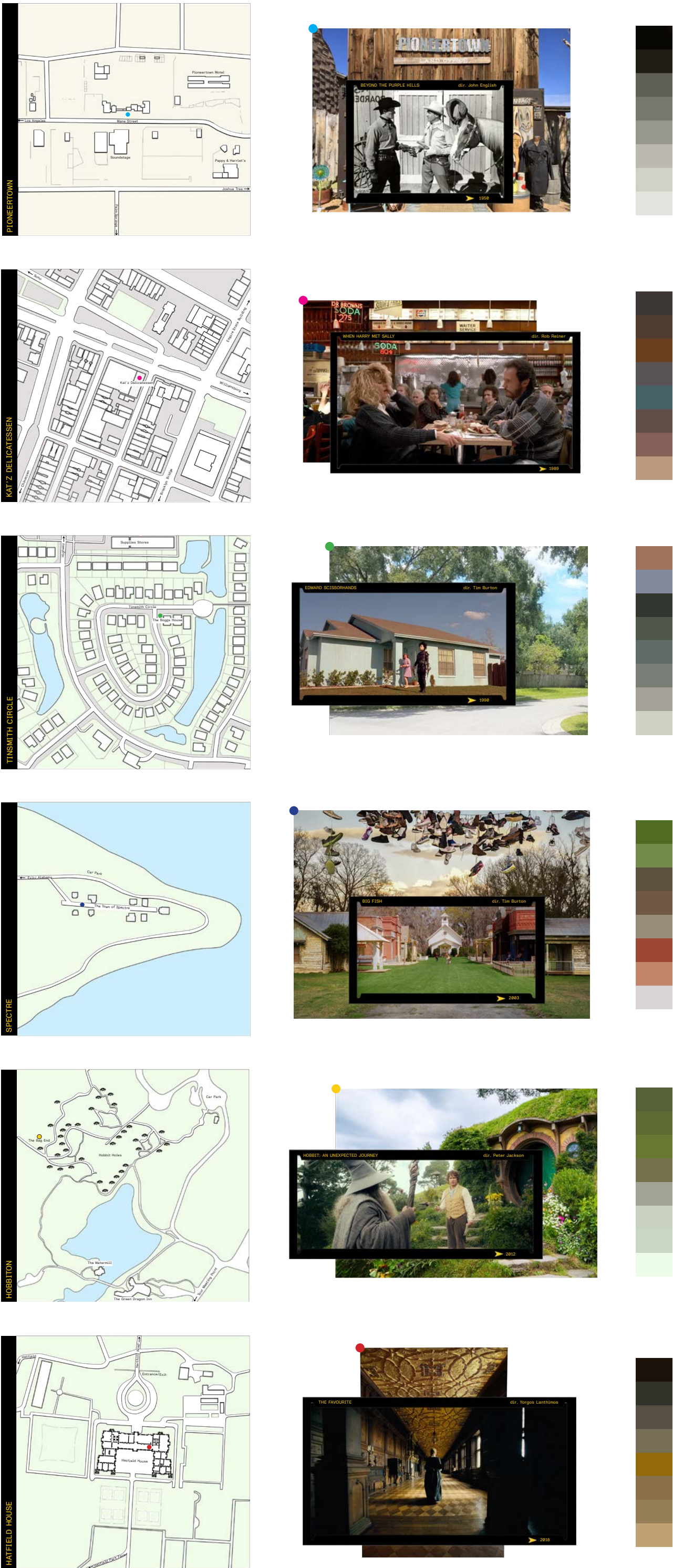


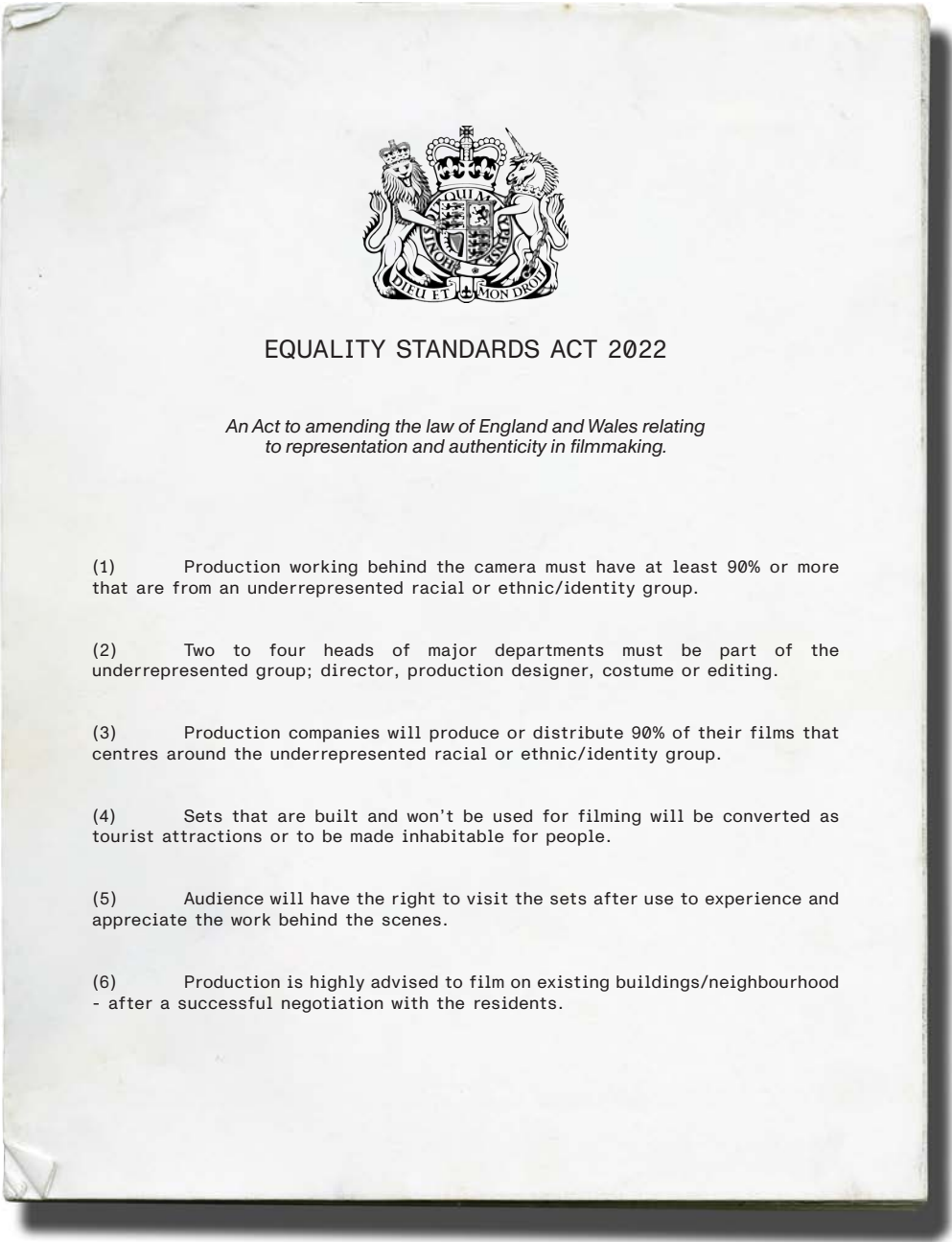
BEYOND THE FRAME

Beyond the Frame is an emerging programme that highlights authentic storytelling. It requires both the actors on-screen and the people working behind the camera to understand the experiences of the people whose stories they're telling. Films that embody the concept of authenticity, should resonate truthfully with human emotion and experience. Authenticity's other visual indices reside in the mise-en-scène: directing, costume, production design, locations, props and casting. Through the typology study of production lots, this exhibition creates an experience that gives equal opportunities for the underrepresented voices and focuses on the truth of storytelling. Queen's Park is filled with characters which allows people to be immersed in this truthful experience of filmmaking behind the camera. This creates a delicate balance of providing images that allow an audience to feel like they're watching a real experience. But presenting it in a way that's providing a larger lens to look through. Over the course of four weeks, everyone is invited to participate in a real-time production to turn inauthentic film into authentic. This also gives people a chance to try out filmmaking in order to express their voice.



