to completing this work from home has been difficult as I have had to use my own judgement much more than I perhaps would have done, if we were still able to attend university. This is a positive aspect of the project, as I have been able to gain confidence with my design decisions, whilst knowing that I am satisfied with the completion of the technical drawings, which have been drawn to the best of my ability.

Moving on from my previous module, I have concentrated on improving my technical drawing techniques, as I believe it is an essential skill to have as I begin my career.





# White Card Models

## Eddie's Cottage

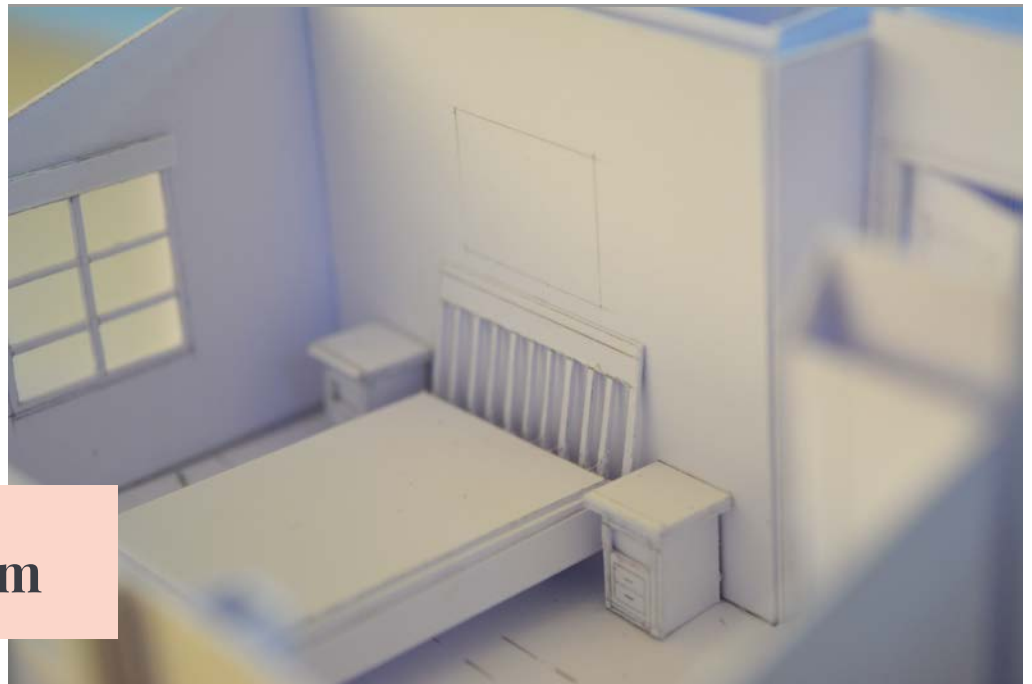
Adapting my plan to make the project work, given the current strange circumstances, has been worrying. I was planning to complete my technical drawings, scan and print them, ready to use to create my models. With no access to a scanner or printer since the lockdown, I have since had to draw all of my plans and elevations out for a second time, in order to complete the models.

Although this was initially disappointing, I believe I have made the most out of the situation, as I have been able to practice my techniques further.

My work is very neat and attention to detail is of paramount importance to me. Completing models and technical drawings well, is a key skill which I believe I have been able to apply during my time at university.

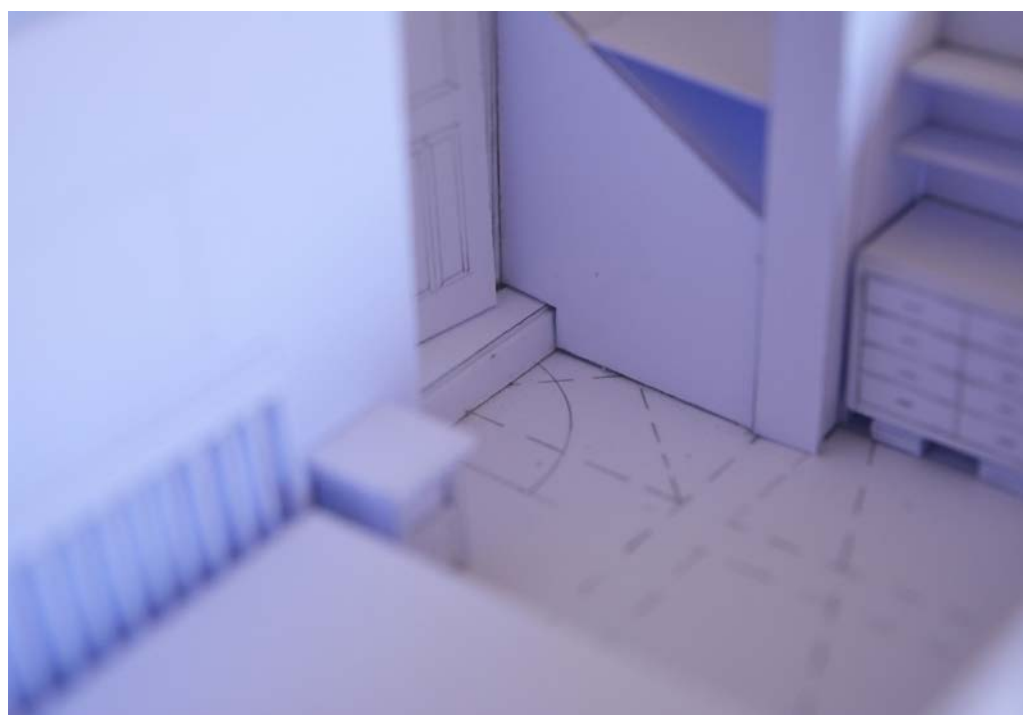
As I know model making can be a time consuming process, I had planned to complete them as soon as possible, whilst keeping the detail in mind. I understand that I am very competent and capable of creating white card models to a high standard, so as well as supporting my Negotiated Major Project, I also think the models will support my portfolio in the future.





## Eddie's Bedroom

Creating the white card model for the upstairs set of Eddie's cottage was a challenge. As I have been keen to incorporate key characteristics of cottages into my design, such as the low ceilings, slanted roof and narrow stairs, constructing the white card model became very time consuming. With no access to scanners or printers, my only option was to draw the plans and elevations out for a second time. Although this became quite an issue in terms of efficiency, I am pleased with the outcome as I believe the model is neat and shows a clear vision for the set.



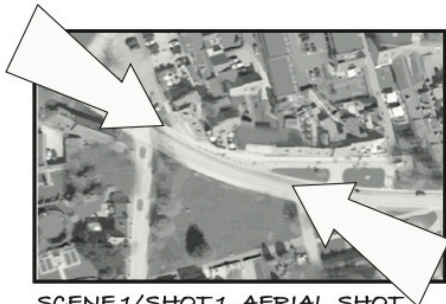


## The Crown Inn

The white card model of The Crown Inn was an enjoyable model to construct. The process provided me with the opportunity to understand the space by experimenting with the card. The bay windows are used to ensure the studio set matches the exterior location in Broadway.

# Storyboard

## Eddie and Sarah Meet



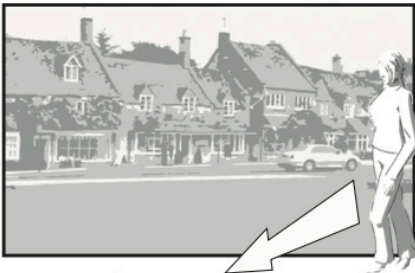
SCENE 1/SHOT 1. AERIAL SHOT (ZOOM IN) - VIEW OF BROADWAY VILLAGE GREEN.



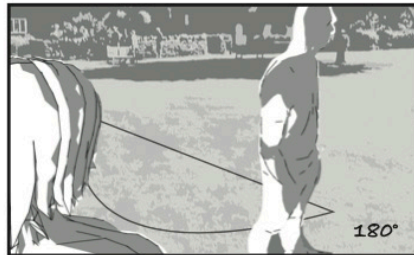
SCENE 1/SHOT 2. ESTABLISHING SHOTSARAH STOOD AT THE BUS STOP.



