

Collective  
Arts

# Driven by Change 2

**A TREATMENT BY GEORGE MESSA**

# INTRO >

I want to start off by saying thank you for sending through such a rich and exciting brief. Not only does this excite me as a huge F1 fan but also as an artist with a penchant for telling human stories. It is rare to be able to have an opportunity to combine abstract experimental methods of filmmaking alongside documentary, and so I'm utterly thrilled at the possibility of bringing these films to life. Right off the bat, this brief has evoked ideas for me that jumped right off the page.

I feel the brief is extremely suited to my style of conveying stories through human connection and using the building blocks of the hero film, we will make four supportive films that complement both the team and Anna's skills.

# > APPROACH

Our inherent approach will be to create four films that each breathe their own identity and provide unique perspective surrounding both Formula 1 & the artistic process while connecting the two together. Our subjects will demonstrate the craft, excellence, skill & focus it takes to become limitless and how that translates into the sport we know and love. Though the disciplines portrayed in each film are seemingly juxtaposed, I will combine my expertise as an F1 fan and as a storyteller to seamlessly weave the narratives together, depicting how each of these ventures synergistically work together in order to harness the notion of driving change and charging beyond.







# LOGISTICS <

While one of the main elements will be captivating intriguing visuals in the B Roll to bolster our story, the heart of each film will come from poignant & intuitive interviews that delve into the core being of our subjects, the focus that drives them and the boundaries they have broken down in their process. In order to achieve this we will split into two units, one that is dedicated to capturing relevant B roll and the other to focus on garnering quality interview footage. We will ideally have access to the McLaren archives to reinforce the sentimentality of the brand and provide exposition as to the heritage of such a revered name in British racing.



# RESEARCH >

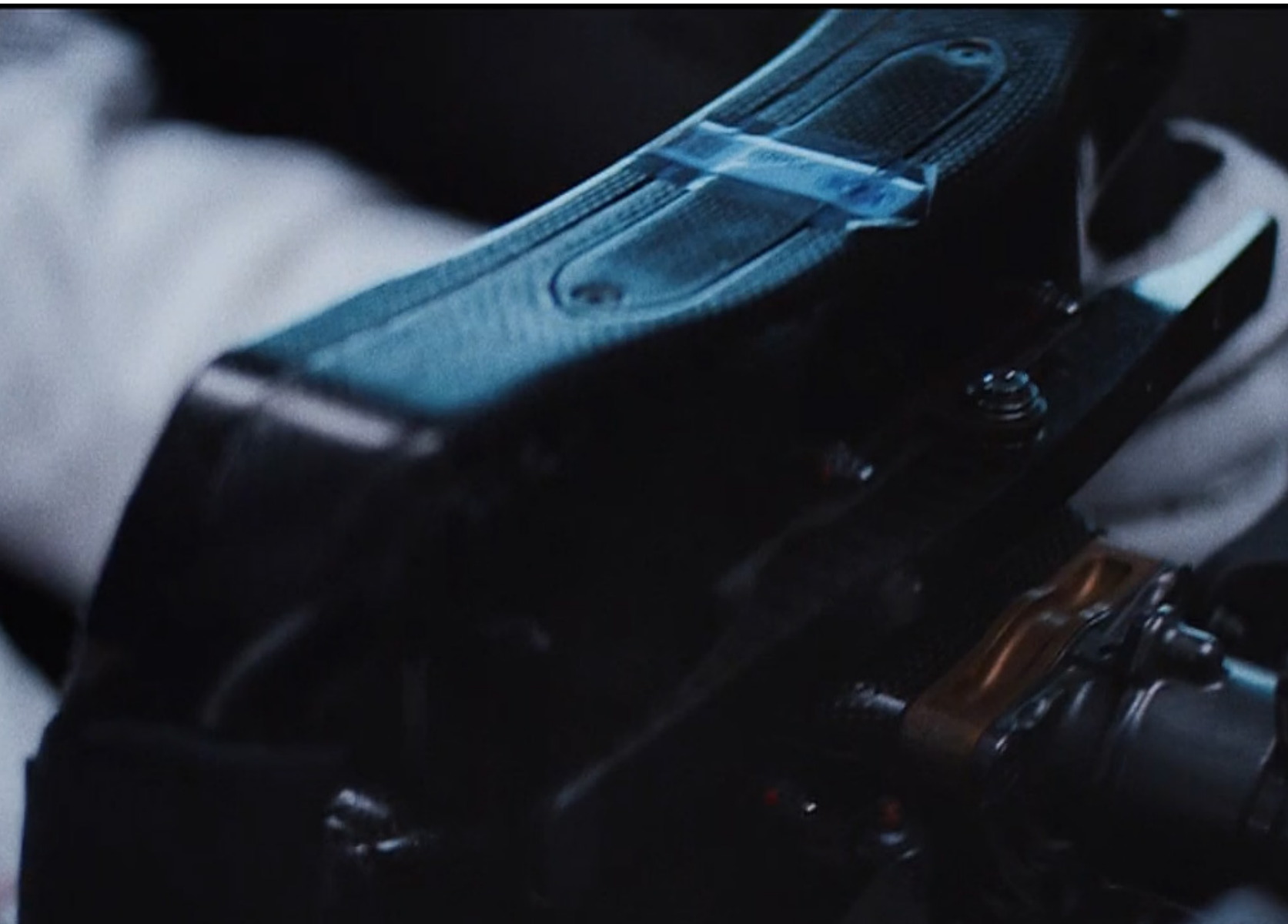
When approaching a documentary project such as this one, I find it is imperative to prudently flesh out the subject prior to shooting in order to understand who they are as a human being, to unearth their inherent personalities and what makes them tick so that I am able to allow the best parts of their persona to shine throughout the film. I would love to speak with Anna before filming her interview so as to ensure the questions are bespoke to her instead of following a generic pattern. This will allow the audience to explore her on screen as her personality unfurls, creating a more intricate vignette into her life.