REPRESENTATION IN FILM

The Equality Standards Act 2022 is created when speculating the future of film through the timeline. This law is divided into five different sections of guidelines relating to representation in filmmaking. Through this Act, this will give minority group an opportunity to create a raw and powerful film narrative that go against false perspectives and mainly focus on authenticity. Audience will have the right to visit the sets after use, to experience and appreciate the work that was produced by the people working behind the camera.



These are practicing creative's working behind the screen/on-screen that help create raw and powerful storytelling. Having a diverse group of people behind the screen makes a lot of difference when telling authentic stories because they have the responsibility to represent their own group.



CHLOE ZHAO

Job: Director

Sexual Orientation/Gender: Female

Ethnicity: Asian-American

Filmography: Nomadland, The Rider, The Eternals



HANNAH BEACHLER

Job: Production Designer

Sexual Orientation/Gender: Female

Ethnicity: African-American

Filmography: Black Panther, Moonlight, Fruitvale Station



TAIKA WAITITI

Job: Screenwriter

Sexual Orientation/Gender: Male

Ethnicity: Māori

Filmography: Jojo Rabbit, Thor Ragnarok, What We Do In The Shadows



TIMOTHÉE CHALAMET

Job: Actor

Sexual Orientation/Gender: Male

Ethnicity: French-American

Filmography: Call Me By Your Name, Lady Bird, Little Women



DAN LEVY

Job: Screenwriter

Sexual Orientation/Gender: Gay

Ethnicity: Canadian

Filmography: Schitt's Creek, Happiest Season



ROGER DEAKINS

Job: Cinematographer

Sexual Orientation/Gender: Male

Ethnicity: British

Filmography: Blade Runner 2049, 1917, Prisoners



ISABEL SANDOVAL

Job: Editor

Sexual Orientation/Gender: Trans-woman

Ethnicity: Filipino

Filmography: Lingua Franca, Aparisyon, Señorita

Birth of a Nation
Featured 'blackface' and depicts African American men as "subhuman," possessing "vicious bestiality" and "primitive sexuality."

1915



Paris is Burning
The pillar of New Queer Cinema, it documented the black, Latino, transgender, and gay cultures' involvement in NYC's drag balls.

1990



The Crying Game
Became very popular by the mainstream audiences. However, the 'unexpected gender reveal' trope was used to create a shocking plot device for the film.

1992



Brokeback Mountain
One of the most successful queer cinema that was funded by a large studio but was criticised for "straight-acting".

2005



Kathryn Bigelow
The first woman to win an Academy Award for Best Director, for her film The Hurt Locker.

2010



Moonlight
The first film with an all-black cast, the first LGBTQ-related film to win the Oscar for Best Picture.

2017



Crazy Rich Asians
Became a box office hit with an all-Asian cast.

2018



Parasite
Named Best Picture at the Oscars, becoming the first non-English language film to take the top prize.

2020



Section 28
Introduced by Margaret Thatcher which prohibits the promotion of homosexuality.

1988



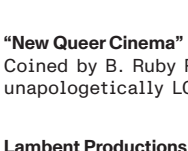
"New Queer Cinema"
Coined by B. Ruby Rich. This movement of independent, unapologetically LGBTQ-focused films blossomed in the early 90's.

1992



Lambent Productions
A production company based in Brighton that is a true indie company with a passion for telling great stories.

1996



A24
A distribution and production company that provides a platform for films with a "distinctive point of view".

