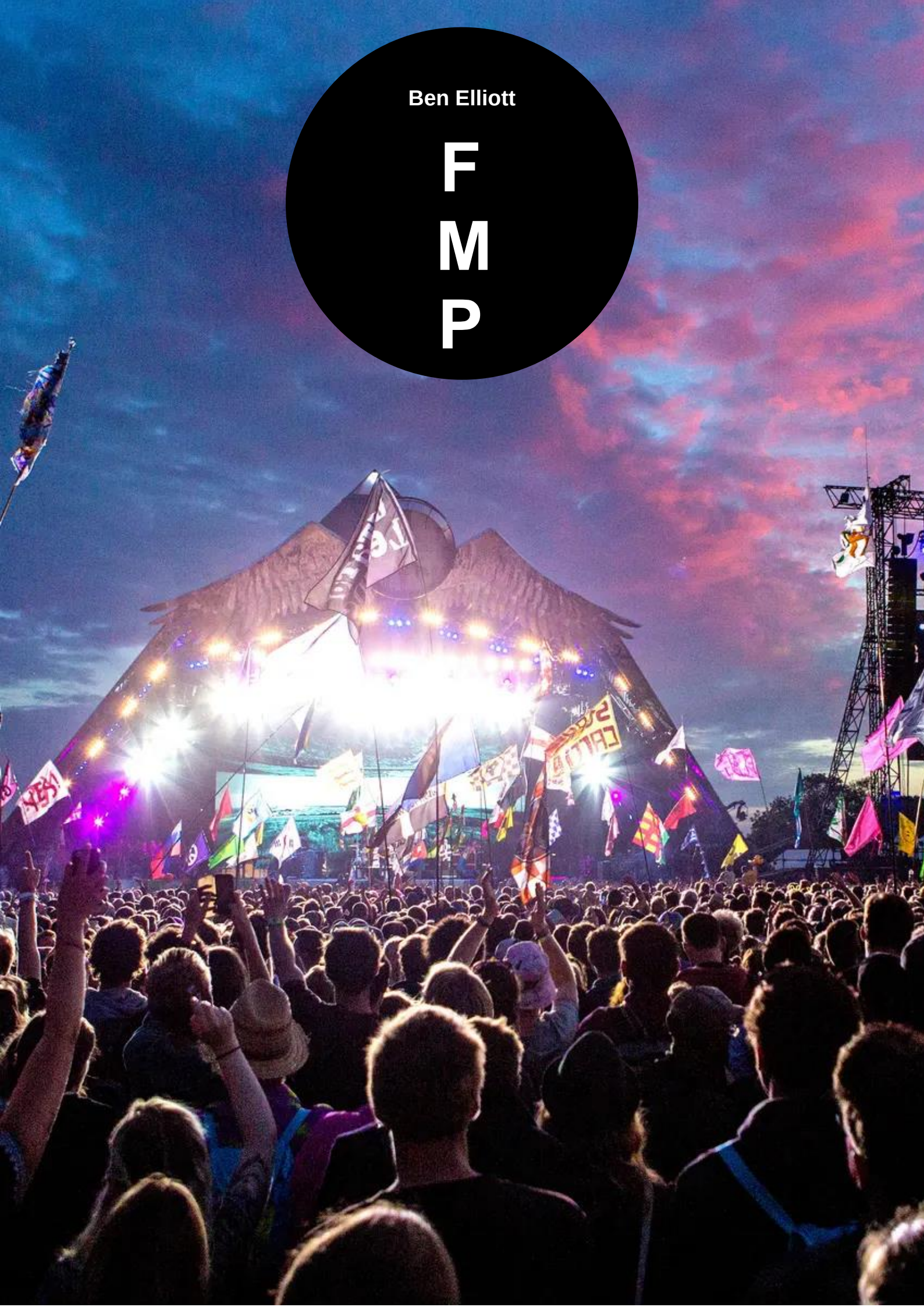

Ben Elliott
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UAL L3 CREATIVE MEDIA PRODUCTION (FILM & TV)
https://3555797.wixsite.com/beproductions
MOODLE BLOG LINK

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RATIONALE & REVIEW

SECTION #1: REVIEW

At the start of this course, I had little to no experience in practical film. Although I had experience in analysis and written work, my expertise was mainly in different subjects like graphic design. However, I believe that my skills, knowledge, and ability to succeed in this course have increased significantly. I have developed a love for film over time, and it has motivated me to work hard and produce high-quality work.

