

A painting of a glowing blue light fixture, possibly a lamp or a piece of furniture, with a white interior. The fixture is set against a dark, textured background. To the left of the fixture, there are several circular objects in white, red, and purple. The overall style is expressive and abstract.

BLUE LIGHT

HARRIET FRANCIS CROUCHER

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'BLUE LIGHT'

HARRIET FRANCIS CROUCHER

RUNNING TIME:  
3-4MINS

GENRE:  
DOCUMENTARY / EXPERIMENTAL

TECHNIQUE:  
HAND DRAWN / MIXED MEDIA



SYNOPSIS:

EMERGENCY SERVICE PERSONNEL TALK ABOUT

THE REALITIES OF POST TRAUMATIC STRESS DISORDER,

AND ITS IMPACT ON THEIR LIFE,

AND THEIR FAMILIES





## CONCEPT

The emergency services have received a 30% budget cut, accross the board since 1997.

A further 20% has been proposed, to come into effect by 2020.

This has an enormous inpact on front line emergency response workers. Particularly in terms of mental health.

Suicide amongst emergency response personnel has spiked dramatically in recent years, to reach an all time high.

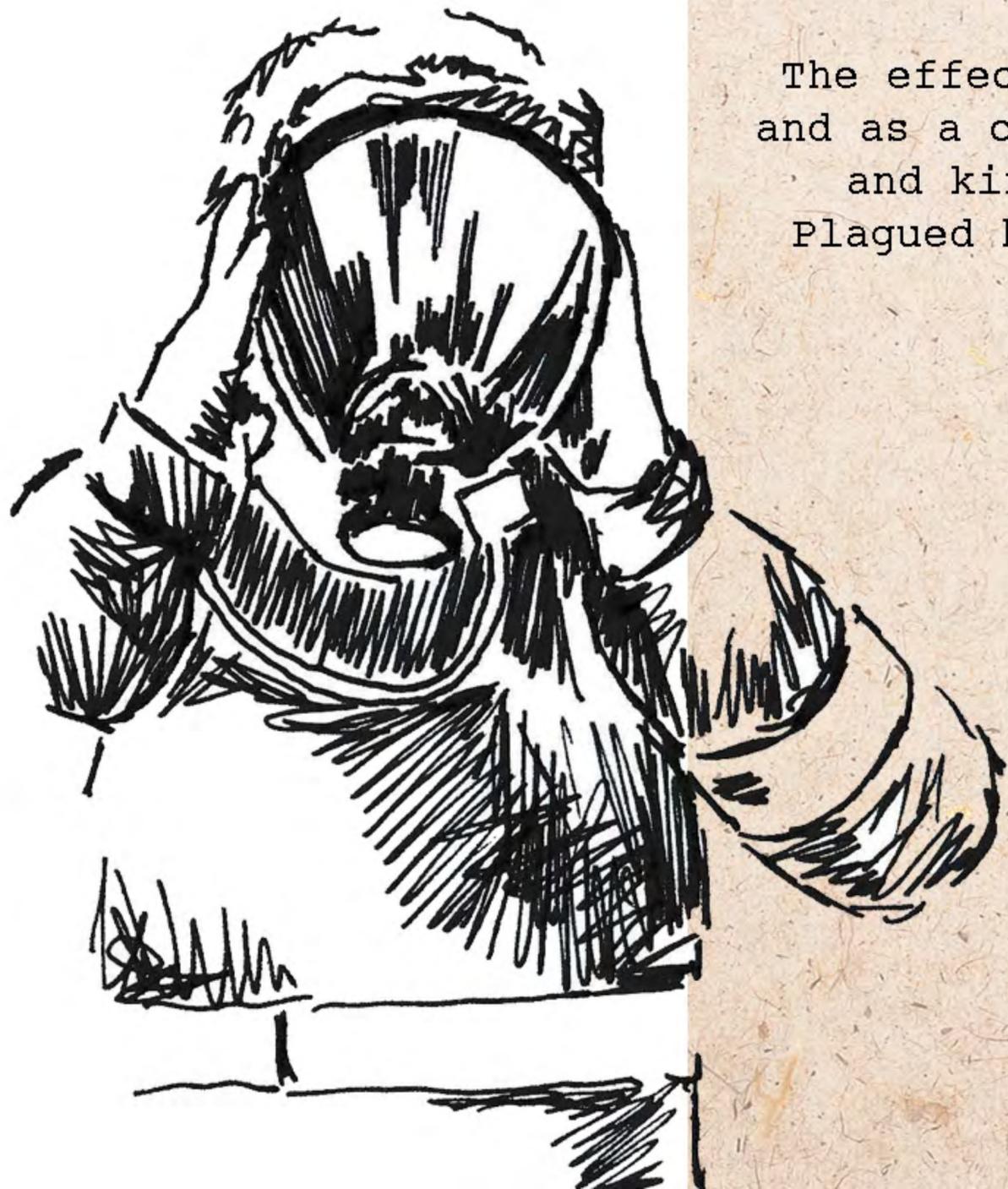
# MY DADDY

My father served in the London Fire Brigade for 20 years, before being retired for Post Traumatic Stress Disorder.