2012



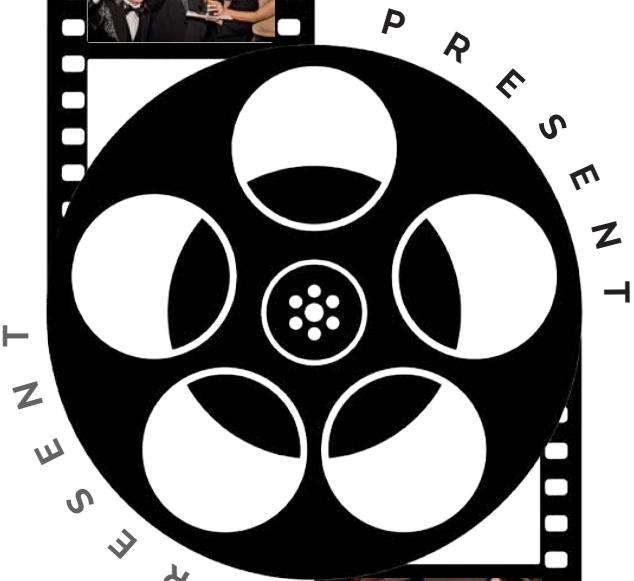
The #MeToo Movement
Trended amidst Harvey Weinstein's allegations.

2017



Hannah Beachler
The first black Production Designer to win an Oscar for her work in Black Panther.

2019



Creator of It's A Sin, Russell T. Davies
Casted an entire gay cast for the show and said that it was the right thing to do.

2021



Women Directors
Are praised for their works; Chloe Zhao on Nomadland, Regina King on One Night in Miami and Emerald Fennell on Promising Young Woman. For the first time in history, two women are nominated and Oscar for Best Director.

2021



BRIGHTON BIENNALE

Production Companies
A small emerging indie production company that focuses on making authentic films. More independent films are made as it requires less production budget. Also, hiring people who are under-represented behind the camera.

New Laws/Legislations
There are barely laws in the film industry because films are seen as an art form. However, the Equality Standards Act which gives equal opportunity for the minority group and added rules on filming films on-location.

Film Sets
Less set construction to stop contributing to landfills. Shooting films on-location will capture the authenticity of films. Sets after use will be converted into tourist attractions where audience can visit those sets - this will be part of the law.

BEYOND THE FRAME: GREEN BOOK

This is a plan of the design proposal where the Royal Spa will act as a host of the reimagined film set of Green Book. The amended script was used to plan out where the actors should be standing within the space and where certain scenes will be filmed. The components that was identified in the chosen scene were incorporated on to the proposed design.



- 1 Projector
- 2 Cubicles
- 3 Pillars
- 4 Pool
- 5 Shower
- 6 Floating Slabs
- 7 Dolly Track

- Actors Mark:
- X Tony Lip
 - X Dr. Don Shirley
 - X Policeman #1
 - X Policeman #2
 - X Caucasian Man

Green Book (2018)
Note: The film is set in 1962.

72.

INT. LIP'S HOTEL ROOM - NIGHT

Lip's in the bathroom washing his socks in the sink. WE HEAR ALFRED HITCHCOCK PRESENTS coming from the O.S. TELEVISION. THE PHONE RINGS O.S.

Lip goes to the bed, passing the television. WE SEE black socks hanging on the rabbit ears antenna and some underwear drying on the vents of the TV. Lip answers the phone.

Yeah...

LIP

EXT. MACON YMCA - NIGHT

Lip enters the YMCA.

INT. MACON YMCA - POOL AREA - MOMENTS LATER

Lip approaches POLICEMAN #1 standing beside a swimming pool.

LIP

I got a call about Dr. Shirley.

POLICEMAN #1

Come on...

Lip follows the Policeman.

INT. MACON YMCA - LOCKER ROOM/STEAM ROOM - NIGHT

Policeman #1 enters the locker room followed by Lip.

Dr. Shirley, ~~BRUISED~~, is handcuffed, sitting on the floor, naked (also seen from the side). His skin still wet from the steam room and sweat. Next to him also naked and cuffed to the radiator, is a ~~WHITE MAN~~. -- ~~unbranded~~, ~~privately~~ ~~filling~~ ~~top~~

Policeman #1 walks Lip over to POLICEMAN #2, African American -- ~~white~~ ~~Policeman~~ -- ~~he wasn't about to arrest white people~~

POLICEMAN #1

This is him.

