

## ***Take the first step and find your balance: How to talk about your mental health.***

The film opens on a cavernous space, in the centre of the frame is a single gymnastics bar. The scene is sparse and the sounds heightened, there's tension in every move, the atmosphere is tight.

A gymnast walks into frame we see them clap their hands with chalk. The dust hangs in the air as they prepare to mount the bar.

There's an intake of breath and they climb onto the beam, **they step forward**, their balance unsure, tentative it's not an easy thing to do.

***VO: Talking about your mental health can feel uncomfortable.***

The gymnasts' feet contort on the bar, toes gripping for every millimetre of stability. We focus on the rawness of the image, the rawness of their skin, the chalk on their hands, the tension in the beam.

***VO: it's hard to find the space when you're trying to balance your life.***

Suddenly they flip backwards, spiralling in the air and landing uneasily on the beam.

***VO Everything can feel a bit much.***

We cut quickly to three different angles of our gymnast wobble on the bar.

***VO: You want to talk but you don't know how.***

We focus on their fingers and toes as they contort, fighting for grip. They sway almost falling. The camera catches their profile as you see a hint of worry across their face.

***VO: Or you're afraid of what others think.***

They teeter on the edge of the beam, our camera angle catching the strained look on their face before we cut to a different frame.

We see a young man in his late 20's scruffy looking sitting down in a chair, the silhouette of his face is seamlessly match cut to that of the gymnast. We cut between the two again as the songs of the beam continue in the background he rubs his hands as we cut to the gymnasts gripping the beam tightly as they handstand.

The young man takes a deep breath as the gymnast does, the tension built to its peak. He lets her breath out and begins to talk.

***Richard 1: You think there is going to be a lot of judgement from whoever you talk to...But it's important to break that stigma.***

We cut back to the gymnast they pull back up from their wobble on the bar, they haven't fallen off. Pulling upright they look more composed.

***Richard 1: There are things you can do to make those conversations easier (Lived experience to be defined by research + casting)***

The sound design softens and the mood of the film lightens up. We cut back to the gymnast and their routine feels more dynamic, free flowing.

We cut to another interview frame to see a woman, she's likeable and relatable, looking a bit frazzled.

***Tanya 1: I didn't like the idea of being judged. (Lived experience to be defined by research + casting)***

Cutting back to the gymnast a foot slams on the beam.

***Tanya 1: But I wrote down what I wanted to say beforehand. (Lived experience to be defined by research + casting)***

Back to the beam. Then to the interview frame.

***Tanya 1: I made sure that I scheduled a time with my friend where we could both talk. (Lived experience to be defined by research + casting)***

The gymnast stands up composed, and takes a deep breath. Before we cut to a different woman in an interview frame.

***Tanya 2: When I asked to speak to work I made sure that the room was going to be quiet and calm. (Lived experience to be defined by research + casting)***

We cut to another interview frame: it's of a different young man.

***Richard 2: I felt so much better once I had booked that time with my GP after having put it off for so long. (Lived experience to be defined by research + casting)***

We are back to the gymnast, and they perform an elaborate move, deftly landing confident and compared. They look majestic, powerful, and strong. The tempo increases.

***Richard 1: I made sure I went into that conversation knowing what I wanted to say. (Lived experience to be defined by research + casting)***

Cut to a different interview frame.

***Tanya 1: Me and my friend were in the car and I just started talking so we pulled over and continued to chat. Having that space where it was just us really helped me. (Lived experience to be defined by research + casting)***

The gymnast pulls off another epic flip.

***Richard 1: I think whether you're talking to your GP, work, or a friend it's really important to know how to have that conversation. (Lived experience to be defined by research + casting)***

We now cut to three different shots showing our cast in the real world, one walks into a DR's office and sits down with a broad smile on their face. Next we are in an office at work, it's warm and inviting and the HR manager sitting at the desk is smiling. Finally we see two women in a car, one takes a deep breath and talks to the other, it's pulled over and parked on the side of a quiet street with plenty of space and no distractions.

***Tanya 1: I think it's really brave to realise when something isn't right and to take that step to have a conversation and knowing how to have it makes it a lot easier. (Lived experience to be defined by research + casting)***

The gymnast pulls one final powerful move on the beam, in full flow, no mistakes, brimming with confidence.

***Richard 2: Best decision I ever made, I'm feeling so much better than I was and I'm more confident. (Lived experience to be defined by research + casting)***

The gymnast dismounts the beam, calmly landing composed. Smiles, takes a breath and walks out of frame.

End Frame.