

**Depression and its Effect on Families**  
**----How to Portray Young People with Depression in Film**

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# Abstract

This paper studies how film and television projects portray young patients with depression and the impact of depression on family relationships. Although depression has been repeatedly mentioned in film and television works, the setbacks in the acceptance stage still need to be considered and discussed. The study produced a 25-minute short film; then invited viewers aged around 25 and their parents to participate in an anonymous questionnaire survey after viewing the film. The research results suggest that the filmmaker's approach to depicting emotion and authentic performances of the actors may improve the public's acceptance and understanding of depression. However, the investigation may be limited by the nationality, the small number of respondents and the quality of the film. The results provide future researchers with possible ideas and cases.

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Finally, although the most I have said to myself from beginning to end is: Please be objective.

But still, thanks to those who persist in changing themselves from -10 to 0 in the face of adversity.

Depression is just a disease, we are one.

There are all kinds of terrible things in this world, and may more goodwill surround you.

If happiness is difficult, then I wish you peace.

# Declaration

I declare that this thesis is a presentation of original work and I am the sole author. This work has not previously been presented for an award at this, or any other, University. All sources are acknowledged as References.

# 1. Introduction

## 1.1 Background and research questions

Depression has been increasingly recognized as a serious, sometimes potentially fatal condition. When youth are diagnosed with depression, they are frequently overlooked and misunderstood, as the general public has limited knowledge about depression as a sort of psychological disorder (Epstein et al., 2010). Due to the lack of understanding from others, their condition may deteriorate, and in extreme circumstances, they may attempt suicide. Carter (2015) outlines cinematic portrayals of depression as an essential source for the public to gain knowledge about this medical conditions. Film is identified as an effective method to convey the information about the illness. Many films have attempted to represent depression with varying cultural backgrounds. For example, Japanese film *My SO Has Got Depression* (2011), Chinese film *The End of Endless Love* (2020), Korean film *Kim Ji-young: Born 1982* (2019). However, the narratives of those films share a common trait: after being diagnosed with depression, their immediate caregivers i.e., parents, partners, co-workers, and friends, accept their illness. Despite some misunderstanding from the caregivers, the medical condition would not usually create a primary dilemma. Few films and television works place attention on patients' struggle during the process of 'accepting depression', which may have a negative effect on the public's perceptions of depression (Van Voorhees et al., 2005). As a result, this project wishes to fill the gap of 'accepting depression'.

This research aims to explore the portrayal of depression in films and how different techniques can affect audiences' perceptions of the medical condition. It considers how films can elicit audience empathy for people with depression and understand families' experiences with people diagnosed with depression. The project hopes to contribute to the knowledge of depression through the production of a short film and increase people's understanding of this disorder. As a part of research methods, this film, *Cigarette*, aims to portray the behaviour and attitude of patients with depression as well as the process of their family members' 'accepting' depression. Creating an accurate description of depression that is true to life is a necessary condition for film and television to explain depression for the audience (Carter, 2015). To create the film, this research will first critically analyse existing literature and films to explore how depression and individuals' experiences have been



portrayed in cinema. This part is more to extract the common points about depression in the films of various countries. Secondly, the methodology section will outline key issues and consideration during the production stage of *Cigarette*, and also collect empirical evidence through questionnaires to explore how this film narratives and portrayals of depression can affect audience's perceptions and acceptance of depression.

## 1.2 Analysis of Previous Films

### 1.2.1 Characteristics of depressed characters in films

First of all, this part will engage relevant theories and concepts in academic research to assess how films construction authenticity and empathy of depressed characters. The analysis will particularly draw evidence from the film *Manchester by the Sea* (2016). The performances of dejected characters, like Lee in this film, have partial parallels with the traits of depression patients in terms of lacking pleasure, suicidal tendency, and feelings of incompetence and guilt. However, these cannot be judged as depression disorder easily, which stems from the complexity of depression, and the criterion for diagnosing depression comes from a lack of physical and social areas (Malhi and Mann, 2018).

*Manchester by the Sea* (2016) shows how to portray a human's life can be affected by pain. Past trauma experiences or 'long-term shadows' are all possible regarding the causes of depression. The accident explains Lee's motivations: he wishes to avoid recalling his past. The past is unchangeable, so the end of the story lacks both redemption and emancipation (Figure 1). This part of the narrative is similar to the behavioural theory of depression, according to which environmental changes mediate the relationship of depression with behavioural, cognitive and total avoidance (Carvalho and Hopko, 2011). In the film, Lee leaves his hometown again, and he does not reconcile with the past in the end. *Manchester by the Sea* (2016) is appreciated by the audiences because they can relate to and understand all the characters' performances (Truitt, 2016). In other words, the creation of authenticity has a critical role in helping audience to understand those situations they have not experienced.



Figure 1

*Manchester by the Sea* (2016)

### 1.2.2 The factors that should be considered in depression films

While *Manchester by the Sea* (2016) uses the main characters' authenticity to gain audiences' empathy, *The End of Endless Love* (2020), another film about depression, lacks this factor. Although *The End of Endless Love* explains the reasons for the heroine's illness, the description of the disorder only focuses on the sad feelings that the heroine cannot bear. It also delivers wrong information about medical treatments for depression. Electroconvulsive therapy is a course of treatment for

patients with severe medical conditions and it requires consistent treatments to be given to patients (Kellner, Obbels, and Sienaert, 2019). However, the heroine only takes one treatment, and then she instantly forgets about all the unhappiness. The film uses depression as a means to tell a love story rather getting into the essence of it. Scholars have expressed concerns over this sort of problematic film narrative, as careless description of depression in films can lead to many healthy viewers biasing people with depression (Stuart, 2006). Calder-Sprackman et al. (2014) agree on this view: they explore the misinformation of medical conditions in films and television. Their research suggests that media is an important source of information whilst misinformation about medical disorders can cause problematic audience perceptions (Calder-Sprackman et al., 2014). Hence, it is essential for filmmakers to avoid misinformation about depression when it is used as an element in film narratives.

*My SO Has Got Depression* (2011) portrays a high-pressure adult with Japanese social characteristics. The companionship with a strong sense of responsibility between husband and wife becomes the main means to cure depression. However, this emotional bonding faces the risks of deterioration during the continuous and repeated onset of depression (Muscroft and Bowl, 2000). Although the protagonist states in the end of the film that Takahashi wants his parents to comprehend this sickness, this film to some extent suggests that depression has been accepted as a normal thing.

Cruwys et al. (2014) criticise the lack of academic attention on the relationship between social relationships and depression. The three films draw attention to the mutual influences between depression and patients' social relationships – *Manchester by the Sea* focuses on how failures in social life can lead to psychological disorder whereas *The End of Endless Love* portrays depression as the cause of the heroine's failure to manage social relationships. In contrast, *My SO Has Got Depression* implies that positive social relationship can help individuals to fight against depression. This aspect will be taken into consideration in this film production.

### **1.2.3 Exploring the new perspective of depression films**

In *My SO Has Got Depression* (2011), no one doubts that Takahashi has depression, although the film spends a bit of time articulating the couple's behaviours of neglecting depression. According to Hansen et al. (2011) and Van Voorhees et al. (2005), it takes time for families that are unfamiliar

with depression to accept it. This film outlines Takahashi's characteristics as one of the triggers of depression: he has been a person eager to take things more seriously since childhood, this characteristic becomes more obvious when he has a high-pressure job (Malhi and Mann, 2018). Previous research findings suggest that depression in adults is closely related to adolescence (Jones, 2013), and the depression during adolescence is also associated with individuals' relationship with their parents (Hochgraf et al., 2021; Radovic et al., 2015).

Empirical evidence suggests that young adults are more likely to experience depression (Sorenson et al., 1991; Smith et al., 2019). They are in a transitional period where they develop self-independence whilst remaining dependent on their parents' support i.e., financial support, housing etc. The conflicting social roles and expectations increase the likelihood for youth to experience depression. Smith et al. (2019) indicate that family, especially parents' attitudes is closely associated with adolescents' psychological well-being. Therefore, this research project focuses on the relationship between youth depression and families; it hopes to provide some insights to the issue through film production.

Depression treatment can be hampered by bad communication (Radovic et al., 2015). *My SO Has Got Depression* (2011) rarely refers to any ineffective communication, and communication between the couple is always effective. Families lacking essential knowledge will have a detrimental influence on the adaptation and improvement of depression (Muscroft and Bowl, 2000). *A Sun* (2019) elucidates the lack of communication in the traditional Chinese family (Hsu, 1985). As what the director of *A Sun* (2019) Monghong Chung said in the interview (Dazed, 2021 paragraph 7) also demonstrates the parental influence on children (Blatt et al., 1979; Zhang, 2007).

## **2. Practice in Research**

### **2.1 Overview**

In the background study stage, the most things analysed by this project were the commonalities about depression. When a director shapes cross-language character connections, empathy may be

lost (Buruma, 2012). As a result, in the practical stage, this study limits the cultural factors. Under the condition of the commonness of depression, this study focused on the specific families with depression. As a method of practical research, film can provide a more vivid emotional impact in improving the audience's understanding of depression (Baumann, Lhaki and Burke, 2020; Ogston-Tuck et al., 2016). At the same time, the audience's evaluation reflects the value of the film, so obtaining audience feedback is also a part of the overall research (Parkinson et al., 2017). Thus, this project uses a mixed research method: a short film is produced to raise audience awareness of depression and a survey is used to examine how the audience perceives the depiction of depression in the film. Thus, this chapter will firstly explain key aspects that were considered in the film development, combining with the viewpoints the project analysed in the first chapter. The second part is the process of obtaining evaluation.

## **2.2 Key considerations in the film project development**

### **2.2.1 Script**

This script has been created based on director's real-life experiences and American Psychiatric Association's (2013) descriptions of depression. This film focuses on depression and Chinese family relationships. The main character Jing is about to start her postgraduate course in a British university. Her family decided to immigrate to this country so that her mother would also have a better environment to recover from her illness. Their peaceful family life ends when Jing's mother finds out she starts smoking. The mother tries to work with her father to figure out if anything troubles Jing. However, Jing's father is a very traditional Chinese man and he does not know how to communicate with his daughter. In the meantime, Jing suffers greatly, as she does not know how to make a confess about her depression to family and friends. The lack of communication and a series of incidents deteriorate the family relationship. After Jing's failed suicidal attempt, her parents finally realise that her rebellious behaviours are her ways calling for help. They accept that fact that Jing has depression and they start trying to change their behaviours.

First, the development of the film transcript considered the structure of a short film. Unlike a long film, a short film has more freedom and simplicity (Cooper, 2015). It usually has no subplots and

each plot catalyses character transformation. This film has included some controversial themes, such as suicide. Comparing to the actual number of youth suffering from suicidal thoughts or depression, there are not enough films representing those issues (Smith et al., 2019). This project tries to avoid causing undue distress to the audience so that this short film will not depict suicide or self-mutilation in detail. Second, the development of script has paid particularly attention to dramatic conflicts in a short film. Raskin (2015) suggests that although the films require evident dramatic conflicts, the unique characters of short films alter this requirement. The characters' motivations are not disclosed until the last scene, which allows the audience time to reflect upon their own experiences. Empathy can be elicited by showing the audience the patients' anguish honestly and intuitively, according to the notion of empathy generation (Svenaeus, 2014; Jacobs et al., 2015). Therefore, the construction of the script does not aim to present a cure of depression; in the end of the film, the parents try to comprehend. The story ends with new consistencies as well as hope.



Figure 2

Translated into English means: 'why is it that everyone may become ill, but no one knows?'

*My SO Has Got Depression* (2011)

### 2.2.2 Mise-en-scene

A. Location selections and scene setting: Jing's apartment is the primary location of this short film. Colour can affect people's moods (Rotem, 2003; Güne and Olguntürk, 2019). Thus, cheerful and bright colours would not be appropriate in this film. It is critical to notice the dark blue wall in apartment as it reflects Jing's emotion (Figure 3).



Figure 3

B. Props: The design and selection of props considered details in the scene setting. Psychologists suggest that when adolescents seek for help, their behaviours would not usually be very obvious (Yung, Cotter and Mcgorry, 2021). To raise audience's awareness of this, the design of props has used a woodcarving doll (Figure 4). In one plot, the film zooms in to give a close shot of the doll, which has the word "HELP" on the skirt. The doll resembles Jing and audience can reach the assumption that it was Jing scrawled the word on the doll as her silent way seeking for help. It also explains many of Jing's behaviours. The film also reflects the data that depression often lower appetite (American Psychiatric Association, 2013). This film project has been trying the best to accurately reflect certain behaviours of people with depression. In one scene, Jing appears to be eating, but she has not (Figure 5). A close-up to her untouched meal is used to show that she does not have appetite.



Figure 4



Figure 5

Moreover, the selection of props has also considered the symbolic meanings. There are two typical examples: first, it is Jing's piggy bank (Figure 6). Jing takes her piggy bank abroad. The piggy bank turns into a symbol of something Jing treasures by the fact she takes it all the way to a foreign country; her use of it as an astray signals possible emotional and psychological struggle. To push the conflict to its climax, it adds the part that Jing's mother eventually finds the piggy bank as an astray. It aims to delivery two meanings: her mother has not realised the changes in Jing's emotion and Jing's life is more chaotic than her mother knows.



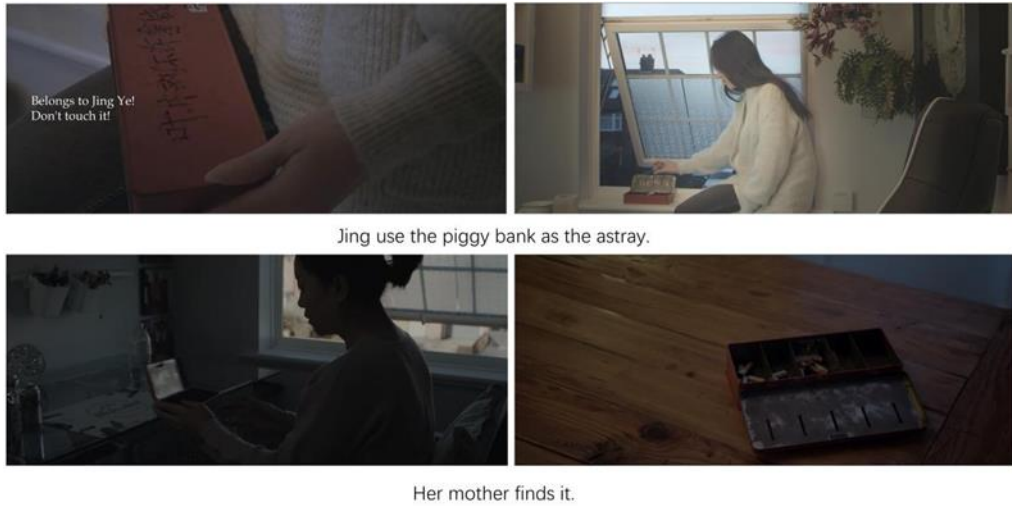


Figure 6

Second, food is also used to create symbolic meaning. Apart from the untouched meal, this film also selects dumplings for its cultural meaning (Figure 7). In Chinese tradition, families eat dumplings as farewell dinners and noodle soup as welcome feasts. These dumplings appear in the film to imply the time sequence. Most importantly, Jing refuses to eat the dumplings, which can be viewed as a signal of her rejection and denial of her mother's concern.



Figure 7

C. Character's body language and position alterations: Each actor's performance needs to be regulated and guided, conveying the character's inner voice (Figure 8). Beyond the lines and expressions, actors' movements require scrutiny (Rabiger and Hurbis-Cherrier, 2013). Hence, the shooting process took extra care in directorial approach to ensure character's body language can reflect their inner feelings or relationships with others.



Figure 8

1. The mother tries to talk to Jing for multiple times. Mother-daughter interaction has been set in two separate areas to segregate them physically. The locked door is used as metaphor of Jing's inner world, which is closed to other people.

Jing notices her friends waiting for her through the window, but she turns away and avoids interactions.

2. Jing still bows her head and leans slightly to speak with her mother. When her mother's replies do not match her expectations, she looks away. Although the bed curtain separates them, the mother constantly faces Jing, indicating the mother's concern.

3. The mother's posture shifts the lens. It appears the mother takes the initiative. The father's posture has remained constant, reflecting his passive and stubborn image in this event.

D. Spatial depth: this film aims to demonstrate family's emotional struggle when deal with depression. To raise audience's empathy, some of the scenes also take advantages of spatial depth. For instance, when the parents are in the hospital, a wall separates the ward from them, who do not dare to bother their daughter. Aside from the horizontal barrier, the parents' space depth added to the middle-aged couple's powerlessness (Figure 9).



Figure 9

E. Sets: The shot designs produced based on the locations are directly related to the audience's perception (Carroll, 2018). According to Hasumi's (2008) *Dust in the Wind* (1986) analysis, the avoidant lens creates a unique Chinese cultural language. Hou Xsiao-hsien's lens language approach aims to convey the Chinese family's suppressed sense of isolation and loneliness in a foreign place. The fixed scene lens (Figure 10) inspired by Hou's lens language, which maintains a distance from the actor space, objectively reflects spatial information.



Figure 10

### 2.2.3 Narrative mode

The narrative mode of the film has engaged relevant theories and applied them into the production practices. Depression can skew and obscure one's memory (Dalglish and Watts, 1990), the director initially sought narrative patterns consistent with this trait. Figure 11 and 12 demonstrates the timeline of the story and how they are reassembled in the film. This film has not followed a chronological order in narratives. It starts with an ordinary day of Jing's life and jumps into the day she commits suicide. It moves very fast to the climax of the story and moves back to characters' memories. This approach attributes to the dramatic effect in storytelling; it is also in accordance with theories about depression from a psychological perspective. It aims to help the audience to gain some insights to the inner world of people with depression.

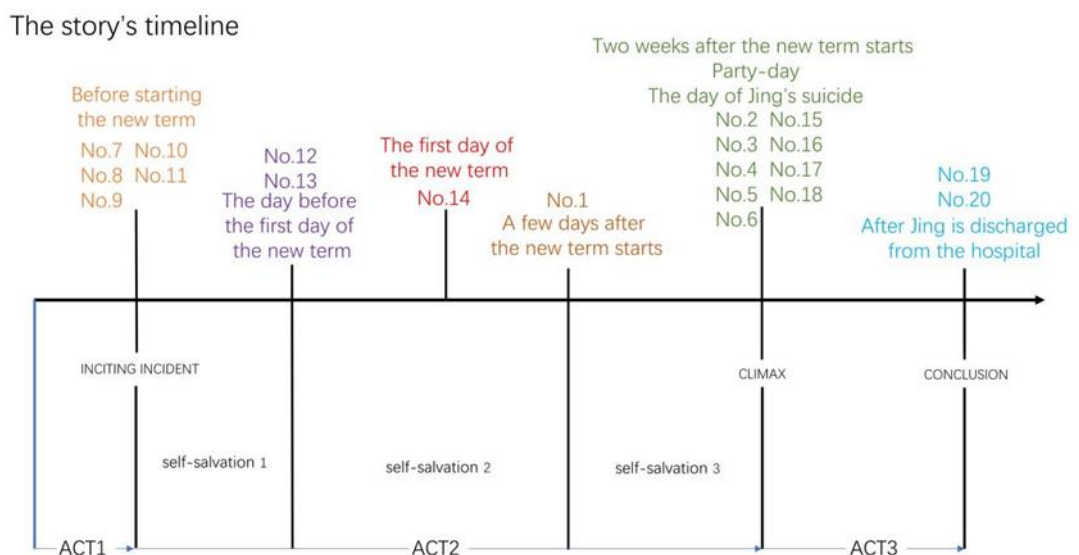


Figure 11

## The sequence of scenes in the film

No.1 INT. DAY-APARTMENT  
Jing chats with her friend.  
No.2 EXT. NIGHT-HOUSE  
The parent are told that  
Jing commits suicide.  
No.3 INT. NIGHT- CAR  
Jing goes to the party.  
No.4 EXT. NIGHT-APARTMENT  
Jing returns to home.  
No.5 INT. NIGHT-APARTMENT  
Jing orders takeout at home but  
doesn't eat much.  
No.6 INT. NIGHT-BATHROOM  
Jing takes off her makeup and  
plans to commit suicide.  
No.7 INT. DAY-HOUSE  
Jing secretly smokes on the  
balcony while her mother is out.  
No.8 EXT. DAY-HOUSE  
She goes out to sign the housing  
contract of the student apartment and  
meets her mother at the door.

No.9 INT. DAY-HOUSE  
Mother finds Jing's hidden ashtray.  
No.10 INT. NIGHT-HOUSE  
Mother shows the ashtray to father.  
No.11 INT. NIGHT-HOUSE  
Jing comes back and finds the ashtray has  
been cleaned. Mother talks to her.  
No.12 INT. DAY-HOUSE  
Father helps her moving to the apartment.  
No.13 INT. NIGHT- APARTMENT  
Jing finds the dumplings her mother making for her.  
No.14 INT. DAY- APARTMENT  
Next day morning, Jing doesn't go to the class.  
No.15 INT. NIGHT-HOSPITAL  
Jing is rescued and wakes up.  
No.16 EXT. NIGHT-HOSPITAL  
Father reads Jing's suicide note.  
No.17 INT. NIGHT- HOSPITAL  
Jing has a conversation with her mother.  
No.18 INT. NIGHT- HOSPITAL  
Mother and father sits on the chair.  
No.19 INT. DAY- HOUSE  
Jing makes an excuse and goes out.  
No.20 EXT. DAY- PARK  
Father shares the cigarette with Jing.

\*PS: The scenes that have the same color represent they are happened in the same day.

Figure 12

## 2.3 Audience research

This project has adopted mixed research method. The research paper provides a means to offer research background and the context. It produced a film that aims to enable the readers and audience to gain some insights of depression. The film presents dynamic relationship between people and the one suffered from depression. The film is about a Chinese family living in the UK and the project has to consider potential influences from cultural backgrounds. Indeed, depression is common psychological disorder whereas people from different cultural backgrounds could possibly suffer from it. Therefore, the focus on one particular cultural group should not affect the audience's understanding of characters' experiences. But it is also important to acknowledge the sole focus on one cultural group in this film production and audience research.

### **2.3.1 Questionnaire Survey as a research method**

To examine the effectiveness of the approaches used in script development and film production, an audience survey was created for audience research. The design of the survey has paid attention to both subjective and objective factors that could potentially affect audience's perceptions. The audience research has focused on the audience's evaluation of film content and their emotional responses towards the theme depression and family. Some have used offline screening and online broadcasting as the methods to obtain audience's feedback (Fricker and Schonlau, 2002; Roopa and Rani, 2012). Nevertheless, due to the restriction of COVID-19, this project could not effectively arrange those offline activities. Meanwhile, online broadcasting cannot control the quality of questionnaire responses. Thus, this research has used questionnaire for data collection. Indeed, questionnaire is often used for quantitative data collection, but with appropriate design this method can be used to collect qualitative data (Beckett and Clegg, 2007).