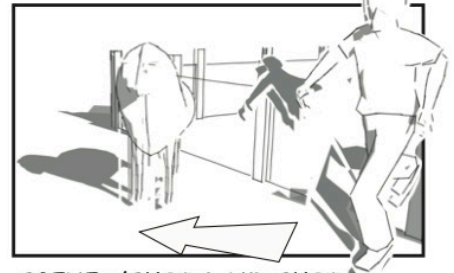
SCENE 1/SHOT 3. OVER THE SHOULDER SHOT - SARAH LOOKING OVER AT EDDIE AND THE SHEEP.



SCENE 1/SHOT 4. WIDE SHOT HANDHELD -DOC STYLE SARAH WALKS TOWARDS EDDIE.



SCENE 1/SHOT 5. OVER THE SHOULDER - LINE OF ACTION 180° - SARH LOOKING AT EDDIE.



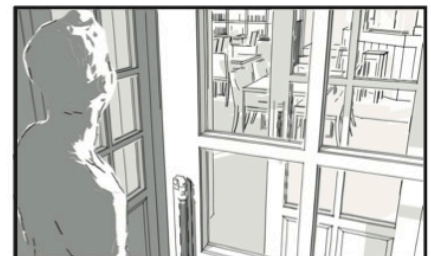
SCENE 1/SHOT 6. MID SHOT PAN - BOTH ATTEMPTING TO GET THE SHEEP IN THE FEILD.



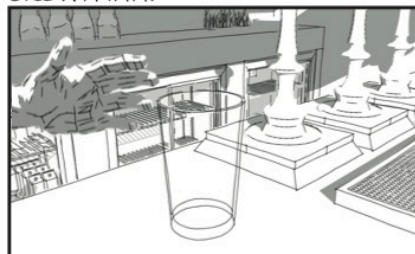
SCENE 1/SHOT 7. MEDIUM TRACKING SHOT - FOLLOWING THE COUPLE WALKING TOWARDS THE CROWN INN.



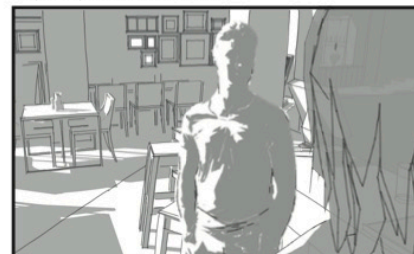
SCENE 1/SHOT 8. REVERSE LOW ANGLE MID SHOT - OUTSIDE OF THE CROWN INN, REVEALING SOME OF THE INTERIOR.



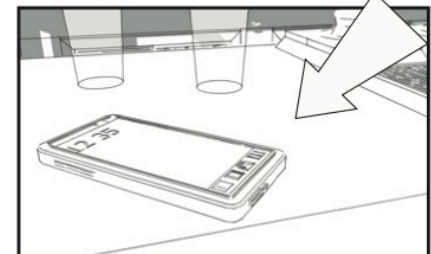
SCENE 1/SHOT 9. HIGH ANGLE MID SHOT - WALKING INTO THE PUB, EDDIE HOLDING THE DOOR OPEN FOR SARAH.



SCENE 1/SHOT 10. CLOSE UP - LANDLORD HANDS A PINT OF CIDER TO SARAH.



SCENE 1/SHOT 11. OVER THE SHOULDER - EDDIE LEANING ON THE BAR AS THE COUPLE GET TO KNOW EACH OTHER.



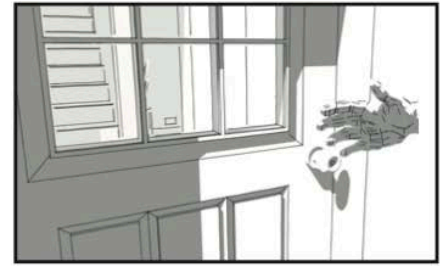
SCENE 1/SHOT 12. CLOSE UP SHOT - SARAH DELETES THE BREAK UP APP.



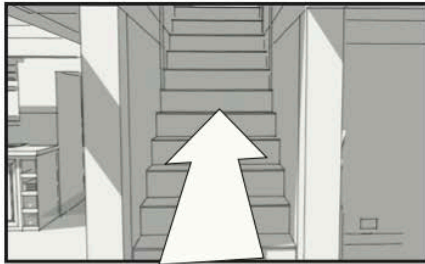
SCENE 2/SHOT 1. WIDE SHOT  
TIMELAPSE - COUPLE LAUGHING -  
WE SEE FAMILIES AROUND THEM.



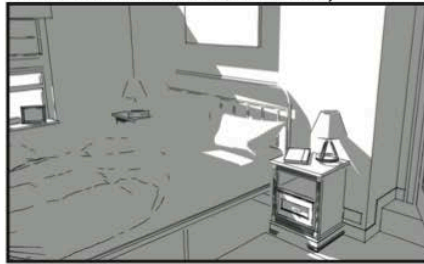
SCENE 3/SHOT 1. ESTABLISHING  
TRACKING SHOT - EDDIE'S COTTAGE  
(PIANO MUSIC OVERLAY, ADDING  
INTEREST AND SUSPENSE)



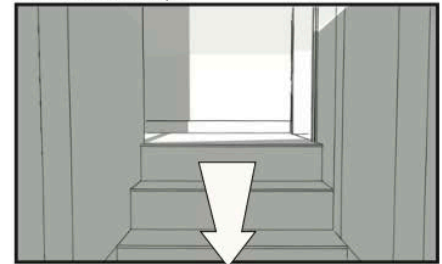
SCENE 3/SHOT 2. CLOSE UP - EDDIE  
UNLOCKING DOOR - (MUSIC OVERLAY  
TO ADD ATMOSPHERE AND  
EXCITEMENT).



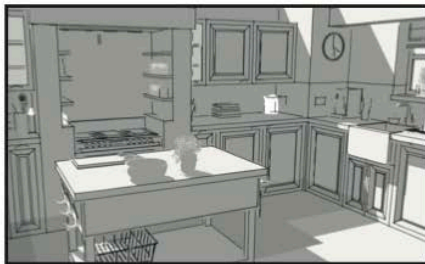
SCENE 3/SHOT 3. CLOSE UP  
STEADICAM - FOLLOWING THEM  
UPSTAIRS. (MUSIC OVERLAY)



SCENE 3/SHOT 4. WIDE SHOT -  
EDDIE'S BEDROOM WITH LOTS OF  
SHADOWS, CREATING AN EERIE  
ATMOSPHERE.



SCENE 3/SHOT 5. REVERSE SHOT -  
BACK OUT OF THE BEDROOM AND  
DOWNSTAIRS (MUSIC OVERLAY).



SCENE 4/SHOT 1. ESTABLISHING  
SHOT OF KITCHEN - LOOKS QUITE  
COLD. THE HOUSE IS LIVED IN, BUT  
NOT LOVED, YET.



SCENE 4/SHOT 2. MEDIUM  
TRACKING SHOT - SARAH  
WALKING INTO THE KITCHEN TO  
GET A DRINK.



SCENE 4/SHOT 3. CLOSE UP STATIC -  
THE COUPLE KISS (MUSIC OVERLAY)

## Creating the Storyboard

Creating my storyboard digitally was quite a challenge at the beginning of the visualising process. With the aim of producing a digital storyboard, I was keen for it to be able to show the sets which I have produced in response to my thoughts and research throughout my Negotiated Major Project. To ensure my storyboard was completed to a high standard, I have been able to create the images from my SketchUp models. By completing this task in this way, I have been able to adapt my skill set to a variety of software programs.

As this has been the first time that I have created a digital storyboard, I am impressed with the outcome. To explore my storyboard, and ideas further, I have also provided a detailed explanation of the shots, where I have included extra information about the scenes and the camera angles and movements.