# ANNA'S STORY (YOUTUBE) <

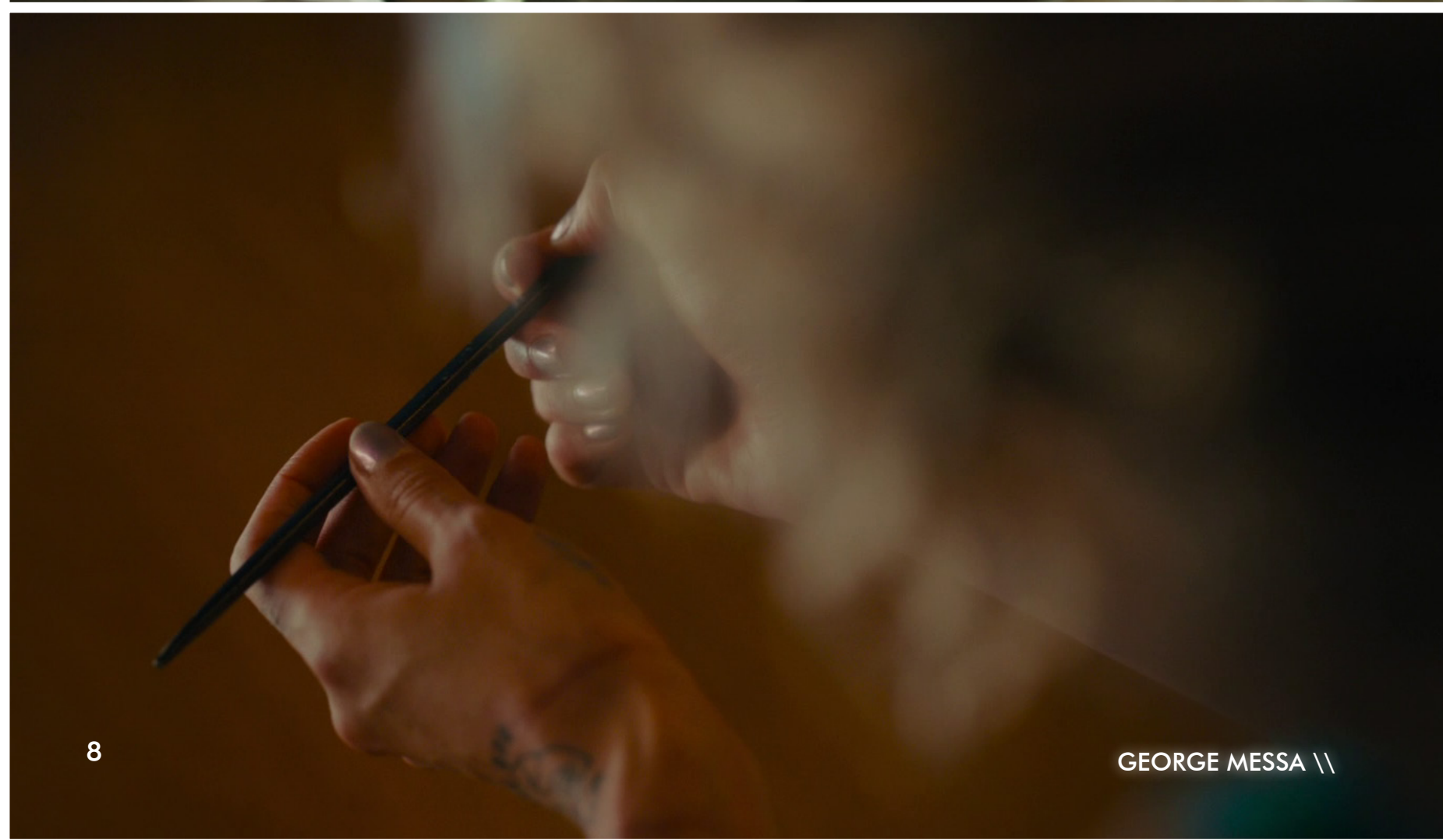
For this 60" piece I would like to find a creative workspace for Anna that could act as a surrogate for her studio as we see her flourish in her creative environment. The 'studio' will be populated with a number of her works from both past and present, while keeping the rest of the space minimalistic so as to bring her artwork to the forefront as the centrepiece of the mise en scene. The interview should be the result of a number of conversations between Anna and I, where I will incorporate my experience working with racing drivers in the past to connect the dots and draw parallels between F1 racing and Anna's creative processes.