If I had to choose one area where I have improved the most, it would be my camera work and editing skills. Before starting this course, my only experience in cameras was photography, and I had no knowledge of editing. However, I have learned a lot in these areas since I started the course.

But my improvement isn't just limited to practical work. My pre-production, planning, time management, and creativity have also improved significantly. I have become better at researching, analysing, and contextualizing ideas. Comparing my first project (Vans Ad) with my most recent (Script Writing), I can see a positive change in my ability to analyse and contextualize ideas.

I take in feedback from my peers and teachers after every submission and set goals for myself accordingly. My first goal after my Vans Ad project was to improve my pre-production and written work skills, and I achieved that after completing my music video project. Now, I strive to develop each part of my work equally, so that all aspects of my work contribute towards my final grade.

Although I have come a long way, I still have much to learn and many more skills to improve. Nonetheless, I am currently the most creative and hard-working I have ever been, and I am enjoying the subject due to my passion for it.

SECTION #2: PROJECT CONCEPT

The base format for the ideas I have thought of and am developing for my final major project (FMP) all follow similar themes, inspiration, and concepts. I want to include themes which surround negative or damaging emotions such as grief and pain, if these emotions are due to heartbreak, death, or something else my goal is to follow the idea that life has bad moments no matter who you are, what you do or where you live. The overall theme that connects all my ideas and concepts shows and tells the audience that life is precious and beautiful but also painful. My reasoning and influence behind these themes and ideas are very personal and tie closely to recent events and loss in my life. But the feelings I am being influenced by are also relatable to almost everyone worldwide. Through these recent events I realised that showing grief and emotions isn’t something which everyone does equally, and in some cases, people struggle with it. I aim to use these influences and emotions to create something which connects with people and lets them know that although hard, life is beautiful, and the tough parts are necessary. But also, I want to express that everyone is different. Different things affect people differently

and how we deal with these things varies from person to person. I have various ideas for how to format my ideas and concepts. However, I feel that for me personally I want to include some sort of narrative which is influenced by the use of music. On the other hand, some concepts made of similar ideas work in a documentary format in which I explore the emotions of everyday people. Most notably, however, I think that using an abstract format, mixing both narrative ideas and documentary-style ideas could work too. This concept would follow a music-driven narrative which is broken up between scenes or songs by real answers to questions I ask strangers which correlate in some way to the film. All my current ideas and concepts are feasible and cater to not only my strengths but also my interests and what I can access. Weymouth and the surrounding areas provide a variety of people to interview while also scenery which can be used to set a variety of scenes.

SECTION #3: EVALUATION

Throughout my project, I will be getting feedback from peers in and out of college as well as lecturers' feedback to ensure my writing makes sense and the practical aspects of the project work as intended. For similar reasons, I will also be in contact with any artists who have involvement in my work such as musical artists. A key part of my continuous evaluation will be my own self-assessment and criticism.

Most to all decisions, hurdles, changes or impactful events which occur during the project's timeline I will document in written form in a notebook which is on me at all times. I will also note all references, ideas and feedback in said notebook. Being a notebook allows me to access my notes at all times wherever I am, for example, I can note any requests from interviewed people if needed or note any ideas I think while out in possible filming locations.

Instead of getting evaluations at the end of my completed tasks and having to go through large documents at a time, I will try getting feedback for set sections so It's more manageable and easier for not only me but also others to review.

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INITIAL IDEAS

IDEA #1: OUTLINE

This first idea follows a narrative format which is told through music videos, each piece of music would be related to the current stage of the story in its lyrics and the video I create to go with it. Dialogue would be minimized to either between each song or also at some points within songs during pauses where fits. The story follows a boy through a multi-year-long journey. The story would start the day he was told a family member was diagnosed with a life-threatening condition. Each part of the story represents a different struggle within his life but also expresses how long-lasting pain such as an illness-struck family member can linger and come back to hurt someone many times. A large part of these struggles throughout will be dedicated to struggle in an emotional form like heartbreak in relationships and losing friends.