# An Explanation of the Storyboard

SCENE 1/SHOT 1. (SEGMENT FROM BOOK) IT WAS FURNACE-HOT THE DAY I MET EDDIE DAVID. THE COUNTRYSIDE HAD BEGUN TO MELT AND POOL INTO ITSELF; BIRDS HOLED UP IN STOCK-STILL TREES AND BEES DRUNK ON SOARING CENTIGRADE. IT DIDN'T FEEL LIKE THE SORT OF AFTERNOON FOR FALLING IN LOVE WITH A COMPLETE STRANGER. IT FELT EXACTLY LIKE EVERY OTHER 2 JUNE ON WHICH I'D MADE THIS WALK. QUIET, SORROWFUL, LOADED. FAMILIAR.

SCENE 1/SHOT 2. (SEGMENT FROM BOOK) I HEARD EDDIE BEFORE I SAW HIM. I WAS STANDING AT THE BUS STOP, TRYING TO REMEMBER WHAT DAY OF THE WEEK IT WAS - THURSDAY, I DECIDED, WHICH MEANT I HAD NEARLY AN HOUR TO WAIT. HERE, IN THE LIVID HEAT OF THE DAY, FOR A BUS IN WHICH I COULD CERTAINLY FRY, ON A BOILING CURRENT I HEARD THE SOUNDS OF CHILDREN PLAYING IN THE PRIMARY SCHOOL. THEY WERE INTERRUPTED BY THE BLAST OF SHEEP FROM SOMEWHERE UP AHEAD. BAAAA, IT SHOUTED. BAAAA!

SCENE 1/SHOT 3. (SEGMENT FROM BOOK) THE SHEEP WAS ANSWERED BY A GREAT GALE OF MALE LAUGHTER, WHICH BARRELLED OFF INTO THE COMPRESSED HEAT LIKE A JET OF COOL AIR. I STARTED TO SMILE BEFORE I'D EVEN SEEN THE MAN. THEY WERE A LITTLE WAY AWAY, ON THE VILLAGE GREEN. A MAN WITH HIS BACK TO ME, A SHEEP A FEW FEET AWAY. STARING AT THE MAN THROUGH THOSE SIDE EYES. IT TRIED ANOTHER BAA AND THE MAN SAID SOMETHING I COULDN'T HEAR.

SCENE 1/SHOT 4. (SEGMENT FROM BOOK) 'HELLO' I SAID. 'OH HELLO', THE MAN SAID, GLANCING ROUND. OH, HELLO. AS IF HE'D KNOWN ME FOR YEARS. 'FOUND MYSELF A SHEEP'. THE SHEEP LET OFF ANOTHER FOGHORN BAA, NEVER TURNING FROM THE MAN'S FACE. 'IT'S ONLY BEEN A FEW MINUTES,' THE MAN TOLD ME, 'BUT WE'RE BOTH VERY SERIOUS ABOUT EACH OTHER.' 'I SEE'. I SMILED. 'IS THAT LEGAL?'

SCENE 1/SHOT 5. (SEGMENT FROM BOOK) SOMEHOW I WAS STANDING RIGHT BY THEM. THE MAN, THE SHEEP AND ME ALL TOGETHER ON THE BLEACHED VILLAGE GREEN. THE MAN WAS LOOKING UP AT ME. HE HAD EYES THE COLOUR OF FOREIGN OCEANS, I THOUGHT, FULL OF WARMTH AND GOOD INTENTIONS. HE WAS RATHER LOVELY.

SCENE 1/SHOT 6. (SEGMENT FROM BOOK) 'RIGHT, LET'S BE HAVING YOU,' HE SAID. HE MOVED TOWARDS THE SHEEP, WHO GLARED AT HIM BEFORE TURNING AND RUNNING. 'YOU GO OVER THERE,' THE MAN CALLED AT ME. 'THEN WE CAN FUNNEL HIM INTO THE LANE. OW! SHIT!' HE HOPPED AWKWARDLY OVER THE GRASS AND THEN RAN BACK FOR HIS FLIP-FLOPS.

SCENE 1/SHOT 7. (SEGMENT FROM BOOK) WE WERE STANDING RIGHT NEXT TO THE PUB. 'YOU OWE ME A PINT.' HE LAUGHED AND SAID THAT SEEMED REASONABLE. AND SO THAT WAS THAT.

SCENE 1/SHOT 8. REVERSE LOW ANGLE MID SHOT OF THE CROWN INN EXTERIOR. WE MUST SEE A REVEAL INTO THE INTERIOR, TO SHOW A SNEAK PREVIEW OF THE MODEST, COUNTRYSIDE STYLE DECOR. THIS SHOT IS USED TO SHOW MORE ABOUT THE CHANGE OF LOCATION AND THE INTERIOR CAN HELP TO TELL A STORY AND CREATE AN IMPRESSION OF THE AREA.

SCENE 1/SHOT 10. EDDIE, THE THE CHIVALROUS GENTLEMAN OPENS THE DOOR FOR SARAH. THE AUDIENCE MUST FEEL LIKE THEY ARE VIEWING THEIR RELATIONSHIP BLOSSOM FROM THE VERY START OF THE FILM. WE ARE TAKING THE AUDIENCE ON A JOURNEY, THROUGH THE UPS AND DOWNS OF THEIR RELATIONSHIP, AND SO THEY MUST FEEL LIKE THEY ARE PART OF IT.

SCENE 1/SHOT 10. (SEGMENT FROM BOOK) 'SARAH MACKKEY,' I SAID. 'M-A-C-K-E-Y'. THE LANDLORD HANDED ME A PINT OF CIDER. THE MAN FROM THE VILLAGE GREEN JUST LAUGHED 'AS IT HAPPENS, I KNOW HOW TO SPELL MACKKEY. BUT THANK YOU, MY NAME'S EDDIE DAVID.'

SCENE 1/SHOT 10. (SEGMENT FROM BOOK) 'SO I SEE,' EDDIE SAID. HE WAS LEANING, SIDEWAYS ON THE BAR, WATCHING ME. TENNER FOLDED BETWEEN LARGE BROWN FINGERS. I LIKED THE SCALE OF THIS MAN. THAT HE WAS SO MUCH TALLER, SO MUCH BROADER, SO MUCH STRONGER THAN ME. REUBEN AND I HAD BEEN THE SAME HEIGHT.

SCENE 1/SHOT 11. (SEGMENT FROM BOOK) IT WILL BE MANY MONTHS BEFORE YOU CAN EXPECT TO DEVELOP AUTHENTIC FEELINGS TOWARDS ANOTHER MAN, I'D BEEN TOLD THIS MORNING. THE ADVICE HAD COME COURTESY OF A PREPOSTEROUS APP CALLED THE BREAKUP COACH, WHICH MY CLOSEST FRIEND IN LA, JENNI CARMICHAEL, HAD DOWNLOADED TO MY PHONE, THE DAY AFTER REUBEN AND I HAD ANNOUNCED OUR SEPARATION.

EDDIE WENT TO THE LOO SOON AFTER AND I DELETED JENNI'S DATING APP FROM MY PHONE. REBOUNDED OR NOT, I HADN'T FELT THIS HAPPY IN A MAN'S COMPANY - IN ANYONE'S COMPANY, REALLY - IN A VERY LONG TIME.

SCENE 2/SHOT 1. (SEGMENT FROM BOOK) WE LAY THERE FOR HOURS, A PART OF HIM ALWAYS TOUCHING A PART OF ME. MY HEART EXPANDING AND CONTRACTING LIKE HOT METAL. SOMETHING WAS GOING TO HAPPEN. SOMETHING HAD ALREADY HAPPENED. WE BOTH KNEW.

