



"WHAT'S ON YOUR MIND"  
TREATMENT BY NOVEMBA



# INTRO



We love the scope and ambition for this project. It's a brave and gutsy approach to the trust issues around Facebook. It also feels like the best one – to tackle things head on. Users are pissed off, they've every right to be. They feel mistreated, wrongly profited off, disillusioned. It's serious stuff. This initiative, to project those dissident voices outwards, to give them even further resonance in the world, is a really surprising turn by Facebook. It's also one that'll really show that the company is listening.

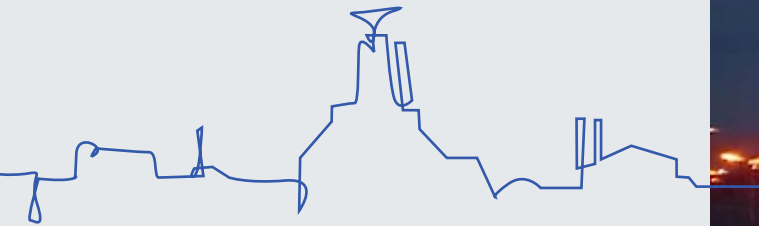
Let's get it out there, warts and all. Let people ask the tough questions. Let's be totally unvarnished and uncensored. Real talk. Let's strike a chord with people, let's dare to go there, because doing so will drive us straight into that nerve centre that can create a release for all these emotions that have built up.



This is a really exciting opportunity to create something that has real impact, to reshape opinions and challenge misconceptions about Facebook. Below is our take and how to approach and deliver on that vision.

These moments, used sparingly, will really cement the idea of the whole film being about these real conversations with people. Perhaps there's merit in a longer edit also.

# THE LONG FILM



This film is a moving and confrontational piece. It's a powerful way to set the tone that Facebook is listening to the legitimate concerns of its users. Facebook has become a big part of their lives, the lives of their family, friends and children. Now, all of a sudden it's become a place where they don't feel entirely safe or in control. We're picking up on that, and letting those voices ring out.

This film is a conversation with real people all over America. It feels personal and authentic, raw and unrestrained. Let's let the real questions and emotions shape the film. If we treated this as one-note, and just asked people to beat their war drum at Facebook, we'd be missing out on a huge amount. We'd miss the beautiful breadth of tonality that this film can have. Yes, some people are angry, but others are hurt or confused. Some people just want some clarity.



This film feels human above all. It's not perfect and ain't trying to be. It's the stuff of life, true expression. It needs to have different beats, little moments along the way, to go on a journey. At times we're looking right at you, we're direct, calling you out. At other times we're just being, feeling and experiencing what it is these people are grappling with.

It's important to note the film is actually uplifting, in its own way. We're giving people a platform, an outlet to raise their voices and be heard. That's a really powerful and positive thing. We're showing people that they matter, that their opinions count, that the future of Facebook is in their hands.





# LONG FILM

**"Facebook!"**

A woman stood on a busy street

**"Yo, Mark..."**

A guy is sat on the hood of his car.

**"...Facebook, get at me a minute..."**

College kid hitting baseballs in a batting cage.

**"What are you doing with my data?"**

We see a young woman sat in her backyard.

**What do they do with it all?**

Mum in a kitchen asks her teenage son.

**"Why'd you just give it away?"**

A middle aged man in a supermarket car park.

**That shit's got me pissed off**

# SCRIPT

Girls sat in a mall, playing on their phones.

**Seriously?**

We hear this as VO, we see a portrait of a woman looking sternly down camera.

**"Are you tracking me everywhere..."**

We see some hands atop a laminated table. We cut to behind, seeing the back of a dude in a diner.

We see traffic stream by through the diner window.

**"...even when I'm not using it?"**

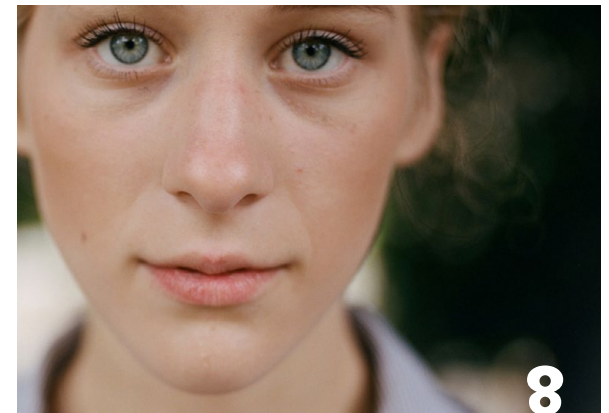
Cowboy out in Montana. Behind him some horses are being broken in.