This survey method has its strengths and weaknesses in data collection. On the one hand, questionnaire survey offers an economical way for data collection; it can help researchers to achieve a comparative large number of participants (Krosnick, 2018). This project it had to cope with the limited time scale and research scope. Questionnaire was selected for its efficiency and cost-saving nature. On the other hand, this method also has its limitations. For instance, respondents may have different understanding of the questions and their subjectivity can lead to different interpretations (Krosnick, 2018). Under this kind of circumstances, interviews and focus group might offer better research methods, as they provide opportunities for researcher to interact with respondents so researcher could clarify certain issues and further explore respondents' views based on their responses. Nonetheless, considering the research scale and researcher's needs of a comparatively large sample size, questionnaire was selected. Hence, questionnaire should be carefully designed to avoid possible misunderstanding.

### **2.3.2 Questionnaire Design**

In order to improve the richness of research data, the questionnaire design has included both open-ended questions and close-ended questions for qualitative and quantitative data collection. The

close-ended questions have contributed to the efficiency in data collection; they also improve the comparability of the data collected. The adoption of open-ended questions is associated with the value of qualitative data in assessing audience's perceptions. This research project does not want to put any presumptions on audience's possible responses towards the film. Therefore, open-ended questions are more appropriate given the purpose of data collection.

The questionnaire design had to decide the content of questions. The questionnaire firstly asked some basic questions to obtain an overview of respondents' evaluation of the film contents; it then extended the questions to more in-depth questions to assess their feelings and perceptions of the film (appendix 4). It started from the general question regarding respondents' knowledge about depression before viewing this short film. It further asked participants to evaluate the performance and construction of relationships among main characters. Those questions aimed to help researcher to evaluate the effectiveness of the film in increasing audiences' awareness of depression. Similarly, the questionnaire also included questions to examine whether certain approaches in narratives achieved their intended effects. For instance, question 13 asked that if the arrangement of timeline based on Jing's memories made the whole story confusing or audience could understand that the director intended to show the fragmented emotional state of Jing. Those questions could provide valuable information for the future improvement in the film production.

### **2.3.3 Data collection and analysis**

The data collection has recruited participants on convenience sampling. This research only collected questionnaire from Chinese audience. This choice can be justified from researcher's needs to evaluate audiences' perceived authenticity of film culture elements. Hence, both filmmakers and non-filmmakers were invited by receiving online private links which contain the film and the questionnaire (Jacobs et al., 2015; Plucker et al., 2009). This project approached individuals around 25 years old on social media sites and asked them to invite their parents to view the film together. Those approaches were based on two considerations: first, this project required evaluation from professionals in the film industry to identify potential weaknesses in the director's management of narratives, plots and other production techniques; second, data collection from young people and their parents would offer valuable information to assess the possible contributions of this film in



raising awareness of depression among the youth and their families. It is important to acknowledge the impacts of the sampling strategy on the demographic distribution of respondents. This project distributed questionnaire through social media platforms, because of which most of the potential respondents were director's friends or classmates who used to study media. There was a high level of concentration of filmmakers among respondents. This sort of biases would usually cause problems in research objectivity, but it was ideal for this particular project: audience's evaluation from a professional perspective tend to be more critical and can guide film production in the future.

The respondents managed to complete the questionnaire easily because it was translated into Chinese. Responses with directed attitudes were translated precisely. The rest of the emotional responses were summed and then translated into English to give more intuitive evaluation results.

## **3. Results and Discussion**

### **3.1 Questionnaire Outcomes**

#### **3.1.1 Demographic distribution of respondents**

The questionnaire obtained data from 25 people. They are all Chinese. Classified by their social roles, eight of them are parents and the rest 17 are young adults. Among those respondents, seven are filmmakers. It has been explained in the research design that researcher's sampling strategy could lead to concentration of certain groups among respondents. The outcome in this area confirmed the influences from sampling approach on respondents' demographic distribution. The gender distribution among respondents is comparatively equal, as 12 of the respondents were female and 13 were male. Since this interview is anonymous, the respondents will be numbered when the specific answers are involved in the following i.e., participant 1, parent of participant 1.

#### **3.1.2 Results**

The survey results will focus on two aspects:

A. Whether the film and questionnaire, as a mixed research method, has improved the audience's

understanding of depression.

B. Whether the means and techniques adopted by this film itself are effective.

A. First, majority of respondents agreed on the value of this film in improving their awareness of depression. 88% (twenty-two people) of the respondents chose the 'Yes' to the question 'Do you think the behaviour and family relationships of the characters portrayed in this film are realistic?' Those who criticized the portrayals of the relationship in the film are all from the parent group. This suggests the necessity to examine whether or not parents and children could have different attitudes towards and perceptions of family relationship and its impacts on one's psychological well-being. In order to further explore this aspect, this research has assessed the qualitative responses of participants. The comparison of parents and children's views has taken place in groups:

*'Participant 4: Authentic. Most of the depressed patients around them overlap with the heroine in the film in terms of speech and behaviour. Including a sad attitude towards life and the behaviour of avoiding self-expression. In the family relationship, I also exist with the control and excessive attention of my parents, and the suffocating family environment makes me feel the same way.'*

*'Parent of participant 4: When the child attempts to commit suicide, the behaviour of parents is not realistic.'*

*'Participant 8: I was diagnosed with depression two years ago. When I told my parents, they refused to believe it. [...] I never thought about communicating with them in this regard again. [...]*

*'Parent of participant 8: I can feel the pain of depression from this film, but I do not support the views of this short film. It is very irresponsible and self-centered to threaten her parents with suicide. The mother and father in this short film were so weak that they were dominated by their child.'*

Second, the analysis of questionnaire shows the significant impacts of age on respondents' awareness of depression. Six participants (24%) reported that they felt they could identify people with depression before watching the short film, and fourteen participants (56%) chose 'Yes' to the question 'After watching the movie, I realised that the past behaviour of the people around me might have been depression.' The results suggest that the film makes some audience to reflect on life and change their thoughts. Meanwhile, the answers of parents and children are different. For example, the group of young participants (65%) believed that depressive episodes are common

among the youth, but it is difficult to identify the illness accurately; this short film helps ease their prejudice. Six parents (75%) had hardly any discussion about depression when they were young, and they had little comprehension of it. However, when a film blends the inevitable relationship in family life with despair, five parents (63%) thought it gives them a fresh perspective. This project has also examined the audience's knowledge and viewing experiences of films related the depression. Seven viewers (28%) mentioned about the films i.e., *Garden State* (2004), *Go Away Mr. Tumour* (2015), *Good Will Hunting* (1997), *A Man Called Ove* (2015), *The End of Endless Love* (2020), *Detachment* (2011). Among the few mentioned, only one was a film about depression from the Chinese market.

B. From the perspective of film's making, the feedbacks are categorized as follows :

a. The timeline of the short film.

Seven viewers (28%) did not comprehend the story's timeline. 4 viewers (16%) did not explicitly mention the topic of storyline in their answers. Rest of the audience expressed their appreciation for this narrative style, and they thought that such an unusual treatment was more suitable for the peculiarity of depression.

b. The performances of actors.

Five viewers (20%) said the actors' acting abilities are lacking.

c. Sound making.

Five viewers (20%) noted issues with the sound design.

d. The use of metaphor.

The props of the film and the subtext expressed by the actors' actions make the audience more convinced of the authenticity of the story.

e. The expression of the heroine's emotions.

Two Viewers (8%) felt the creation of emotions was not strong enough.

f. The ending of the film.

The ending is not happy ending in the traditional sense. Such treatment is more in line with the disease itself and the rhythm of real life.

## 3.2 Discussion

This project focuses on possible conflicts that occur in specific families, which cannot represent the situations of the whole society. First, the difference among respondents' evaluation supports the value of this project between children and parents, as it calls people's attention on depression; it also reveals different perceptions of family relationships can be the causes of depression among adolescents. Moreover, it also shows that parents often only pay attention to the apparent behaviour and attitude, while their children care about the internal reasons. Second, the outcomes from the respondents show that project has met a key objective in calling people to pay more attention to family members' psychological well-being. This research has criticised on the limited attention on depression in Chinese cinema, and the audience's answers also confirmed this view. Chinese films about depression have hardly been mentioned. At the same time, even if this is a story happened in Britain, the audience also repeatedly and actively mentioned the Chinese traditional family in the short film in their answers. Therefore, the cultural factors shaped by this study are reasonable.

The comments on narrative style reflected two opposed viewpoints. The director did not construct the plot in the most fragmented form, but some audiences were unable to empathise due to the unclear timeline and these audiences were all parents and non-filmmakers. This may cause the future audience to give up watching it. Also, the director has adopted some personal stylized practices in filmmaking. For example, the action's subtexts of the characters, the compositions, and the position of the camera. These gained audience's positive feedback. These appreciations and recognitions are more obvious in the feedback of filmmakers. In addition, the director did not make any new attempts or pay more attention to the production of sound and the performance of actors, which were evaluated as insufficiency in the audience feedback. These two issues were both mentioned in filmmakers and non-filmmakers.

The minimal number of participants had a limited effect on the authority of the results, and the form of online viewing links led to the loss of a more comprehensive audience type. The participants were entirely from China and the questionnaire could not effectively show whether or not cultural backgrounds would affect more audience's film reception. There was no control over the environment where the audience watched the film, and it was not like a cinema, which may have

affected the results. The collection of the whole questionnaire lasted four days, so the director had no way to know whether the audience had completed the entire process from watching to filling out the questionnaire without interruption.

## **4. Conclusions and Future work**

This research suggests that films potentially can enhance audience's understanding of depression and reduce prejudice, whilst empathy is still a problem that needs to be addressed. The primary data collected in this study shows parents' insufficient understanding of depression, but depicting depression from a family perspective has a positive effect. Therefore, when film and television creators choose young patients with depression as their main characters, the relationship with patients' parents should be highly concerned. Audiences' responses in the survey reflect the possible influences from cultural backgrounds on individuals' evaluation of films. Therefore, future film production should pay some attention to cultural influences on audiences' film receptions.

From the perspective of film production, the using of metaphor, the subtext of characters' actions, and the design of frame composition have received positive feedback. They give the audience more confidence to believe that the description of depression is real. However, the expression of the emotion of the depressed character needs to be cautious. Excessive emotional treatment may make the audience feel too stilted, thus losing the audience's empathy. Meanwhile, the fragmentation editing style also needs to be cautious. Fragmented narrative style may lead to audience who do not have a deeper understanding of film art cannot fully understand the whole story due to the confusion of the timeline. In addition, the sound making and actors performance should also pay attention, and all elements contained in the film should be closely related to depression in order to be a more complete work.

Future work in this area should consider several factors: first, it would be valuable to explore how different cultural backgrounds can affect individuals' perceptions of depression in media content. This study only focused on Chinese audiences' reception, which restricts researcher's ability to explore whether or not cultural awareness would affect audience's viewing experiences. In the second place, future works should consider different narrative styles and audience preferences to enhance storylines; similarly, different film production techniques also should be considered to

avoid confusion among audiences.

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# Filmography

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4. *A Time to Live, A Time to Die*. (1985). [film] Republic of China (Taiwan): Central Motion Pictures Corporation.
5. *Detachment*. (2011). [film] United States: Tribeca Film.
6. *Dust in the Wind*. (1986). [film] Republic of China (Taiwan): Central Motion Picture Corporation.
7. *Garden State*. (2004). [film] United States: Searchlight Pictures, Miramax, Walt Disney Studios Motion Pictures.
8. *Go Away Mr. Tumour*. (2015). [film] China: China Lion (U.S.).
9. *Good Will Hunting*. (1997). [film] United States: Miramax Films.
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# Appendix

## Appendix 1: TFTI Research Ethics Checklist



### Department of Theatre, Film, Television and Interactive Media Ethics Committee

#### RESEARCH ETHICS CHECKLIST

This checklist is to be used **ONLY** for research by TFTI staff and research students where the work can be considered low-risk from an ethical perspective.

Completed Research Ethics Checklists should be submitted to the TFTI Ethics Committee for review, by email to [TFTI-ethics@york.ac.uk](mailto:TFTI-ethics@york.ac.uk) at least TWO WEEKS before the commencement of the research work for which ethics clearance is being sought, unless an alternative deadline has been agreed, in advance, in writing with the TFTI Ethics Chair.

**All research student applications MUST be first discussed, reviewed and approved by their supervisor prior to their submission. Student applications should also copy their supervisor on the email submission.**

**Before completing this form, please consult the TFTI Research Ethics Guidelines, available on the TFTI Ethics VLE site and Research Ethics web pages.**



SECTION 1: APPLICANT AND PROJECT DETAILS

<b>Box 1A: Applicant Details</b>	
ALL applicants must complete this box.	
Applicant Name	Huiming Wen
E-mail address	hw1942@york.ac.uk
TFTI Student	207043774

<b>Box 1B: Programme Details</b>	
STUDENT applicants must complete this box.	
Degree Programme of Study	MA by Research in Filmmaking
Supervisor name(s) and Email address(es)	John Mateer, john.mateer@york.ac.uk

<b>Box 1C: Research Details</b>	
ALL applicants must complete this box.	
Research Project Title	Cigarette
Project Start Date	January 2021
Project Duration	1 year (submission due 30 April 2022)
Collaborator details (if applicable, names, email addresses and institutions)	n/a

Funding source (if applicable)	n/a
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<b>Box 1D: Other Ethics Reviews</b> ALL applicants must complete this box.	YES	NO
Has this project been submitted to any other ethics or compliance procedures?		X
If YES, please provide details		

<b>Box 1E: Conflicts of Interest</b> STAFF applicants must complete this box.		YES	NO
1	Are any ethical concerns / conflicts of interest likely to arise as a consequence of funding source (with respect to your own work or that of other individuals/departments within in the University e.g. perceived or actual with respect to direct payments, research funding, indirect sponsorship, board or organisational memberships, past associations, future potential benefits etc...)		X
2	Does the Principal Investigator or any other key investigators or collaborators have any direct personal involvement in the organisation sponsoring or funding the research that may give rise to a possible conflict of interest?		X
IF YES to either question please describe these possible ethical concerns or conflicts of interest.			

**Please complete Section 2: Research Summary**

SECTION 2: RESEARCH SUMMARY

<b>Box 2A: Research Outline</b>	
<p><b>ALL</b> applicants must complete this box.</p>	
<b>1</b>	<p><b>Aims and objectives of the research</b></p> <p>Please provide the aims and objectives of the research, including the questions or hypotheses that will be examined.</p> <hr/> <p>This is a drama about depression and family. When Jing’s parents learn that their daughter is suffering from depression, they initially don’t understand how serious the illness is. But when she attempts suicide, they begin to learn about the seriousness of depression and learn to accept her.</p> <p>The research part of the project looks at the portrayal of depression on screen and how this can be used to raise awareness. A survey will be conducted with two groups: 1) filmmakers (early career up to 35 years old); 2) parents who have children aged between 18-30 (the approximate age as Jing). The goal of the survey is to determine both the effectiveness of the production methods I used (are the characters and story believable) and also how much the film helped to educate or raise awareness about depression.</p>
<b>2</b>	<p><b>Methods of data collection and types of data</b></p> <p>Please outline how the data will be collected from or about human participants (e.g. face to face audio recorded interviews, anonymous online surveys hosted by Google Forms, telephone surveys etc.) or datasets. If the data is from NHS Digital, a registry (e.g. Eurostat) or organisation, give the identifiers for the datasets and/or reference the sharing agreements. Please give details of all proposed research activities and specify exactly what types of data will be collected for each activity (e.g. paper based notes, photographs, audio recordings etc.).</p> <p>NB: Data may only be used for the project(s) named in this document. You will need to submit a subsequent application if you plan to re-use data for another project.</p> <hr/> <p>The film will be available online for participants to view. This will be password-protected and not available publicly. Participants will be able to control playback of the film. They will then be given a link to an online survey made using Google Docs that is on the University of York system. E-mails will be collected to enable access to both the film and survey sites but all data will be anonymised.</p>

3	<p><b>Research Outside of the UK</b></p> <p>Will you be conducting research outside of the UK? If so, specify where. Have you checked whether local ethical approval is required? Are there any different civil, legal, financial or cultural conditions that you need to be aware of? If so, please provide details of how you will ensure compliance with these conditions and/or regulations.</p> <p>See the University’s guidance on conducting research outside the UK for further details: <a href="https://www.york.ac.uk/staff/research/governance/research-policies/guidanceoutsideuk/">https://www.york.ac.uk/staff/research/governance/research-policies/guidanceoutsideuk/</a></p> <hr/> <p>Yes, this research will be conducted only in China. A local university has been consulted but stated there are no specific regulations or restrictions on this type of survey. However, I was advised that the number of participants should be limited. I will follow all University of York guidelines about data collection and privacy.</p>
4	<p><b>Collaborative Research</b></p> <ul style="list-style-type: none"> <li>i. If your research is collaborative, provide details of collaborators (names and institutions, Co- or Principal Investigator etc., countries in which they are based)</li> <li>ii. Where you are working collaboratively, explain how you will document data flows between the various research partners (e.g. in a basic data flow diagram) and how you will retain a copy of this document with your ethics application?</li> <li>iii. Where you are working collaboratively, explain how you will ensure the Research and Knowledge Exchange Contracts Team are consulted before any data is gathered or shared to ensure appropriate contracts and/or data sharing arrangements are in place?</li> <li>iv. Where you are looking to engage third party services such as a transcription service, explain how will you ensure the Research and Knowledge Exchange Contracts Team are consulted before any data is gathered or shared to ensure appropriate contracts and/or data sharing arrangements are in place?</li> <li>v. Where you are working collaboratively, will you ensure data transfers to the collaborators are undertaken in accordance with IT guidance?</li> </ul>
	N/A

Please complete Section 3: Participants

SECTION 3: PARTICIPANTS

<b>Box 3A: Participant Summary</b>	
<b>ALL</b> applicants must complete this box.	
<b>1</b>	<p><b>Recruitment of Participants</b></p> <p>How many participants will take part in the research? How will they be identified and invited to take part in the study? Please give details for all activities described in Box 2A, Question 2.</p> <p>It is sufficient to provide estimated numbers. But, please provide details for each of the research activities described in the previous box.</p> <hr/> <p>The total number of respondents will not exceed 10 in total. The audience will include film and television practitioners, parents (middle-aged people) who have children of between 20-30 years old. All participants will be at least 18 years old.</p>
<b>2</b>	<p><b>Anonymity</b></p> <p>Will the data you collect from participants be treated anonymously or non-anonymously in any outputs (e.g. reports, assessments, research papers etc.)?</p> <p>If you intend to treat your data anonymously in the outputs, how will you ensure that anonymity is maintained? Will you anonymise personal data wherever and as soon as possible: either at point of data capture, collation, analysis or output? <b>OR</b> Will you use pseudonymised data wherever possible in cases where information cannot be anonymised e.g. will you separate research participant contact details from the data to be analysed and/or remove identifiers e.g. specific date of birth and replace with age within a date range?</p> <p>If you intend to treat the data non-anonymously, please explain and justify why a non-anonymous approach is appropriate in this work.</p> <p>Note that a “<b>privacy by design</b>” approach is required for <b>research activities</b>, whereby data is always treated anonymously in outputs unless there is a good reason to identify the participants.</p> <hr/> <p>Information will only be used for organising the interviews and will be kept confidential. All references to interviewees will be anonymous in the dissertation – responses will be attributed by number (e.g., Respondent 1, etc.).</p>

3	<p><b>Payments, reimbursements and incentives</b></p> <p>Will you be paying your participants? If so, how much, for what and in what form?</p> <p><i>Maximum</i> payment levels will follow <a href="#">NIHR guidelines</a> for public involvement in research (where research is with, and not on, members of the public), with weekly and annual caps on payments to individuals to ensure adherence to tax and National Insurance rules. There is, however, no requirement that payment be at these maximum levels, and indeed the expectation is that payments for research participants (where research is on, and not with, members of the public) will be lower.</p> <p>There will also be flexibility in the forms of payment (e.g. cash, vouchers, use of Prolific, etc.)</p> <p>Payments do not need to be made through casual payroll for research participants (where research is on, and not with, participants) and research that is co-produced with participants (where research is with, and not on, participants; this might include cases involving participants who have ‘expertise by experience’) as long as the amounts awarded are no greater than £75 for 1/2 day, £150 for a full day and no greater than £184 in any given week.</p>						
	<p>Because the interviews will all be voluntary, the interview form is simple, and the duration will not exceed half an hour. Therefore, there will be no compensation.</p>						
4	<p><b>Obtaining Consent</b></p> <p>Please explain how voluntary informed consent to participate will be elicited from participants. If different groups are involved in the study (e.g. parents, children, staff), please describe the sequence of consent. Please give details for all activities described in Box 2A, Question 2.</p> <p>I will provide a form describing the project in detail, and I will be asking them a series of questions. It is important to note that they can withdraw at any time and that, if they do, their data will be deleted.</p>						
5	<table border="1"> <tr> <td data-bbox="349 1585 1225 1671"><b>Information Sheets</b></td> <td data-bbox="1225 1585 1350 1671"><b>YES</b></td> <td data-bbox="1350 1585 1474 1671"><b>NO</b></td> </tr> <tr> <td data-bbox="349 1671 1225 1832">Please confirm that you will provide <i>all participants</i> with a Participant Project Information Sheet that is based on the template provided on the TFTI Research Ethics web pages.</td> <td data-bbox="1225 1671 1350 1832"><b>X</b></td> <td data-bbox="1350 1671 1474 1832"></td> </tr> </table>	<b>Information Sheets</b>	<b>YES</b>	<b>NO</b>	Please confirm that you will provide <i>all participants</i> with a Participant Project Information Sheet that is based on the template provided on the TFTI Research Ethics web pages.	<b>X</b>	
<b>Information Sheets</b>	<b>YES</b>	<b>NO</b>					
Please confirm that you will provide <i>all participants</i> with a Participant Project Information Sheet that is based on the template provided on the TFTI Research Ethics web pages.	<b>X</b>						
6	<table border="1"> <tr> <td data-bbox="349 1832 1225 1908"><b>Consent Forms</b></td> <td data-bbox="1225 1832 1350 1908"><b>YES</b></td> <td data-bbox="1350 1832 1474 1908"><b>NO</b></td> </tr> </table>	<b>Consent Forms</b>	<b>YES</b>	<b>NO</b>			
<b>Consent Forms</b>	<b>YES</b>	<b>NO</b>					