The music within the narrative aims to be a variety of genres and styles to show not only my ability to work with a multitude of different music types and my ability to fix a story to each different genre in their own styles but also to show the variety of music taste in the boy but also in the world as a whole. The music plays a big part in not only helping tell the story but also linking to the overall themes I want to create. It also helps connect the audience through a common enjoyment.

The idea overall I think would be very feasible as it explores a multitude of locations across the local area in which I have contact and have a high chance of being able to film at. Having a variety of scenes and situations also means few cast members won't be needed throughout the whole production time frame allowing more leniency and not needing to depend on people for long periods of time or for multiple days. Some musical artists like 'ROAR' have already agreed to let me use their music and outlined preferences for what is not included in the final product so contacting artists won't be too difficult, also I want to include some smaller artists such as local bands which are more likely to respond to requests.

STRENGTHS

- The themes and story were chosen to be relatable and connect with almost everyone.
- Telling a story via music although not super original, allows me to approach otherwise quite sensitive and personal topics in a way which is less bland and 'in your face' kind of sad and gloomy.
- The events within the story have an opportunity to be quite heartfelt and effective with engaging the audience.
- By using many genres and styles of music and visual interpretation I can possibly connect my themes with a wider audience.

WEAKNESSES

- There isn't a clear story throughout rather the film would be telling small stories throughout the life of the main character.
- Although I want to purposely pick a variety of genres of music, some viewers may not understand what the relevance of a song is if they are not familiar with its style or lyrics in general. Rather some people see the music at face value which wouldn't work in all cases.
- There is no conclusion to the story. It works for me to show that life carries on despite bad things, but some people may be left unsatisfied.

OPPORTUNITIES

- Some big and smaller/ local bands have already agreed to letting me use their music within whatever my decided idea is.
- Having few characters which are present throughout means I'm less reliant on a group of people.
- I have contact with multiple locations which would be used allowing a better chance of gaining permissions.

THREATS / BARRIERS

- Since the film consists of small stories to make up a larger narrative, I will need to find different willing actors which may be a challenge.
- Not all musical artists are guaranteed to respond.
- Some scenes may require certain weather which may not align with my schedule.
- A lack of dialogue means the small parts of dialogue could have a negative impact if done not well.

FEEDBACK

Corin – I think that this idea is good, I like it and I also think that this is something that you feel passionate about considering what has happened to you and your family with losing a loved one to an illness and I think it will touch a topic that you will very much relate to but other people like myself can also relate to this as well (lots of people will be about to relate) however this subject could be to sad and too much of a touch subject for some people to watch and listen to especially it the loss is reascent (the video can be triggering for some people) so if you were to do this you would have to put warning or tell people before they what that it could be triggering.

CONCLUSION

This idea is one which, although I do like, I don't think I will follow exactly. I know there are aspects, such as the heavy use of music, which I know I want to include in my decided idea. The themes and ideas within this idea are also direct influences for my other ideas and what will be my chosen idea.

I think that there is something missing from the idea which brings the stories together apart from all being focused on the same character. I also believe that a lack of a clear conclusion blurs the themes and ideas which I want to express so much.

INITIAL IDEAS

IDEA #2: OUTLINE

My second idea follows a purely documentary style format instead of a narrative like the first one. The themes will consist largely similar ones to those in my first idea. I want to focus on the themes of loss and hardships while also exploring how they affect people as a whole and possibly change the way they live their lives or how they view life as a whole. This documentary would also touch on human beliefs in topics such as religion, politics but also more personal things such as music and other hobbies or past times. The overall goal of the documentary would be to find out why people believe in things or find out why something like music is important to them. Importantly, the documentary would not explore people's views and opinions in any of the subjects mentioned above, rather I want to dive deep into why they are important to people. The imagery within this film would consist of both those I interview but also landscape shots of both urban and rural areas. If possible, I would like to include more specific shots of marches for different causes.

A key part of this idea is the focus on the people and the idea of why and not what. I would want to take a stance as the film maker which is completely unbiased and not associated with those who I interview as I'm not looking for opinions or specific views on something but rather answers on why. This idea is partially inspired by a previous FMP by Clemens Groeber called 'What is England'. Another big inspiration is a personal love for culture, religion, and human behaviour in general. Seeing as religion is so vast and so important to so many people worldwide, as well as music and many other things this film would be my way at exploring the affects and reasons it's the importance of such things hold. My goal with his idea would be to show how large parts of life across the world is made up of believing and enjoying things such as religion or music in a way that becomes second nature but retains a large impact on all of our lives and makes us who we are. I also want to show the impact on more than just individuals but also the way these sorts of things bring people together, creating intertwined communities which can span across the world.