SCENE 3/SHOT 1. BEFORE THE PAIR ARRIVE AT EDDIE'S COTTAGE, AN ESTABLISHING TRACKING SHOT IS USED TO SET THE SCENE AND EXPLORE THE CHANGE OF LOCATION. A GENTLE MUSIC OVERLAY WILL BE USED TO PRODUCE A CALMING, YET ISOLATED FEEL ABOUT THE LOCATION OF THE COTTAGE AND SHOULD BE USED TO EXPLORE HOW THE COUNTRYSIDE IS INCREDIBLY BEAUTIFUL, BUT IT CAN ALSO BE VERY BLEAK AND LONELY AT TIMES.

SCENE 3/SHOT 2. THE CLOSE UP ON EDDIE, SLOWLY TWISTING THE DOOR HANDLE WITH GENTLE MUSIC, AND A SLIGHT CRESCENDO, WILL HELP TO STIMULATE THE AUDIENCE AND CREATE EMOTION WITHIN THE SCENES.

SCENE 3/SHOT 3. THE AUDIENCE SHOULD SENSE WHAT WILL HAPPEN WITH THE STORY AT THIS POINT, WE MUST NOT MAKE IT OBVIOUS, BUT WE SHOULD MAKE IT SUGGESTIVE. SHADOWS, THE DARK NARROW STAIRCASE, THE CHARACTERS HOLDING HANDS AND THE CAMERA, STEADILY, FOLLOWING UP THE STAIRS. THE MUSIC WILL HELP TO SUGGEST THE NEXT STAGE WITHIN THE STORY.

SCENE 3/SHOT 4. AN ESTABLISHING SHOT, WITH A BREAK IN THE MUSIC CREATING SILENCE, MAKING THE ROOM FEEL QUITE EERIE. WE NEED THE AUDIENCE TO FEEL LIKE THE HOUSE IS LIVED IN, BUT NOT THOROUGHLY LOVED. EDDIE IS A SINGLE MAN, VERY KEEN ON PRODUCING INTERESTING FURNITURE FOR HIS CUSTOMERS, AND FOR HIS HOME, BUT THE AUDIENCE MUST FEEL THAT HE IS YEARNING FOR SOMEONE TO SHARE HIS HOME, AND HIS LIFE WITH.

SCENE 3/SHOT 5. THE AUDIENCE MUST FEEL LIKE THEY ARE ON A JOURNEY WITH SARAH AND EDDIE, WE WANT TO FEEL LIKE WE ARE VIEWING THE START OF SOMETHING BEAUTIFUL. THE MUSIC OVERLAY WILL HELP TO CREATE SUSPENCE AND INTEREST FOR THE VIEWERS, AND WILL HELP TO CREATE EMOTION WITHIN THE SCENE.

SCENE 4/SHOT 1. WITH THE RELATIONSHIP BETWEEN SARAH AND EDDIE TASTEFULLY SUGGESTED IN PREVIOUS SCENES, THE MUSIC WILL STOP AND EVERYTHING WILL BE STRIPPED BACK, WE SEE HOW STILLNESS IN THE KITCHEN IS. THE AUDIENCE WILL FEEL LIKE THEY ARE THERE, IN THE MIDDLE OF NOWHERE, IN EDDIE DAVID'S COTTAGE.

SCENE 4/SHOT 2. (SEGMENT FROM BOOK) I GOT A GLASS OF WATER IN HIS KITCHEN AND HEARD HIM BEHIND ME I STOOD THERE FOR A WHILE, EYES CLOSED AS I FELT HIS BREATH ON MY BARE SHOULDER. THEN I TURNED ROUND AND LEANED AGAINST THE SINK AS HE KISSED ME.

SCENE 4/SHOT 3. THE COUPLE KISS AND THE MUSIC BEGINS AGAIN. THE AUDIENCE SHOULD FEEL CONNECTED TO THE CHARACTERS, AS WE HAVE GONE THROUGH THE EMOTIONS OF THE DAY AS THEY HAVE BEGUN TO GET TO KNOW EACHOTHER, AND BECOME FAMILIAR WITH CHANCE MEETINGS THAT THEY MAY HAVE HAD OVER THE YEARS, WHILST LIVING IN THE AREA.

THE FIRST MEETING OF SARAH AND EDDIE SHOULD TAKE THE AUDIENCE ON A JOURNEY. MUSIC SHOULD BE USED TO CREATE INTRIQUE AND EXCITEMENT. THE STORY SHOULD TAKE THE VIEWER ON A JOURNEY OF EMOTIONS AS WE LEARN TO FALL IN LOVE WITH THE CHARACTERS AND THE BEAUTIFUL STORY.

# Storyboard

## The Two Families Meet



SHOT 1 - ESTABLISHING TRACKING SHOT - THE CROWN INN PUB IN BROADWAY.



SHOT 2 - WIDE SHOT PAN - THE PUB INTERIOR TO SET THE SCENE - WAITRESSES WALKING AROUND WITH PLATES AND GLASSES.



SHOT 2 - MID SHOT - EDDIE AND CAROLE - CAROLE IS TALKING TO EDDIE, BUT HE IS CLEARLY FINDING IT HARD TO CONCENTRATE ON WHAT SHE IS SAYING.



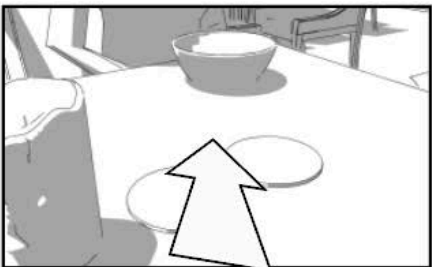
SHOT 4 - CLOSE UP (ZOOM IN) - ON CAROLE - WE CAN SEE THAT SHE FEELS UNCOMFORTABLE, IRRITABLE AND DISTRESSED.



SHOT 5 - CLOSE UP - ON CAROLE, SHE IS SHOCKED TO SEE THE HARRINGTON'S ENTER THE PUB - THE COLOUR DRAINS FROM HER FACE.



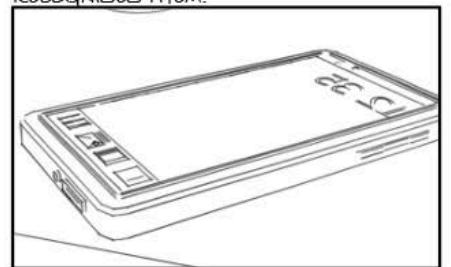
SHOT 6 - WIDE SHOT (FOCUS PULL) - THE HARRINGTON'S SIT DOWN IN THE BAY WINDOW. WE THEN FOCUS ON CAROLE AS SHE LOOKS OVER TO THE COUPLE AND RECOGNISES THEM.



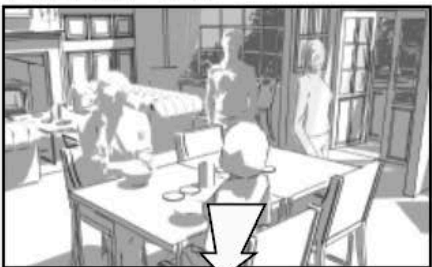
SHOT 7 - CLOSE UP (ZOOM IN) - OF THE SPOON SINKING IN CAROLE'S SOUP. SHE COMPLETELY FREEZES AND IS CLEARLY IN SHOCK



SHOT 7 - WIDE SHOT - THE HARRINGTON'S ARE SAT IN THE BAY WINDOW, DISCREETLY TALKING ABOUT SEEING EDDIE AND CAROLE.



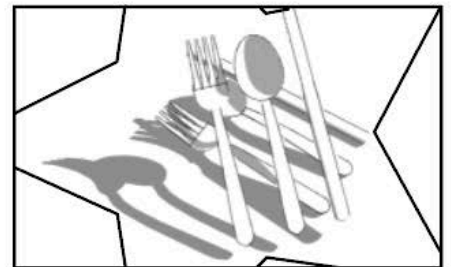
SHOT 8 - EXTREME CLOSE UP - PATSY HARRINGTON'S PHONE RINGS - SHE CAN'T ANSWER IT QUICK ENOUGH.



