



VANLIFE

CORAL BROWN

O.B. MANAGEMENT



INTRODUCTION

Firstly, I'd like to thank you for giving me the opportunity to share my ideas with you.

As I sit here writing to you from my very own home on wheels, I couldn't think of a brief that's any closer to my heart at this moment.

For me, Vanlife goes way beyond a hashtag or a buzzword, it's a lifestyle that has personally turned my world upside down. From the way I seek out community to interacting with the natural world, it's a vessel to grow and learn from the curious minds, experiences and lifestyles of others.

What's ultimately made this lifestyle possible for me is the ease of being able to stay connected with the online world, without that connectivity, this lifestyle would not be possible.





Although these stories will focus on people who live a Nomadic lifestyle, I really want to shine a light on the importance of connectivity. Being able to listen to music that gives the whole road trip an anthem to remember, a movie around the campfire or that tag on a post you get as soon as you leave New friends you've bonded with on the road. These are the moments that Three bring to people, it's the moments and feelings that live outside the online actions that are the important ones.

I think we can make something truly beautiful with these films, that really speaks to people's curiosity and makes them want to connect to others on a much deeper level.

Now, let's jump in!



APPROACH

Throughout the films, I want to constantly play with the pace and energy, delivering a narrative that keeps our audience on the edge of their seats. From the punchy one-liners that get caught in your head when you least expected it, to the inspiring stories of curiosity and bravery that leave you inspired to seek adventure.

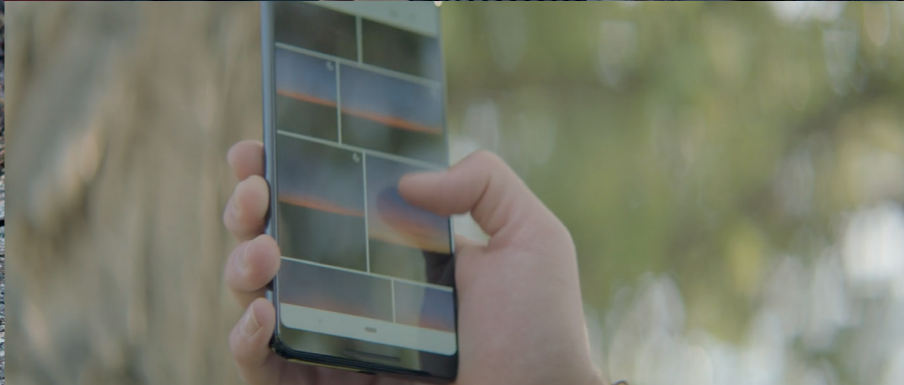
Although these films are devoted to human experiences and real events we want to keep them feeling snappy, energetic and powerful. We achieve this by making sure we get those unexpected witty one-liners, quick cuts of the van decor and personal touches that really speak to their personality.





Working with a stripped-back crew for these films is integral to keeping the authenticity and energy bouncing through the lens. When working with real people we want to make sure we create an environment where they can flourish and feel confident. To do this we make sure we structure the shoot around real events and moments that really speak to their lifestyle, this also allows me to follow them as they live in the moment as appose to us creating a moment for them. Being able to figure out our events beforehand too allows us to keep continuity throughout all three films.

Let's mix up the dialogue of the protagonists cutting between recorded voice-overs along with live conversations between protagonists, this could be around a campfire or the morning routine. I want to make sure I'm capturing as much sound as I can to really embellish their personalities and get as much content as I can. It's always the unplanned moments of joy that connect with the audience on a much more authentic level.





NARRATIVE STRUCTURE

Over the next pages, I've split up our narrative into key chapters that could play out.

My biggest priority is to make sure we have enough time to remain reactive with our protagonists, I want to make sure that while on set nothing is too rushed and we're creating a good atmosphere for them to relax and authentic. Depending on the lifestyle these chapters could change or be more tailored towards them and our locations.



OPENING IMAGE

The first few seconds of these films are crucial to engage our audience. The opening needs to be strong, positive and scream power.

We open with a flurry of fast-paced imagery, a road whipping under the car wheel, energetic facial expressions and stunning textures from the natural landscape. We complement this with our most powerful one-liners that describe the thrill of Vanlife and the emotional connection they have to it before revealing our titles.

B-roll of sunrise and the beauty of the natural landscape

Slowing down the pace we see stunning cinematic shots that reveal our setting. The ocean rolls in and out, sunlight as it hits the forest, and condensation on the van window as it twinkles in the morning light. We'll shoot this with a mixture of Drone footage and our main unit camera before being introduced to our protagonists.

These are also the moments that can be used for our opening shots.



GREETING THE DAY

To establish our characters, we see them in a space where by only living on the road, could they get to on a weekday. This could be an early morning surf session, a family walk in the forest or an ice water dip in the nearby lake. It's these important moments that allow us to feel who they are as we hear their voice-over describing what makes them want to explore and drives them to continue.

I really want to play with the sound design within this section to make the natural landscape come to life and play on the senses of the surroundings. These moments should feel intimate, energetic and inspirational.