This idea, in terms of feasibility, would be a lot easier in terms of planning due to there being almost no reliance on actors, weather or personal ability for dialogue and similar aspects of film making. The biggest problem with this idea would be a common one within the documentary format, being the amount of footage gathered overshadowing what is usable and also what can fit into a reasonable time limit. This format also restricts my desire to include music as it would interrupt the overall film but also not fit the style. If I decide do this idea, I might also decide d to further develop the idea by forming it into some sort of campaign. However, this isn't a definite but rather a separate idea which I might decide to go forward with.

STRENGTHS	WEAKNESSES
- The overall theme of the documentary has connections to almost every possible viewer. - The topics and subjects within are relevant consistently throughout. - Currently a lot of themes are relevant meaning it's on the top of many people's minds allowing me to get some solid interviews if people are willing.	- Not everyone enjoys documentaries so it won't appeal to as big of an audience - The topic may be seen as boring to some people, even if it is relevant to many. - The topics are quite broad and may create a mess when put together. - I am not fully sure what kind of footage will be suitable to play over the audio.
OPPORTUNITIES	**THREATS / BARRIERS**
- Having no actors in means I don't need to rely on any single or group of people. - There are a lot of different people around the local area who will be open to interviews - Weymouth has easy access to a variety of locations for interviews and camera shots	- Documentaries can end up having many hours of footage but only require 15ish minutes meaning editing and getting clips may take a while. - Not everyone is willing to answer questions or has the time to talk. - I have no experience with documentary making so am heavily relying on research into the genre, so I know how to approach it.

FEEDBACK

Although well thought out and sounding like to be very planned, the content mentioned seems like too much to fit into a reasonable time for not only production time but also run time. Compared to each of the other ideas, I think that it feels completer and more thought out. Not only giving the sign that you have the most passion for it but also that it is more complete and well put together.

CONCLUSION

I like this idea the most, I have yet to do a documentary which adds to why I like it so much. This new style of film making also creates a challenge for me as I am entering and will be exploring new techniques while at times stepping outside of my comfort zone both in terms of in general and in my abilities.
I know the idea is not 100% finished as many flaws lie within it, however feedback given will be taken into account as I adjust the idea to suit the project and my vision for the idea better.



INITIAL IDEAS

IDEA #3: OUTLINE

For this idea, I once again follow a narrative format. However, this story would be told entirely through music videos. The music chosen would be a mix of genres, styles, and hopefully a variety of artists. The story follows a teenager who is driven by this fantasy of teenage romance which he has been given by modern media such as films, TV, and music. This way of thinking blurs his mind as he becomes convinced, he and this girl are meant to be. He lives this fantasy in his head, blind to reality. When it eventually doesn't go how he expected he spirals into a sense of doubt which is expressed through the lyrics and pairing videos made for the music used at this point in the film. Similar themes drive this idea when compared to those prior. It focuses on the idea of believing in something (even if that thing is a fantasy) but also focuses on loss and how we deal with said loss, in this case losing connections with someone or a relationship between two people.

A big inspiration for this format and style of narrative is the band that I partnered with for my music video, Courting. The way they made their music videos for their latest album is set up to create a story/ performance throughout the album. Calling each song, a different 'act' which would be scenes in my instance. Music as a whole is also a massive inspiration for this idea. Listening to music has been part of my life personally for almost my whole life, it has the ability to change/ make emotions, tell stories, and make someone think. Using these qualities of music and pairing it with the creative and storytelling abilities within the film, for me, is a perfect mix. For this idea, exploring emotions would be very important and the music would be packed with a lot of thought and the approval of the artist to ensure the right balance between audio, story and visuals can be created.

STRENGTHS

- Majority of people have some sort of connection with music so will appeal to a larger audience.
- The story is something which is more relevant now than ever with a generation.