SHOT 9 - REVERSE WIDE SHOT - THE HARRINGTON'S STAND UP AND IMMEDIATELY RUSH OUT OF THE PUB.



SHOT 10 - MID SHOT - EDDIE NOTICES THAT HIS MUM RECOGNISED THE COUPLE TOO. THEY SIT IN SILENCE UNTIL THEY HEAR THE CLATTER OF CUTLERY, DOORS SWINGING OPEN AND FAMILIES LAUGHING.



SHOT 11 - CLOSE UP CUT TO THE CUTLERY CLINKING TO BREAK THE SILENCE.



# An Explanation of the Storyboard

SHOT 1 - (SEGMENT FROM BOOK)  
'IT'S ALSO MUM'S SIXTY-SEVENTH BIRTHDAY, SO I'VE TAKEN HER OUT FOR LUNCH'.

SHOT 2 - THIS SHOT IS USED TO SET THE SCENE - WE CAN HEAR THE SOUND OF THE MILK STEAMER, CUTLERY BEING THROWN INTO DRAWERS, FAMILIES LAUGHING ETC.

SHOT 3 - (SEGMENT FROM BOOK)  
'IN ALL HONESTY, I'M ONLY HALF LISTENING, BECAUSE I'M BUSY IMAGINING TONIGHT'S TERRIBLE SILENCES AND ODDLY PITCHED LAUGHS - SO IT TAKES ME A WHILE TO REALISE MUM'S STOPPED TALKING'.

SHOT 4 - (SEGMENT FROM BOOK)  
'I LOOK UP. SHE'S FROZEN, STARING OFF TO HER RIGHT, SOUP SPOON HOVERING CENTIMETRES FROM THE BOWL. I FOLLOW HER LINE OF VISION'.

SHOT 5 - CLEARLY VERY UNCOMFORTABLE AFTER THE COUPLE WALK IN TO THE PUB, THE COLOUR DRAINS FROM CAROLE'S FACE. THE AUDIENCE SHOULD FEEL LIKE THEY WANT TO SUPPORT CAROLE AND PROTECT HER FROM THE PEOPLE SHE IS SO OBVIOUSLY THREATENED BY.

SHOT 6 - (SEGMENT FROM BOOK)  
'LIKE MUM, BOTH OF THEM APPEAR TO HAVE STOPPED EATING. I FEEL A VAGUE SHIFT OF RECOGNITION, LOOKING AT THE MANS'S PROFILE, BUT NOTHING MORE'.

SHOT 7 - (SEGMENT FROM BOOK)  
'BUT AS I GLANCE BACK AT MUM, I KNOW EXACTLY WHO THEY ARE. THE ONLY PEOPLE WHO COULD HAVE THIS SORT OF EFFECT ON HER. HER SPOON HAS BEEN DROPPED INTO THE SOUP NOW; ITS HANDLE IS SLOWLY DISAPPEARING LIKE THE STERN OF A SINKING SHIP'

SHOT 8 - (SEGMENT FROM BOOK)  
'I LOOK BACK AT SARAH HARRINGTON'S PARENTS. I DO RECOGNISE THEM. OF COURSE I DO; THEY OFTEN CAME TO PICK ALEX UP FOR PLAYDATES, OR TO DROP LITTLE HANNAH OFF FOR THE AFTERNOON. I REMEMBER THEM ALWAYS BEING FRIENDLY'.

SHOT 9 - (SEGMENT FROM BOOK)  
'I DISTINCTLY HEAR THE WOMAN SAYING, "WE'RE ON OUR WAY"'

SHOT 10 - (SEGMENT FROM BOOK)  
'AND THEN THEY'RE BOTH UP AND GONE, NOT PAUSING EVEN TO STRAIGHTEN UP THEIR CHAIRS OR APOLOGISE TO THE LADY BEHIND THE COUNTER'.

SHOT 11 - CLEARLY THE MOTHER AND SON ARE FEELING VERY AWKWARD. LOOKING AROUND TO FIND SOMETHING OTHER THAN SARAH'S FAMILY TO TALK ABOUT.

SHOT 12 - (SEGMENT FROM BOOK)  
'MUM AND I SIT STILL FOR A FEW MOMENTS, SILENT AMID THE HUM OF CONVERSATION AND THE CLINKING OF CUTLERY. IT'S NOT UNTIL THE MILK STEAMER STARTS SCREECHING THAT WE LOOK AT EACH OTHER'.

## What Have I Achieved?

After successfully completing the storyboards for two crucial scenes within the story, I believe I have been able to work on my software skills. I have now discovered my style with storyboarding techniques.

The process was not as time consuming as I had anticipated, and whilst being impressed with the outcome, I believe this skill will be beneficial to have, moving forward in the industry. I have been able to select

crucial shots which will be used to explore the sets and tell the story of *The Man Who Didn't Call*.

# Final Visuals

## Eddie's Cottage



Eddie is a sophisticated, thirty-something, self employed bachelor. Spending lots of time taking care of his mum, Carole, I envisioned his house to be cold and feel quite isolated. I wanted his house to feel and look lived in, but not loved.

The set should provide clues about his character, allowing the audience to understand more about him.

With the aim of making the set feel cold and isolated, not just in a geographical sense, by playing with the brightness and contrast of the rooms. I believe I have been able to create atmosphere in the visuals. It produces an idea that perhaps Eddie is actually lonely and has been waiting to meet someone to share his life, and his home.







With the relationship between Eddie and his sister explored throughout the novel, and the way in which he has dealt with his grief over her death, I wanted to add dressing items to show a subtle message about his character.

The addition of old family photographs into his room, enables the viewers to explore their emotions towards the character as small details, such as the photographs, are influential in the understanding of his character.



As Eddie is a businessman, making bespoke furniture for wealthy customers in and around the village, I also wanted the dressings to hint that he likes to be organised, and is very regimented. For example, the use of the shirts, clearly hung in his wardrobe, creates this vision.

Small touches, such as the book on his bedside table is also telling of his character. The impression that I have of Eddie, is that he has an interest in arts and culture, and enjoys travelling. The book of architecture from around the world, provides an extra detail which can be picked up in the set.

## Final Visuals Eddie's Bedroom

# Final Visuals

## The Crown Inn



The interior of The Crown Inn was my favourite set to design as it is unlike anything else that I have worked on during my time at university.

I am pleased with the impact that the visuals have, as I believe they are an effective method of visualising the space. The addition of everyday items that would be found in a pub, such as the menus on the table and behind the chalk board, the beer bottles on the tables, and the card machine at the bar, adds extra details to ensure the images show the expectation of how the set would look.



The set, I believe, would be a suitable style for the area. The bay windows, with the addition of the stretched photograph which would be hung along the cyclorama, show that this interior does match the exterior location.



# Exterior Visual

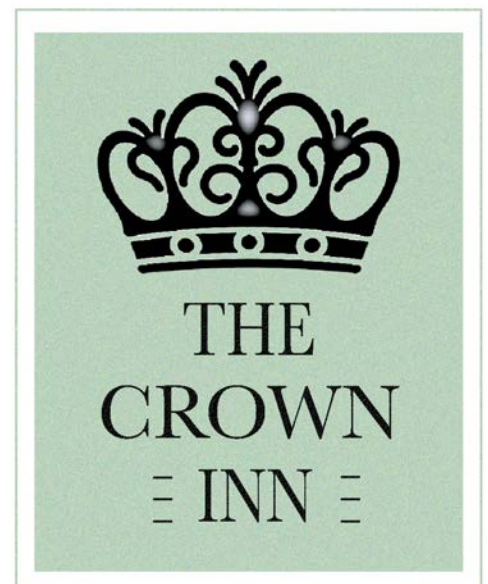
## The Crown Inn, Broadway



At the start of the process of using Photoshop to highlight the changes that I would make to the pub, in order to film there, my aim was to create a very simple logo design for the sign outside. I was keen for the logo to link well with the colour scheme of the interior of the pub, whilst also aiming to produce an image which conveyed my imagination for the building.