The effect on the family was considerable, and as a child, I saw a forever calm, loving and kind man dissolve into a monster. Plagued by the countless horrors he faced while saving lives.

As a child I found his struggles impossible to understand.

Years later I was also diagnosed with PTSD.



THIS FILM WILL ATTEMPT TO CAPTURE

THE ANXIETY AND INTENSITY OF PTSD. TO COMMUNICATE WITH

AN AUDIENCE THE DISCONCERTING NATURE OF FLASHBACKS.

AS EXPERIENCED BY

EMERGENCY SERVICE PERSONNEL.





“ I was working long hours. Its stressful work.

The day that stands out the most, in my mind, was one morning I was taking my son to school. It was right after a long shift. I was doing 15/16 hour days of front line work.

**"COME ON, GET YOUR SHOES ON!"**

he said, "I can't find my shoes"

**"OF COURSE YOU CAN FIND YOUR FUCKING SHOES!"**

and I grabbed him.

I grabbed him by the scruff of the neck and I shoved his face into his shoes.

I dropped him off at school, and drove off.

Then I pulled over at the side of the road. I think the rage. This absolute rage, had subsided, and I suddenly realised what I had done.

I thought, **"WHAT ARE YOU DOING?! HE'S A 6 YEAR OLD BOY!"** ”