	<p>Please confirm that you will take written Informed Consent from <i>all participants</i> using a form that is based on the template provided on the TFTI Research Ethics web pages.</p> <p>Note that it is expected that explicit written Informed Consent is taken from all participants, unless there is a good reason to use verbal consent.</p>	<b>X</b>	
	<p>If NO, please explain in what situations and contexts you will take verbal consent and how you will manage and record that verbal consent has been taken.</p>		
<b>7</b>	<b>Feedback</b>	<b>YES</b>	<b>NO</b>
	<p>Will you be providing the participants with any feedback on their involvement? E.g. providing them with access to research papers?</p> <p>Note that it is generally expected that participants will have the option to receive some form of feedback on the work.</p>	<b>X</b>	
	<p>If YES, please explain how you will provide the relevant parties with feedback and when, e.g. by giving them access to the completed report by emailing them a pdf version of accepted conference papers.</p> <p>If NO, please explain why not.</p>		
	<p>I will provide a copy of the finished dissertation to all participants who request it.</p>		
<b>8</b>	<b>Dissemination and Distribution</b>	<b>YES</b>	<b>NO</b>
	<p>Do you intend to disseminate or distribute your finished work anywhere?</p>		<b>X*</b>
	<p>If YES, please explain what you intend to do with the finished work? E.g. put on YouTube, submit to conferences etc.</p>		
	<p>* The film that participants will be shown may be exhibited publicly. However, the dissertation that contains the anonymised data and responses from participants will not be released publicly in any form.</p>		

**Please complete Section 4: Research Ethics Concerns**



## SECTION 4: RESEARCH ETHICS CONCERNS

<b>Box 4A: Checklist of Research Ethics Questions</b>		<b>YES</b>	<b>NO</b>
<b>ALL</b> applicants must complete this box			
1	<p>Will the project involve conducting work that would typically require NHS Ethics approval?</p> <p>That is, will you be working with any of the following as participants, if recruited specifically due to their involvement with the NHS:</p> <ul style="list-style-type: none"> <li>- Patients and Users of the NHS,</li> <li>- Relatives or carers of patients and users of the NHS,</li> <li>- NHS staff?</li> </ul> <p>OR will you be using or accessing NHS premises or facilities as part of the work?</p>		X
2	<p>Will the project involve conducting work that would typically require Her Majesty's Prison &amp; Probation Service Ethics approval?</p> <p>That is, will you be conducting research with staff and/or offenders in prison establishments, National Probation Service (NPS)/Community Rehabilitation Companies (CRC) regions or within Her Majesty's Prison and Probation Service (HMPPS) Headquarters?</p> <p>OR will you be conducting research on HMPPS premises?</p>		X
3	<p>Will you be working with vulnerable participants (e.g. those under 18, people with learning disabilities, people with mental impairment due to health or lifestyle, people who are terminally ill or recently bereaved etc.)?</p> <p>Note that if you are unsure whether someone you would like to work with could be considered vulnerable under the circumstances, you are required to discuss your concerns with your supervisor and/or Ethics Chair. It is generally expected that any student working with vulnerable groups would submit a Full Research Ethics Clearance form.</p>		X
4	<p>Will you be discussing sensitive or potentially upsetting or distressing topics with participants?</p>	X	

5	Is it reasonably foreseeable that the work could involve causing physical or emotional distress to participants or researchers?		X
6	Is it reasonably foreseeable that the participants could disclose or discuss participation in illegal activities (e.g. drug use)?		X
7	Is it reasonably foreseeable that the participants could disclose confidential or sensitive information (e.g. financial data, sensitive organisational data)?		X
8	Will you be deliberately misleading the participants in any way?		X
9	Will you be filming or making recordings of people without their knowledge and consent (e.g. covert filming of people in non-public places)?		X
10	Will you be researching or discussing issues relating to terrorism or political extremism as part of your work?		X
11	Will you be collecting online data that has been generated by human participants (e.g. social media data) from closed, restricted forums (i.e. from closed communities or those that require approved membership to view, e.g. restricted Facebook groups)?		X
12	Will you be identifying anyone from online data that has been generated by human participants (e.g. social media data) from either open or closed forums (i.e. by including information that could make the individual identifiable, such as direct quotes or usernames)?		X
13	Could the work involve potentially damaging property and/or the natural environment?		X
14	Will the work involve animals?		X
15	Is it reasonably foreseeable that the work could result in any anticipated university/institutional risk (e.g. adverse publicity or financial loss)?		X

If you have answered "YES" to ANY of the questions in Box 4A: Checklist of Ethical Research Ethics Questions:

This Research Ethics Checklist may be insufficient to accommodate the ethical risks of your proposed work.

Some lower-risk ethical issues can be accommodated without further scrutiny by the TFTI Ethics Committee provided that you agree to follow a process that is considered appropriate. These situations and processes are described on the TFTI Ethics VLE site.

IF there is a suitable procedure to manage this ethics issue, please complete Box 4B to provide further details of how you intend to manage the ethical issues associated with your proposed work.

**Box 4B: Further Details**

Complete this box if you answered “Yes” to any question in Box 4A AND there is an identified procedure to manage the ethical risks in this situation.

Provide details of the nature of the ethical risks that you identified by answering YES to questions in Box 4A and describe the process that you will follow to minimise the risks.

The film involves the topic of depression and there is a scene involving attempted suicide but it is not shown graphically – Jing attempts suicide by taking pills but we do see her take them, only a close-up of the empty bottle. The next scene involves her mother looking at her as she wakes up.

The themes could potentially be distressing to a viewer but the content of the film will be made clear on the information sheet and participants will be advised not to start watching the film if they think they may be affected. Also, participants will have playback control and can stop the film at any time.

All questions in the survey are based on the project itself. For example, try to interview through multiple-choice questions and degree questions, rather than requiring respondents to give a large number of subjective answers.

Alternatively, the associated risks of your proposed work may be sufficiently low risk that an appropriate approach can be agreed with the TFTI Ethics chair without requiring submission of the TFTI Research Ethics Clearance form. Your supervisor/module convenor may contact the TFTI Ethics on your behalf to identify an agreed process on a case-by-case basis. If your supervisor has discussed your proposed work with the TFTI Ethics Chair via email, please complete Box 4C: Case-By-Case Agreed Process.

<b>Box 4C: Case-By-Case Agreed Process</b>		<b>YES</b>	<b>NO</b>
<p>Applicants must complete this box IF they have answered “YES” to any questions in Box 4A AND there is no identified procedure to manage the ethical risks of the proposed work.</p> <p>Note, that most applicants will need to submit a TFTI Research Ethics Clearance form and this case-by-case process approach is ONLY suitable for work that can be considered low risk.</p>			
1	Have you or your project supervisor discussed the proposed work and associated ethical risks with the TFTI Ethics Chair via email?	<b>X</b>	
2	Were you or your project supervisor able to agree a process to manage the low risks associated with your proposed work?	<b>X</b>	
<p>IF YES to BOTH questions please provide further details of the anticipated risks of the proposed work and the process that was agreed with the TFTI Ethics chair. Please include dates of the email correspondence AND the name and email address of people involved.</p>			
<p>See response to 4B above.</p>			

If the associated risks of your proposed work cannot be accommodated through an identified procedure or through a case-by-case agreed process, then you will need to submit an application to the TFTI Ethics Committee for review using the Research Ethics Clearance Form.

**Please complete Section 5: Data Protection**

SECTION 5: DATA PROTECTION

<b>Box 5A: Data Management</b>
<p>All applicants must complete this box</p>
<p>Please detail who will have control of, and act as custodian(s) for, data generated by the study.</p>

Only me (Huiming Wen)

<b>Box 5B: Checklist of Data Security Questions</b>		<b>YES</b>	<b>NO</b>
ALL applicants must complete this box			
1	<p>Will you guarantee that you will inform all people whose personal and/or special category data that you are using:</p> <ul style="list-style-type: none"> <li>• What data you will be collecting and why;</li> <li>• How you will be storing the data;</li> <li>• The legal basis under which you are storing the data;</li> <li>• When/if/how the data will be destroyed?</li> </ul> <p>Please note that using a GDPR Compliant Project Information Sheet will ensure you meet these requirements.</p>	X	
2	Will you guarantee that <b>IF</b> you use a portable device to collect electronic data you will transfer that data to your University Google Drive account or University Filestore as soon as possible after the interview <b>AND</b> delete it from your personal device?	X	
3	Will you guarantee that the data will <b>ONLY</b> be accessible to the project team <b>AND</b> that <b>IF</b> the project team extends beyond the University of York that you have consulted the University's IP and Legal team to ensure appropriate data protection safeguards are in place?	X	
4	Will you guarantee that you will <b>ONLY</b> use Google Forms OR Qualtrics to host online surveys that collect personal and/or special category data?	X	
5	Will you guarantee that you are collecting the <b>MINIMUM</b> amount of data necessary for the intended project?	X	

6	Will you guarantee that <b>IF</b> you are storing or accessing data from <b>OUTSIDE</b> the European Economic Area (EEA) you will access the data through your University of York Google Account connected to the University of York Virtual Private Network (VPN)?	X	
7	Will you guarantee to destroy all physical <b>AND</b> electronic data <b>EITHER</b> after your module marks have been ratified by the Board of Examiners <b>OR</b> 10 years after last requested access?	X	
8	<b>IF</b> storing electronic data for 10 years after last requested access, will you guarantee to <b>EITHER</b> use a University Google Drive account <b>OR</b> an approved data repository service to store the data?	X	
9	Have you screened your project against the <a href="#">Data Protection Impact Assessment (DPIA) screening questions</a> <b>AND</b> if required conducted a DPIA and submitted a copy to the Data Protection Officer for review?	X	
10	If capturing audio, will you use an encrypted device for recording (e.g. an Apple iOS device or encrypted voice recorder)?	X	
11	Where data is held on an encrypted portable device (e.g. laptop, tablet) will you back it up to a University approved service as soon as possible and perform periodic checks to ensure data is being backed up appropriately?	X	
12	Will you ensure confidential information is encrypted before it is transmitted/shared digitally?	X	
13	Please detail what other protections will be used for digital data (e.g. access/edit permissions, procedural safeguards re downloads/making copies, remote access via VDS/VPN, 2 factor authentication)?	X	
	Give answer here: all files will be password-protected	X	
14	Confirm you have reviewed the user commitments under the Policy for the safe use of University information on devices.  Detail anything in the user commitments that will pose a challenge in carrying out your proposed research.	X	

	Give answer to the second element of question 14 here: <b>There should be no particular challenges in collecting the data required.</b>	X	
15	Will you ensure that personal data or confidential data held on paper are stored in a lockable filing cabinet or container, and/or a locked room in secure premises?	X	
16	How will devices be physically protected (e.g. in transit, when not in use or left unattended)?	X	
	Give answer here: <b>All paperwork will be kept in a secure area until transcribed. When it is converted to digital form and uploaded to the University's Google drive , the paperwork will be destroyed.</b>	X	
17	Will you ensure the device(s), accounts, or storage area(s) used to store data are not accessible to any unauthorised parties?	X	

<p><b>Box 5C: Further Details</b></p> <p>Complete this box if you answered “No” to any question in Box 5A.</p> <p>Provide details of the nature of the data protection risks that you identified by answering NO to questions in Box 5B and describe the process that you will follow to minimise the risks. Please note that if you are not compliant with the agreed procedures above, this application will be referred to the University Data Protection Officer for advice.</p> <p>N/A</p>
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<p><b>Box 5D: Checklist of Data Retention Questions</b></p> <p>ALL applicants must complete this box</p>	YES	NO
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1	<p>How long will you keep personal data after the project, in what form and for what reason?</p> <p><a href="https://www.york.ac.uk/library/info-for/researchers/data/sharing/">https://www.york.ac.uk/library/info-for/researchers/data/sharing/</a></p>	X	
	<p>Give answer here:</p> <p>Only until my dissertation is accepted as a pass and my degree is conferred (anticipated graduation is August 2022)</p>	X	
2	<p>When will the research data be destroyed, by whom, and how?</p> <p><a href="https://www.york.ac.uk/library/info-for/researchers/data/sharing/#tab-2">https://www.york.ac.uk/library/info-for/researchers/data/sharing/#tab-2</a></p>	X	
	<p>Give answer here:</p> <p>Immediately after graduation I will destroy all data.</p>	X	
3	<p>Will any personal or special category data (i.e. data that is not truly and irrevocably anonymised) be deposited in an archive or external repository?</p> <p><a href="https://www.york.ac.uk/library/info-for/researchers/data/sharing/#tab-4">https://www.york.ac.uk/library/info-for/researchers/data/sharing/#tab-4</a></p>		X
4	<p>Where personal data are to be transferred to an archive or repository, please confirm that your Information Sheet will:</p> <p>(i) cover the archiving and reuse of any personal data and participant agreement to this,</p> <p>(ii) explain to participants the benefits of any data sharing,</p> <p>(iii) indicate where possible whether research data will be deposited in a named, recognised repository (e.g. Archaeology Data Service, UK Data Service, York's institutional repository, etc.)</p>	N/A	
5	<p>Where you have special category personal data or criminal data, will it be destroyed in line with an agreed retention policy (set by the University, the data provider, or approved by this ethics committee)?</p>	N/A	



**Please complete Section 6: Applicant Agreement**

SECTION 6: APPLICANT AGREEMENT

Please mark your answer to each question in Box 6A: Applicant Agreement with an “X” or a tick in the appropriate column. Please note that you **MUST NOT** begin contacting participants **UNTIL** you have received a response from the Ethics committee.

**If you are a research student, please also have your supervisor also complete Box 6B: Supervisor Agreement and provide their signature overleaf.**

Once completed, submit the checklist for review by the TFTI Ethics committee by emailing the checklist to [TFTI-ethics@york.ac.uk](mailto:TFTI-ethics@york.ac.uk) from the applicant’s University of York account. The Ethics Committee will accept a typed/digital signature from the applicant if the form is returned by email from the applicant’s University of York account, and similarly a typed/digital signature and responses to the supervisor questions if the supervisor is cc’d to that email.

<b>Box 6A: Applicant Agreement</b>		<b>YES</b>	<b>NO</b>
<b>ALL</b> applicants must complete this box.			
1	I will ensure that the research conducted for the above project will meet all the statements as expressed in this Research Ethics Checklist.	X	
2	I will ensure that all work related to the research will be guided by the University’s ethical rules and regulations.	X	
3	I understand that I must not progress with this project until I have received confirmation from the TFTI Ethics committee that Ethics approval through this Research Ethics Checklist is appropriate for this project.	X	

4	I have included example Project Information Sheets and Participant Informed Consent Forms, as part of this Ethics application, if appropriate.	X	
5	I understand that I must adhere to the TFTI requirements for storing and using personal and special category data in compliance with the General Data Protection Regulation.  Note that GDPR compliance guidance can be found on the TFTI Ethics VLE site.	X	
6	I agree to ensure that all payments made to personnel in relation to this project will comply with financial regulations.	X	
7	I agree to report any changes to the above as soon as is feasible to the Chair of the TFTI Ethics Committee.	X	
Applicant Name		Huiming Wen	
Signed		Huiming Wen	
Date		11/02/2022	

<b>Box 6B: Supervisor Agreement</b>		<b>YES</b>	<b>NO</b>
<b>STUDENT</b> applicants must have their supervisor complete this box.			
1	I have reviewed this checklist in discussion with the student.	X	
2	I believe the Research Ethics Checklist is appropriate for this work and that no further Ethics approval is required.	X	
3	<b>IF</b> you have selected “No” in response to statement 2:  I confirm that the student will submit either the Research Ethics Clearance Form for further ethical approval.		
Supervisor Name		John Mateer	
Signed		John Mateer	
Date		11/02/22	

**Appendix 2: Participant Project Information Sheet (Anonymous Research)**



**Department of Theatre, Film, Television and  
Interactive Media Ethics Committee**

**Participant Consent Form – Non-Anonymous Interviews**

Thank you for your interest in this project. For this research project, I am interested in understanding how to realistically show the characters with depression in film, focusing on the effect of depression on the family members of the person who has depression. This project is being performed by Huiming Wen (e-mail hw1942@york.ac.uk), who is a postgraduate student on the MA by Research in Filmmaking course in the department of Theatre, Film, Television and Interactive Media at the University of York, UK.

**Please read the following statements carefully and tick the appropriate box:**

	<b>YES</b>	<b>NO</b>
I have read the information sheet about this project		
I agree to take part in this project		
I consent to being interviewed for this project		
I consent to watch a short film then answering questions that are related to the project in a questionnaire		
I understand my right to withdraw and/or destroy my data from this project at any time		

I consent to be identified by name in the outputs from this project		
I am over the age of 18		

**Participant Name:**

**Researcher Name:**

\_\_\_\_\_

\_\_\_\_\_

**Participant Signature:**

**Researcher Signature:**

\_\_\_\_\_

\_\_\_\_\_

**Date:**

**Date:**

\_\_/\_\_/\_\_\_\_

\_\_/\_\_/\_\_\_\_

If you wish to be informed about the outcomes from this project, please provide your email address:

\_\_\_\_\_

**Appendix 3: Participant Consent Form**

**Department of Theatre, Film, Television and  
Interactive Media Ethics Committee**

**Participant Information Sheet –Anonymous Research**

**Project background**

The University of York would like to invite you to take part in the following project: Cigarette

Before agreeing to take part, please read this information sheet carefully and let us know if anything is unclear or you would like further information.

**What is the purpose of the project?**

This project is being performed by Huiming Wen (e-mail [hw1942@york.ac.uk](mailto:hw1942@york.ac.uk)), who is a postgraduate student on the MA by Research in Filmmaking course in the department of Theatre, Film, Television and Interactive Media at the University of York, UK. This research is being supervised by Prof John Mateer ([john.mateer@york.ac.uk](mailto:john.mateer@york.ac.uk)). This work is being conducted according to restrictions that have been subject to approval by the TFTI Ethics committee. The Chair of the TFTI Ethics committee can be contacted on [TFTI-ethics@york.ac.uk](mailto:TFTI-ethics@york.ac.uk).

For this research project, I am interested in understanding how to realistically show the characters with depression in film, focusing on the effect of depression on the family members of the person who has depression.

Participation in this study involves watching a short film then answering questions that are related to the project in a questionnaire. Completing this should not take more than 45 minutes

**Note: this film contains themes of depression and a non-graphic portrayal of an attempted suicide. If you believe you might find these themes upsetting, you should not participate in this study.**

All data collected will be anonymised and compiled in a spreadsheet to enable analysis. Findings of the analysis will form part of a written dissertation describing the project that will be submitted along with the film for my degree.

Your participation in this study is voluntary. If you wish, I will provide you with a copy of the finished dissertation that would include data from your survey. If you would like to receive this, you can indicate as such on the consent form.

**Why have I been invited to take part?**

You have been invited to take part because you are part of a group that is one of the target audiences for the film, and we hope you can give insight into its effectiveness.

**Do I have to take part?**

No, participation is completely voluntary. If you do decide to take part, you will be given a copy of this information sheet for your records and will be asked to complete a participant consent form. If you change your mind at any point during the research activity, you will be able to withdraw your participation without having to provide a reason. To withdraw your participation, you simply need to e-mail me at [hw1942@york.ac.uk](mailto:hw1942@york.ac.uk). Any data you may have provided will then be immediately deleted.

## Will I be identified in any outputs?

No. All information gathered for this research will be anonymised. Any quotes from the survey form will be attributed anonymously (e.g., 'Respondent 1', 'Respondent 2', etc.)

## Privacy Notice

This section explains how personal data will be used by *Cigarette* at the University of York.

For this project, the University of York is the [Data Controller](#). We are registered with the Information Commissioner's Office. [Our registration number](#) is Z4855807.

## What is our legal basis for processing your data?

Privacy law (the UK General Data Protection Regulation (GDPR) and Data Protection Act 2018) requires us to have a legal reason to process your personal data. Our reason is we need it to perform a public task.<sup>1</sup>

This is because the University has a [public function](#), which includes carrying out research projects.<sup>2</sup> We need to use personal data in order to carry out this research project.

Information about your health, ethnicity, sexual identity and other sensitive information is called "[special category](#)" data. We have to have an additional legal reason to use this data, because it is sensitive. Our reason is that it is needed for research purposes.<sup>3</sup> All research projects at the University follow our [research ethics policies](#).

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<sup>1</sup>This refers to [UK GDPR Article 6 \(1\) \(e\)](#): processing is necessary for the performance of a task carried out in the public interest or in the exercise of official authority vested in the controller

<sup>2</sup> [Our charter and statutes](#) states: 4.f. To provide instruction in such branches of learning as the University may think fit and to make provision for research and for the advancement and dissemination of knowledge in such manner as the University may determine.

<sup>3</sup>This refers to [UK GDPR Article 9 \(2\) \(j\)](#): processing is necessary for archiving purposes in the public interest, scientific or historical research purposes or statistical purposes in accordance with Article 89(1)

## **How do we use your data?**

The data gathered will help me determine the effectiveness of the film from different informational, technical and aesthetic perspectives. This will be used to develop a reflective section in the dissertation which will consider how successful the project has been based on its stated objectives.

## **Who do we share your data with?**

Data gathered will only be shared with University of York staff and appointees who will be formally examining the project as the assessment for the MA by Research in Filmmaking.

## **How do we keep your data secure?**

The University is serious about keeping your data secure and protecting your rights to privacy. We don't ask you for data we don't need, and only give access to people who need to know. We think about security when planning projects, to make sure they work well. Our IT security team checks regularly to make sure we're taking the right steps. For more details see [our security webpages](#).

## **How do we transfer your data safely internationally?**

If your data is stored or processed outside the UK, we follow legal requirements to make sure that the same level of privacy rules still apply.

## **How long will we keep your data?**

The University has rules in place for [how long research data can be kept](#) when the research project is finished. Your information will be kept until submission and acceptance of the project for the MA by Research in Filmmaking (no later than February 2023). After this time all individual data will be destroyed. As this will be fully anonymous, it will not be possible to identify you in any way from this data.

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based on Union or Member State law which shall be proportionate to the aim pursued, respect the essence of the right to data protection and provide for suitable and specific measures to safeguard the fundamental rights and the interests of the data subject.



## What rights do you have in relation to your data?

[You have rights over your data](#). This sheet explains how you can stop participating in the study, and what will happen to your data if you do. This information is in the section 'Do I have to take part?'.

If you want to get a copy of your data, or talk to us about any other rights, please contact us using the details below.

## Questions or concerns

If you have any questions or concerns about how your data is being processed, please contact Huiming Wen([1942@york.ac.uk](mailto:1942@york.ac.uk)).

If you have further questions, the University's Data Protection Officer can be contacted at [dataprotection@york.ac.uk](mailto:dataprotection@york.ac.uk) or by writing to: **Data Protection Officer, University of York, Heslington, York, YO10 5DD.**

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## Appendix 4: Questionnaire

### Short Film Viewing Questionnaire

1. I feel I can recognize when someone is depressed.

Strongly Disagree    1        2        3        4        5        Strongly Agree

2. Watching this film helped me to learn more about depression

Strongly Disagree    1        2        3        4        5        Strongly Agree

3. If you learned something new about depression from watching this film, what was it?

Please explain.