WEAKNESSES

- The story is quite cliché and may not invoke the attention of people if it feels too familiar.
- Music being subjective can be taken in multiple ways, using specific songs for specific moments may not work as intended.
- The story as a whole isn't completely thought out and I think I would struggle to make decisions regarding the story.

OPPORTUNITIES

- I already have permission to use music by a few artists of a variety of genres and popularity.
- I have experience with music videos already and have a script based around music. This means including music and pairing it with visuals isn't something which is new to me and therefore hold me back.
- A wide range of locations are available nearby

THREATS / BARRIERS

- Despite using a variety of genres of music and lyrical stories/ emotions, it could be very hit or miss if the correct vibe is created and could ruin the mood of the story/ scene.
- Actors will be an issue due to exam season taking place during the time of the project.
- Not using lots of dialogue puts large amounts of pressure on the few there is and this could damage the integrity of the film if not done well.

FEEDBACK

I like the idea of using music to show the emotions through the lyrics however, I feel it's not your best idea as I feel you can do better. I feel like it is very similar to the first initial idea. I think that this idea very much represents you and that you as a person loves music and you are always listening to music, and you have delt with loss, but I think that you can do something more out there that will test you skill that little bit more.

CONCLUSION

Although I do like the idea, I don't think I am committed to this as much as the documentary idea. A major player when it comes to feasibility is actors and availability of crew. Filming time will be in the middle of exams and preparation for exams for most people I know. This limits who can help me or be available to act consistently.

I also want to make this final project something different to my strengths. I want to make a challenge for myself by trying something new while exploring also keeping the project personal to me so I can put my full effort into it willingly. Personally, although I like this idea, it isn't different enough to my own work or other peoples to make it have strong enough connection to me while also making it stand out.

JUSTIFICATION OF CHOSEN IDEA

Music Documentary

I have chosen to work on my documentary idea for many reasons. I knew that I wanted to create something that held some form of music as a primary feature, whether it was to tell a story, be the overall theme, or the context behind the project. Music in general is important to me personally so hence why it plays a big role in my other ideas too. The full idea for this film has changed since initially writing the initial idea, as expected. I have decided, alongside the feedback given, to focus the documentary on a less broad focal point and to narrow it down to one subject as opposed to many subjects but one theme. The idea now follows music as the main subject, hopefully encapsulating both the creation and listening of music. The main theme is similar to the initial one, which is the connection between music and people. I want to explore why music is important to people and the effect it has had in the past and what it is currently doing for people.

The reason I chose a documentary format for this project is to further expand my ability while also challenging myself to try something new. There are many aspects of this style of film that I know will be challenging, such as lack of control over interviewed people, as well as the large amount of footage and editing required. However, these challenges are not only things I believe I can overcome but also important to helping me further develop resistance to challenges in the future. This style of film also opens a larger window of feasibility as much of this project takes place during exam time across almost all schools, heavily impacting the availability of those who would otherwise be considered to play roles in a narrative or other style of film.



Circa Waves 2024 UK Tour:

Live music has been a massive influence on my work and carries on having such an impact. This photo I took acts to show that I want to explore a variety of musical aspects, from personal listening to concerts or festivals. This photo also gives an idea of what kind of settings I want to shoot at for portions of my documentary. It also ties in to the thought that music creates community as everyone there shared a common interest.



Glastonbury Festival:

Glastonbury is one of the world's most iconic musical festivals, with a limited attendance of only 210,000 and people worldwide eager to go it's a miracle to get in. This photo in particular shows community across the world as people wave their nations, communities and group flags. Showing music touches across the world to almost anyone. Festivals like Glastonbury influence my project ideas as it shows the importance of art and music, allowing people to come together and express themselves

Miley Cirus at Lollapalooza Festival in Chicago USA



ANALYSIS #1: Trainwreck WoodStock 99

Netflix Docuseries about Woodstock 99 music and art festival



Trainweck: Woodstock 99 is a three-part docuseries which tells an in-depth story on the failed return of the Woodstock music festival in USA. Being a three-day festival, the three episodes follow each day, summing up what happened and why while also touching the context and comparing the 99 festivals to its successful predecessor in 1969. There are two main features of cinematography throughout the series, those being footage from the event, either from television archives / the live streaming archives or footage captured by attendees which was available. The other type of cinematography is that used when interviewing key persons such as Michael Lang, the producer and organiser of Woodstock. The overall series uses cinematography and certain clips to help build the tension and overall mood of what is happening within the story.