**"What happened to poke?" Yeah, that was the best.**

A couple in bed, chatting, we see only their legs and feet.

**"How much data is sold to advertisers?"**

New York 30 something in smart office attire.





# LONG FILM

# SCRIPT

Woman talking across camera to her friend, who's dirty in frame on one side of camera.

**"...interrupting my whole feed..."**

.....Another girl continues

**Like... um... how about ..... no.**

Guy talking to his friends sends up the idea of random ads selling stuff to him.

**No thank you**

Woman stands in her front door, said with sass.

**"Is Mark running for president?"**

Night shift worker, speaking in Spanish.

**"Did Facebook mess up the election?"**

A group of girls stand outside their high school, looking at camera. One of the girls replies 'yes' under her breath, and the rest burst into laughter.

**"Oh yeah, what was all that about?"**

Few guys outside a bodega at night.

**"It had to be the Russian's, right?"**

Guy in his car, looks to someone in the back seat with a smile.

**"Wake up dude... this shit is actually happening"**

We come in late on a heated argument taking place around a dinner table.

**"Is Facebook bad for democracy?"**

A young woman asks the question in sign language.

**"How much is it being used to spread violence..."**

We see footage of a senator asking this question on the news.

**"...protect our kids?"**

VO over a portrait of a husband and wife surrounded by their children.

**"What are you not telling us?"**

Suspicious teenager at home in his bedroom, shown as a facebook live stream.

**"Just be real for once, Facebook."**

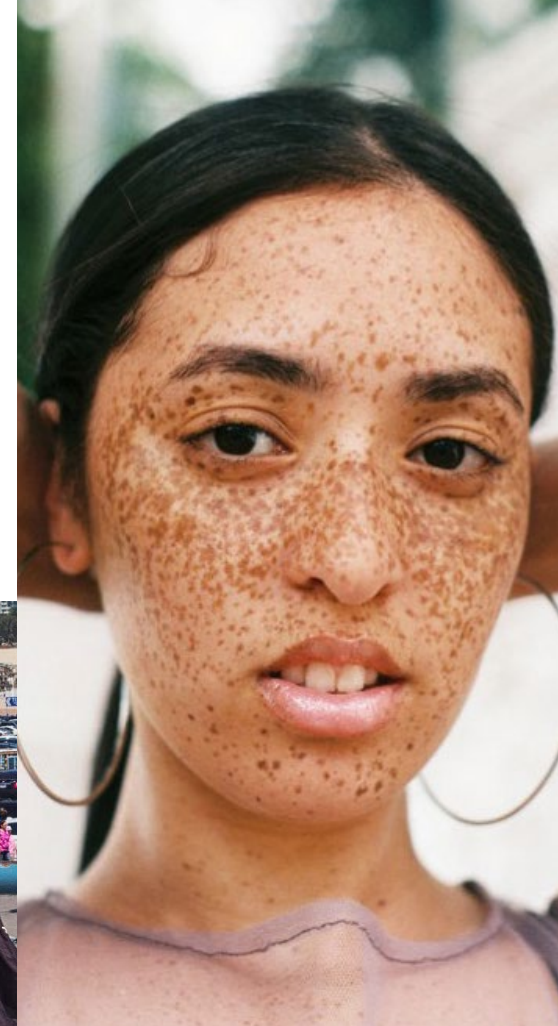
Teenager with a camera on the street.

# THE LOOK

We want authenticity above all else, an unquestionable realness from every frame. We film largely handheld. We're in the moment, out in the world. It feels personal and unguarded. There's no formula, we take things as they are, letting the location and characters, and the emotion of each scene dictate our framing. We will be shooting in a cinematic documentary style, but the film shouldn't feel too polished. We can show our workings; off cuts and outtakes have a feeling and energy all of their own.

For a tight and captivating 60s film, we're sure having people ask these questions directly down the lens is going to work. We'll certainly get everyone to do that. But we also think there's opportunity to be more nuanced than that, to supplement this idea with more observed moments, moments where people are interacting with others and not just the camera: a mum talking with her son, a rowdy group of friends, teammates, classmates, lovers. These moments, used sparingly, will really cement the idea of the whole film being about these real conversations with people. Perhaps there's merit in a longer edit also.