DUE TO THE HIGH STRESS LEVELS ASSOCIATED WITH

FRONT LINE EMERGENCY RESPONSE,

AND THE NATURE OF PTSD,

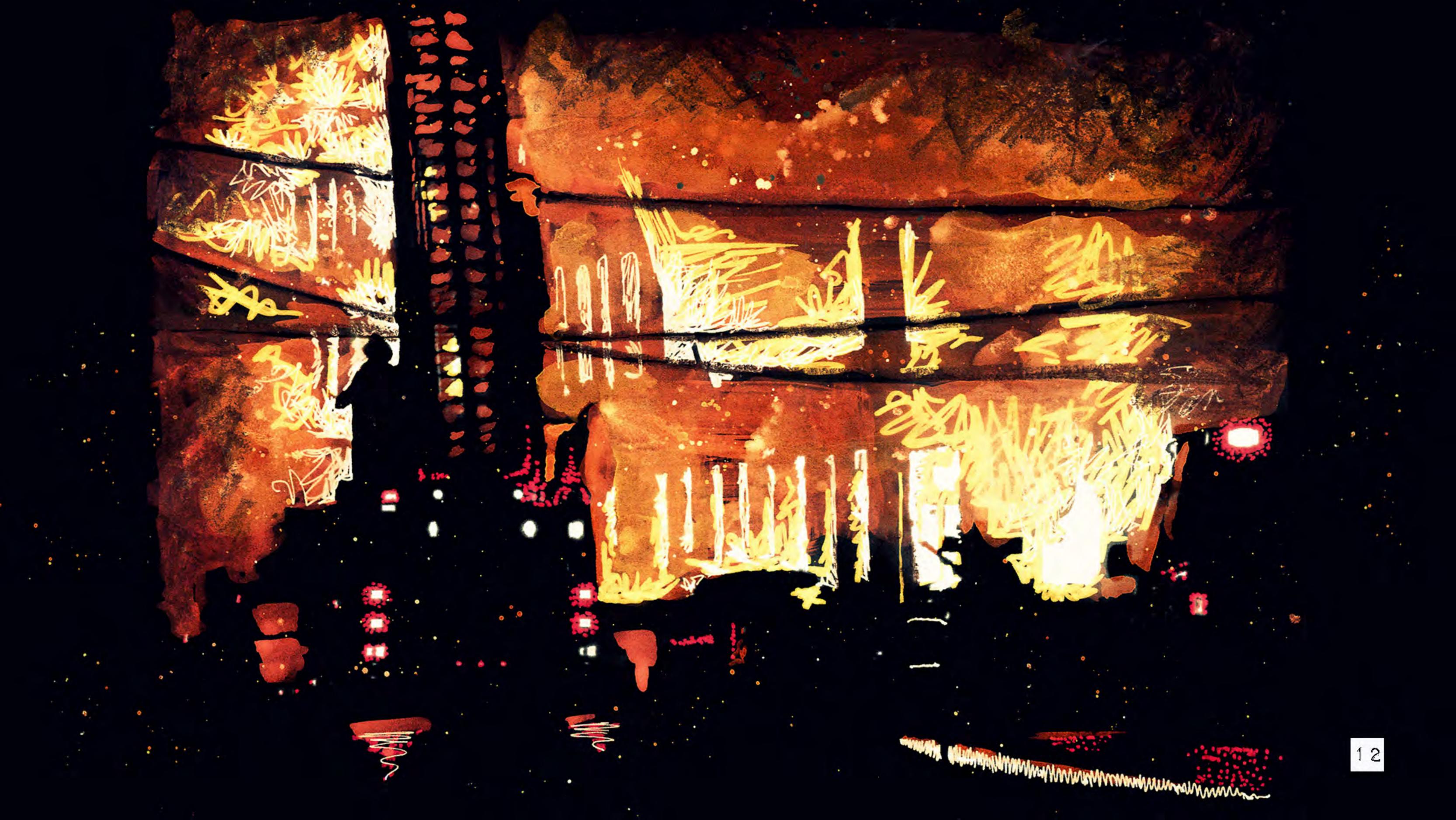
MANY INTENSE SITUATIONS AND EXPERIENCES, ARE REMEMBERED

AS NOTHING MORE THAN A FLASH.

A SINGLE DETAIL

IMPOSSIBLE TO FORGET. IT IS THESE DETAILS

THAT THE FILM WILL FOCUS ON.