LIP ~~shuts~~ ~~mouth~~

Can you give me my towel, for Christakes?

No one moves. Lip grabs a towel off a rack and throws it to Shirley, who covers himself as best he can.

to return themselves or back as they can.

POLICEMAN #2

You a lawyer?

(CONTINUED)

73.

CONTINUED:

No.

LIP

POLICEMAN #2

Well you should call one. We're taking your ass outta here.

LIP

For what?

POLICEMAN #1

Manager caught him and the other guy...

The Cop motions to the Caucasian Man in cuffs.

Lip glances over at the dazed and humiliated Shirley.

LIP

Can't we get the cuffs off him, let him put his pants on?

POLICEMAN #1

Sure we can. But we ain't.

LIP

Look, we're out of here in the morning, you'll never see us again. There's gotta be a way to work this out.

(scrabbling)

What if, uh, you let him go, and I give you something to thank you?

BEAT.

POLICEMAN #1

You bribing us?

LIP

No, no... a ~~thank you~~.

POLICEMAN #1

What kind of thank you?

LIP

Like... a donation to the police force. To your ~~unit~~. Whatever you want.

(thinks)

You like suits?

(MORE)

(CONTINUED)

74.

CONTINUED: (2)

LIP (CONT'D)

I was walking through your nice town today, I saw a store that was selling suits. Nice suits.

The cops glance at one another.

LIP (CONT'D)

How about, as a thank you--a donation--I buy you guys each a suit? You get dressed up nice, take your wives out to dinner. Guys like you, you deserve it.

The two Policemen glance at each other.

SMASH CUT TO

EXT. MACON YMCA - NIGHT

Shirley trails Lip as they EXIT the YMCA and walk toward the parking lot. No one speaks. Then...

DR. SHIRLEY

(subdued)

They were wrong for the way they treated me, and you rewarded them.

We see that Shirley's eye is bruised, his lip slightly swollen.

LIP

I was hired to make sure you get from one show to the next. How I do it shouldn't matter to you.

DR. SHIRLEY

I just wish you hadn't paid them off.

LIP

I did what I had to do. You know, if this got out it would kill your career.

DR. SHIRLEY

Okay, Tony, quit your phony altruism and concern for my career.

LIP

What the hell does that mean?

(CONTINUED)

75.

CONTINUED:

DR. SHIRLEY

You were only thinking about yourself back there, because you know if I miss a show, it comes out of your pocket.

LIP

Of course I don't want you to miss a show, you ungrateful bastard! You think I'm doing this for my health? Tonight I saved your ass, so show a little appreciation. Besides, I told you HOOKE to go nowhere without me!

DR. SHIRLEY

(calmly)

I assumed you would want this to be the exception.

Lip gets in the car without opening Shirley's door. Shirley stands alone a moment, then opens his own door.

shouting about Lip.

CUT TO:

EXT. HIGHWAY - NEXT DAY

The Cadillac drives past a WELCOME TO TENNESSEE sign.

CUT TO:

EXT. PEABODY HOTEL - MEMPHIS - FRONT ENTRANCE - DAY

Shirley's Cadillac pulls up. The windows are closed.

INT. CADILLAC - DAY - CONTINUOUS

Lip and Shirley sit for a moment. It's clear they haven't spoken for a while.

LIP

(re: bruises)

Should I try to find you some make-up or somethin' before the show?

DR. SHIRLEY

I'm fine.

LIP

You sure?

DR. SHIRLEY

I said I'm fine.



BEYOND THE FRAME: GREEN BOOK FILM

[CLICK HERE](#) TO WATCH THE FILM
[CLICK HERE](#) TO BOOK



SCAN ME TO
WATCH THE
FILM



SCAN ME TO
BOOK

