



**THE
NATIONAL
LOTTERY®**

OVERVIEW

Within these films we want to showcase the extraordinary work that the National Lottery does transforming communities and enriching lives through sports, art and culture. What better way to showcase this work and connect with our audience, than through the eyes and stories of people who have experienced this first hand.

Within this documentary series we're going to be finding the individual stories that really resonate and connect with our audience. We want to find them larger than life personalities, them individuals that live and breath for there communities. Its more than just a job, it defines that persons personality. These are the people that capture the heart of our nation and keep our communities thriving. The National Lottery fund is the UK's number one source of funds for Grassroots groups, Lets showcase this and inspire other communities to get involved.



APPROACH

We have some really inspirational groups that we've researched into. The groups that have stood out to me are the European Youth Music Refugee Choir and the Brightsparks Comedy Asylum. I feel both of these organisations harness a beautiful sentiment that can really deliver emotional but yet energetic films. I want to make sure that we can deliver a touching story to our audience to engage with, but also interlace this with energy and laughter representing exactly what the Lotto Fund is all about.

Throughout these films, I'll focus in on two to three main protagonists that are the real voice of the communities. A community leader, someone who's been directly affected by the organisation and the person who applied for the funding. Hearing each of these journeys will give our audience a great overall perspective on how the Lotto Fund has touched these individuals lives in different ways.

Throughout the film, we'll see talking head interviews with our protagonists along with footage of them in action within their communities. Depending on the protagonist I always try to create one scene that's been a little more orchestrated to deliver more premium quality, keeping our audience engaged. An example of this could be with our Refugee Choir, I would love to set up a solo performance from one of the singers. This would add a beautiful cinematic element mixed with more reactive shots of the community and the talking head interviews. Opening up with a silhouette approaching a mic on a dark stage could be a really unique way to bookend the film.



INTERVIEWS

I'll capture all our the interviews with a stylised approach that will be aesthetically pleasing. I want each character to be interviewed in a location that best fits there role within the community.

Lets keep a beautiful sense of symmetry and correlation between colour and aesthetic for our interview environments. I'd like to play with our interviewee looking straight down the barrel of the lens when talking, addressing our audience in the first person. To do this comfortably I'd use a mirror box in-front of our lens so our interviewee can look straight at me while down the barrel at the same time. Each protagonists headshot interview will be placed within the edit but mostly we want this film to be VO lead allowing our visuals to bring the real journey of this community to life.



STYLE & TONE

Within the film we want to give a new style to the traditional documentary structure. The film wants to feel spontaneous and alive, letting our subject lead us, as if the camera (and the viewer) is experiencing everything together.

To open our film we want to see a flurry of excitement and celebration that really grabs our audiences attention. Its about power, self confidence and persistence. Mixed in with these more reactive scenes will be much more considered shots allowing the film breath and our audience to reflect. These moments of tranquillity will allow our personal stories to be explored and for our audience to really engage with the hardship of what our protagonists have been through. 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.

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 them 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 peoples stories to life and allow people to feel connected.



THANK YOU