The experience of working on the exterior visual of The Crown Inn, the pub where Eddie and Sarah visit, provided me with the opportunity to learn new skills on Photoshop. After exploring the use of various tools and techniques, I believe this exercise has enabled me to gain confidence with the program.

Although it was a challenge to complete the process without the help of technical demonstrators at university, I believe I have achieved a visual which provides a clear understanding of the adaptations to the exterior of the pub that the art department would be required to make.



# Dressing Props

## The Crown Inn Menus

### LUNCH MENU

**FIXED PRICE OFFER** Selected dishes only, Monday - Friday, 12pm - 6pm. Two courses 12.95 | Three courses 16.95

#### STARTERS

- DUCK LIVER & PORT PARFAIT zesty orange curd, tarragon & sherry vinegar infused grapes, with toast • 7.50  
 GOURMET SOUP OF THE DAY with warm rustic bread and Netherend Farm salted butter (v) See our specials menu for today's flavour • 6.25  
 HOME-MADE SCOTCH EGG with golden beetroot piccalilli • 5.25  
 DEEP-FRIED BRIE in panko breadcrumbs with a British apple & rosemary chutney (v) • 6.50  
 CREAMY PARIS BROWN & OYSTER MUSHROOMS in a white wine cream, on a toasted sourdough crumpet (v) • 6.75  
 CREAMED GOAT'S CHEESE with a roasted pepper & pickled watermelon salsa, blackcurrant curd, crunchly seeds and toast (v) • 6.95

#### LUNCH

- CHARGRILLED GAMMON STEAK & FRIED EGGS with rustic thick-cut chips and honey-roasted pineapple • 10.95  
 SMALL KING PRAWN, CRAB & CHORIZO LINGUINE in a white wine, tomato, garlic & chilli sauce • Large 13.75

#### 650 CALORIES OR LESS

- ROASTED SALMON FILLET with pan-fried samphire, broccoli & baby spinach, confit tomatoes and a fresh salsa • 14.75  
 CHICKEN, BACON & AVOCADO SALAD with baby gem lettuce, spinach and tenderstem broccoli with a cider & honey mustard dressing • 13.25  
 SMALL STIR-FRIED BEEF FILLET SALAD with cucumber, tomato, red onion, coriander, red chilli and a soy, lime & ginger dressing • Large 13.25 | Small 9.75  
 NOURISH BOWL Lentils, quinoa & crispy chickpeas, avocado, roasted cauliflower, ribbons of carrot & mooli, watercress and a slow-roasted tomato toast (ve) • 10.75 Add: Falafel (ve) 2.50 • Chargrilled chicken breast 4.00 • Grilled halloumi (v) 3.00 • Roasted salmon fillet 5.00 • King Prawns 4.00 • Beef fillet 5.00  
 SMALL ASIAN-STYLE CRISPY DUCK SALAD on a bed of cucumber & mooli ribbons, shredded carrot & cabbage, watercress and spring onion, in a plum & hoisin sauce • Large 13.75 | Small 9.75

*Our All Day menu is also served alongside lunch and includes a full range of pizzas, burgers, rotisserie and much more!*

#### SANDWICHES & PIZZA

*All our sandwiches are freshly prepared, and come served with your choice of fries (v), soup (v/ve) or house salad (ve).*

- DEVON CRAB AND KING PRAWN SEEDED ROLL in a slow-roasted tomato Marie Rose sauce • 10.95  
 FILLET STEAK SANDWICH with caramelised red onion chutney, rocket and beef dripping sauce • 10.95  
 TEMPURA-BATTERED COD FISH FINGER SANDWICH with tartare sauce • 8.95  
 MEZZE FLATBREAD Creamy hummus base, topped with roasted chickpeas, Greek-style salad, seeds, avocado and rocket (ve)  
 MARGHERITA PIZZA Mozzarella, cherry tomatoes and basil (v) • 9.95  
**If you prefer a lighter pizza, we can replace the centre with a baby spinach & tomato salad.**  
 Add: Jalapeños (v) / Red peppers (v) / Pineapple (v) / Flat mushroom (v) / Goat's Cheese (v) 1.50 • Bacon / Chorizo / Hand-pulled chicken 2.00

#### DESSERTS

- CHOCOLATE BROWNIE with Belgian chocolate sauce and Bourbon vanilla ice cream (v) • 6.75  
 ICE CREAM OR SORBET & HOME-BAKED CHOCOLATE COOKIE Choose three scoops from Bourbon vanilla, honeycomb, pecan praline, double chocolate or strawberry ice cream, blood orange or coconut milk sorbet (v) • 5.75  
 FIVE BERRY CRUMBLE topped with a Demerara crumb, served with vanilla (v) or soya custard (ve) • 6.25  
 MINI DESSERT & A HOT DRINK Choose from pornstar martini eton mess. Over 18s only, home-baked chocolate brownie (v), lemon, blueberry & almond cake (v), five berry crumble (v).

#### ALLERGY & DIETARY INFORMATION

Our easy to use allergen guide is available on the food sections of our website or the Glass Onion app. We keep it online so that it's always as up to date as possible and you can filter out dishes containing any of the 14 major allergens. If you can't access the internet, we will be happy to provide you with the information. Our food and drinks are prepared in food areas where cross contamination may occur, and our menu descriptions do not include all ingredients. If you have any questions, allergies or intolerances, please let us know before ordering. (v) = made with vegetarian ingredients, (ve) = made with vegan ingredients, however some of our preparation and cooking methods could affect this. Dishes containing fish or hand pulled chicken may contain small bones. Some of our dishes contain alcohol. All items are subject to availability. The nutritional information for our menu is provided as a guide.



## SUNDAY

### START WITH A SPRITZ

#### APEROL SPRITZ

The perfect aperitif. Refreshing Prosecco, bittersweet orange Aperol, and soda to lengthen. Served long over ice • 8.50

#### BLOODY MARY

Wholesome tomato juice gets led astray by an invigorating kick of spices and the lively tingle of Ketel One vodka, finished with crunchy celery • 7.50  
Alcohol-free • 3.25

#### BOMBAY BRAMBLE SPRITZ

A Bombay Sapphire berry infusion, made to spritz with crisp Prosecco, and finished with tart blackberries • 8.50

### WHILE YOU WAIT

FRESHLY STONE-BAKED GARLIC & MOZZARELLA PIZZETTE with rocket (v) • 6.95

ARTISAN RUSTIC BREADS & NOCELLARA OLIVES with olive oil & balsamic vinegar (v) • 6.25

NOCELLARA OLIVES (ve) • 2.95

### SHARERS

STICKY PIC Home-made scotch egg & piccalilli, Cumberland pork & apple sausage roll with brown sauce, sticky pork belly-bites and barbecue-glazed ribs • 18.25

BAKED CAMEMBERT with British apple & rosemary chutney and artisan breads for dunking (v) • 12.75

MEZZE PLATTER Roasted lentil falafels, creamy hummus topped with pomegranate & seeds, tempura aubergines, Lebanese-style dip, tzatziki and flatbread (v) Vegan alternative available • 12.95

### STARTERS

SEARED WILD ATLANTIC SCALLOPS See our specials menu for today's recipe • 10.95

CHILLI & GARLIC PIL PIL KING PRAWNS with a lemon gremolata and artisan bread • 7.95

CREAMY PARIS BROWN & OYSTER MUSHROOMS in a white wine cream, on a toasted sourdough crumpet (v) • 6.75

DEEP-FRIED BRIE in panko breadcrumbs with a British apple & rosemary chutney (v) • 6.50

GOURMET SOUP OF THE DAY with warm rustic bread and Netherend Farm salted butter (v) See our specials menu for today's flavour • 6.25

SALT & SZECHUAN PEPPER SQUID with chipotle mayonnaise • 7.25

BALSAMIC & ROSEMARY LAMB KOFTAS on a Greek-style salad, goats cheese, roasted chickpeas and pomegranate • 6.95