4. Do you think the behavior and performances of the characters in the film are realistic?

Yes

No

Why did you give that answer? Please explain.

5. Do you think the relationship between Jing (the daughter) and her parents shown in the film was realistic?

Yes

No

Why did you give that answer? Please explain.

6. Thinking about the film, which of these do you think was the most difficult for Jing (the daughter) - choose one

The mental and physical effects of her depression on her

Her family not understanding that she has depression and was unwell

- Her friends not understanding her
- Something else (please explain)

7. After watching the film, do you think you are more aware that some people you know might have (or have had) depression?

- Yes
- No

Why did you give that answer? Please explain.

8. Does watching this film make you want to learn more about depression?

- Yes
- No

Why did you give that answer? Please explain.

9. Does watching this film make you want to help people you know with depression?

- Yes
- No

Why did you give that answer? Please explain.

10. Please choose what best describes your view of a family's (any family) role in dealing with depression (choose one)

- I never thought family could help someone with depression and still do not

- I used to think that family could not help someone with depression but I do now
- I have always thought family could help someone with depression

11. Have you seen any other films about a family with someone who is depressed?

- Yes (please give the name of the films)
- No

12. If yes, please explain how you feel this film compares to the ones you have seen:

In terms of the story?

In terms of the way it made you feel?

In terms of the way it was made? (quality of filmmaking such as cinematography, sound, acting, editing, etc.)

13. The film is structured based on the memories of Jing (the daughter), which is intended to show the audience her fragmented emotional state of mind. With this approach could you understand the story or was it confusing in some way?

Please explain.

14. Until the final two scenes, Jing (the daughter) was never shown with other characters in the same shot to convey her sense of alienation and isolation. What did you think of this approach?

Please explain.

15. Thinking about the composition of the shots of Jing where she is alone, did you understand that she was depressed?

Please explain.

16. Do you think the presentation of the story could be improved in any way?

Please explain

### **Appendix 5: Cigarette Script**

1.INT. STUDENT APARTMENT - DAY

JingYe (23) is on the phone with her friend sitting on the chair beside the table. Meanwhile, she seems to write something on the paper.

RUO (23)

You're coming, right?

JING YE

Maybe. I don't know.

RUO

What do you mean, maybe?! Don't tell me you're not planning on coming at all.

JING YE

It'll be too crowded...you know.

I'm not interested.

RUO

But you can't avoid people forever.

You didn't even go to graduation for  
the undergrad. This is a fresh start,  
a new environment. You know that.  
Please just come.

Jing continues to write and draw freely on the draft paper.

JING YE

Well. I know. It depends. If I wake up  
in time, I'll go.

Jing doesn't seem to believe her words herself.

JING YE (CONT'D)

I promise.

She adds a promise. She tries to convince herself.

RUO

(sigh)

Paused.

RUO(CONT'D)

Did you tell your parents about  
your diagnosis? You need to let them  
know about your depression.

JING YE

No. Not yet.

RUO

Why?

JING YE

I don't know how to say it. You know  
my mum's sick. I don't know how to  
bring it up.

Before she answers, she wrote something on the draft paper.

JING YE (CONT'D)

(cautiously)

How about you? Do you believe me?

RUO

Me?...to be honest. Jing. I did my best. Sometimes. I say sometimes. We don't know how to talk to you. We don't when you'll suddenly be sad or unhappy for no reason. Maybe it's just your disposition, and not necessarily an illness. After all, everyone says they have depression nowadays.

JING YE

Well, maybe.

She forces her tears and pretends to be calm on the phone.

RUO

But, Jing. I really hope you can get better. Is there anything we can do for you? I don't know what else I can do to help you.

JING YE

If you don't know, neither do I.

Paused.

JING YE (CONT'D)

Did anyone ask about why I didn't go to graduation?

RUO

No. Nobody asked specifically. After all, you've never been to any group activities. Everyone's used to your absence.

JING YE

Oh. Yes.

RUO

So be it. See you later. Come to the party. Meet some new friends.

Everything will change in a foreign country.

JING YE

Ok. I will.

She finally hangs up the phone. She walks blankly to the window and sits down. On the draft paper on the desk is written line by line. 'Start over. I want to start over almost every day. But those bad uncontrollable emotions seem to have taken roots in my body. All my fault. Or it's all my fault because I'm sick... Am I sick?'

She looks a little tired with closing eyes. The head is buried in the knee. She still holds her cell phone in her hand. She seems determined, finally looks up and makes a phone call. But no one answers. It is the mailbox that answers the phone. Finally, she gives up. There is a whole bottle of medicine on the table in the distance.

COME TO THE PRESENT

2.EXT. JINGYE'S PARENT'S HOUSE - NIGHT

The night is quiet, the summer cicada is singing, the fan is making sounds in the silent night. Jing's father (55) and mother (55) are drinking tea in the garden to enjoy the cool.

FATHER

Jing's university term has flown by.

She's been there for a while now.

Suddenly, a call from Jing's friend breaks the peace.

RUO

(urgently)

Auntie. It's Ruo. Please come to the hospital as soon as possible. There's been an incident, we're at A&E. I'm



sorry, but...please come quick!

MOTHER

(pretend to be calm down)

What happened to her?!

When she hears the news, she looks at the father hurriedly and asks anxiously at the same time.

FRIEND

(hesitantly)

Jing, she...she tried to commit  
suicide.

MOTHER

Is she all right now?

FRIEND

Please come to the hospital.

MOTHER

We'll leave now.

BACK TO: ONE WEEK AGO

3.INT. TAXI - NIGHT

Jing looks thoughtfully at the electronic invitation letter lined up by graduate students and freshmen on the mobile phone screen. A voice message is displayed on the screen. She opens it, and the voice comes out of the earphones.

MOTHER

It's not depression, my dear. Don't  
try to look for a disease for  
yourself. You just need to relax. You  
haven't taken a break since graduation.  
The stress is so intense that you just  
can't handle it. Just relax. Find a  
chance to have fun with your

classmates. To meet some new friends.  
And keep a good relationship with your  
Friend Ruo. You two can look after each  
other.

Jing stares blankly out of the window, and listen to this voice message again and again, finding that her friends are waiting for her at the doorway. But she quickly turns around for the fear of being discovered by her friends. She looks flustered.

JING YE

Excuse me, sir. Can you go around the  
street again? Please.

First circle around the street. She notices that her friends are still staying outside.

JING YE (CONT'D)

Actually can we go back to where you  
picked me up from please. Thank you.  
Sorry. Sir.

Second circle around the street. Her friends seem no longer standing there. The taxi driver looks at the strange girl in the driving mirror. Then she seems to sigh with relief and turn her head, but soon looks to get caught in trouble again. She is about to cry.

4.EXT. BUS STOP - CONTINUOUS

She sits on the bus stop by the side of the road, staring blankly at the street.

JING YE (V.O.)

I also believed that a change of environment would  
make a difference. But it didn't. I failed in the end.  
I can understand most of the unsatisfactory things in  
the world. But not myself, I can never understand myself.

5.INT. STUDENT APARTMENT - CONTINUOUS

Jing sits on the carpet while watching soap operas while eating the takeout. The mobile phone is shaking her friend's incoming call which is showing on the screen. Then her mother's call, but she doesn't answer them.

Her eyes turn to the timetable posted next to her, but she tries her best to focus on the variety show. However, her expression betrays her, numb and confused.

JING YE (V.O.)

I don't know when phone calls or texts  
Began to make me feel anxious. I don't  
even want to do the most basic things.  
I can't bring myself to even try.

Jing gets up to pick up the takeout. She ate almost nothing. She closes the lid of the takeout.

She walks to the washroom. She starts removing makeup, looking at herself in the mirror.

BACK TO: TWO WEEKS AGO

6.INT. JINGYE'S PARENT'S HOUSE - DAY

There are still several opened moving mail boxes stacked in the garden. The words "China Post" are written on the box. The mother comes to tidy up them.

7.INT. JING'S ROOM - THE SAME TIME

She leans over the window with her eyes closed. She pokes her head out of the window, smokes and takes a deep breath with her, holding a lighted cigarette. Then she opens her eyes and notices her mother. The cigarette butt burns almost to the end. She just realizes this. She takes off the earphones and take a look at the rest power of the telephone. She picks up the bottle and pulls the water out to moisten the tissue then wipes the cigarette ash that has fallen from the windowsill carefully, then pinches the cigarette butt on a delicate saving tank which has a label writing 'Belongs to JingYe! No money inside!'. The edge of the label looks old. This is the jar that Jing used to save her pocket money when she was a child. She is really nostalgic that she has not thrown it away all these years and it has been well kept in the drawer. She puts the piggy bank back and fans the smell of smoking out the room by using a book.

8.INT. JINGYE'S PARENT'S HOUSE - CONTINUOUS

Jing opens the door of her room and walks to the garden.

MOTHER

Jing.

JING YE

I'll go out.

MOTHER

Why do you smell like smoke?

Have you been smoking?

JING YE

You overthink too much. Obviously, I  
just bring out the smell of my father.  
I've made an appointment with student  
accommodation. I have to go.

The mother watches Jing leaving and realizes something and looks up in silence deeply at  
Jing's hurried leaving figure.

9.INT. JING'S ROOM - CONTINUOUS

It's getting dark.

There is still the afterglow of setting sun which refuses to leave in the room. The mother opens  
Jing's room's door, and turns on the light and looks around the room. It is a little messy, there  
are some folded cartons, and also some open boxes on the floor that has not been sorted out.  
The mother helps Jing to tidy up the room. She realizes something. The mother comes to the  
desk, sits down and open the drawer. She notices the piggy bank hidden inside. She feels a little  
surprised.

MOTHER

She brought it here...When did she  
take it...

She says to herself and opens it. But when the mother opens the lid, she finds it has been filled  
with dirty cigarette ash and butts, with dirt accumulated over time inside.

10.INT. JINGYE'S PARENT'S HOUSE- CONTINUOUS

MOTHER

Look at this! Your daughter has treasured  
this box since she was a child.

She takes the ashtray and shows it to the father.

FATHER

(ironically)

She really is all grown up now.

The shock and anger show on his face.

MOTHER

She used to get so angry and upset  
with you when you smoked, but look  
at her now, she smokes.

Paused

MOTHER(CONT'D)

You have to talk to her. You and  
your daughter are really similar,  
you can do it, she'll listen. I have  
cancer so I can't smell the smoke.  
I don't want to be angry. You have to  
talk to her this time.

FATHER

She always has her own ideas and  
doesn't listen to anyone. Even you.  
The university is not far from home.  
But she insisted on moving out.

MOTHER

Maybe that was true the last time she  
said it, but there's something wrong  
with her. Even if it's not true.  
I don't think she's in a good state  
right now. She's completely like you.  
She never says what's on her mind. You  
see. She stays with us almost every day.  
But I suddenly find that I don't  
understand my daughter. Maybe we should  
take her to see my psychiatrist someday.  
He's a really good one, a nice guy too.

FATHER

You're sick. Has she become sick? Such a little child. Nonsense. I don't think she has depression, she was on the phone with her friend. She laughed so loudly, you heard it. It's your fault, you're just indulging her too much.

He refuses to talk to his daughter or take her to see the psychiatrist.

MOTHER

My fault!? You haven't really taken care of your daughter for even one day. Did you ever have a conversation with her recently? Other fathers and daughters all have good relationships. Instead. You two. You seldom talk to each other. If you can take me abroad to recuperate. Why are you so stubborn about your daughter's problem? It's a common thing in western countries. Besides, she's an adult now. She needs communication. She comes abroad for study, and she still hasn't settled in. And my cancer...Even she doesn't say anything. I believe she must be feeling stressed under all this immense pressure. You should talk to her from a male point of view. Little girls are socially disadvantaged and need their fathers to guide them.

FATHER

NO. I don't know how to talk to her.  
You do this better. She's being a silly  
girl.

He still refuses, and then frowns and lights a cigarette.

11.INT. JING'S ROOM - MIDNIGHT

Jing takes out the piggy bank and opens the window. She sits by the window ready to smoke, but when she opens it, she finds that it has been cleaned. But she still lights a cigarette, and soon her mother knocks the door, and her mother does not enter the room.

MOTHER

Why have you started to smoke now?  
What are the benefits of smoking to  
a healthy young woman? You really have  
your own thoughts now. And I can't  
restrain you anymore. I've given you  
plenty of chances. I'm very disappointed  
in you. Put the cigarette out! Now! I  
can't stand the smoke.

JING YE

Please. You know nothing.

MOTHER

You can try to talk to us. Don't bear  
it alone. You should go to sleep.  
Aren't you move to the university  
tomorrow?

The mother try to twist the handle and try to enter the room, but the door is locked.

JING YE

I have nothing to say.

JING YE (CONT'D)

No one can save me.

12.EXT. CAR - DAY

The father opens the trunk and helps his daughter put the luggage needed for school into the car.

JING YE

I don't think the trunk can fit a lot in it.

Father glances at Jing but doesn't say anything. He lights a cigarette.

JING YE

(tentatively)

Is this brand easy to smoke?

Jing takes a look at her father.

FATHER

(harshly)

It's none of your business.

The father glares at her and closes the trunk.

13.INT. STUDENT APARTMENT - CONTINUOUS

The boxes are still piled up in the corner and are not taken apart. The flat looks messy. She opens the suitcase she takes back. She finds that there is a packet of dumplings which are made by her mother lying on the top of the suitcase. Cling box and cling film wraps the chopsticks and vinegar and dumplings well.

JING YE (V.O.)

Their love and criticism like the  
dumplings, all wrapped up in a corner  
of a suitcase. To a turn. Also, can be  
found everywhere. But to me. The only  
Thing that I can feel is pressure.

(There is a proverb in China.

Dumplings for coming noodles for  
going. Dumplings repose the care  
of relatives.)



14.INT. STUDENT APARTMENT - MORNING

Next day's morning, the alarm goes off on time, Jing sits on the sofa watching out. She looks haggard. She reaches out and turns off the alarm. After pinching out the cigarette butt, she opens her phone and sure, she receives her mother's message on time. The message concerns whether she wakes up or not and remind her don't be late for work on the first day. She replies that she has got up and now is on the way to work. After the message has been sent, she finally turns off the phone and the TV and closes her eyes falling into sleep.

BACK TO NOW

15.INT. HOSPITAL - NIGHT

Jing wakes up.

MOTHER

(anxious)

Awake? Can you hear me my baby? Are you feeling better? Go and get the nurse. Quick! She is awake.

The mother lets the father to call the nurse. She cries urgently.

FATHER

How dare you!

After mother sending the nurse away, the father finally speaks.

FATHER(CONT'D)

If...If you die...you mother and I.

Our whole world will end.

He is very angry at first, but he seems to be suddenly discouraged. He shrinks into the chair and stares at Jing with his bloodshot eyes and says in a heavy tone.

MOTHER

Me and your father are always here for you.

What can't you tell us?

Mother sheds tears.

JING YE

But you can't stay with me all the time,  
throughout my life. Can you?

16.EXT. HOSPITAL - NIGHT

The father sits in the chair for a long time and he still can not recover from the shock. Still holding the suicide note written by Jing in his hand.

JING YE (V.O.)

Although I have always had this sense of hopelessness.  
I have tried my best not to let you see this letter. But when you  
find it, it shows that I still failed to  
change. Please, please don't feel sad for  
me. Perhaps this is the most free moment  
in my life. I'm not sure if I'm going to  
heaven. But this short life has been a  
living hell to me almost every second of  
every day...

17.INT. HOSPITAL - CONTINUOUS

Jing lays on the bed looking out of the window without feeling sleepy. The mother closes her eyes and rests beside her bed.

JING YE

(softly)

Mom.

Jing looks out of the window and turns over and sits down on the edge of the bed.

MOTHER

I can hear you.

The mother doesn't fall asleep. She lies flat on the sofa with her eyes closed. Mother turns over and faces Jing's back.

JING YE

I haven't been to class for a long

time.

MOTHER

I knew it.

MOTHER(CONT'D)

(sighed) You have put too much  
pressure on yourself. And you always  
think too much.

Mother sits up and tries to turn on the light. Jing reaches for an orange on the table and peels it with her fingernails, but she has no strength. The disobedient pieces of orange peels off. It was very difficult for her to peel the orange.

JING YE

No. Don't turn on the light.

she is still stubbornly peeling oranges when noticed her mother trying to turn on the light.

MOTHER

There's no benefit of overthinking.  
We know you're not used to staying here.  
We trust you. So we don't blame you too  
much for smoking.

The mother still turns on the light.

JING YE

No. That's not the point at all. It's  
not that I'm not used to life here. I  
feel the same everywhere. Exhausted.

MOTHER

Then have a rest. Your father and I  
wish to take you travelling. We haven't been traveling for a long time.

JING YE

(hysterical and crying)

No. I don't want to! I'm not interested at all! Why don't you understand me? Travelling, and going out to eat or shop. All sounds good. But if I don't do these things, I won't feel sad at all. I told you don't open the light! I've told you. I'm ill! Why don't you believe me? Why don't you listen to me? I can't even remember when the last time I could breathe freely was. Every breath. Every time I wake up. Exhausts me!

The more Jing says, the more she can't control her emotions.

JING YE (CONT'D)

Why don't you all just admit it? I have to tell myself. Just get through it. Everything will be fine. Try to Stick to things. But the truth is, it's just another difficult day.

18.INT. HOSPITAL - CONTINUOUS

After Jing falls asleep.

JING YE (V.O.)

I'm not as optimistic as you. You have a strong mind even though you have cancer. Even this time, the only time I decided to die selfishly I was still worried about how heartbroken you would be. Every time when these damn dark thoughts come, I have no other thoughts in my mind but to die! No one can save me, it's all me, I'm the problem!

The mother silently sheds tears and recalls the second half of her daughter's words. The father comes back from the other end of the corridor and sees the mother sitting in a chair in the

corridor. The notices that mother and hesitates.

He puts the letter into his pocket.

FATHER

What are you doing here?

MOTHER

Just sorting out the prescription from  
the doctor.

The father comes and sit beside to his wife, picks up the medicine next to the chair and looks at them.

FATHER

Such a little child. But take more  
medicine than I do. She's still a  
little child, but she takes more medicine  
than me.

The parents stay in the chair silently side by side on the porch of outside the ward, which is very dim. Next to the chair are the diagnostic certificate and various drugs prescribed by the doctor. It's almost dawn. They look particularly old and thin.

#### 19.INT. JINGYE'S PARENT'S HOUSE - DAY

The mother is packing up the hospital clothes and things. There is a cup which contains pills of various colors. The amount is for a meal.

JING YE

I'm going to buy some drinks.

She makes an excuse to go out.

MOTHER

The dinner is almost ready. Your  
father will also be back soon. You  
need to take the medicine before  
having dinner. Hurry back.

MOTHER(CONT'D)

Do you need me to go with you?

The mother thinks and adds.

JING YE

I'll be back soon. Don't worry.

20. EXT. NEAR TO THE HOUSE - CONTINUOUS

The sun is sunny. Jing is smoking by sitting on the kerb when the father comes back, and they notice each other at the same time. They are both embarrassed. This is the first time that she encounters her father while smoking, and she avoids the father's eyes deliberately. The father comes to his daughter and sits down. He takes the cigarette out of his pocket and hands one to Jing. He lights his cigarette and hands the lighter to Jing. Jing takes it, and they sit silently by the side of the road smoking and looking into the distance.

FATHER

This foreign cigarette is surprisingly  
easy to smoke.

21. DIP TO BLACK

JING YE

Nice sunshine.

FATHER


No matter how nice it looks, wear more  
clothes. It's still Cold.

JING YE (V.O.)

I still can't help wanting to die sometimes. But now?... it just doesn't seem as  
important.

Fade out.

## Appendix 6: Cigarette Shooting List (Storyboard)


CIGARETTE								
scene	shot	shot size	movement and angle	light	duration	content	props	notes
The scenes on the same day are of the same color (but one of them is divided into dusk and day). For easy production								
1	1	FS	Dolly shooting from the outside of window	The sun shines on the wall. She is in the shadow. The light source is broken.		Jing is on the phone with her friend sitting on the chair beside the table. Meanwhile, she seems to write something on the paper. "You will come, right?" "Maybe. I'm not sure." Ruo "What do you mean by maybe?? Don't tell me you don't plan to come." "There are too many people...you know. I'm not interested." "But you can't always stay away from people. You even didn't attend the undergraduate graduation ceremony. This is a chance to start over. New life. New environment."	paper	
1	2	CU	Static shooting the action of her hand with the content of the paper			Jing continues to write and draw freely on the draft paper. "Well, I know that. I know. It depends. If I were awake that day, I would go."		
1	3	MFS	Set up High angle 1/3of the frame is ceiling People's space is compressed			"I promise." So she adds a promise. She tries to convince herself. Paused. "Did you tell your parents you got sick after examination?" "Why didn't you say it?" "I don't know how to say it. You know my mother's poor health. I'm afraid."		
1	4	CS	little High angle Handheld			"Do you believe me?" (cautiously) "I...to be honest, Jing. I did my best. Sometimes, I say sometimes. We don't know how to get along with you. You know. We don't know when you will suddenly unhappy for no reason. How you ever thought that it's your disposition caused. It's not necessarily illness. After all, everyone has depression nowadays." "Well, maybe." She forces her tears and pretends to be calm on the phone.		
1	5	MFS	Set up High angle 1/3of the frame is ceiling People's space is compressed			"But, Jing. I hope you can get better. What do you think we can do for you? I don't know." "If you don't know, and neither do I...Did someone ask when...when I didn't come to the ceremony of graduation." She felt that her tone was terrible, so she began to interrupt. It looked like an inadvertent question, but it was actually a stubborn hope in her heart.		
1	6	CU	3/4 Handheld			"No, no one asked. After all, you don't participate in any group activities. Everyone is used to it." "Yeah..." "So be it. See you later. Come to the party."		
1	7	MCU	Bird's eye view shot			She finally hangs up and takes a deep breath. She sits down and stares at the ceiling in a daze.		
1	8	MS	shooting her back Dutch angle shoulder level the left is the light the people is on the right in the shadow			She finally hangs up and takes a deep breath. She sits down and stares at the ceiling in a daze. She stands up and walks out from the left of the frame.		The film title occurs
1	9	FS	3/4	The light on the Ye's face is broken		She walks blankly to the window and sits down taking with the cellphone. She faces to the sunshine.		
1	10	CS	3/4			She looks a little tired with closing eyes. The head is buried in the knee. She still holds her cell phone in her hand. She seems determined, finally looks up and makes a phonecall.		
1	11	CU	little High angle with her shoulder			The mobile phone screen shows 'nom'.		
1	12	CS-FS-CU	back to the angle of S1110 Zoom out Pan			She waits for a long time, and still no answer. She gives up. She turns her head and her whole face is now in the shadow. When pulling back the full shot, zoom, and the foreground is a bottle of medicine.		