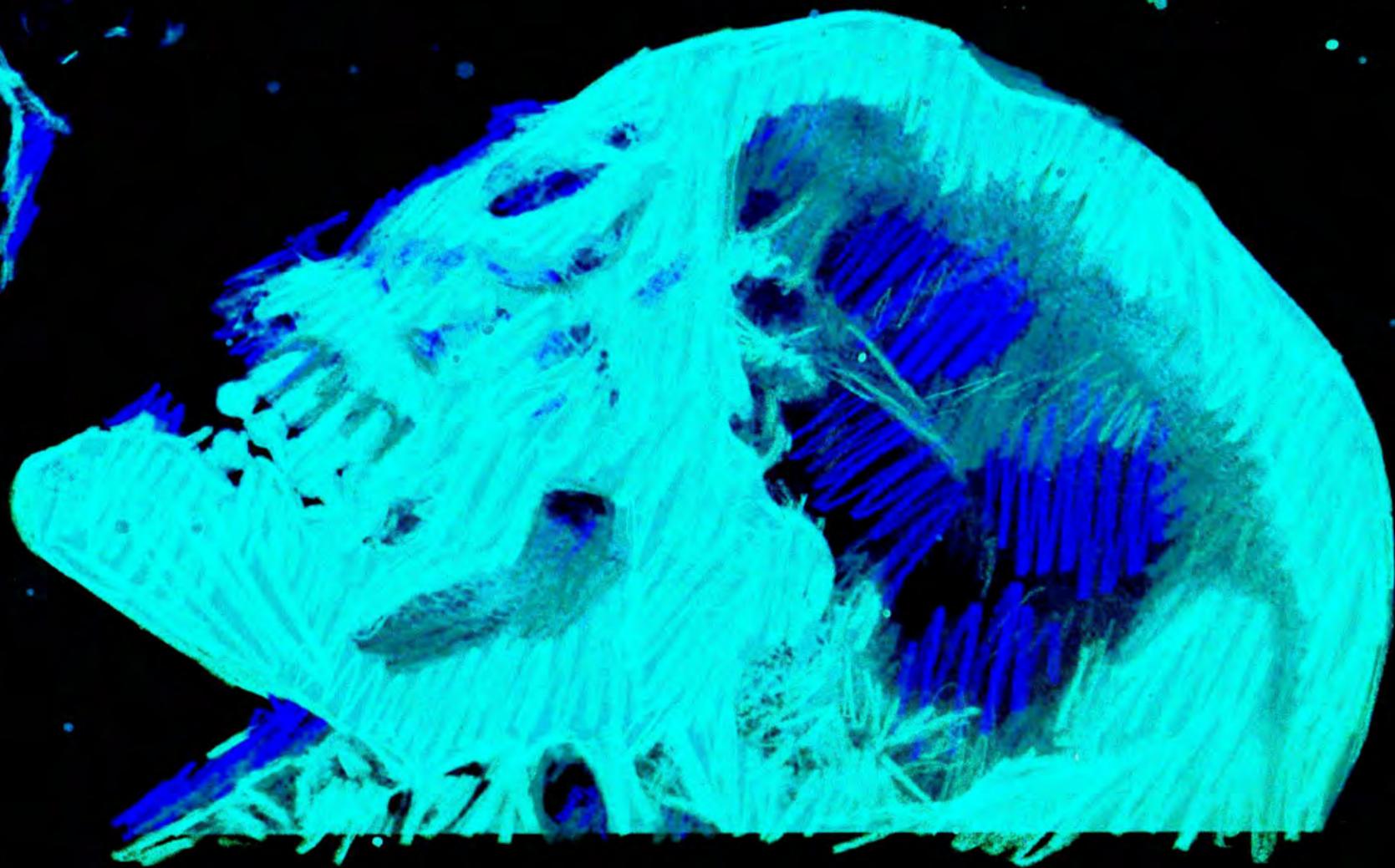
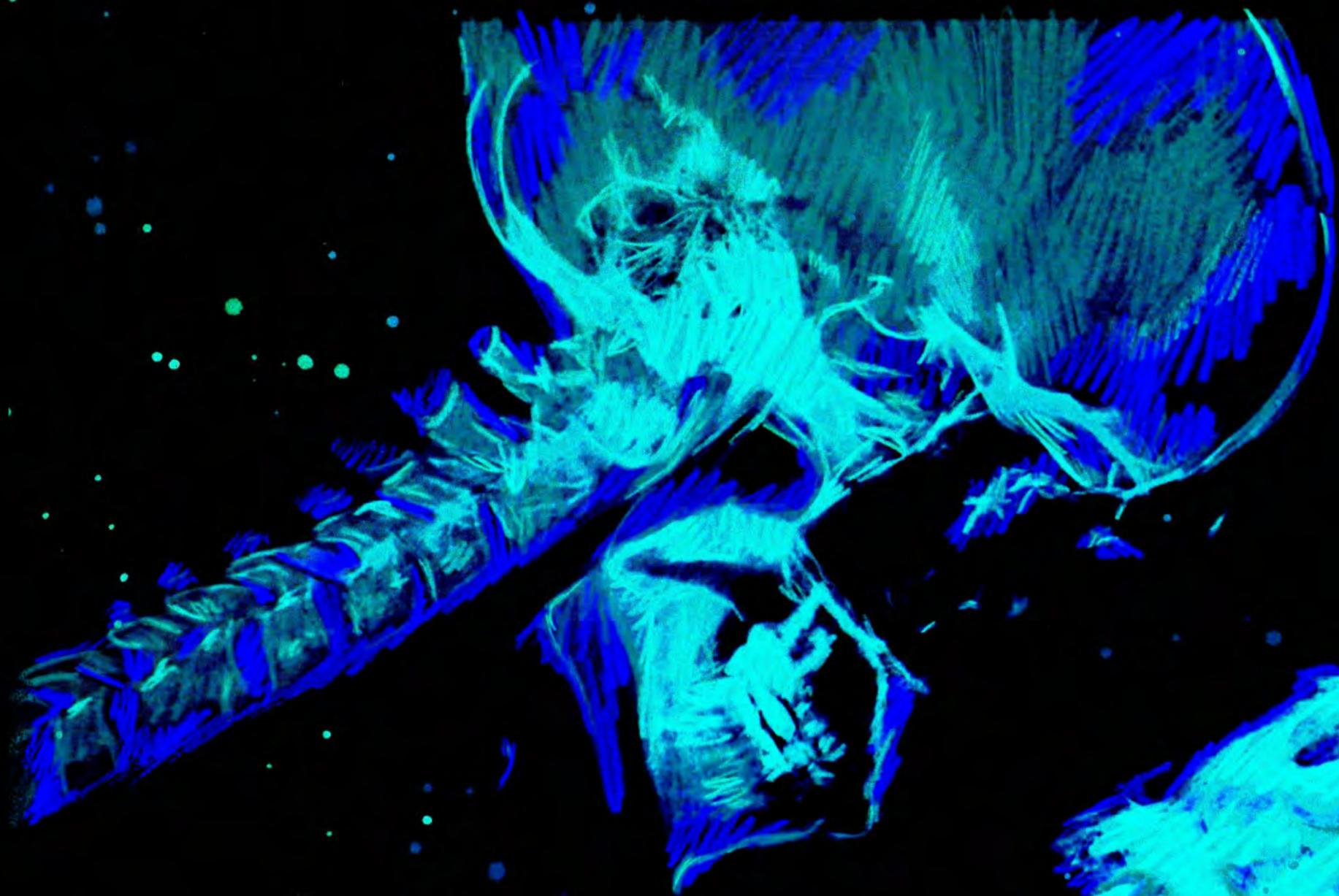


“

I HAD TO GIVE CPR TO A MAN.