We like the idea of constantly breaking the mould within the film. We'd film some more stylised portraits of people also, on MOVI or Steadicam. These can give further energy and attitude to the film – push ins, pull outs or lateral movement – to hero these people for a moment. We could see a portrait of someone and hear their question in voiceover. We'd also film striking shallow depth of field close ups of people, these have such disarming quality, intimately connecting us with their fragile natures.

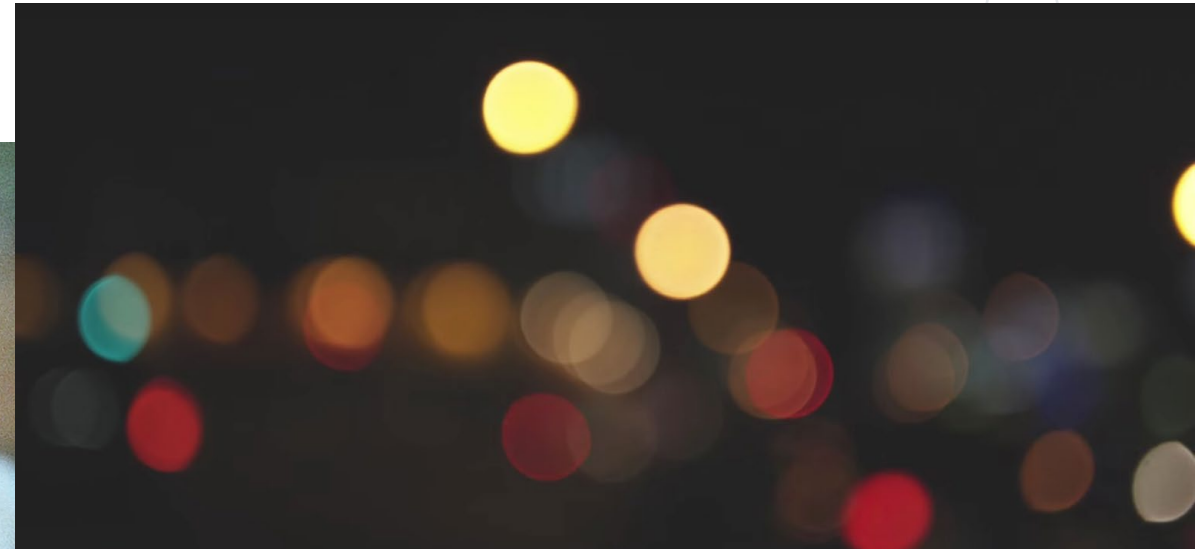
We also like the idea of shooting hands and feet, in the way it's done in the photography of Humans of New York to protect someone's identity when the subject matter is so sensitive. This could be a really nice moment during a hard hitting question. For example we film someone's hands whilst hearing "Are you tracking me everywhere", giving the sense of someone who really isn't comfortable with this idea.

The film is textured, layered & contemporary. It's a collage of experience, of perspective. We'll capture beautiful graphical wide shots of place and environment, both natural and manmade. These will bring scale to the film, and could also be used to articulate a sense of journey across the film.

