

# SHADI



# SHADI

2018

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# ONLY 3.2% OF REPORTED RAPE CASES RESULT IN A CONVICTION

Many women in our lifetime have been sexually assaulted and have made the conscious decision to not speak up. The mistrust of our court system is a massive issue, particularly amongst ethnic women.



## SYNOPSIS

Shadi, a young Iranian woman, fights to gain back control of her sexual assault case after it has been dropped by the Crown Prosecution Service.

This harsh news forces Shadi to question if it is worthwhile digging up the past in hope of a conviction.

THERE ARE *MANY* YOUNG  
WOMEN ALREADY *FAMILIAR*  
WITH *SHADI'S STORY*.



# THE STORY

Shadi travels across London to find her friend and witness to the crime, Ateneh. Alienated from her community and gentrified London, Shadi ends up at Ateneh's family laundrette.

Assuming that her friend had been pressured by her family into withdrawing her statement due to the stigma surrounding sexual assault cases; Shadi is dismayed to find out that Ateneh made the choice to step down herself.

Ateneh reveals that the case has had a negative impact on her own mental health, and it had been implied the case would end up being dropped with or without her statement.





## THEME & SYLVIE

Shortly after finishing 'Sylvie' we put down plans to create three short films, revolving around aftermath.

The diverse stories would follow young women our age, who are facing issues not unknown to our friends and peers. The theme is used to push social expectations of women's issues and the 'grey areas' of fourth wave feminism.



SYLVIE - Dir. Kirsty Mclean



'Sylvie' revolves around a young woman who has just left the amateur porn industry. It has been screened internationally and was backed by Ronna gradus (Hot Girls Wanted).

SYLVIE - Dir. Kirsty Mclean

© SYLVIE 2017 - Dir. Kirsty Mclean

THE STORY BEHIND  
*SHADI*

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Travelling from Iran as a baby, Ava told me about pockets of her culture around London today. She believes this tapestry of her home culture and Britain are what shaped her as a woman. We are going to celebrate this culture and beautiful traditions on screen.



SHADI 2018 - Dir. Kirsty Mclean

Within our first draft we discovered Shadi, walking around London, unable to join in with society or her own cultural festivities.



SHADI 2018 - Dir. Kirsty Mclean

# CINEMATOGRAPHY





WE ARE GOING TO FOLLOW  
THE IRANIAN CINEMATIC  
STYLE OF *STRONG CONFLICT*,  
*REALISM* *TIMELINE* AND  
*UNCLEAR MORALS* TO  
ENHANCE THIS FEELING OF  
*UNCERTAINTY* AND  
*PAST TRAUMA*.



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Feeling detached from her culture and wider society, Shadi's story will be told through POV shots.



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The choice of framing those around her, cutting off eyes or faces, shows her difficulty of re-immersing herself into the world.



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## CASTING

We needed an actress who would enhance the character of Shadi not just embody her.

As soon as I met Shars Maestri I knew she was my Shadi.

The fight and dedication within Shars, is something that helps to portray Shadi, as more than just a victim of sexual assault.



SHADI 2018 - Dir. Kirsty Mclean

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Shars was born and raised in London yet has Iranian parents. Making her not only a preferred choice but an authentic one. The entire casting and rehearsal process for this film has to be authentic.

# PRODUCTION

Many of the stills within this treatment are from two important scenes we have already filmed.

We set up production and shot these scenes entirely from self funding, as Shadi is a film close to our hearts and we feel needs to be made.