STUDENT APARTMENT (moved in for a while)							
2	1	Blank len	Delayed photography			Dark clouds cover the moon.	
2	2	FS	pan zoom out from the fan (foreground ) to the parents (background)			The night is quiet, the summer cicada is singing, the fan is making sounds in the silent night.	Fan
2	3	MS	Eye level			Jing 's father and mother are drinking tea in the garden to enjoy the cool. 'It's been a while since Jing started her term, how time flies' A call breaks the peace. Mother stands up.	
2	4	LMCU	zoom from the phone to the mother			Mother comes and answers the phone.	
2	5	MCU	Handheld Whip pan			Auntie, It's Ruo, Please come to the hospital as soon as possible, The casualty, I'm sorry, but...please come here quickly. (urgently) 'What happened to her?! Is she all right now? We will come there now.' She turns to the father.	
2	6	MCU	Handheld, Viewpoint len. (POV) The reaction of the father			The father turns to the mother.	
2	7	CS	Handheld, Viewpoint len. (POV) The reaction of the mother.			Her eyes at her father are full of panic, 'Jing, she... she tried to commit suicide.' Mother is stunned.	
EXT. JINGYE 'S PARENT 'S HOUSE - NIGHT							
3	1	CS	3/4			Jing looks blankly at the electronic invitation letter lined up by graduate students and freshmen on the mobile phone screen.	English freshman party e-invitation Women's formal dress (dress code) 需要化妆
3	2	CU	Relationship with hands			A pile of wechat messages suddenly jumped out. She switched to the wechat interface and opened the top dialog box. It's a bunch of voice messages from my mother, each of which is very long.	
3	3	CS	3/4			She frowns.	
3	4	CU	Relationship with hands			She clicks on one of them.	
3	5	CS	3/4			She listens to voice messages and looks out of the window expressionless. She cuts off her voice and takes off her headphones. Turns off the phone screen. She pays more attention to the outside, and then seems to notice something.	
3	6	FS	POV			A bunch of people are on the street.	
3	7	MCU	3/4			But she quickly turns around for the fear of being discovered by her friends. She looks flustered. 'Excuse me, sir, Please go around the street again, Please.'	
3	8	CS	3/4			She turns her head and looks in the other direction. After a little while, she looks out again.	
3	9	FS	POV			She notices her classmates are still standing there.	
3	10	CS	3/4			'Sorry, Sir. Again. Please. Please take around again, I sorry.'	
3	11	CU	shooting rearview mirror			The taxi driver looks at the strange girl in the driving mirror.	
3	12	FS	Viewpoint			Her friends seem no longer standing there.	
3	13	MCU				She seems to sigh with relief and turn her head, but soon looks to get caught in trouble again. She is about to cry.	
INT. taxi - night							
4	1	FS	Handheld			She sits on the bus stop by the side of the road, staring blankly at the street.	need actress to makeup
4	2	CS	Handheld			She sits on the bus stop by the side of the road, staring blankly at the street.	
EXT. bus stop - continuous							



5	1	FS	Set up High angle 1/3of the frame is ceiling People's space is compressed	Do not turn on headlights indoors Point light source	Jing sits on the floor of her apartment eating takeout. She is watching the variety show being played by the pud in front of her. The dress that was just going to the party is put on the sofa.	Jing's dress in Scene 4 A storage rack		
5	2	CU	Focus is on the cel phone (FG) W is Jing		The phone set aside shows a friend's call. The light on the screen goes out after a while. Then it lights up again. It is her mother's call.			
5	3	Mid LS	Through the structure of storage rack Frame Jing inside it		Her eyes turns to the timetable posted next to her, but she tries her best to focus on the variety show. Her expression betrays her, numb and confused.	timetable		
5	4	CU	Relationship with hands		Jing gets up to pick up the takeout. She ate almost nothing. She closes the lid of the takeout.	takeout		
5	5	MS	shoot the shadow on the wall.The shadow is getting bigger and bigger Finally the light source on the wall finally		She walks to the washroom.			
5	6	MS	shoot profile		She starts removing makeup,looking at herself in the mirror	Facial cleanser makeup remover toothbrush toothpaste	Same scene tangent	
5	7	MS	shoot profile		She washes her face.		Same scene tangent	
5	8	MS	shoot profile		She brushes her teeth,looking at herself in the mirror		Same scene tangent	
STUDENT APARTMENT(moved in for a while)								
6	4	FS	Snapshot.Start from blank len until the mother enters the frame.		The front yard of the house is also facing a pile of paper boxes. The words of China Post on the box are still clearly visible. Mother puts other paper boxes on it.	the box with words of China Post		
EXT. JINGYE'S PARENT'S HOUSE - DAY								

7	1	Mid LS	Profile Eye level		Jing's earphones are playing the (The River Vitava). She leans over the window with her eyes closed. She pokes her head out of the window smoking, holding a lighted cigarette.		
7	2	CS	3/4		She opens her eyes and notices that her mother come into the yard with the express boxes.		
7	3	MCU LS	Tracking From objective finally to POV(Jing)		She quickly puts out the smoke and picks up the bottle and pulls the water out to moisten the tissue then wipes the cigarette ash that has fallen from the windowsill carefully, then pinches the cigarette butt on a delicate saving tank which has a label writing "Belongs to JingYe! No money inside!" She puts the jar in an inconspicuous drawer, turns on the electric fan, trying to spread the smell in the house.She opens the door of the room and goes out, and goes downstairs and meets her mother in the garden.	piggy bank(dirty)	
8	1	(7 (4 )	also the last shot of Scene 7 zoom lens. Follow.		"Why do you smell like smoke? Do you smoke?" Mother frowns when she smells the smell.		
8	2	MCU	Panning. Viewpoint of the mother.		"You think too much. Maybe I bring out the smell of my father.I have made an appointment with the agent to see the student apartment." turned around and watches my daughter leave.		
8	3	MS	Objective photography of mother		She realizes something and looks up in silence deeply at Jing's hurried leaving figure.		
9	1	FS	High-angle Stationary		There is still the afterglow of setting sun which refuses to leave in the room. The mother opens Jing's room's door, and turns on the light and looks around the room. It is a little messy, there are some folded cartons, and also some open boxes on the floor that has not been sorted out. The mother helps Jing to tidy up the room.She realizes something.		
9	2	MCU	3/4		The mother comes to the desk,sits down and open the drawer.She notices the piggy bank hidden inside. "She brought it here.. When?.." She says to herself and opens it.		
9	3	CS	The reaction of mother 3/4		She is stunned,She finds it has been filled with dirty cigarette ash and butts, with dirt accumulated over time inside.		

10	1	CU-TCU	tracking shoot the mother puts the ashtray on the table and follow her hand. Finally, the focus is on the ashtray.	室内环境，存在点光源，光源直面母亲，背摄父亲。但这里还没拍到。		"You daughter treated as a treasure since she was a child. Look at this." She takes the ashtray and shows it to the father. The mother stands and the father sits.	dirty bank (dirty)	
10	2	CS	POV (MOTHER)			"She" really grown up now." The shock and anger show on his face. The father holds the cigarette ready to light in his hand.	piggy bank (dirty)	
10	3	MS	shoot profile			"She would get angry even when she saw you smoking when she was a child, but now, she smokes." Paused. "You should talk to her this time. You and your daughter are really capable. I have cancer and can't smell smoke. Instead, you all become to chain smokers in front of me." The mother sits down.	dirty bank (dirty)	
10	4	MCU	Dirty shot Shoot father's actions and words. Mother speaks. But shoot father's reaction.			The father is ready to light the cigarette, but when he hears the mother's words, he stops his action and turns to look at the mother. How should talk to her? She always has her own ideas and doesn't listen to anyone. Even you. The university is not far from home. But she insisted to going out to live. Maybe last time what she said is true. There's something wrong with her. Even it's not true, she must be in bad state. She's just like you. Totally. Everything is hidden in her mind. You see. She stays with us almost every day. But I suddenly found that I didn't understand my daughter. Either take her another day or take her to see a psychologist another day. Well, my psychologist is pretty good. It's a common thing in western countries. Father listens and puts his cigarette on the table. Father avoids his mother's eyes. "You have the cancer. Is she? Nonsense, I don't think she has depression when she on the phone with her friend. She laughed so loudly as you heard. It's all because of your indulgence."	dirty bank (dirty)	
10	5	MS	Profile Eye level			"You haven't been in charge of her since she was a child. Other fathers and daughters have good relationships. Instead, look at you two. Seldom to say anything to each other. She has grown up now, you should communicate with her. She doesn't want to tell me but, but you are the father, you can talk to her from a male's point of view as she hasn't come to here for long time. And my cancer... Even she doesn't say anything. I believe she must be under great pressure."	脏的猪蕃罐 (烟灰缸)	

10	6	MCU	The half of the words shoot father's reaction. Low angle irony			"...Even she doesn't say anything. I believe she must be under great pressure." "NO. I don't know how to say it. You do this better. No, not me." Still avoids the mother's eyes. "Bad girl!" He added himself.			
10	7	FS	LS			Paused. The father lights the cigarette. The mother stands up and leaves.			
CameraB can uniformly shoot the side and back (mid shot and long shot) and machine a can shoot the character reaction and viewpoint lens, relationship lens and motion lens.									
11	1	FS	3/4			Jing takes out the piggy bank and opens the window. She sits by the window ready to smoke, but when she opens it, but she froze.			
11	2	TCU	Relationship with hands			It has been cleaned.	piggy bank (clean)		
11	3	FS	3/4			But she still lights a cigarette after short hesitating, and soon her mother knocks the door.			
11	4	中近	High angle Shoot mother outside the door			"Why have you learned to smoke now? What are the benefits of smoking to the health of a woman? You really have your own thoughts now, and I can't charge you anymore. I have given you chance. Ingrate. You disappoint me so much. Put the cigarette out! Now! I can't stand the smoke!"			
11	5	CS	The reaction of Jing.			Please, I know it. Please don't say more. You know nothing." You can talk to us. You should go to sleep. To late. Aren't you move to the university tomorrow?"			
11	6	MCU	shoot the mother pushing the door Same angle as S11F4			The mother try to twist the handle and try to enter the room, but the door is locked.			
11	7	CS	The reaction of Jing.			"I have nothing to say." "No one can save me."			
12	1	CB				The father opens the trunk and puts Jing's suitcase in the back. The father lights a cigarette while waiting.			

12	2 FS	Shoot Jing out of the house Don't take any relationship		Jing comes out of the house to her father (to the camera). She notices that her father has changed the brand of cigarettes.		
12	3 TCU	POV (Jing)		She notices that her father has changed the brand of cigarettes.		
12	4 CS	Shoot Jing Don't take any relationship		"Is this brand easy to smoke?"		
12	5 MCU	shoulder level low angle		"It's none of your business." The father gives her a stern look and closes the trunk.		
12	6 CS	Shoot Jing Don't take any relationship		Jing's eyes follow his father's figure, and her eyes look lonely.		
EXT. Jing's parent's house's house - DAY						
13	1 FS	Eye level		The boxes are still piled up in the corner and are not taken apart. The flat looks empty. She opens the suitcase she takes back. She finds that there is a bucket of dumplings.		
13	2 CU	POV (Jing)		The dumplings are lying on the top of the suitcase. Cling box and cling film wraps the chopsticks and zinger and dumplings well.		
13	3 CU	low angle the reaction of Jing		She looks at the dumplings with a complicated expression.		
13	4 FS	Jing's squatting angle		She squats on the ground to keep this action and stares at the dumplings in a daze.		
STUDENT APARTMENT (Just moved in, empty) - DAY						
14	1 FS	The same angle with S13T4		At dawn, those things are still spread on the ground intact. Jing sits on the ground and leans against the bed in a daze. The TV is playing. The alarm clock rings and Jing looks at the mobile phone on the ground.		
14	2 CU			Close up of mobile alarm clock (time is 7 a.m.) Jing's hand comes into the frame and picks up the mobile phone.		
14	3 CS	The reaction of Jing.				
14	4 CU	BA with the relationship of shoulder		Just after turning off the alarm clock, a Wechat message occurs on her mobile phone. She clicks it and finds that it is her mother's message. Jing replies message. Then she notices that another unread message was Ruo's Wechat but she doesn't reply.		

14	5 FS	The same angle with S13T4		Jing turns off her cell phone, rubs her face and falls asleep. The sound of the first shot of the next scene comes. "Awake? Can you hear me, my baby? Are you feeling well? Call the nurse! She's awake." Mother looks back at the father when she said.		
This scene is consistent with 15 scenes in time and space, and the room layout is the same Between 16 and 17, in order to successfully convert time and space and prevent the audience from being confused with the timeline, the sound front is used to complete the transition lines. Sound first enters Jing's dream and she wakes up to reality						
15	1 MCU	POV (Jing) Bg is father		"Awake? Can you hear me, my baby? Are you feeling well? Call the nurse! She's awake." Mother looks back at the father when she said.		
15	2 MFS	The PG is the figure of nurses The focus is on the father in the BG		The father watches the nurse leave and says. "How dare you!" Anger and verbal collapse. "If...if you die...you mother and I. Our whole life will come to the end." After he said this, the whole man is disheartened on the sofa and sighs deeply.		
15	3 MCU	3/4 Low angle		The father watches the nurse leave and says. "How dare you!" Anger and verbal collapse. "If...if you die...you mother and I. Our whole life will come to the end." After he said this, the whole man is disheartened on the sofa and sighs deeply.		
15	4 CS	POV (Jing)		"Your parents are all around you. What can't you tell us?" Mother sheds tears.		
15	5 CS	POV (MOTHER)		"But can you stay with me forever? You can't."		
INT. HOSPITAL - NIGHT						
16	1 WS/FS	Blank len		Night view outside the hospital.	letter	
16	2 MFS	shoulder level		Father sits on the bench reading a letter with cigarette butts at his feet.		
16	3 CS	The reaction of father		Father can't get out of the emotional collapse.		
16	4 CU	With shoulder hand relationship Content of the letter		A tear falls on the letter.		
EXT. HOSPITAL - NIGHT						
17	1 CU	POV (Jing)		The view outside the window	orange lamp	
17	2 MCS	The reaction of Jing.		Jing looks out of the window and turns over and sits down on the edge of the bed.		

17	3	MCS	Front of her after turning over		Jing's back faces to the mother. "Mom..."		
17	4	MS			Mother lies flat on the sofa with her eyes closed. Mother turns over and faces Jing's back.		
17	5	MCS	Front of her after turning over		"I haven't been to class for a long time." "I know that." She reaches for an orange on the table and peels it with her fingernails, but she has no strength. The disobedient pieces of orange peel peels off. It was very difficult for her to peel the orange.		
17	6	MCS			Mother sits up and tries to turn on the light. (Sighed) You have put too much pressure on your shoulder. And you always thinks too much. Like me.		
17	7	MCS	Front of her after turning over		"Don't turn on the light! Why not listen to my words?" No, it's not the point at all. I'm the same tired everywhere. She is still stubbornly peeling oranges when noticed her mother trying to turn on the light.		
17	8	MS			The mother still turns on the light. You should take a rest. You father and I wish to take you out for a travel. We haven't travel for a long time. After moving abroad, I haven't got a chance to go out. Let's go outside.		
17		MCU	Dolly		She stops peeling oranges finally. She gives up. "No, I don't want it. I'm not interested at all! Why don't you understand me?! I just, I lose all the interests. Going out for travel, eating or shopping. All sounds good. But if I didn't do these, I won't feel better at all. Why don't you want to admit I'm just sick! Can't you see that? I even can't remember when is the last time I could breathe freely. Every breath, every wake-up exhausts me out! But I have to tell myself. Just get through it. Everything will be fine. Try to stick. But the truth is, it's just another rough day. So many years." The more Jing says, the more she can't control her emotions.		
18	1	MCS	3/4 high angle		The mother silently sheds tears and recalls the second half of her daughter's words. "Why things get like this? Why do I haven't got right to choose born, what to experience. Why even can't I choose to die? I'm really terrified. Mom. Every time. Every time! When these damn dark thoughts come, I have no other thoughts in my mind but to die! Who can save me? No one, but all my faults!"		

18	2	FS-WIDE	Bird's eye view shot		Jing seems falling asleep with tears on her face and curls up together.		
18	4	MS	Profile FG is mother Focus is on the mother BG is father entered the frame and notice her		The father comes back from the other end of the corridor and sees the mother sitting in a chair in the corridor.		
18	5	MCS	Change the angle a little Zoom to dad in the BG		The notices that mother and hesitates. He puts the letter into his pocket "What are you doing here?"		
18	6	MS	Back to the angle of S20T4 Focus is still on the father		Mother wipes her tears and sucks her nose "Just says out the medicine prescribed by the doctor for Jing." The father comes and sit beside to his wife, picks up the medicine next to the chair and looks at them.		
18	7	MCS	Front of the parents		"Such a little kid. But take more medicine than I." The father sighs.		
18	8	MFS	Back of the parents		The day is about to dawn, and the silent back of the parents is particularly old and thin.		
INT. HOSPITAL- NIGHT							
19	1	MS	Eye level		The mother is preparing the medicine for a meal for Jing.	slipper	
19	2	FS	Eye level		Jing goes downstairs and puts on her shoes at the door. "I'm going to buy some drinks"		
19	3	MS	Eye level		The mother comes out and asks "The dinner is almost ready. Your father also will be back soon. Remember to take the medicine before having dinner. Hurry back!" The mother thinks and adds. "Do you need me to go with you?" "I will be back soon. Don't worry."		
19	4	MFS	Eye level		Jing puts on her shoes and opens the door out.		
20	1	FS-MS	Tracking		Jing walks on the road to a bench. She looks back, sitting down, she lights a cigarette, looks in the direction of home, then glances back and then gets stumped.		
20	2	MS	POV		The father comes back and also notices Jing.		

20	3	FS	Front of her		Jing extinguishes the cigarette and ducks her father's eyes and looks down at her mobile phone. The father enters the frame from the other side and sits down also avoid looking at his daughter. Silence. He takes out the cigarette box from his pocket and lights it. Then he hands one and the lighter to her. She is a little overwhelmed. The father break the silence first, "This foreign cigarette is surprised to be easy to smoke." She turns to face her father and he flashes his eyes. Silence.		
DIP TO BLACK							
21					"Nice sunshine." "No matter how nice it is. Near more. Cold." "I still want to die, occasionally, but it doesn't seem so important."		

## Appendix 7: Cigarette Schedule

"FAKE MOVIE" Shooting Schedule						
20/10/2021						
WEATHER: 3-15 °C. Rainy.						
Due to the influence of covid-19, all crew members are required to wear masks during filming. Before shooting, the crew will uniformly arrange covid testing. If anyone has to go out during shooting, please inform the director.						
9:00 AM	GATHER IN TFTI					
12:30 PM	FINISH THE SET					
13:30 PM	START SHOOTING					
5:30 PM	FINISH SHOOTING IN THE CAMPUS / GO TO THE HOUSE					
7:30 PM	START SHOOTING					
7:00 PM	DINNER TIME					
LOCATION 1: INT. HOSPITAL (Seembohm Rowntree Building, YO10 5NB) DAY(NIGHT)						
L	Shot #	Shot Type	Description	CONTENT	ACTOR	PROPS
ward	15//01	MCU	POV(Jing), 1S	DIALOGUE AFTER JING AWAKEN	MOTHER/FATHER/JING	Desk lamp. Fruits. juice, hospital gown
ward	15//02	MFS	The FG is the figure of nurses The focus is on the father in the BG		MOTHER/FATHER/JING	
ward	15//03	MCU	3/4 Low angle ,2S		MOTHER/FATHER/JING	
ward	15//04	CS	POV(Jing), 1S		MOTHER/FATHER/JING	
ward	15//05	CS	POV(MOTHER), 1S		MOTHER/FATHER/JING	
ward	17//01	FS	LS, 2S	MOTHER AND JING DIALUGUE	MOTHER/JING	
ward	17//02	MCS	REACTION OF JING, 1S		MOTHER/JING	
corridor	18//01	FS	LOW ANGLE ,DOLLY		MOTHER/FATHER	
corridor	18//02	CU	EYE LEVEL	father enter the frame from the BG	MOTHER/FATHER	
corridor	18//03	FS	LOW ANGLE	PARENT DIALOGURE	MOTHER/FATHER	
corridor	18//04	FS	HA		MOTHER/FATHER	
corridor	18//05	MCU	EYE LEVEL	PARENT DIALOGURE	MOTHER/FATHER	
LOCATION 2: EXT. HOUSE (18 Danebury Drive, YO26 5EF) NIGHT						
yard	02//02	FS	ZOOM ,LA	PARENT DIALOGURE	MOTHER/FATHER	
yard	02//03	LMCU		MOTHER ANSWERS THE PHONE	MOTHER/FATHER	
yard	02//04	MCU		FATHER'S REACTION	MOTHER/FATHER	
LOCATION 2: INT. HOUSE (18 Danebury Drive, YO26 5EF) NIGHT						
room	11//01	FS	3/4 LA	JING SMOKES	MOHTER/JING	(CLEAN) PIGGY BANCK
room	11//02	CU	HA	MOHTER KNOCKS THE DOOR(OUTSIDE THE ROOM)	MOHTER/JING	
room	11//03	MS	EYE LEVEL	JING	MOHTER/JING	
11:30 PM	Camera Wrap (*stop shooting)					
12:30 AM	Tail Lights (*crew goes home)					