The series is documented in a chronological format as it follows a story. Although different to my piece it is still worth noting how the story is told. Music being the main part of the festival is used to also help build tension. Songs from the performing artists play as a build-up is created to see the impact they had on the events, this accompanied with a slow ticking time display builds anticipation towards the eventual downfall.

Overall, the series also really well presents the delicate balance between music, community and higher ups greed. They clearly show the power music can have, bringing together people from variety of backgrounds. But also how greed and lack of care towards the well-ness and experience for the festival goers. This greed and lack of care is clearly shown to be the reason for Woodstock 99's brake down, the cinematography, pacing and editing of the whole series works together to make this work.



ANALYSIS #1; IMAGE #1: By using real footage from the festival, the viewer can be emersed in the reality of the event, making each build in tension more effective and immersing the viewer as if they were living the moment too.



ANALYSIS #1; IMAGE #2: For Michael Lang specifically, his interview taking place within his own home shows a lot about who he was. He sits in a well furbished, expensive home, showing his wealth and success as he talks about Woodstock with an almost blind eye. The setting of his interview as well as others within the series is specific to their role and well represents their roles and attitude towards Woodstock and the disaster it became.



ANALYSIS #1; IMAGE #3: For the third episode, when hell brakes loose, the shots and photography from the day shown are used extremely well to back up two key points within the context of the downfall. Destruction is framed in a way it is amplified and looks almost like a riot. However, it is also framed to create a sense of group recklessness, despite the organisers claiming it was all the attendees and acts fault, the imagery shows the story from ground zero. This point of view creates a new picture, one which otherwise could have gone unseen if simply said or shown any differently.



ANALYSIS #1: ABOUT THE MAKERS

Jamie Crawford: Director of ‘ Trainwreck: Woodstock ’99 ’

Jamie Crawford is a British filmmaker based in New York. Aswell as directing the Woodstock docuseries, he also recently NBC Peacock feature documentary “Prince Andrew: Banished”. Crawford has spent 15 years writing and directing a range of factual feature lengths and premium series. Starting his career in Journalism, Crawford has experience telling true stories from the present, pairing this with his now gained experience in documentary style films, Crawford has lots of experience when it comes to retelling and showing stories or events in a way viewers will be interested while also getting the untwisted truth. Unfortunately, there is not a lot of public information available on Crawfood so analysing him and his work is quite difficult. And limited

ANALYSIS #2: Hypersonic Missiles (Sam Fender)

Music Video for song Hypersonic Missiles

Hypersonic Missiles, as a song, contains lyrics that are more relevant to current situations worldwide now than possibly ever before. The simple threat of the end of humanity has been represented in the lyrics via a variety of different concepts. Including hinting at corporate businesses purposely ruining the human body in order to control them and make more profits. But also, the more obvious threat of war as shown in the chorus. However, the song and video touch closely to a more down-to-earth and personal perspective on the end of the world. It targets the point of view of average people to whom listeners and viewers can relate more. The video starts asking people what they would do at that very moment and the responses given aren't the running and hiding we typically would imagine but rather embracing or enjoying the last moments in any way we can.

Hypersonic Missiles are a perfect way to represent how music can be used to portray world issues as well as being something we can enjoy. It also shows how music is a way of bringing people together. Throughout the video, despite seeing separate people's reactions to the situation, all of them share the same circumstance while also dealing with it in their own personal way. This is something that is just as relevant in music as well as many other things, every song, artist, or even live event can mean something different to everyone who experiences it. It could be sad to some due to a memory, or happy and heartwarming for others.