CHIPOTLE STICKY CHICKEN fried chicken coated in a smoky chilli jam • 6.95

CREAMED GOATS CHEESE with a roasted pepper & pickled watermelon salsa, blackcurrant curd, crunchy seeds and toast • 6.95

DUCK LIVER & PORT PARFAIT zesty orange curd, tarragon & sherry vinegar infused grapes, with toast • 7.50

SMOKED SALMON & KING PRAWNS topped with Devon crab crème fraîche, served with ciabatta • 7.50

### ROASTS

*All our meat roasts are served with smoked beef dripping roasted potatoes, sautéed greens, roasted root vegetables, Yorkshire pudding & bottomless gravy.*

TRIO OF ROASTS Beef, pork and chicken, with crackling, stuffing wrapped in bacon, and bread sauce • 16.95

ROAST BEEF 21 day-aged • 14.95

ROAST CHICKEN with bread sauce and stuffing wrapped in bacon • 13.75

ROAST PORK LOIN with crackling and stuffing wrapped in bacon • 13.50

ROAST LAMB RUMP with stuffing wrapped in bacon • 16.95

FIG & DOLCELATTE NUT ROAST with roasted potatoes, sautéed greens, roasted root vegetables, honey-roasted apple, Yorkshire pudding and onion gravy (v) • 12.95

### ROAST SIDES – Enjoy all four for 9.95

Cauliflower cheese (v) 3.50

Dauphinoise potatoes (v) 3.95

Stuffing wrapped in bacon 3.75

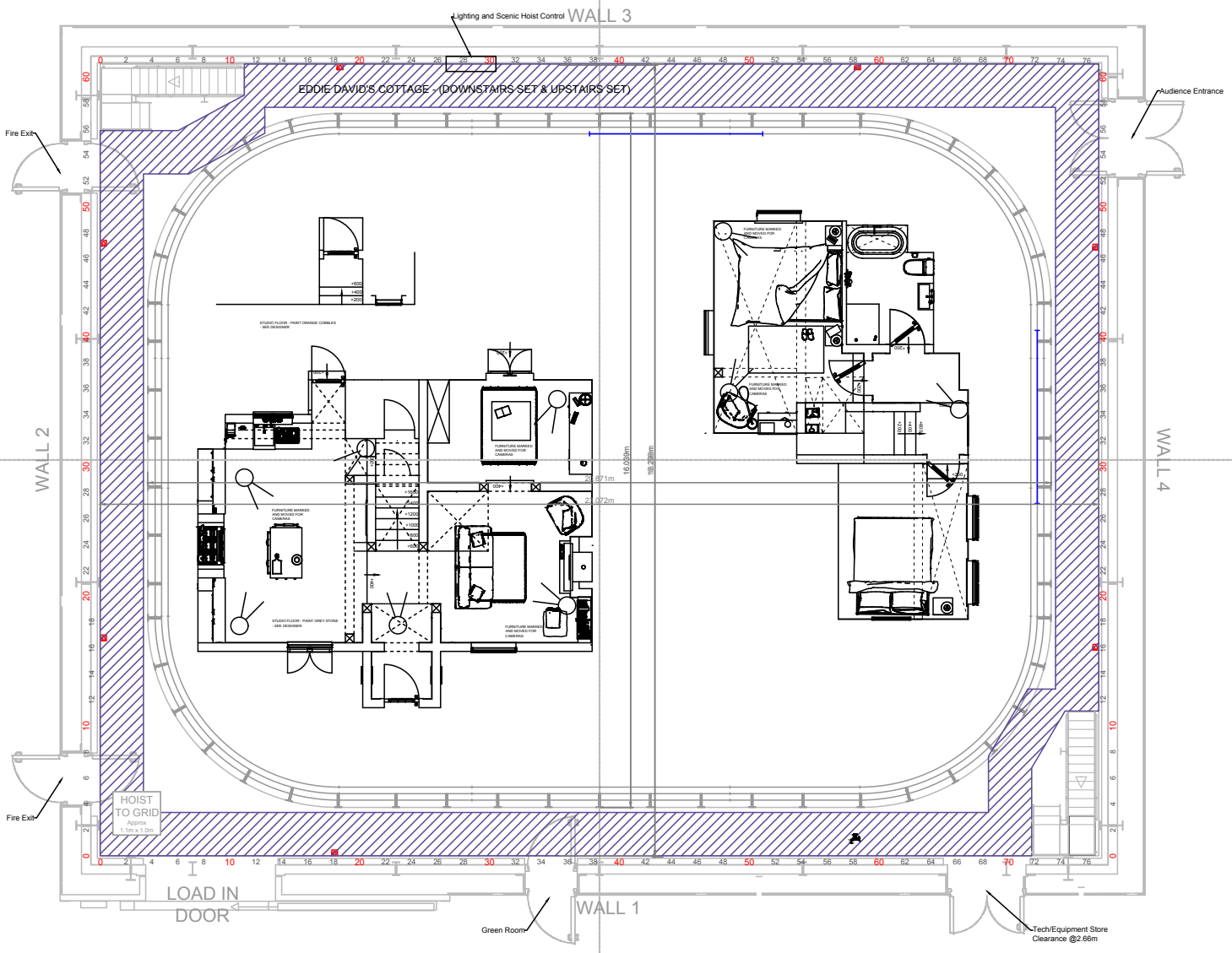
Tenderstem broccoli, asparagus & greenbeans (v) 3.95

Using InDesign to create the menus for the pub, enabled me to add dressing props into the visuals. It brings the visuals to life by showing a realistic vision of what the pub would look like. It makes the set authentic.

I wanted to ensure the items on the menu were suitable for the pub, and the area. As Broadway is a rather affluent village, I was certain that the menu would be, in reality, rather upmarket. I believe that the addition of these dressing props on to the tables, and behind the chalkboard in the final visuals provides some extra information and shows how the set would appear.

# Studio Plans

## Eddie's Cottage



Selecting HQ3 in Dock10 at MediaCity as the studio for this production of *The Man Who Didn't Call*, has encouraged me to concentrate on the logistics of fitting a set into a medium sized studio. Throughout the process, I have considered a balance between design and the economy, specifically thinking about the budget and production costs.

As shown in the studio plan above, I have used the space well to ensure that two of the sets; the downstairs of Eddie's cottage and the upstairs, fits into the studio simultaneously. Allowing suitable room around the perimeter of the sets, to ensure it can be lit from all relevant areas and leaving more room to light the windows, shows that I have considered the lighting of the set, as well as the costs of hiring the studio.

Using AutoCAD, I have been able to generate the two studio plans. I consider this to be an effective and successful method of showing the logistics of filming. I am impressed with the outcome, although I found the process quite demanding. Whilst I have received support from technical demonstrators via email and video call, I believe the affects of the lockdown, and the inability to attend university for support, has hindered the efficiency of completing the plans.