# ANNA'S STORY (INSTAGRAM) >

For Anna's IG story we will combine footage from the VFX led hero film with dynamic shots from the 60" piece on Anna's story. These shots could be Anna at her easel as we see her in her element, the strokes of her brush combined with granular macro shots detailing the journey of the F1 driver as they make their way to the race. This creates a mirror image between the two as they become limitless. It would be ideal to work with Jay to ensure that enough footage is captured in the hero film so that we have a plethora of material to work with as this footage will be essential for both this film & 'Be Focused, Be Limitless'.







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# MCLAREN'S STORY <

For this film we want to showcase some of the biggest personalities from McLaren who can captivate an audience with their charisma and drive. The ideal cast would be charismatic brand ambassadors who have an affinity for the team and live and breathe the sport. Characters that are comfortable going into depth and coherently discerning their role within the team. Ideally members of the team who have been filmed and interviewed for McLaren before. The casting will reflect the diversity within the team, and the differing personalities will contrast, yet complement one another.

This is where we would incorporate footage from the McLaren archives into order to provide an insight into the history of the team but also the importance of each person's role as they all amalgamate into the machine that conquers the circuits.





# BE FOCUSED, BE LIMITLESS >

The approach for this film will be to once again incorporate footage from the hero film as well as from the McLaren archives but using a male VO to contrast that of Anna's VO in the other films. In order to give this film a unique visual perspective it will be interesting to explore the aerodynamics of the car, using archival footage & animation that accentuates the airflow of the vehicle to tie in with the free-flowing fluidity of Anna's drawing style, blending the two worlds together seamlessly. Including footage from inside the wind tunnel will also reinforce this concept. Combining these elements gives us the opportunity to create something abstract and experimental with our editing style to give it artistic gravitas.







# LOOK & FEEL <

The look & feel of our films will be designed to compliment the craft of Anna's work and the McLaren F1 car. In order to do this we will use cinema cameras to capture detail and incorporate cinematic techniques such as slow motion and handheld B roll that dances in motion with each pen stroke.

The majority of interviews will be static & meticulously composed, with subjects sat down and focused on relaying their story. However it would be great to pose some questions to our cast while they are in their working environment for some actuality and to see the work they are describing put into action. This would work well in creating visual links to Anna in her creative environment.

The contrast of the lighting could be similar to that of 'Chef's Table' or 'Abstract' where we incorporate a gradient technique - with the main lighting focusing on the subject and with the rest of the backdrop slightly darker and out of focus. We could keep the backdrops minimalistic yet relevant to the subjects' respective disciplines.

# FINALLY >

As a director it would be a joy to be able to combine my love for F1 with my passion for art and have the opportunity to create 4 uniquely different films that share an inspiring core message, one that I have been able to relate to on my own directorial journey.

Thank you for taking the time to read my treatment.

> George