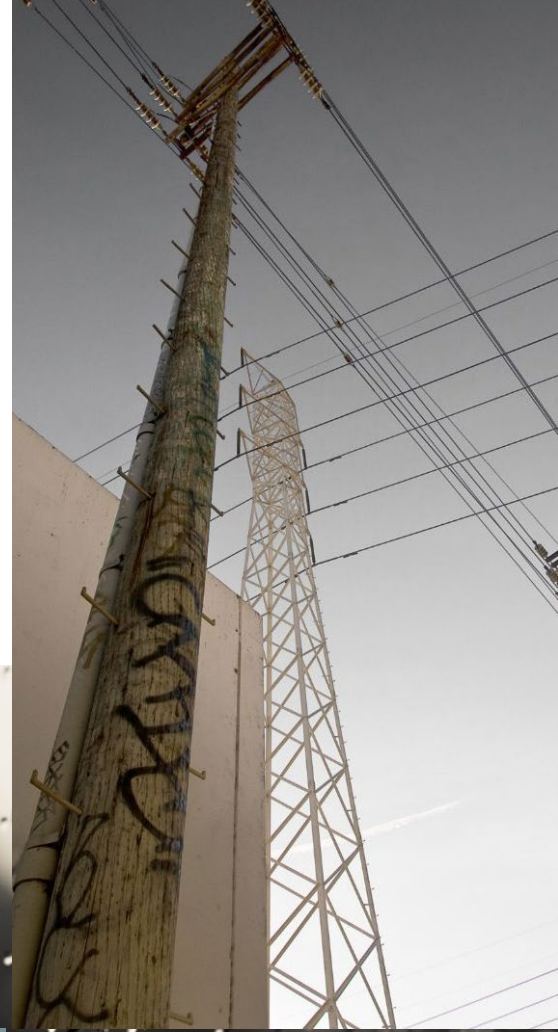
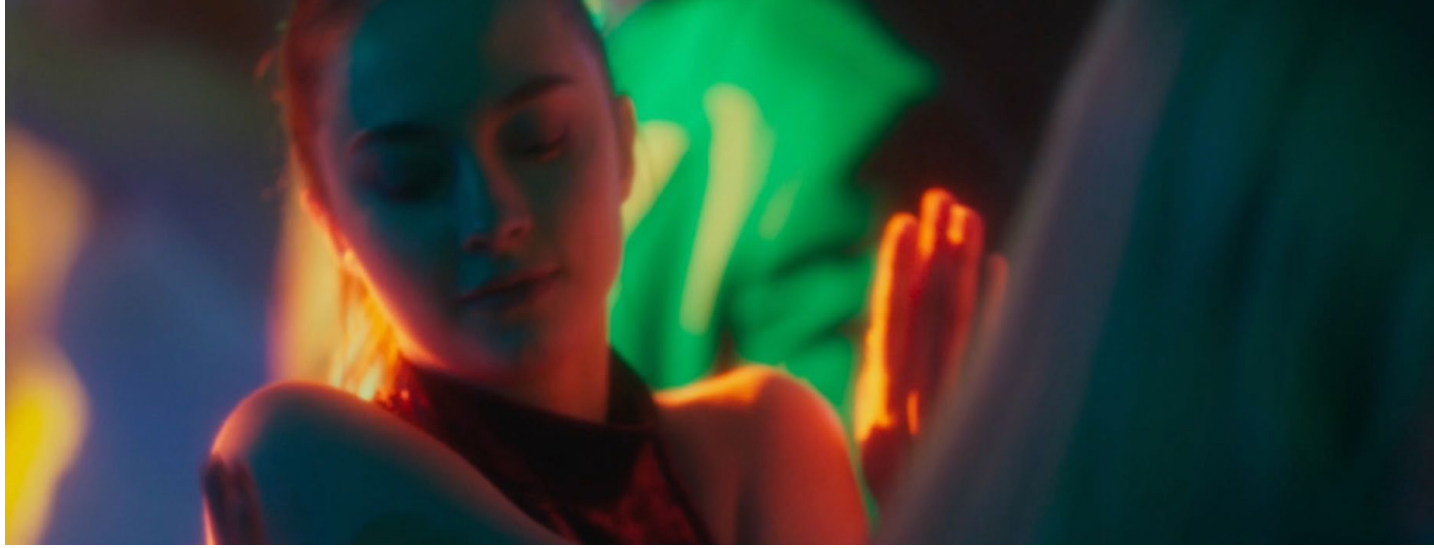
Close up textures and details as interjecting elements will breathe further life into the storytelling:



These kind of details will also help to transition between scenes, and enable us to control pace and timings of the edit.



We shoot a lot of photos, both digital and on film, and think some photographic elements, as quick flutters or punctuation could be really cool to have up our sleeve to experiment with in the edit. Some B&W photography, used sparingly, could add some real diversity and style to the overall tone of the film. We always document our shoots anyway, so these assets will be available to use as we see fit.





# PERFORMANCE

Our approach to performance is focused on getting the best out of people in the moment. We're good at very quickly connecting with people, in making them feel comfortable. The trick is really listening to them, to be genuinely curious and engaged, and present. When we do that, it's amazing how people will open up to us.



To get to where we want to take this film, we need those featured to be part of its creation, to allow them to shape the narrative in an authentic way. We'd ask questions, get to know them, and begin exploring the themes of the anti-manifesto, see it come to life in their own words. It's a process, a collective journey. Through that process, we will discover the burning questions that they each have, the ones that bring out the fire in their eyes. We'll get alternatives and options. We'll keep it conversational, bounce it back and forth between us and them so we get an authentic delivery.