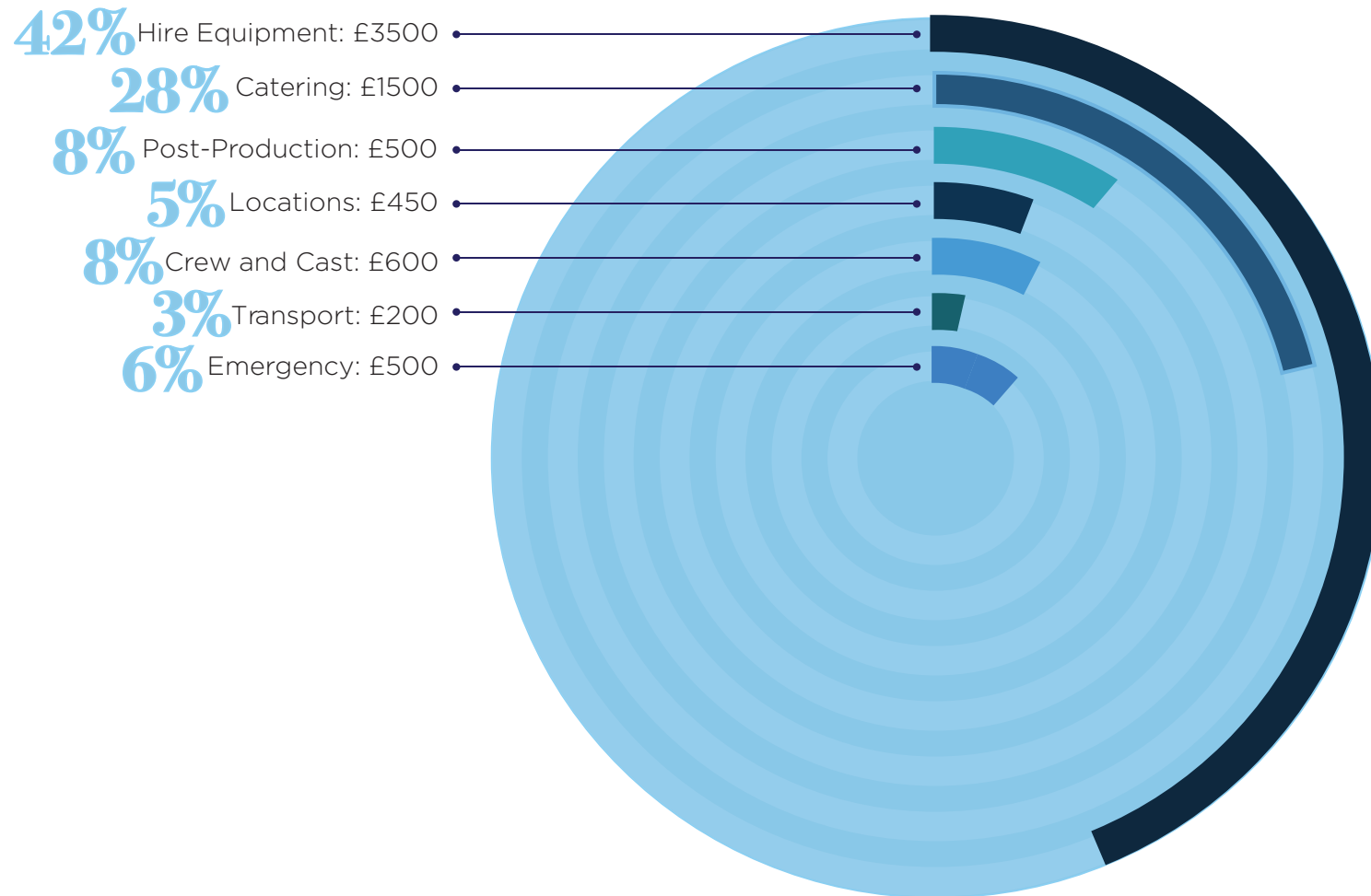
We are now reaching out for support and outer funding to complete our 19 page script.





SHADI 2018 - Dir. Kirsty Mclean

# BUDGET BREAKDOWN



TOTAL: £7350

# CREW

We choose to work with a predominately female crew, to allow a space where actors and team feel safe and honest with one another. Having more women in production is an important choice when working in a male dominated industry.

Women speaking up is not only important but it also introduces fresh dynamics and ideas, which may be pardoned in mainstream productions.



**BY CREATING FILMS SUCH AS SYLVIE  
AND SHADI, WE ARE ENCOURAGING  
PROGRESSIVE CONVERSATIONS AND  
FRESH MINDSETS TO  
WOMEN'S ISSUES**

We want to ensure that Shadi  
is a continuation of our subject  
choice; 'aftermath' in fourth wave  
feminist issues.

THANK YOU