"FAKE MOVIE" Shooting Schedule						
21/10/2021						
WEATHER: 2-8 °C, Windy						
Due to the influence of covid-19, all crew members are required to wear masks during filming. Before shooting, the crew will uniformly arrange covid testing. If anyone has to go out during shooting, please inform the director.						
8:00 AM	GATHER IN THE HOUSE / BREAKFAST					
9:30 AM	FINISH THE SET					
10:00 AM	START SHOOTING					
6:30 PM	DINNER TIME					
7:00 PM	START SHOOTING					
LOCATION 1: INT. HOUSE (18 Danebury Drive, YO26 5EF) DAY						
Loc	Shot #	Shot Type	Description	CONTENT	ACTOR	PROPS
house	19/01	FS	HA,1S	JING GOES OUT	MOTHER/JING	MEDICINE
house	19/02	FS	EYE LEVEL,2S	DIALOGUE	MOTHER/FATHER/JING	
house	19/03	MS	EYE LEVEL,1S	JING GOES OUT	MOTHER/FATHER/JING	
LOCATION 1: EXT. HOUSE (18 Danebury Drive, YO26 5EF) DAY						
park	20/01	MS	PANNING ,3 / 4 SIDE, LS,2S	JING SMOKES FATHER NOTICES HER IN THE BACKGROUND	FATHER/JING	CIGARETTE
park	20/02	MS	FRONT ,JING, LS,2S		FATHER/JING	
park	20/03	FS	FRONT ,2S		FATHER/JING	
park	20/04	FS	BACK ,2S		FATHER/JING	
LOCATION 1: EXT. HOUSE (18 Danebury Drive, YO26 5EF) DAY						
street	12/01	FS	EYE LEVEL,1S	JING	FATHER/JING	BOXES, SUITCASE,CAR
street	12/02	MS	SHOOT FATHERS BACK,1S	FAHTER	FATHER/JING	
street	12/03	LMCU	EYE LEVEL 1S	JING	FATHER/JING	
street	12/04	MS	SIDE, 1S	FATHER	FATHER/JING	
street	06/01	FS	HA, POV(JING)	MOTHER	MOTHER	
LOCATION 1: INT. HOUSE (18 Danebury Drive, YO26 5EF) DAY						
room	07/01	.3/4	FRONT	JING SMOKES	JING	(DIRTY) PIGGY BANK
room	07/02	ECU	JING'S HAND ACTION		JING	
room	09/01	.3/4	SIDE	MOTHER FINDS THE ASHTRAY	MOHTER	(DIRTY) PIGGY BANK
room	09/02	ECU	MOTHERS HAND ACTION		MOHTER	
room	09/03	LMCU	3 / 4 SIDE, TILT		MOHTER	
LOCATION 1: EXT. HOUSE (18 Danebury Drive, YO26 5EF) BEFORE DUSK						
gate	08/01	FS	PANNING		MOTHER/JING	
gate	08/02	.3/4	POV(MOTHER)		MOTHER/JING	
DINNER TIME						
LOCATION 1: INT. HOUSE (18 Danebury Drive, YO26 5EF) NIGHT						
living room	10/01	FS	EYE LEVEL,2S,LS	DIALOGUE	FATHER/MOTHER	(DIRTY) PIGGY BANK, DUMPLINGS
living room	10/02	.3/4	EYE LEVEL,2S, LS		FATHER/MOTHER	
living room	10/03	LMCU	EYE LEVEL,2S, LS		FATHER/MOTHER	
TRANSPORT ALL THE EQUIPMENT TO THE APARTMENT						
LOCATION 2: EXT. HOSPITAL (Terry Ave) NIGHT						
street	16/01	FS	FATHERS BACK		FATHER	JING'S SUICIDE NOTE
street	16/02	FS	3/4 SIDE,		FATHER	
street	16/03	.3/4	FRONT		FATHER	
street	16/04	CU	JING'S SUICIDE NOTE		FATHER	
11:00 PM	Camera Wrap ("stop shooting")					
12:30 AM	Tail Lights ("crew goes home")					

"FAKE MOVIE" Shooting Schedule						
22/10/2021						
WEATHER: 2-10 °C						
Due to the influence of COVID-19, all crew members are required to wear masks during filming. Before shooting, the crew will uniformly arrange COVID testing. If anyone has to go out during shooting, please inform the director.						
9:00 AM	GATHER IN THE APARTMENT / BREAKFAST					
10:00 AM	SET					
11:00 AM	START SHOOTING					
6:30 PM	DINNER TIME					
7:00 PM	START SHOOTING					
LOCATION 1: INT. APARTMENT (Roomzzz Aparthotel York City, YO23 1FG) DAY						
L	Shot #	Shot Type	Description	CONTENT	ACTOR	PROPS
apartment	01/01	SCENERY SHOT	EXT.	JING TALKS WITH HER FRIEND ON THE PHONE	JING	MEDICINE, DOLL, BED SHEET
apartment	01/02	3/4	SIDE, LS			
apartment	01/03	MCU	3/4 SIDE, LS			
apartment	01/04	TCU	SIDE, LS			
apartment	01/05	LMCU	BACK			
apartment	01/06	FS	HA, LS			
LOCATION 1: INT. APARTMENT (Roomzzz Aparthotel York City, YO23 1FG) NIGHT(DAY)						
apartment	14/01	FS	FRONT, DOLLY	JING DOESNT GO TO THE CLASS	JING	DUMPLINGS
apartment	14/02	FS	SIDE			
apartment	14/03	ECU	JING'S HAND ACTION	JING REPLYS THE MESSAGE		
The crew needs to set the lighting during No.3 Scene shooting time/ set up the apartment for the next scene's shooting / DINNER TIME						
LOCATION 2: INT. TAXI (Lawrence St.) NIGHT						
taxi	03/01	MCU	FRONT	JING GOES TO THE PARTY	JING/DRIVER	DRESS
taxi	03/02	ECU	SHOOT THE DRIVING MIRROR	DRIVERS REACTION	JING/DRIVER	
taxi	03/03	FS	POV(JING)	JING NOTICES HER CLASSMATES( EXTRAS)	JING/DRIVER	
taxi	03/04	ECU	SHOOT THE PHONE		JING/DRIVER	
taxi	03/05	MCU	SIDE		JING/DRIVER	
LOCATION 1: EXT. APARTMENT (Roomzzz Aparthotel York City, YO23 1FG) NIGHT						
gate	04/01	FS		JING GOES BACK TO THE APARTMENT	JING	CAR
gate	04/02	FS	FRONT		JING	
gate	04/03	MCU	FRONT		JING	
LOCATION 1: INT. APARTMENT (Roomzzz Aparthotel York City, YO23 1FG) NIGHT						
The actress needs to take off the make-up and change clothes						
apartment	13/01	FS	TATAMI LENS	JING MOVES INTO THE APARTMENT	JING	DUMPLINGS, SUITCASE, BOXES
apartment	13/02	CU	FRONT		JING	
apartment	13/03	ECU	SHOOT THE INSIDE OF THE SUITCASE	JING FINDS THE DUMPLINGS	JING	
The actress needs to make up again						
apartment	05/01	FS	ZOOM	JING EATS THE TAKE-OUT	JING	TAKE-OUT, CLEANSING CREAM, DOLL
apartment	05/02	CU	FRONT	JING'S REACTION	JING	
apartment	05/03	ECU	SHOOT THE IPAD		JING	
apartment	05/04	ECU	SHOOT THE PHONE		JING	
apartment	05/05	ECU	SHOOT THE TAKE-OUT		JING	
apartment	05/06	LMCU	SHOOT THE MIRROR	JING REMOVES THE MAKE-UP	JING	
12:00 AM	Camera Wrap (stop shooting)					
12:30 AM	Tail Lights (crew goes home)					

## Appendix 8: Budget

BUDGET TOPSHEET			Cigarette
Production Co.	Producers : Huiming Wen		
Project Title: Cigarette	Union/Non		
Budget Date: 28th Oct, 2021	Prepared by: Huiming Wen		
Shoot Days: 20th Oct -22th Oct	Locations: York		
<b>ABOVE THE LINE</b>			
10-00	Development Costs	1	£0.00
11-00	Story & Rights	1	£0.00
12-00	Producer Unit	1	£0.00
13-00	Director & Staff	1	£0.00
14-00	Cast	1	£450.00
15-00	Travel & Living	1	£300.00
<b>Total Above the Line</b>			<b>£750.00</b>
<b>PRODUCTION EXPENSES</b>			
20-00	Production Staff	2	£300.00
21-00	Extra Talent	2	£0.00
22-00	Set Design	2	£64.58
23-00	Set Construction	2	£0.00
24-00	Set Pre-rig & Strike	2	£0.00
25-00	Set Operations	2	£0.00
26-00	Set Dressing	2	£0.00
27-00	Property	2	£0.00
28-00	Wardrobe	2	£20.00
29-00	Electric	2	£0.00
30-00	Camera	2	£0.00
31-00	Production Sound	2	£0.00
32-00	Make-up & Hair	2	£0.00
33-00	Transportation	2	£500.00
34-00	Locations	2	£581.00
35-00	Picture Vehicles & Animals	2	£0.00
36-00	Special Effects	2	£0.00
37-00	Visual Effects - Post	2	£0.00
38-00	Film & Lab	2	£0.00
39-00	BTL Travel	2	£0.00
<b>Total Production</b>			<b>£1,465.58</b>
<b>POST-PRODUCTION EXPENSES</b>			
45-00	Film Editing	3	£0.00
46-00	Music	3	£120.00
47-00	Visual Effects	3	£0.00
48-00	Post Production Sound	3	£530.00
49-00	Post Production Film & Lab	3	£0.00
<b>Total Post Production</b>			<b>£650.00</b>
<b>OTHER EXPENSES</b>			
55-00	Publicity	4	£0.00
56-00	Legal & Accounting	4	£0.00
57-00	General Expense	4	£0.00
58-00	Insurance	4	£0.00
<b>Total Other</b>			<b>£0.00</b>
<b>Bond Fee</b>			<b>£0.00</b>
<b>Contingency</b>			<b>£200.00</b>
<b>GRAND TOTAL</b>			<b>£3,065.58</b>



## Appendix 9: TFTI Covid Risk Assessment

### Department of Theatre Film Television and Interactive Media Covid Shooting Risk Assessment Form

#### RISK ASSESSMENT MATRIX

	<b>VERY UNLIKELY</b> (Freak incident, no known history of occurrence)	<b>UNLIKELY</b> (Unlikely sequence of events and/or multiple failure)	<b>POSSIBLE</b> (Foreseeable under normal circumstances. A past incident may have occurred.)	<b>LIKELY</b> (Easily foreseeable circumstances.)	<b>VERY LIKELY</b> (Common occurrence. Known past incidents.)
<b>VERY SEVERE</b> (Fatality, long term disability, loss of limb.)	<b>M</b>	<b>H</b>	<b>H</b>	<b>H</b>	<b>H</b>
<b>SEVERE</b> (Requires over 3 days off work or a hospital visit; reportable to H&S Executive.)	<b>M</b>	<b>M</b>	<b>H</b>	<b>H</b>	<b>H</b>
<b>MODERATE</b> (Deep flesh wound, heavy bruising etc)	<b>L</b>	<b>L</b>	<b>M</b>	<b>M</b>	<b>M</b>
<b>SLIGHT</b> (Minor cuts and bruises with no lasting effects.)	<b>L</b>	<b>L</b>	<b>L</b>	<b>M</b>	<b>M</b>
<b>NEGLIGIBLE</b> (No pain or physical sign of injury.)	<b>L</b>	<b>L</b>	<b>L</b>	<b>L</b>	<b>M</b>

NB: The chance of an incident occurring increases in direct proportion to the number of times a person is exposed to the risk. If exposure to risks is repeated, consider raising the probability.

H	High Risk: Immediate action to reduce risk to no higher than Medium.
M	Medium Risk: High priority to reduce to Low.
L	Low Risk: Possible acceptance of risk, but ongoing monitoring required.

When assessing risks, always plan to:

ELIMINATE RISK	Do we really need to do this? Is there reasonable alternative?
ISOLATE RISK	Barriers, distance, restrictions.
REDUCE RISK	Fewer people exposed; fewer quantities.
CONTROL RISK	Management, skilled advisors, instruction, warnings and clear communication, timings.

Always consider:

PROTECT	PPE (personal protective equipment - masks, visors, etc.),
---------	--

And always:

ENSURE DISCIPLINE	Specify who is responsible for ensuring that rules and codes of conduct are adhered to.  No unplanned last minute "good ideas".
MONITOR CONTROLS	Who will check effectiveness of control measures? And that planned procedures are followed?

Department of Theatre Film Television and Interactive Media  
Covid Shooting Risk Assessment Form

**COVID RISK ASSESSMENT - overall production protocols**

Please use this box to outline the overarching protocols you will adopt on your production to maintain Covid-security, i.e. the "standing rules" for maintaining social distancing, minimising contact, observing personal and collective hygiene, etc. These are the rules that will apply generally, over and above any specific measures that may be required in response to the checklist below.

The total number of our crew members will not exceed 10 (mobile personnel). Once you start shooting, the number of people in the same independent space will not exceed 5. Including location, no more than 5 people. Other personnel will use electronic devices to communicate at a distance of 5 meters. At the same time, we can ensure that all equipment and equipment will be disinfected every day (including when changing the venue for shooting). We will strictly control the flow of all personnel during the shooting date (including the contact crowd of each person will be controlled and recorded). At the same time, all personnel wear masks at any time except that the necessary photographers (actors) will take off their masks to perform. Personnel who touch the equipment will wear medical plastic gloves. We will be equipped with disinfectant and health products to improve resistance.

**COVID RISK ASSESSMENT TABLE 1: CHECKLIST**

NAME OF PRODUCER /COVID SECURITY OFFICER: Huiming Wen  
 PHONE NUMBER: 07902205788  
 SHOOT DATE: 20<sup>st</sup> -22<sup>nd</sup> October  
 SHOOT LOCATIONS:  
 A :18 Danebury Drive, Acomb, York, YO26 5EF  
 B: A classroom in Seebohm Rowntree Building, University of York, Heslington, YO10 5DD  
 C: Roomzzz Aparthotel York City, room121, York, YO231FG  
 D: St.Lawrence Church bus stop, York, YO10 3BR/  
 E: Private car

Put location identification letters next to each hazard identified there.

Please note that the risks identified below - extracted from the standard list - focus on areas of activity where Covid-security issues, notably social distancing and physical hygiene, are likely to apply. You are advised to consider each of them in line with your evaluation statements and then to invoke the appropriate control measures. In order to make this process more straightforward, you are advised to use the box above to outline you general, production-wide procedures, so you can use this list to home in on specific control measures.

<u>N°</u>	<u>Hazards or Risk</u>	<u>Loc</u>	<u>N°</u>	<u>Hazards or Risk</u>	<u>Loc</u>
1	Access/egress difficulties		24	Night Operations	A/C/D/ E
			25		
			26		
4	Artist/presenter using or controlling special tools/props		27	Prop hazards: eg, practical, glass, non-fire retardant	
			28		
6	Confined space	E	29	Risk of infection	A/B/C/

Department of Theatre Film Television and Interactive Media  
Covid Shooting Risk Assessment Form

					D/E
7	Crowds/public/civil unrest		30		
8			31	Scenery hazards: , eg, unusual shape, revolves, non-fire retardant, flown from grid	
9	Children/young persons		32		
10	Camera operations: eg, cranes, cables, remote cameras, steadicam	A/B/C/D/E	33	Special needs: eg, elderly, disabled	
11			34		
12			35	Stunts	
13			36		
14			37	Vehicles/motorcycles – use of, filming of/from. Artists driving	E
15	Fatigue/long hours/physical exertion/stress	A/C/D	38		
16			39		
17			40		
18			41		
19	Food preparation		42		
20	Hazardous substances: eg, dusts, vapours, fume, oils, mists		43		
21			44	Environmental Impact: Litter, Disposing of materials etc	A/B/C
22			45		
23	Manual Handling	A/B/C/D/E	46	Others	

Department of Theatre Film Television and Interactive Media  
Covid Shooting Risk Assessment Form

## RISK ASSESSMENT Table 2

For each hazard/risk ticked in table 1, state who is at risk, (crew, public, audience, others), what the risks are and how the risks are/will be controlled taking into account all rules that apply. Controls should be selected using the hierarchy of risk control – Eliminate, Substitute, Isolate, Supervise, Competent Staff, Specialists, Protective clothing/equipment (include any specialist protective equipment), First Aid/emergency/rescue facilities. The person(s) responsible for implementing the controls should also be clearly identified and included on the distribution list on page 1. Experts/contractors and emergency arrangements should be detailed front page.

Hazard N°	Who is at risk?	Location & Main Risks Identified	Control Measures <i>(to include who is responsible for implementation)</i>	Residual Risk		
				L O W	M E D	H I G H
6	Production Team and the actor	E (Covid risk)	The production team will atke the mask all the time.And the inside of the car will keep only 3 people(driver ,actor and cinematographer).Besides, we will use INEOS 75% Alcohol Anti Viral & Anti Bacterial Surface Sanitiser Spray to ensure our inside area is safe. We also will use Dettol Antibacterial Surface Cleansing Wipes to clean our camera and lens (start and end time). Every member will take the self Covid test each night. <i>Huiming Wen</i>	L		
10	Production Team	A/B/C/D/E (Damage to the equipment caused by improper operation by the operator during use)	Producers must be familiar with the equipment before shooting, and during the shoot they must follow strict production safety principles and pay attention to the protection of the equipment. <i>Huiming Wen</i>	L		
15	All the crew	A/C/D (This is because intense work and the atmosphere at night helps to guide the mood and also helps to express the story.)	The team organises production time rationally, observes the 8-hour working day and adjusts to the work mood as much as possible. We will try our best to ensure that the shooting time will not exceed midnight. <i>Huiming Wen</i>	L		
23	All the crew	A/B/C/D/E (Equipment damage and person injuries can occur during the handling of equipment by production teams.)	The team leader will take an orderly approach to equipment handling and will also provide members with protective facilities such as safety helmets and gloves. <i>Huiming Wen</i>	L		
24	Actors and production team	A/C/D/E (Two actors needs to perform in a room at night.)	The team will ensure that the shooting environment is safe, with minimal noise generation to avoid disruption to others. Also ,each actor who needs to shoot a night play is a single play, so the total shooting time of each actor will not exceed 1 hour. The team will also try to minimise non-essential night work hours and ensure that the crew have rest time. <i>Huiming Wen</i>	L		

**Department of Theatre Film Television and Interactive Media  
Covid Shooting Risk Assessment Form**

29	All the crew	A/B/C/D/E (Every member of the production process is exposed to the threat of COVID19, especially in rooms where space is limited.)	During production, each member of the team wears a mask as well as a face shield, and social distances are strictly observed. When shooting indoors, the Producer strictly controls the number of people. In addition, the equipment is sterilised daily. <i>Huiming Wen</i>	L			
37	All the crew	E Crowded and driving safe	We will try to avoid busy hours and keep the very low speed on the road. <i>Huiming Wen</i>	L			
44	All the crew	A/B/C (During the shooting process, team members will generate household waste or production waste.)	The team will set up a temporary bin on each set and all rubbish will be collected and disposed of sensibly after filming. <i>Huiming Wen</i>	L			

Use continuation sheets where necessary

<b><u>Risk Assessment Completed by:</u></b> Huiming Wen	<b><u>Job Title On Shoot:</u></b> Director and producer	<b><u>Date of Risk Assessment</u></b> 17/10/2021
--	--	---

## Appendix 10: TFTV Location Release Form

THE UNIVERSITY *of York*

Department of Theatre, Film and Television

### Location Release Form

**Project Title (Working Title):**

Cigarette

**Name of Production Company:** Department of Theatre, Film and Television  
University of York, Baird Lane, Heslington East Campus, York YO10 5GB

**Location:** Roomzzz Aparthotel York City, room121, York, YO231FG

**Date(s) of Use:** 21<sup>st</sup>-22<sup>nd</sup> October

**Name & Title of Person Giving Permission:**

*Hotel Manager E. Choudhury*

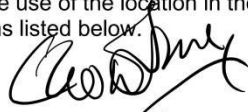
**Address of Person Giving Permission:**

*Room 222 York*

**Tel No of Person Giving Permission:**

In consideration of the **COMPANY** agreeing that this location is used in the above project, the nature and content of which has been fully explained to me, I hereby consent to the use of the location in the above project in accordance with the terms and conditions listed below.

**Signed by:**



**Date:** 14/10/2021

**Signed by:**

(On behalf of the Company)

### **Terms & Conditions**

I hereby agree that the copyright and all other rights, including so-called moral rights, in respect of the use of the above named location shall vest in and is hereby assigned to the **COMPANY** (and this assignment shall operate to the extent necessary as a present assignment of future copyright) and the **COMPANY** shall have unfettered right to deal with the programme containing this location or any part of it in any way it thinks fit. Accordingly I agree that the Programme incorporating use of this location or any part of it may be exhibited or otherwise used or exploited (and this may include the exploitation of ancillary rights there in) in all media and formats throughout the universe for the full period of copyright and all renewals and extensions and thereafter as far as may be possible in perpetuity.

THE UNIVERSITY *of York*  
Department of Theatre, Film and Television

**Location Release Form**

**Project Title (Working Title):**

Cigarette

**Name of Production Company:** Department of Theatre, Film and Television  
University of York, Baird Lane, Heslington East Campus, York YO10 5GB

**Location:** Seebohm Rowntree Building, Alcuin College, University Rd, Heslington,  
York, YO10 5NB

**Date(s) of Use:** 20<sup>th</sup> October(or/and 25<sup>th</sup> October)

**Name & Title of Person Giving Permission:**

DAVID GRAFFAN

**Address of Person Giving Permission:**

C.S.U. Health Sciences

**Tel No of Person Giving Permission:**

(01904) 321625

In consideration of the **COMPANY** agreeing that this location is used in the above project, the nature and content of which has been fully explained to me, I hereby consent to the use of the location in the above project in accordance with the terms and conditions listed below.

**Signed by:**



**Date:** 14/10/2021

**Signed by:** Huiming Wen

(On behalf of the Company)

**Terms & Conditions**

I hereby agree that the copyright and all other rights, including so-called moral rights, in respect of the use of the above named location shall vest in and is hereby assigned to the **COMPANY** (and this assignment shall operate to the extent necessary as a present assignment of future copyright) and the **COMPANY** shall have unfettered right to deal with the programme containing this location or any part of it in any way it thinks fit. Accordingly I agree that the Programme incorporating use of this location or any part of it may be exhibited or otherwise used or exploited (and this may include the exploitation of ancillary rights there in) in all media and formats throughout the universe for the full period of copyright and all renewals and extensions and thereafter as far as may be possible in perpetuity.

THE UNIVERSITY *of York*  
Department of Theatre, Film and Television

**Location Release Form**

**Project Title (Working Title):**

Cigarette

**Name of Production Company:** Department of Theatre, Film and Television  
University of York, Baird Lane, Heslington East Campus, York YO10 5GB

**Location:** 18 Danebury Drive, Acomb, York, YO26 5EF

**Date(s) of Use:** 20<sup>st</sup>-23<sup>rd</sup> October

**Name & Title of Person Giving Permission:**

*The owner of the house*

**Address of Person Giving Permission:**

*18 Danebury Drive.*

**Tel No of Person Giving Permission:**

*7756674473*

In consideration of the **COMPANY** agreeing that this location is used in the above project, the nature and content of which has been fully explained to me, I hereby consent to the use of the location in the above project in accordance with the terms and conditions listed below.

**Signed by:**



**Date:** 14/10/2021

**Signed by:**

(On behalf of the Company)

**Terms & Conditions**

I hereby agree that the copyright and all other rights, including so-called moral rights, in respect of the use of the above named location shall vest in and is hereby assigned to the **COMPANY** (and this assignment shall operate to the extent necessary as a present assignment of future copyright) and the **COMPANY** shall have unfettered right to deal with the programme containing this location or any part of it in any way it thinks fit. Accordingly I agree that the Programme incorporating use of this location or any part of it may be exhibited or otherwise used or exploited (and this may include the exploitation of ancillary rights there in) in all media and formats throughout the universe for the full period of copyright and all renewals and extensions and thereafter as far as may be possible in perpetuity.