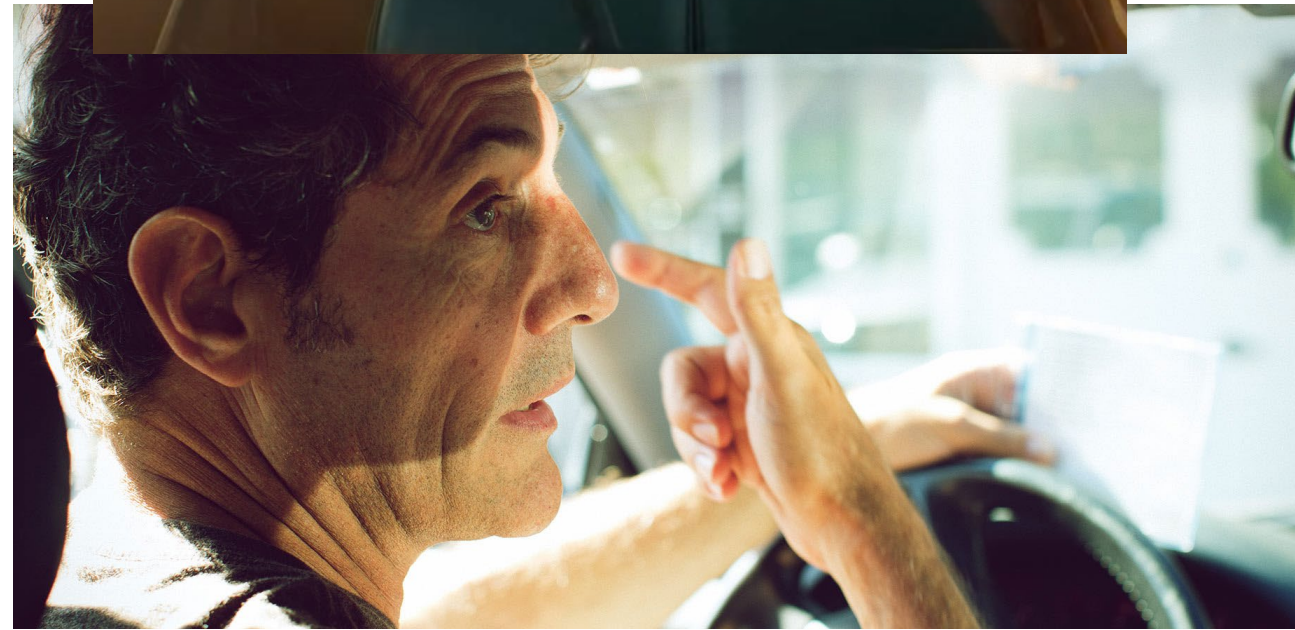
We don't like to be too rigid when working with non-actors, we need to be open and interpret how they're responding on the day. If something's not working then we can be reactive and take a different tact with them. If it's feeling flat let's get up, change positions, take a quick break or a walk. We can put them at ease by distracting them with the familiar, let them make something to eat, or hang out the washing and we can continue the conversation there. This flexibility ensures we get the best out of talent and indeed the moment.

We like to keep the camera rolling between takes, as we quite often capture an unguarded reaction or response which can add a real, honest touch to the film. These little in between moments or outtakes are going to be crucial. These are real people, not professional actors. Those little moments of awkwardness or embarrassment can be very insightful. Same goes for any stuff ups, blunders or false starts. These things are revealing, they're inimitable moments of insight and will be invaluable in creating something that feels truly authentic.



In general we want to foster an environment where people feel comfortable and confident to be themselves on camera, but it might also be fruitful to get people out of their comfort zone for a moment. We could do this by withholding certain details about what we're going to be filming, or by putting the cast on the spot with a question they haven't prepared for. These spontaneous moments show a glimpse of someone's true personality, which is often the difference between a good and a great film.





# CASTING

In both people and locations, we want breadth, scale and diversity for this film. For cast, it sounds like things are well underway with Stalker, to identify people who've been asking the tough questions about Facebook. For sure there'll be some people who are great fits for the project to come out of this process, and we can use these as our first markers to start to map out how to approach filming.

Perhaps, we have 4 - 5 main filming hubs, that give us access to a good cross section of American life. Hopefully influenced by what Stalker find. In each of these hubs we imagine then getting street casting out, to start talking with local people and getting them on camera. They'd also be looking for communities and groups – sports teams, mothers groups, social groups etc. This kind of research could reveal some potential opportunities for a group dynamic on screen, and also divulge some interesting locations to film in. We want to be led by the people, to frame them in places they have a connection with, and capture authentic moments.