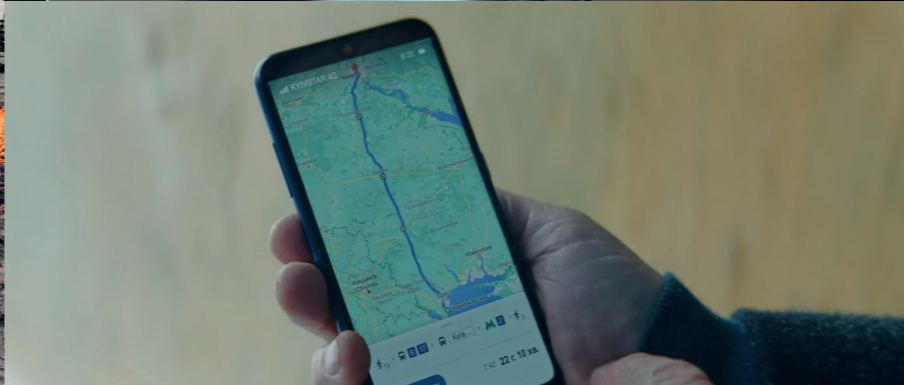
M O R N I N G R O U T I N E

As the day gets started so does the pace of our edit!

Back at the van, we start to see the chaos of living in such a small space as our characters start to prepare for the day. Steam rises from the kettle hitting the window as morning coffee is prepared and kids huddled around the table as they wait for breakfast to be served.

It's our morning routine where we start to bring home just how THREE makes the lives of our protagonists possible. We see them either on a Zoom call with friends, in a meeting with a client or sharing their morning photographs with followers. It's in these moments we see the energy between characters as they engage in conversation, laughing as they catch up with friends or a eureka moment as a young kid gets their homework right. These are the moments that bring brightness and soul to the chaos.

Throughout these scene we hear conversations that really push how much freedom this lifestyle gives them, we also feel the passion they have for vanlife as they plan future trips.



LET'S HIT THE ROAD

To give us a sense of scale and adventure we'll always capture shots of our protagonists on the road.

Shot from within the van capture their phone as they load up their favourite songs from online, the windows are open and the music is blasting. To complement these shots we see drone footage to give us a scale of the majestic UK countryside.



OB MANAGEMENT



NIGHTFALL

As the sun sets and the day draws to a close I want to create a moment that allows us to really feel the bond between our protagonists and appreciation for their lifestyle. This could be a campfire, cooking outside with friends or watching a movie on the side of the van. Each of these scenes will have moments where we're able to see our protagonist take photos and connect back with loved ones.



DR. MANAGEMENT



VOICEOVER

To keep the pace high I'd like to capture the live dialogue that happens between protagonists throughout the day along with a more set-up interview (Audio only) that helps us to structure our narrative within post-production.

While shooting we'll capture the more organic, natural, unscripted moments as the protagonists talk between themselves, once we feel we have enough of this and our cast are comfortable I'll then ask for some more structured lines that can then speak more about connectivity and the use of three mobile.

In our more structured conversation, we're able to really control the conversation, allowing us to get a more intimate feeling from them along with capturing moments that speak about how THREE is able to keep them connected on the road.



TALENT

It's integral that we have a diverse cast that's relatable and authentic. I want to look for people that are really travelling with a purpose.

It could be that they're chasing waves or wanting to expose their children to alternative living before they go to school, a marine biologist on a research trip or a geologist looking for a deeper understanding as to why our landscape is the way it is. Vanlife should always act as a vessel to make curiosity and adventure thrive.

Before shooting I'd love to get to know our talent, to understand why they've taken this path and the benefits they personally receive from it.



LOCATION

In these films, I want to celebrate the UK's stunning countryside and quirky communities!

Let's find a single location that delivers a diverse landscape where our protagonists can come to us and soak in an adventure that's waiting for them.

Rugged oceans for a cold water surf, lush forests for a morning walk and a charming town to explore, our locations should be the best of what the UK's landscape has to offer. While looking at locations I've found South Wales and Snowdonia could have some stunning places to offer all within close proximity to each other. (Images from Wales below).







STYLE AND TONE

While shooting we'll constantly be looking for two things, the real and the beautiful. Working as a stripped-back skeleton crew allows us to remain unassuming and unimposing, this also allows us to remain completely reactive to any scenario. Being able to capture genuine moments that can only happen once, a look between friends or a tender moment between players, these are the real moments of sincerity that bring these people's stories to life and allow people to feel connected.

Mixed in with these more reactive scenes will be much more considered shots allowing the film to breathe and our audience to reflect. These moments of tranquillity will allow our personal stories to be explored and for our audience to engage with what our protagonist is doing. Being able to have a mixture of both will give the film more energy while keeping the tone of the film still spontaneous but premium at the same time.

I want to try and use a few different mediums throughout our films. Let's try and gather as much archive footage as we can to capture their personalities.







CINEMATOGRAPHY

Our films should feel super cinematic taking our audience on a visual journey that leaves them feeling inspired.

Let's get super wide and close on our expressions so we're really able to hug our protagonist's enthusiasm with the landscape and van that surrounds them. Shooting mostly handheld and on sticks for any texture shots will allow us to stay nimble and reactive, this is integral for us to get an authentic performance.





THANK YOU

CORAL BROWN