I REMEMBER HIS TEETH SCRAPING AGAINST MINE

”



## VISUAL DESIGN

Influences for this film include Werner Herzog's theories on 'ecstatic truth'. I aim to explore documentary filmmaking as a means of communicating a feeling, an emotion, with an audience, rather than reconstruct a scenario.

This film will be a means of conveying experiences of those suffering PTSD in a way that seeks to encapsulate a 'higher' truth, beyond a physical event.

I aim to push the boundaries of animation, particularly in terms of documentary. Experimenting with the juxtaposition of sound and image, and a loose narrative structure that is interrupted, in the same way as the everyday lives of emergency response workers are heckled with haunting flashbacks.

The visual design will aid the expression of an anxious and uneasy atmosphere.





Ralph Steadman

## INFLUENCES

The look of this film has been influenced by artists such as Ralph Steadman and Em Cooper. Also Mitch Crawford's "Beams".

Having developed a style making my previous film "Fruitcake", which worked well in reflection of the anxiety attached to mental health issues, I feel a similar approach will work here.

My aim is to refine this style further.

I feel that the movement of the paint and oil pastel creates a feeling of distress and tension.

By working in negatives and inverting images, the colours are never exactly as they should be. I feel this technique strengthens the feeling of unease and discordance.

This film should feel jarring, as the flashbacks of PTSD are. Therefore, colours and technique will vary between shots.



Mitch Crawford





## COLOUR PALETTE

This film, at its heart, is about people. It's about the altruism of those who are called to work within the emergency services, and the extremes of human emotion and endurance that they experience as a result.

To communicate this, the style will be bold. As hard hitting as the stories being told.

An overbright colour palette will be used in juxtaposition to a muted one, to express the confusion of experiencing PTSD. Flipping backward and forward between the two.

The aim is to create an anxious mood, and for moments of the film to cling to the audience's mind, just as flashbacks are forced on those who experience them.

An assault on the senses, interspersed with moments of calm.



THE FILM WILL INCLUDE ROTOSKOPED IMAGERY, AS WELL AS PURELY ANIMATED SEQUENCES,

TO GIVE A FEELING THAT THE FILM IS BASED IN REALITY





“

IT WASN'T THE BODY OF A CHILD.

IT WAS A SAUSAGE THAT HAD SLIPPED THROUGH THE

BBQ, ONTO THE COALS

”



## SOUND

Narrated memories will make up the structure of the film. These will be recorded by voice actors, in keeping with the anonymity of those who have been interviewed. The film will not include a narration from start to finish. Rather, phrases and sentences will come and go.

Literal interpretation of what is said, will be avoided. In the same way the sound will not always directly correlate with what is being said, or the imagery on screen.

In the same way, in place of music, a 'rhythmic audio collage' of sirens, roaring fire, snapping wood, people shouting in a riot, and emergency telephone calls, will thread its way through the film, making up its form.





MY AIM IS TO CREATE A SENSE OF APPREHENSION

AND DISCONTENT ABOUT THE FILM.

THE EXPERIMENTAL NATURE OF THE SOUND WILL ALLOW FOR MOMENTS OF QUIET

WITHIN THE FILM.

THESE WILL THEN BE SHARPLY CUT THROUGH, DURING SHORT, SHARP FLASHBACK

SEQUENCES, WHERE THE SOUND WILL ADD TO THE

ANXIETY OF THE AUDIENCE.

INTENSITY WILL BE FURTHER FUELLED WITH THE WAY IN WHICH THE SOUND

WILL BOTH CONTRAST WITH, AND COMPLIMENT

THE VISUALS.

“

YOU'RE CONSTANTLY FIGHTING PUBLIC OPINION

”





## FORMAT AND EDITING

'Blue Light' will use a range of hand drawn techniques, and mediums to include watercolour and oil pastel.

Compositing, and editing will take place with the use of Adobe After Effects, while sound design will be created using Adobe Audition and Pro Tools.

The final film will be delivered as a 16:9 digital download (H264 format) ready to submit to film festivals.



THANK YOU