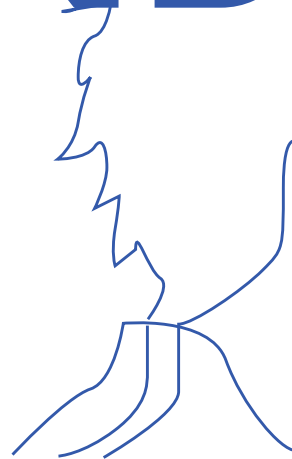




Our casting should feel really inclusive, a real snapshot of the Facebook community across America. We love the idea of including people with accents, someone expressing themselves angrily with sign language. Let's sit two people in frame together: partners, siblings, twins, father and daughter. Let's see how people respond to, and discuss these issues with the people they're closest to, not just us.



# SOUND & MUSIC



Sound design will play an integral part in bringing this film to life. Realism is key and so we'll be looking for prominent natural sounds in every scene. A naturalistic soundscape will convey that sense of realism and honesty. It builds a closeness to each moment and to our characters themselves.

It feels like we need to do something really subtle with music. It should support the visuals, rather than colour them in any dramatic fashion. It has to drive the visuals forward, carry us on this journey, but we need to be very careful of anything too emotive, it's very easy to overplay emotion in a film like this. It feels like composition is going to be the best route, starting with something really stripped back that can be dialed up or down to taste.

# EDIT



The charm of the film will be in the contrast between our different scenes in the edit. We want to create surprise, to take the film on unexpected turns: night to day, young to old, interior exterior, changing perspectives, shaking things up wherever we can.



Repeated paragraph for sizing of this section – The charm of the film will be in the contrast between our different scenes in the edit. We want to create surprise, to take the film on unexpected turns: night to day, young to old, interior exterior, changing perspectives, shaking things up wherever we can.



Let's use a white infinity background as our canvas for these films. We love the idea of using text in really bold and innovative ways to tell our stories. Using text not only as words, but as illustrations. Ideas like the 'o's in too much scrolling, becoming the heads of people glued to their mobiles seems really cool to us. We like the idea of playing of to text having physical qualities, letters to climb on, stand on, fall over etc. These are things we'd love to explore alongside the chosen designers and animators.

Text and illustration elements on our infinity white background have a uniform style. The text is all in the world of the Facebook font, in blue. The illustrations are all from the same world. We love Geoff McFetridge's style, and think it could work great for thwis series. His work is simple, yet it has such clarity of ideas, of messaging, which we think could work well with this series. He also already integrates illustration with type in some of his work, so it seems to be a world he'd be comfortable in exploring.

Apart from that, we also like the idea of using text elements over the top of imagery – photos, footage, graphic work. In these cases, we can totally break the rules with regards to font design. These are brought in elements from the real world, that will sit inside our world, and so we can be really fluid with regards to representation. We like the idea in these cases of font being totally bespoke to each image, using different styles, pop culture influences – retro design, video game culture, street art culture.

We like the ideas of further integrating our brought in imagery to our white backdrop through slight and simple line drawing extending out from those assets. It's subtle, but it could really cement them in our world, making them unique and ownable properties.

Each film starts with a question from a real user. We like the idea of integrating the characters from the long film into these, it makes a lot of sense. They ask the question, and it also appears alongside them in a text/what's on your mind type bubble.



So now  
you can  
**SEE**  
if they  
are.



# SHORT FILMS

# SCRIPT

## SAMPLE SCRIPT 1 – Elections

The film starts with a simple question. What's on your mind?

### **Why doesn't Facebook just ban political ads?**

We see a real user, Derek, sitting on a porch. His image sits on a white background. He looks at camera and asks the question.

The question comes to life as text alongside Derek.

### **We think ALL candidates and causes deserve a voice.**

ALL becomes a text structure that candidates climb over/out from.

Alternate: We see this text running left to right of screen, on top of which stand a mixed array of diverse characters. Some have megafones, telephones, typewriters.

### **If they're legit.**

Cut into a CU of one of the characters, their wig blows off/ moustache falls off.

### **So now you can SEE if they are.**

We pull out, candidate is framed in a FB advert – a political candidate poster. Click transparency button.

We get a glimpse of all the content in there: who paid for the ad, who it reached, how much it cost, etc.

### **What's on YOUR mind about political ads? Let's talk about it together.**

Text and illustration. Indicate the comment section below.

Thumbs up logo. 



# CONCLUSION

Thanks for reading. This is a really exciting one, and something we could really get stuck into. There's a real sense of the unknown here, of a journey to uncover what lies just beyond the cliches of youth portrayals. You guys are right on the mark here, and we'd love to collaborate further to elevate things even higher.