Reflecting on the time that I have spent on this process, I strongly believe that, under normal circumstances, this process would have been completed very quickly. Nevertheless, this has been a great learning experience, which has encouraged me to broaden my software

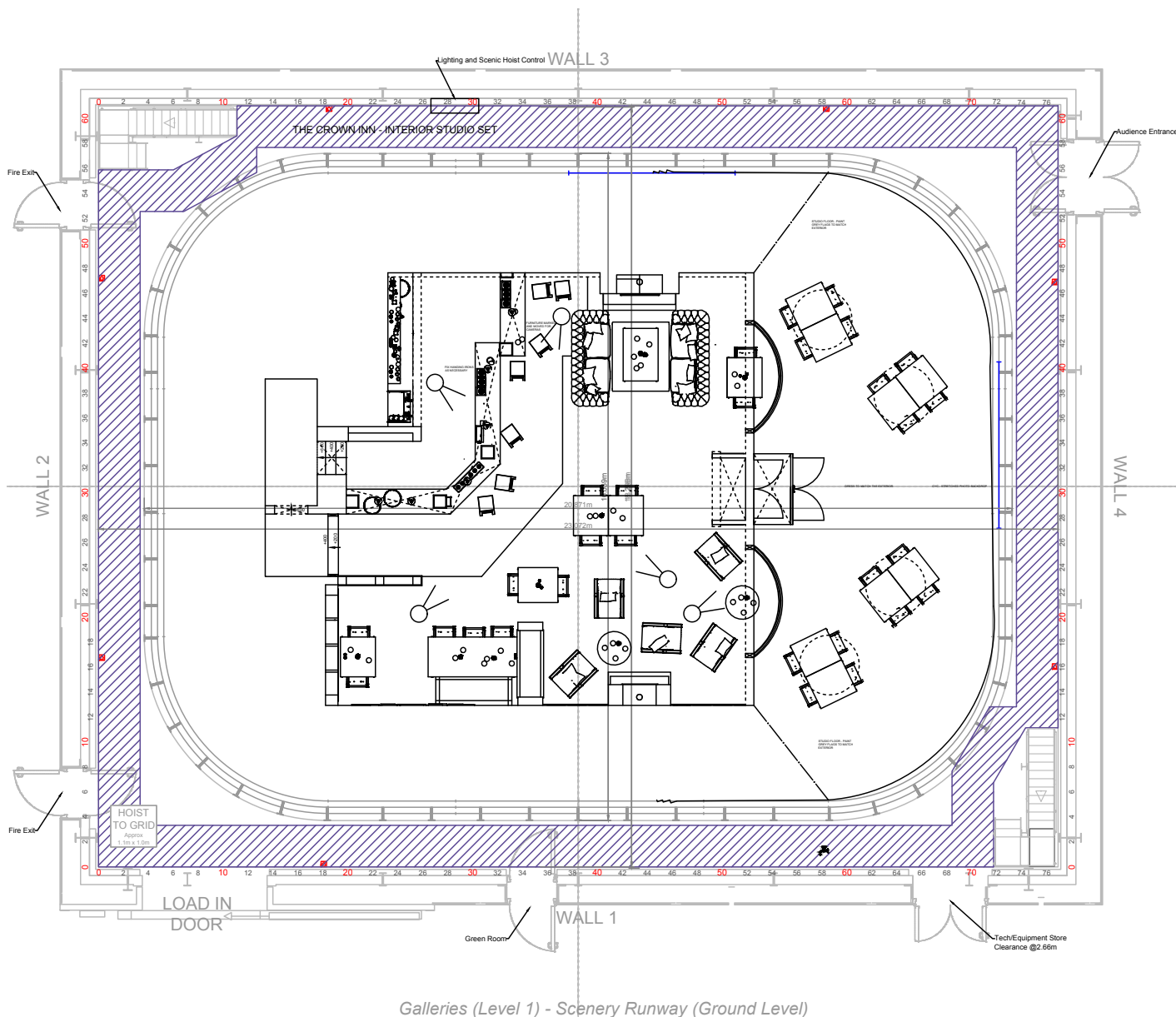
knowledge to produce a successful studio plan, which indicates clear and important information for the crews.

The second studio plan, for the interior set of The Crown Inn, has enabled me to experiment with a variety of line types to show the treatments of the studio floor, the ceiling pieces, and also the flattage of the set.

By labeling the studio plans, I have provided the crew, especially the set dressers, clear information regarding the details of the dressings which must be added to ensure the studio set provides some matches to the exterior in Broadway. By using the cyclorama to hang a stretched photo of the village green in Broadway, we are providing some simple hints that ensures the studio set appears genuine, and is a true match to the exterior. This can help the audience's

understanding of the geography of the pub, as it creates a subtle link between the interior and the exterior location.

Crucial information is provided on the studio plans, not just for the art department, but also health and safety information such as the request for the hanging irons to be fixed as necessary. These frames will be used to support the section above the bar, to offer extra support which will prevent any accidents happening with heavy pieces of set.



Galleries (Level 1) - Scenery Runway (Ground Level)



# The Future

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Following the completion of my Negotiated Major Project, I would like to take this project further in the future. I have considered the aesthetics of the set and also the interesting variety of camera shots which could be used.

In the future, I would like to create a series of short films which are shot in a flash back style. I believe this could work well to tell more of the back story of Eddie and Sarah and explain more about their journey. These short films could be released on social media. For example, Instagram TV could be a useful platform to share the stories, which would attract a broader audience.

Moving on from considering the future of this body of work, I believe the project has equipped me with the skills required of a member of the art department. The confidence which I have gained when talking through my designs and exploring various techniques will support my portfolio and skill set well for future roles.

After completing so much research into the village over the duration of the project, I would like to visit the location that I chose for my Negotiated Major Project. This could also help to inspire me with any edits to the storyboard, or the models that I could make in the future. If I was able to, I would have liked to have visited the village during this project, to complete a reconnaissance to help me understand the geography of the location.

# Reflection

Reflecting on my Negotiated Major Project and the outcome of the module, I believe the designs that I have produced, work well to explore the characters and the story of *The Man Who Didn't Call*.

My Negotiated Major Project has equipped me with the necessary skills as I move forward and consider life after lectures and the start of my career within the art department. Based on my time working at ITV and Lime Pictures in the summer of 2019, I believe I have a deep understanding of the skills and knowledge that members of the art department, especially at entry level, are expected to have. Based on this understanding, I have used my Negotiated Major Project as an opportunity to broaden my software knowledge, improve my technical drawings and finesse my model making techniques. I have been focused on using the project to explore the skills and knowledge which I have learnt during my time at the University of Salford, especially as I approach the end of my studies.

Although this isn't the way I imagined my university career would come to a conclusion, I am thrilled with the final outcome of my project. Applying the skills that I have developed at university and through my employment, I have created a strong body of work which has showcased my understanding of the industry. The work which I have completed during this module supports my portfolio by exploring my passion for film and television design. I believe my work demonstrates that I have a strong eye for detail.

The pandemic has been a large challenge to overcome in terms of ensuring my work has been completed to a high standard. As a result of the lockdown, I have had to draw all of the plans and elevations out for a second time, in order to complete both the technical drawings, and the white card models. I was able to challenge myself to complete these tasks efficiently as I was conscious about time. Although it isn't how I had planned to complete this part of the process, I believe I have achieved a successful result, which has captured my vision for the story very well.

With the coronavirus pandemic deeply affecting our opportunities to gain face-to-face support,

the ability to video call with lecturers has been highly appreciated. I have valued the time spent discussing my work and the methods of designing, and I have used this time to question my decisions and challenge myself further, in order to create a successful outcome. I am extremely grateful for the time that lecturers, and technical demonstrators, have virtually spent with me, in preparation for the submission of my final project.

Despite obvious challenges, I strongly believe that I have spent this time finessing my skills. I am proud of myself for the diligent approach to my work that I have shown as I have remained focused throughout to create a design for the film adaptation of *The Man Who Didn't Call*. The project has enabled me to learn new skills, such as being able to draw up the studio plan on AutoCAD. I have gained confidence by discussing my work, and I am able to justify my decisions and understand improvements that could be made to ensure the set creates an interesting camera shot.

The method of completing a digital storyboard is a skill which I will take forward with me. I enjoyed this method, especially as I have been able to provide a detailed explanation, in which I have discussed the camera shots, and the scene, in greater depth.

Overall, I am proud of the outcome of my Negotiated Major Project. I have been able to use the opportunity to consolidate my understanding, which has enabled me to produce some of my finest work, and a design which has challenged myself.

I have thoroughly enjoyed my time at university, and the opportunities which I have been able to experience as a result of my studies. I am delighted that I have completed the Film, TV and Stage Design course, and gained such a variety of skills. My confidence has grown since I began my studies, and I'm extremely grateful for the opportunities that I have been able to experience.