MakeItYork

**Approved Filming Application**

**In respect of: UoY student group filming 'Cigarettes' on location in York at University Rd on 20/10/21 Danebury Drive on 20<sup>th</sup> and 21<sup>st</sup> 10/21, Terry Ave on 21/10/21 and Lawrence st on 22/10/21 between 10:30 and 23:00**

Contact: Huiming Wen on 07902205788

**Approved by:**  
City Centre Management  
Make It York  
5 Silver Street  
York  
YO1 8RY

01904 551355  
07983 956500

Date of issue: 14/10/21



## Appendix 11: TFTV Studio Risk Assessment

### Department of Theatre, Film and Television Shooting Risk Assessment Form

#### RISK ASSESSMENT MATRIX

	VERY UNLIKELY (Freak incident, no known history of occurrence)	UNLIKELY (Unlikely sequence of events and/or multiple failure)	POSSIBLE (Foreseeable under normal circumstances. A past incident may have occurred.)	LIKELY (Easily foreseeable circumstances.)	VERY LIKELY (Common occurrence. Known past incidents.)
<b>VERY SEVERE</b> (Fatality, long term disability, loss of limb.)	<b>M</b>	<b>H</b>	<b>H</b>	<b>H</b>	<b>H</b>
<b>SEVERE</b> (Requires over 3 days off work or a hospital visit; reportable to H&S Executive.)	<b>M</b>	<b>M</b>	<b>H</b>	<b>H</b>	<b>H</b>
<b>MODERATE</b> (Deep flesh wound, heavy bruising etc)	<b>L</b>	<b>L</b>	<b>M</b>	<b>M</b>	<b>M</b>
<b>SLIGHT</b> (Minor cuts and bruises with no lasting effects.)	<b>L</b>	<b>L</b>	<b>L</b>	<b>M</b>	<b>M</b>
<b>NEGLIGIBLE</b> (No pain or physical sign of injury.)	<b>L</b>	<b>L</b>	<b>L</b>	<b>L</b>	<b>M</b>

NB: The chance of an incident occurring increases in direct proportion to the number of times a person is exposed to the risk. If exposure to risks is repeated, consider raising the probability.

H	High Risk: Immediate action to reduce risk to no higher than Medium.
M	Medium Risk: High priority to reduce to Low.
L	Low Risk: Possible acceptance of risk, but ongoing monitoring required.

When assessing risks, always plan to:

ELIMINATE RISK	Do we really need to do this? Is there reasonable alternative?
ISOLATE RISK	Barriers, distance, restrictions.
REDUCE RISK	Fewer people exposed; less power or energy; fewer quantities.
CONTROL RISK	Management, skilled advisors, instruction, warnings and clear communication, timings.

As a last resort, consider:

PROTECT	PPE (personal protective equipment, eg Hard hats, Harnesses)
---------	--

And always:

ENSURE DISCIPLINE	Specify who is responsible for ensuring that rules and codes of conduct are adhered to.  No unplanned last minute "good ideas".
MONITOR CONTROLS	Who will check effectiveness of control measures? And that planned procedures are followed?

Department of Theatre, Film and Television Shooting Risk Assessment Form

**RISK ASSESSMENT TABLE 1: CHECKLIST**

NAME OF PRODUCER: Huiming Wen PHONE NUMBER: 07902205788

SHOOT DATE: 20<sup>st</sup> -22<sup>nd</sup> October

SHOOT LOCATIONS:

A :18 Danebury Drive, Acomb, York, YO26 5EF

B:: A classroom in Seebohm Rowntree Building, University of York, Heslington, YO10 5DD

C:Roomzzz Aparthotel York City, room121, York, YO231FG

D:St.Lawrence Church bus stop, York, YO10 3BR/

E:Private car

Put location identification letters next to each hazard identified there.

<b>N°</b>	<b>Hazards or Risk</b>	<b>Loc</b>	<b>N°</b>	<b>Hazards or Risk</b>	<b>Loc</b>
1	Access/egress difficulties		24	Night Operations	A/C/D/E
2	Alcoholic drinks/hospitality		25	Noise	A/B/C/D/E
3	Animals		26	Portable tools above 110V	
4	Artist/presenter using or controlling special tools/props		27	Prop hazards: eg, practical, glass, non-fire retardant	
5	Compressed gas/cryogenics		28	Radiation	
6	Confined space, eg, mines, tanks, sewers, restricted sets	E	29	Risk of infection	A/B/C/D/E
7	Crowds/public/civil unrest		30	Scaffolds, rostra, working platforms, practical staircases	
8	Derelict building hazards: eg, asbestos, rats, bird droppings, dangerous structures, services		31	Scenery hazards: , eg, unusual shape, revolves, non-fire retardant, flown from grid	
9	Children/young persons		32	Smoking	A/C
10	Camera operations: eg, cranes, cables, remote cameras, steadicam	A/B/C/D/E	33	Special needs: eg, elderly, disabled	
11	Diving		34	Special visual effects: eg, snow, smoke, dry ice, rain	
12	Electricity: eg, domestic supplies, generators, overhead/under ground cables	A/C	35	Stunts	
13	Excavation		36	Temperature – extreme heat/cold	
14	Explosives/pyrotechnics/ fireworks		37	Vehicles/motorcycles – use of, filming of/from. Artists driving	E
15	Fatigue/long hours/physical exertion/stress	A/C/D	38	Water: eg, work on or near, use of, tanks, boats	
16	Fire & practical flame	A/C	39	Weapons	
17	Flammable materials: eg, LPG, cylinders, bottled gas, petrol, other flammable liquids		40	Work at height: eg, zip-ups, ladders, Tallscope, cherry pickers, roof work, cliffs	
18	Flying: eg, aircraft, balloons, parachutes		41	Working overseas	
19	Food preparation		42	Weather – extremes of	
20	Hazardous substances: eg, dusts, vapours, fume, oils, mists		43	Possibility of Violence	
21	Lasers/stroboscopic effects		44	Environmental Impact: Litter, Disposing of materials etc	A/B/C
22	Lifting equipment: eg, fork lift trucks, cranes, lifting machinery		45	Trip Hazard	
23	Manual Handling	A/B/C/D/E	46	Others	

Department of Theatre, Film and Television Shooting Risk Assessment Form

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## RISK ASSESSMENT Table 2

For each hazard/risk ticked in table 1, state who is at risk, (crew, public, audience, others), what the risks are and how the risks are/will be controlled taking into account all rules that apply. Controls should be selected using the hierarchy of risk control – Eliminate, Substitute, Isolate, Supervise, Competent Staff, Specialists, Protective clothing/equipment (include any specialist protective equipment), First Aid/emergency/rescue facilities. The person(s) responsible for implementing the controls should also be clearly identified and included on the distribution list on page 1. Experts/contractors and emergency arrangements should be detailed front page.

Hazard N°	Who is at risk?	Location & Main Risks Identified	Control Measures <i>(to include who is responsible for implementation)</i>	Residual Risk		
				L O W	M E D	H I G H
6	Production Team and the actor	E (Covid risk)	The production team will atke the mask all the time.And the inside of the car will keep only 3 people(driver ,actor and cinematographer).Besides, we will use INEOS 75% Alcohol Anti Viral & Anti Bacterial Surface Sanitiser Spray to ensure our inside area is safe. We also will use Dettol Antibacterial Surface Cleansing Wipes to clean our camera and lens (start and end time). Every member will take the self Covid test each night. <i>Huiming Wen</i>	L		
10	Production Team	A/B/C/D/E (Damage to the equipment caused by improper operation by the operator during use)	Producers must be familiar with the equipment before shooting, and during the shoot they must follow strict production safety principles and pay attention to the protection of the equipment. <i>Huiming Wen</i>	L		
12	All the crew	A/C (Possible hazards for the actor and production team when using electrical appliances use)	All members strictly observe the rules of safe use of electricity and use it with care. <i>Huiming Wen</i>	L		
15	All the crew	A/C/D (This is because intense work and the atmosphere at night helps to guide the mood and also helps to express the story.)	The team organises production time rationally, observes the 8-hour working day and adjusts to the work mood as much as possible. We will try our best to ensure that the shooting time will not exceed midnight. <i>Huiming Wen</i>	L		
16	Two actors	A/C (The actor needs to light the lighter in front of the camera.)	The actor should spend as short time as possible with the lighter and keep it away from flammable objects when using it. <i>Huiming Wen</i>			
23	All the crew	A/B/C/D/E (Equipment damage and person injuries can occur during the handling of equipment by production teams.)	The team leader will take an orderly approach to equipment handling and will also provide members with protective facilities such as safety helmets and gloves. <i>Huiming Wen</i>	L		
24	Actors and production team	A/C/D/E (Two actors needs to perform in a room at night.)	The team will ensure that the shooting environment is safe, with minimal noise generation to avoid disruption to others. Also ,each actor who needs to shoot a night play is a single play, so the total shooting time of each actor will not exceed 1 hour. The team will also try to minimise non-essential night work hours and ensure that the crew have rest time. <i>Huiming Wen</i>	L		

Department of Theatre, Film and Television Shooting Risk Assessment Form

25	All the crew	A/B/C/D/E (The production team may make noise during the preparation process and during shooting.)	Production members keep non-essential conversations to a minimum during indoor and outdoor shoots. Also, reduce the volume of sound generated by equipment and people as much as possible to avoid disturbing others. We'll lock the door when we shoot indoors. During shooting, there is no knocking on the wall or jumping that will affect the operation of neighbors. <i>Huiming Wen</i>	L			
29	All the crew	A/B/C/D/E (Every member of the production process is exposed to the threat of COVID19, especially in rooms where space is limited.)	During production, each member of the team wears a mask as well as a face shield, and social distances are strictly observed. When shooting indoors, the Producer strictly controls the number of people. In addition, the equipment is sterilised daily. <i>Huiming Wen</i>	L			
32	Two actors	A/C (The actor needs cigarettes as a prop.)	<i>There will be no long smoking scenes. We will control the time when cigarettes are lit. At the same time, prepare water nearby to ensure that the cigarette ends are extinguished and the cigarette ends will be thrown into the dustbin we have prepared. We will always pay attention to this problem.</i> <i>Huiming Wen</i>	L			
37	All the crew	E Crowded and driving safe	We will try to avoid busy hours and keep the very low speed on the road. <i>Huiming Wen</i>	L			
44	All the crew	A/B/C (During the shooting process, team members will generate household waste or production waste.)	The team will set up a temporary bin on each set and all rubbish will be collected and disposed of sensibly after filming. <i>Huiming Wen</i>	L			

Use continuation sheets where necessary

<b><u>Risk Assessment Completed by:</u></b>  Huiming Wen	<b><u>Job Title On Shoot:</u></b>  Director and producer	<b><u>Date of Risk Assessment</u></b>  17/10/2021
--	--	---

## Appendix 12: Memorandum of Understanding



### Memorandum of Understanding

#### Student Film Production / Department of Theatre Film Television and Interactive Media

Date: 15/10/2021

Dear

This memorandum of understanding outlines what we have agreed with regard to your goodwill contribution as an actor to the following production:

**Name of Production: Cigarette**

**Producer or Director: Huiming Wen**

**Status of Production:** PG film for assessment for the PG Individual Project module

**Dates of Production: 20/10/2021-23/10/2021**

We have discussed and agreed the following:

That you have accepted the part of ( cast) in the film (Cigarette)

That your shooting dates and hours will be as follows: 20/10/2021-23/10/2021

That there will be **no fee** for your performance.

That the production will cover the following expenses (itemised) subject to the following (i.e. travel) being accompanied by a receipt.

That the production will cover meals and refreshments

(Please add any other terms you have agreed - like costume etc.)

---

You hereby agree to assign any rights you may have in the finished film to the Producer. This includes any rights you may have in the copyright and all other rights of whatsoever kind or nature in the finished film.

You recognise that the Producer has the unlimited right to edit, copy, alter, add to, take from, adapt or translate the film and, hereby irrevocably waive the benefits of any provision of law known as "moral rights" (including any rights under Sections 77 to 85 inclusive of the CDPA) or any similar laws of any jurisdiction.

Please indicate, by signing here, that the above list fully represents the discussions you have had with the named Producer and that you agree to these terms.

Signed: Ahmet Serdar Karaca

A handwritten signature in black ink, appearing to read "Ahmet Serdar Karaca".

Date: 19/10/2021

---

The Producer may wish to show this film outside of the University of York at public film festivals. Please indicate whether you are happy for the film and your performance to be used in this way: YES.

If there are any conditions you would like to attach to the use of your performance in a festival entry, please include them here for consideration by the Producer:

---

We appreciate that circumstances may arise where you are unable to take part in the production as planned or discussed. We would be grateful for as much notice as possible if such a circumstance arises.





**Memorandum of Understanding**

**Student Film Production / Department of Theatre Film Television and Interactive Media**

Date: 15/10/2021

Dear

This memorandum of understanding outlines what we have agreed with regard to your goodwill contribution as an actor to the following production:

**Name of Production: Cigarette**

**Producer or Director: Huiming Wen**

**Status of Production:** PG film for assessment for the PG Individual Project module

**Dates of Production: 20/10/2021-23/10/2021**

We have discussed and agreed the following:

That you have accepted the part of ( cast) in the film (Cigarette)

That your shooting dates and hours will be as follows: 20/10/2021-23/10/2021

That there will be **no fee** for your performance.

That the production will cover the following expenses (itemised) subject to the following (i.e. travel) being accompanied by a receipt.

That the production will cover meals and refreshments

(Please add any other terms you have agreed - like costume etc.)

---

You hereby agree to assign any rights you may have in the finished film to the Producer. This includes any rights you may have in the copyright and all other rights of whatsoever kind or nature in the finished film.

You recognise that the Producer has the unlimited right to edit, copy, alter, add to, take from, adapt or translate the film and, hereby irrevocably waive the benefits of any provision of law known as "moral rights" (including any rights under Sections 77 to 85 inclusive of the CDPA) or any similar laws of any jurisdiction.

Please indicate, by signing here, that the above list fully represents the discussions you have had with the named Producer and that you agree to these terms.

Signed: *Shuya Wang*

Date: *20/10/2021*

---

The Producer may wish to show this film outside of the University of York at public film festivals. Please indicate whether you are happy for the film and your performance to be used in this way: YES.

If there are any conditions you would like to attach to the use of your performance in a festival entry, please include them here for consideration by the Producer:

---

We appreciate that circumstances may arise where you are unable to take part in the production as planned or discussed. We would be grateful for as much notice as possible if such a circumstance arises.



**Memorandum of Understanding**

**Student Film Production / Department of Theatre Film Television and Interactive Media**

Date: 15/10/2021

Dear

This memorandum of understanding outlines what we have agreed with regard to your goodwill contribution as an actor to the following production:

**Name of Production: Cigarette**

**Producer or Director: Huiming Wen**

**Status of Production:** PG film for assessment for the PG Individual Project module

**Dates of Production: 20/10/2021-23/10/2021**

We have discussed and agreed the following:

That you have accepted the part of ( cast) in the film (Cigarette)

That your shooting dates and hours will be as follows: 20/10/2021-23/10/2021

That there will be **no fee** for your performance.

That the production will cover the following expenses (itemised) subject to the following (i.e. travel) being accompanied by a receipt.

That the production will cover meals and refreshments

(Please add any other terms you have agreed - like costume etc.)

---

You hereby agree to assign any rights you may have in the finished film to the Producer. This includes any rights you may have in the copyright and all other rights of whatsoever kind or nature in the finished film.

You recognise that the Producer has the unlimited right to edit, copy, alter, add to, take from, adapt or translate the film and, hereby irrevocably waive the benefits of any provision of law known as "moral rights" (including any rights under Sections 77 to 85 inclusive of the CDPA) or any similar laws of any jurisdiction.

Please indicate, by signing here, that the above list fully represents the discussions you have had with the named Producer and that you agree to these terms.

Signed: *Qian Li*

Date: *20/10/2021*

---

The Producer may wish to show this film outside of the University of York at public film festivals. Please indicate whether you are happy for the film and your performance to be used in this way: YES.

If there are any conditions you would like to attach to the use of your performance in a festival entry, please include them here for consideration by the Producer:

---

We appreciate that circumstances may arise where you are unable to take part in the production as planned or discussed. We would be grateful for as much notice as possible if such a circumstance arises.



## Memorandum of Understanding

### Student Film Production / Department of Theatre Film Television and Interactive Media

Date: 15/10/2021

Dear

This memorandum of understanding outlines what we have agreed with regard to your goodwill contribution as an actor to the following production:

**Name of Production: Cigarette**

**Producer or Director: Huiming Wen**

**Status of Production:** PG film for assessment for the PG Individual Project module

**Dates of Production: 20/10/2021-23/10/2021**

We have discussed and agreed the following:

That you have accepted the part of ( cast) in the film (Cigarette)

That your shooting dates and hours will be as follows: 20/10/2021-23/10/2021

That there will be **no fee** for your performance.

That the production will cover the following expenses (itemised) subject to the following (i.e. travel) being accompanied by a receipt.

That the production will cover meals and refreshments

(Please add any other terms you have agreed - like costume etc.)

---

You hereby agree to assign any rights you may have in the finished film to the Producer. This includes any rights you may have in the copyright and all other rights of whatsoever kind or nature in the finished film.

You recognise that the Producer has the unlimited right to edit, copy, alter, add to, take from, adapt or translate the film and, hereby irrevocably waive the benefits of any provision of law known as "moral rights" (including any rights under Sections 77 to 85 inclusive of the CDPA) or any similar laws of any jurisdiction.

Please indicate, by signing here, that the above list fully represents the discussions you have had with the named Producer and that you agree to these terms.

Signed: *Ya Juan Li*

Date: *18/10/2021*

---

The Producer may wish to show this film outside of the University of York at public film festivals. Please indicate whether you are happy for the film and your performance to be used in this way: YES.

If there are any conditions you would like to attach to the use of your performance in a festival entry, please include them here for consideration by the Producer:

---

We appreciate that circumstances may arise where you are unable to take part in the production as planned or discussed. We would be grateful for as much notice as possible if such a circumstance arises.

## Appendix 13: Small Crew Notification for Filming in York



### Small Crew Notification for Filming in York

Please return via email to [dominic.berry@makeityork.com](mailto:dominic.berry@makeityork.com) and [joe.etheridge@makeityork.com](mailto:joe.etheridge@makeityork.com)

#### IMPORTANT: PLEASE READ BEFORE COMPLETING THE FORM

This form is to notify the City of York of your intentions to film.

This form is only suitable for crews of five people or less (including cast and extras) who are planning to film on the street using handheld cameras or cameras on tripods only.

This notification form is not suitable for productions using any additional equipment, special effects, street dressing, stunts etc.

*Productions containing any of the following, should also contact local police*

- *Violence*
- *Firearms or other weapons*
- *Scene of a crime, or offensive nature*
- *Actors in police or other emergency service uniform*
- *Marked police car or other emergency service vehicle*

It is important that you also include evidence of your current Public Liability Insurance.  
A certificate which demonstrates a minimum of £5,000,000 cover is needed in order for  
this form  
to be processed.

Please leave at least ten working days before your shoot in order for your form to be  
processed.

Forms can be returned via email to [dominic.berry@makeityork.com](mailto:dominic.berry@makeityork.com) &  
[joe.etheridge@makeityork.com](mailto:joe.etheridge@makeityork.com)

MakeItYork

## Small Crew Notification for Filming in York

Please return via email to [dominic.berry@makeityork.com](mailto:dominic.berry@makeityork.com) &  
[joe.etheridge@makeityork.com](mailto:joe.etheridge@makeityork.com)

Contact Name: Huiming Wen

Application Date: 2021.10.13

Company:University of York	Number of Crew: 5
Name of Production: Cigarettes	Tel:
Address: Roomzzz Aparthotel York City, room121, York, YO23 1FG	Mobile: <b>07902205788</b>
Email: hw1942@york.ac.uk	Fax:

Please tick the equipment that you will be using during the shoot

Handheld Camera
   
  Camera & Tripod
   
  Handheld Lights
   
  Lights on Stands
   

Please state the locations you would like to use along with a detailed explanation of each scene to be filmed

Location (including all <u>street</u> names)	Date	Time	Description of each scene to be filmed
1. Seebohm Rowntree Building, Alcuin College, University Road, Heslington, York, YO10 5NB	2021.10.20	13:30-18:00	University Road.
2. 18 Danebury Drive, Acomb, York, YO26 5EF	2021.10.20	19:00-23:00	Danebury Drive ( the frame is no more than 30m in diameter of the house).
	2021.10.21	12:00-20:00	
3. Roomzzz Aparthotel York City, room121, Terry Ave, York, YO23 1FG	2021.10.22	12:00-20:00	And Terry Ave.

4. St. Lawrence Church bus stop, York, YO10 3BR	2021.10.22	19:00-21:30	Bus stop and Lawrence Street.
---	------------	-------------	-------------------------------

*This form will only cover the local authority camera positions. If you would like to use a different camera position for these locations you will need to contact the relevant private location directly.*

Type of Production (Please delete as appropriate)

Feature / Documentary / TV Drama / TV Other / Commercial / Reality TV / **Short Film** / Music Video / **Student** / Photo shoot / Corporate / Other (please specify)

Please give a brief synopsis of your production

A Chinese family moves to York to make a living, but the parent seems like the traditional Chinese people who always ignore child's mental health. So the main character, Ye Jing takes a very serious depression. However, her parent does not believe it and they only know Ye Jing should study and get a good grade...

Ye Jing tries to suicide. But she does not die. And her parent realizes the seriousness of her depression. Ye Jing also Inadvertently understand the love of her parent...

Note: This project does not have any blood, violence, and crime-inducing content. And all characters are over 21 years old.

Production Broadcasting date and channel if known

### Terms of Agreement

For the purpose of this agreement, the location(s) are the specific locations listed above and agreed by the relevant Local Authority; the signatory on behalf of the Applicant is the person with appropriate responsibility who ensures that the terms of this agreement are adhered to. This would normally be the Producer.

### Equipment Permitted, Special effects etc

Except where otherwise agreed in writing, the following are *not* permitted on site: explosions, fire, stunts, firearms (replica or real), smoke, playback, wet down, wind machines, indecency or unnamed special effects, camera tracking, dollies or cranes, generators or cables, lighting other than battery powered sun guns (ONLY handheld or tripod mounted cameras allowed under this agreement).

1. Subject to the further terms of this agreement Make It York, on behalf of City of York Council, give the Applicant the right (in common with members of the public and all other persons authorised by the Local Authority, Owners and/or Managers) to use the locations, *once agreement has been reached*, for the period of the Permitted Use (Filming).
2. The right given by clause 1 shall be exercised in consultation with the Manager of the location(s) or other officer notified to the Applicant, in a way which so far as reasonably practicable does not interfere with or impede the normal use of the location(s).
3. Make It York give no warranty that the location(s) is legally or physically fit for any specific purpose.
4. The Applicant shall have the right to represent the location as another real or fictional place, or by *prior agreement* to represent the site under its proper title.
5. All rights to the films and photographs taken at the location shall rest with the Applicant. The Applicant shall have the right to exploit and exhibit the film with, or without the scenes photographed at the site, in any medium now known or here after devised.
6. Time shall be of the essence for all the purposes of the Agreement Period.



7. The rights granted to the Applicant under the terms of this agreement are not assignable unless otherwise agreed.

Applicant's undertakings

8. To indemnify the appropriate Local Authorities against all losses, claims, demands, actions, proceedings, damages, costs or expenses or other liability arising as a direct result of the activities of the Applicant or any breach of any of the obligations in this agreement on the part of the Applicant.

9. To effect and to maintain during the agreed filming period, insurance in a sum not less than £5,000,000 (£5 Million Pounds) in respect of any one incident, with an insurer, or underwriter of repute against all liability of the Council and the Applicant to third parties (including for the avoidance of doubt employees of the Council and the Applicant) arising out of, or in connection with, the use of the Site and to produce, or demand, evidence of this insurance.

10. To permit inspections and monitoring of the arrangements made by the Applicant for the proper supervision of the location.

11. To observe such rules and regulations governing the use of the Location(s) as may have been made or as may from time to time be made.

12. Not to use the location(s) or any part of it otherwise than for the permitted use.

13. Not to do, or permit or suffer to be done, anything to injure the reputation of the location, or the tenants or residents of the location, or to offence against any statute, or any regulations made under any statute, or by London's Local Authorities, or any other public authority, or to imperil any agreement granted for the location(s), or any insurance effected on it.

14. Not to make alterations or additions to the existing fabric design or lay-out of the location(s) or any of its facilities or services except as expressly permitted by this agreement and subject to compliance with any special conditions made by City of York Council.

15. Any undertaking by the Applicant not to do an act or thing shall be deemed to include all employees, servants, agents and any persons associated with the Applicant.

16. To make good to the reasonable satisfaction of City of York Council any damage caused to

or suffered by the location(s) as a result of, or arising from its use by the Applicant pursuant to this Agreement, within 14 (fourteen) days.

17. At the end of the agreed filming period the Applicant undertakes to immediately remove all their equipment, goods, rubbish and litter from the Location and to leave it in a clean and tidy state.

18. At all times, whilst in occupation of the site, the Applicant will comply with all relevant Health and Safety Legislation that may apply to the site or the work being carried out thereon. Furthermore, if required, the Applicant will show the Council any relevant risk assessments before filming begins.

19. There shall be no unusual or risky activity by the Applicant or anyone under the agreement's direction.

20. No litter, alcohol or illegal substances are permitted on site.

21. If at any time the Applicant fails to comply with the terms and conditions of this agreement and having been notified of such failure, continues to act in breach of the terms and conditions above, this agreement shall be immediately revoked.

#### Interpretation

23. For the purposes of the Electronic Communications Act 2000, the signatory to this Agreement on behalf of the Applicant certifies that an electronic signature or typed signature is a valid means of establishing the authenticity of all data and communications contained in this Agreement.

Signed

*(sign or type full name)*

Huiming Wen

In the capacity

*(producer or delegated officer)*

For and on behalf of

*(name of company)*

University of York

Address

**Roomzzz Aparthotel York City, room121, York, YO23 1FG**

Email

**hw1942@york.ac.uk**

I have included a copy of my Public Liability Insurance Certificate

I have included a copy of my Risk Assessment



**ID**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Adult 10	1	4.0	4.0	4.0
	Adult 11	1	4.0	4.0	8.0
	Adult 12	1	4.0	4.0	12.0
	Adult 13	1	4.0	4.0	16.0
	Adult 14	1	4.0	4.0	20.0
	Adult 15	1	4.0	4.0	24.0
	Adult 16	1	4.0	4.0	28.0
	Adult 17	1	4.0	4.0	32.0
	Adult 2	1	4.0	4.0	36.0
	Adult 3	1	4.0	4.0	40.0
	Adult 4	1	4.0	4.0	44.0
	Adult 5	1	4.0	4.0	48.0
	Adult 6	1	4.0	4.0	52.0
	Adult 7	1	4.0	4.0	56.0
	Adult 8	1	4.0	4.0	60.0
	Adult 9	1	4.0	4.0	64.0
	Adult1	1	4.0	4.0	68.0
	Parent 1	1	4.0	4.0	72.0
	Parent 2	1	4.0	4.0	76.0
	Parent 3	1	4.0	4.0	80.0
	Parent 4	1	4.0	4.0	84.0
	Parent 5	1	4.0	4.0	88.0
	Parent 6	1	4.0	4.0	92.0
	Parent 7	1	4.0	4.0	96.0
	Parent 8	1	4.0	4.0	100.0
Total		25	100.0	100.0	

**Gender**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Female	13	52.0	52.0	52.0
	Male	12	48.0	48.0	100.0
	Total	25	100.0	100.0	

**Job**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Filmmaker	7	28.0	28.0	28.0
	Non-filmmaker	18	72.0	72.0	100.0
	Total	25	100.0	100.0	

**Role**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	children	17	68.0	68.0	68.0
	parent	8	32.0	32.0	100.0
	Total	25	100.0	100.0	

**Realistic**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	no	2	8.0	8.0	8.0
	yes	23	92.0	92.0	100.0
	Total	25	100.0	100.0	

**Satisfaction**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly Disagree	1	4.0	4.0	4.0
	Disagree	4	16.0	16.0	20.0
	Neutral	3	12.0	12.0	32.0
	Agree	11	44.0	44.0	76.0
	Strongly Agree	6	24.0	24.0	100.0
	Total	25	100.0	100.0	

**Awareness**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	N	11	44.0	44.0	44.0
	Y	14	56.0	56.0	100.0
	Total	25	100.0	100.0	

### Recognition

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly Disagree	2	8.0	8.0	8.0
	Disagree	4	16.0	16.0	24.0
	Neutral	13	52.0	52.0	76.0
	Agree	4	16.0	16.0	92.0
	Strongly Agree	2	8.0	8.0	100.0
	Total		25	100.0	100.0

## Appendix 15: Insurance



**Date** 27 July 2021  
**Our Reference**

**Customer Name** University of York and Subsidiary Companies  
**Policy Number** NHE-08CA06-0013

To whom it may concern

This is to confirm that University of York and Subsidiary Companies have in force with this Company until the policy expiry on 31/07/2022 incorporating the following essential features:

<b>Limit of Indemnity:</b>		
Public Liability:	£30,000,000	any one event
Pollution/Products Liability:	£30,000,000	for all claims in the aggregate during any one period of insurance
Employers' Liability:	£30,000,000	any one event inclusive of costs
<b>Excess:</b>		
Public Liability/Products Liability/ Pollution:	£nil	any one event
Employers' Liability:	£nil	any one event
<b>Indemnity to Principals:</b>	Covers include a standard Indemnity to Principals Clause in respect of contractual obligations.	
<b>Full Policy:</b>	The policy documents should be referred to for details of full cover.	

Yours sincerely

Zurich Municipal

Zurich Insurance plc, a public limited company incorporated in Ireland Registration No. 13460 Registered Office: Zurich House, Ballsbridge Park, Dublin 4, Ireland. UK Branch registered in England and Wales Registration No. BR7985. UK Branch Head Office: The Zurich Centre, 3000 Parkway, Whiteley, Fareham, Hampshire PO15 7JZ. Zurich Insurance plc is authorised and regulated by the Central Bank of Ireland. Authorised by the Prudential Regulation Authority and with deemed variation of permission. Subject to regulation by the Financial Conduct Authority and limited regulation by the Prudential Regulation Authority. Details of the Temporary Permissions Regime, which allows EEA-based firms to operate in the UK for a limited period while seeking full authorisation, are available on the Financial Conduct Authority's website. Our FCA Firm Reference Number is 203093.

MSTBTA02 (02/21)

### Contact Details

**Call us on**  
**0800 232 1927**

We may record or monitor calls to improve our service.

**Email us at** [louis.parkes@uk.zurich.com](mailto:louis.parkes@uk.zurich.com)

**Write to us at**  
 Zurich Insurance plc  
 Zurich House  
 1 Gladiator Way  
 Farnborough  
 GU14 6GB

**Visit us at**  
[www.zurich.co.uk/municipal](http://www.zurich.co.uk/municipal)



## Appendix 16: Shoot equipment list

Location	Time	Lens	Lights
House (INT.) Room 1	Day	Angenieux Optimo 16mm - 42mm Zoom Lens, Red Prime lens	LedGo LED Lighting Kit
House (INT.) Room 2	Day	Red Prime lens	LedGo LED Lighting Kit, Arri D5 HMI 575
House (INT.) Room 1	Night	Red Prime lens	4 Kino Flo, LedGo LED Lighting Kit, LedGo LED Lighting Kit, practical lighting
House (INT.) Room 3	Night	Red Prime lens	Kino Flo, LedGo LED Lighting Kit, LedGo LED Lighting Kit, practical lighting
House (EXT.)	Night	Red Prime lens	Arri 300 Plus Tungsten, Arri D12 HMI, LedGo LED Lighting Kit, Handheld mini LED, practical lighting
Apartment (INT.)	Day	Angenieux Optimo 16mm - 42mm Zoom Lens	LedGo LED Lighting Kit, 2 Kino Kit, Arri 300 Plus Tungsten, Handheld mini LED, practical lighting
Apartment (INT.)	Night	Red Prime lens	Arri 300 Plus Tungsten, Arri D12 HMI, LedGo LED Lighting Kit, Handheld mini LED, practical lighting
Apartment (EXT.)	Night	Red Prime lens	4 Kino Flo, Arri 300 Plus Tungsten, Arri D12 HMI, LedGo LED Lighting Kit, Halogen car light, practical lighting
Street 1 (INT.)	Night	Iphone 13	Automobile lighting
Street 2 (EXT.)	Day	Angenieux Optimo 16mm - 42mm Zoom Lens	Sunlight
Street 3 (EXT.)	Night		Arri 300 Plus Tungsten, Arri D12 HMI, Handheld mini LED, practical lighting, Halogen car light
Hospital (INT.)	Day	Red Prime lens	LedGo LED Lighting Kit , 2 Kino Flo, Handheld mini LED, practical lighting



## Appendix 17: Cigarette treatment

### **CONCEPT OUTLINE**

#### **Premise:**

JingYe, who has just graduated from college, finds that she is suffering from severe depression but doesn't know how to confess the pain she is going through to her parents and friends. Struggling between giving up and asking for help, she gets further away from the parents who find their daughter smoking. When She is taken to the emergency room after she chose to commit suicide during paroxysm.

#### **Logline:**

This is a drama about depression and family, when the parents learn that their daughter is suffering from depression, the progress from exploratory concern that they do not understand to finally respect and acceptance of their daughter.

#### **Genre:**

Cigarette is a drama about depression and family,emotion.

#### **Pitch paragraph:**

After graduating from college, Ye finds a well-paid job and prepare to move out of her home to a rental flat near the company. This time, she is still the excellent girl in the eyes of her family, but the seemingly calm days are broken by the smell of smoke on her which noticed by her mother. The mother does not immediately choose to criticize her daughter but finds in Ye's room that the piggy bank, which was regarded as a treasure by Ye since childhood, has become Ye's ashtray, and the interior of the seemingly exquisite appearance has been filled with dirt and cigarette butts. The mother confesses to the father and worries about whether Ye is really suffering from depression, as Ye says, and suggests that he should talk to his daughter. The child has grown up, but the father's concern for her since childhood is too obscure.

This time the father should come forward. However, this suggestion is refused by his father, he does not know how to speak to his daughter and thinks that getting sick is pure nonsense. He can not accept how a normal-looking child is ill. It is because the mother has always been to indulge her daughter so that now the daughter was so ignorant and capricious that the mother covers up for her child with the illness. After returning home, Ye still habitually pulls out the piggy bank in the middle of the night to smoke, but when she opens the box, she finds that it has been cleaned. This is a silent reminder from the mother to her daughter. However, Ye still lights a cigarette.

This time she is reprimanded by her mother knocking at the door outside the room.

Soon after Ye moves to her new flat, her mother sends a message in the early morning asking her if she has woken up. Today is the first day of work. Don't be late for work. Ye replies and then fall into sleep again. She doesn't go to work, or rather, she doesn't look for a job at all.

In the parents' wrong concern and the daughter's repeated hints, the spiritual distance between daughter and parents is getting farther and farther, and the daughter finally chooses suicide. Still, she is found by a friend to be sent to the hospital. The parents who learn the news are shocked by the incident to understand from their daughter's confession that behind these seemingly rebellious acts is the daughter's signal for help again and again.

Everything seems to have returned to a calm day after discharge, but this time before the daughter goes out, the mother reminds her to take antidepressants. Ye is secretly smoking near home but encountering his father, the father walks silently to his daughter. and took a cigarette out of his pocket and handed it to his daughter, and the father and daughter quietly smoked and looked into the distance.

**Target audience:**

The first audiences of this short film are young people with depression and their families. The people around depression often have the ability to save these groups who are on the edge of a cliff, but meanwhile standing from the perspective of so-called normal people trying to cure their loved ones, they are also flesh and blood, heartbroken and at a loss. The help that family members should provide is called "respect and acceptance" rather than cure. The second viewers of this film are those who pay attention to emotional and family relationships. There is a saying: God can't be everywhere, so he created the role of parents. Parental love is as strong as mountains and seas also as subtle as dust.

**Epilogue:**

The whole film takes cigarettes as the link, and the attitude towards smoking has always been a superficial symbol of the relationship between parents and Ye. In the end, the father acquiesces in Ye's smoking, which does not mean that the parents approve of their daughter's smoking. It represents that the parents finally reached a spiritual reconciliation with their daughter to a certain extent, which does not mean a complete understanding, but a preliminary understanding, which can be understood as a breakthrough from 0 to 1.

The father is still confused about his daughter's illness. He represents a large number of people who are physically and mentally healthy. Even if he understands and respects people with depression, there is no way to feel like the illness. However, his actions at the end show his choice: he chooses to respect and try to understand.

As a link in the father-daughter relationship, the mother is better able to understand her daughter than her father because of her cancer.

As for the daughter, suicide never means that she wants to give up her life, but because the pain caused by the illness makes it difficult for her to maintain a normal mind when the illness occurs. At the same time, the habit of smoking and suicidal behaviour also represent her obscure distress signals. In the end, she reaches the stage of preliminary reconciliation with her father on this matter, but this does not mean that her illness has been cured. Depression mood is common to everyone, but depression will continue to occur during the illness, and it is common to recur after several years but to resolve the heart knot while treating the disease is also the key to the treatment of patients with depression.

#### **TREEMENT**

#### **Characters:**

##### *JingYe*

In the eyes of his elders, JingYe has always been a kind and excellent child. She seems to be growing up well. Even if she takes a fork in the road or her grades are not satisfactory, her parents' response will only be encouragements. So she has been a kind and excellent person as a matter of course. But she is not always kind and perfect, it seems that everyone can have a shadow to hide and rest, only she is always 24-hour sunshine, always on standby. She knows that no one has ever put too much pressure on her, and their greatest expectation of her is health and happiness. But the more praise and encouragement she subconsciously felt she had to do, so no one seemed to find that she had exhausted all her strength in order to maintain such a seemingly deserved standard. But unfortunately, her parents didn't notice this. In the eyes of parents, this is a long puberty.

Like her father, he is ashamed to express her feelings.

Purpose and need: to be noticed and admitted by the people closest to her that she is really sick, rather than a simple stage of depression.

The process of motivation change: realizing that she is really sick and longing for understanding-- disappointed that she can't get the expected understanding while suffering from constant physical illness makes her desperate attempt to give up her life-- get the understanding of her parents, especially the father's silent understanding and achieve spiritual reconciliation.

***The father***

The father is a traditional male chauvinist, and he does not know how to express his love for his daughter. Like most traditional parents, as a relative, he is unwilling to admit his daughter's illness. So he only thinks that this is a child who has been in adolescence for a long time. But as a father who loves his daughter, he can neither beat nor scold his daughter, leaving only pain and confusion in the struggle between passive acceptance and subjective unwillingness to believe.

Purpose and need: always hope that their daughter can be healthy and happy.

Psychological change: He feels that depression is incomprehensible, make a mountain out of a molehill and find a disease for himself. He thinks that his daughter's smoking is a bad habit of being wayward and ignorant-- He feels more painful and at a loss when he sees his daughter's exposed pains--He chooses to respect and accept the illness.

***The mother***

She got breast cancer when Ye was very young, but she had strong willpower and fought against the disease for the sake of the family and healthy growth of his daughter, but she was always in poor health, so she attached great importance to Ye's health and could not accept her daughter's smoking. She is the daughter's concern and the daughter's heart knot. She was the first to realize that her daughter was ill and admitted it. She has been dealing with her daughter and her father all the time. Although she could not accept her daughter's smoking, she believes that this was just a way for her daughter to relieve her own worries and measure her daughter's depression. It is thought that if depression is a disease that cannot be cured for a daughter like her cancer, then she cannot be allowed to go further and further astray.

***Routine world:***

JingYe finds a well-paid job after graduating from university. This time, she is still a sensible and intelligent girl in the eyes of her family.

***Inciting incident:***

But the smell of smoking on her breaks all calm days. Ye goes out to meet the agency to look for a flat under the praise of her relatives. She will move closer to the company, but her mother detects the smell of smoke from the daughter's bedroom. Instead of blaming her daughter immediately, the mother finds the ashtray in her room that she has been hiding in a drawer. The piggy bank, which her daughter has regarded as a treasure, looked spotless and exquisite. Nevertheless, when the mother opens the lid, she finds that it has been filled with dirty cigarette ash and cigarette butts, and there is old dirt inside. The mother shows the ashtray to the father and asks him that it might be true that their daughter is suffering from depression as the daughter says and suggests that the father should talk to their daughter. The father refuses and says that he does not know how to say it and depression is pure nonsense, he can not accept how the child who looks so normal can get sick. He blames the mother for being too indulging her daughter, so she, like the child, talks nonsense and believes that the child is suffering from depression, and points out that it is just that the daughter is too self-willed. The mother responds that the child has grown up, and the father's concern for her since childhood is too obscure. This time, the father should come forward. However, still rejected by the father. That night, Ye comes home and in the middle of the night habitually takes out the piggy bank in the drawer and opens the window and sits by the bedside to smoke, but she finds that it has been cleaned when she opened it. She knew that her mother has known about her smoking. However, she still lights a cigarette, and soon the mother knocks on her door. But instead of entering the room, the mother talks to her daughter outside to criticize her daughter's bad habit and says she has grown up so she now has her own ideas without regarding parents worried. Once or twice, even though she has hinted Ye, she continued to smoke, which disappointed her parents. Ye is silent in the room, saying only that she knows.

***End of act one:***

Soon after, on the way to help her move to her new flat, her father lights a cigarette while driving. Ye asked his father if the brand was easy to smoke, and her father stern responses have nothing to do with her. When she leaves, her mother tells her she will work tomorrow and not to stay up too late today. The next day, the mobile phone alarm clock goes off on time, Ye turns on the phone and sure receives a message from her mother asking whether she has woken up or not, and don't be late for work on the first day. Ye responses that she is on her way to work. After the message is sent, she turns off her phone, and turns over, closes her eyes and falls into sleep again.

**Midpoint:**

Until one day, she hesitates for a long time and finally makes up her mind to call her parents, but there is no answer, but voicemail answers the phone. She gives up. She crouches on the ground for a long time and then lights a cigarette.

**End of act two:**

On the way to the party of friends, her mother gives her a voice message, telling her is not sick, not to find a disease for herself. If she feels tired, she can stop working and have a rest for a while. Work and earning money are not so important. Go out and relax. The second voice is from her friend asking why she hasn't arrived yet. She stares blankly outside and finds her friends waiting for her at the agreed door, but she looks over for fear of being discovered by her friends. At the same time, she asks the driver to go around again, the second lap, the third lap, and she is about to cry. Finally, she asks the driver to put her down. She sits at the roadside bus stop, staring blankly at the night street. She takes a taxi home, sitting on the ground watching soap operas while eating takeout, and the phone placed in the distance ringing friends' calls, followed by calls from her parents. She does not answer.

**The climax:**

This night is calm, the summer worms are barking, the fan is operating in silence, and the parents drink tea in the garden to enjoy the cool when they suddenly receive a phone call from Ye's friend from the hospital. Ye is sent to the emergency room because of suicide.

After Ye wakes up, her parents say anxiously why she did this and what can't she tell them. They can help Ye. If Ye left for suicide, their whole life would come to an end. Ye just frowns and does not answer, as if it is a mistake to be rescued, but asks: can you stay with me for a whole lifetime? You can't. That night, the father sits in the hospital chair for a long time by taking the opportunity to smoke, unable to recover from the shock. Ye lays on the hospital bed in the room and looks out of the window without feeling sleepy, while her mother takes a nap with her eyes closed. Ye calls her mother softly, and her mother does not fall asleep but responses. She confesses to her mother that she does not find a job at all. Her mother says it doesn't matter. It's all trivial. Do not be under so much pressure. Ye says no, this is not the point at all. She feels exhausted. Her mother suggests to go out for travel. They have not travelled together like when Ye was a child for a long time. Ye refuses. She admits frankly that she is sick. Why are her parents always unwilling to admit it?



She can not remember when is the last time she could breathe freely. These years, She feels tired with every breath, like drowning. Why does she have no right to choose birth, no right to decide what to experience, but even the right to die is not free to choose. The more she talks, the more she can not control her emotions and says that she is petrified, and every time, the terrible feeling brought by depression makes her feels like a flood, she can not breathe. After Ye falls asleep, her parents sit silently side by side in the corridor at the door of the ward. The gallery is very dark, almost dawn, and the parents' back looks fragile.

***The resolution:***

A few days later, Ye is discharged from the hospital. Her mother is cooking in the kitchen. Ye makes an excuse to go out to buy a drink. Before going out, her mother reminds her that she is about to have dinner. She should remember to take medicine before eating. Ye is smoking by the side of the road near her home when her father, who has finished shopping from outside, comes back. They both notice each other. Both father and daughter are embarrassed. This is the first time she encountered her father head-on when she is smoking. She subconsciously freezes and dodges her father's eyes. Her father comes over and sits next to her silently. He takes a cigarette out of his pocket and hands her a cigarette.