The way the video is shot is made to look almost like a found footage piece. The editing and framing of each shot make this film reel look as if someone has uncovered the final footage of humanity. The song in this instance combines with the video to become a summary of why the world is ending or did end for whoever watches it. Once again, the lyrics speak from the average population's perspective, towards the end of the song Sam hints that certain rich and powerful minorities would survive. The overall video and song leading to this moment are telling the viewer that the world isn't ending for this minority because they are exempt from the effects they cause



ANALYSIS #2: ABOUT THE MAKERS

Sam Fender & Vincent Haycock
singer & director
of Hypersonic Missiles

Sam Fender, born in 1994 is an English singer/ songwriter and musician born in North Shields, part of the Newcastle metro area. Fender grew up in an average working-class environment which has allowed him to connect with fans through relatable song lyrics as he understands what it's like to be in the position of the majority of the population, as opposed to being born into an upper-class family and possibly being out of touch with most things people relate to. Fender described Hypersonic Missiles as an "unorthodox love song". This might be his way of hinting how his connection as a now popular musician with his audience and the public is not as traditional compared to others. Furthermore, this is shown in the song's video and lyrics, as he shares his opinions on the world and its state.

Vincent Haycock, the director of Hypersonic Missiles' video is a U.S. director born in California in 1979. A notable part of Haycock's career is his link to music and involvement in the music industry as a filmmaker. Working with other big names such as Paul McCartney, Dua Lipa, and Florence + the Machine. A common theme in Haycock's work focuses on people and their emotions. Using both, story visuals and connection to lyrics, Haycock creates music videos that show a story about people. Haycock was a perfect fit for a song such as Hypersonic Missiles as his style fits well with Fender's music and lyrics.





ANALYSIS #2; IMAGE #1: Within the video Fender shows life from a down to earth perspective, he doesn't ignore that although some things illegal or frowned upon they are still everyday things in many peoples lives and are only illegal because of more influential person's choices. Which is a key part of the song and video.



ANALYSIS #2; IMAGE #2: Fender shows the viewer that people work together and that life seems free and good from an average person's perspective. On the other hand, the war raining down on them, caused by those in power and not affected by the war fight with each other at the expense of the innocent. A message for the destruction of freedom within a now corrupt world caused by money and power within a rich minority.



ANALYSIS #2; IMAGE #3: Throughout the final moments of the music video and presumably right before missile impact, different people are shown enjoying the things they have been shown to enjoy. Rather than running and hiding, Fender shows people embracing the end as it’s clear they are bound to their fate of being aftermath of the rich squabbles between those in power.

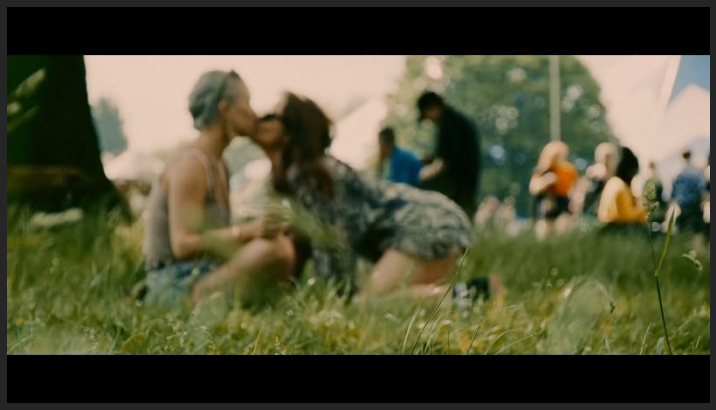


Sam Fender and Actress in ‘Hypersonic Missiles’ music video

ANALYSIS #3: FIELD DAY FESTIVAL

Field Day Festival short showcase film, by Deadbeat (LIVE)

As with a lot of their short films, Deadbeat (Live) has captured the true essence and community of the festival. They do this by using the majority of screen time focusing on a handful of attendees as well as the overall crowds enjoying themselves and expressing themselves. The film also works as this way of getting a viewer involved and hyped up through both the imagery and music used throughout. Using photos with grainy looks as well as handheld footage from those within the festival immerses the viewer further into the festival spirit.



The film shows the viewer more than just another music festival. Instead, it shows the sense of community and common enjoyment between the hundreds and possibly thousands of people present. Unlike some other films of music festivals, the Field Day Festival is shown from within the crowds, on the ground, and as part of the action. More than just the music is showcased as different activities, moments, and memories are captured bringing the true purpose of music and music festivals into a short film. Deadbeat (Live) created this piece on Field Day Festival which shows the viewer that music creates this community and brings us these moments. But it also shows us that festivals and concerts have great music but are made better and hold better experiences when exploring the different people who are there for the same reason as you.

By focusing the film on a select few attendees, the film, in my opinion, is also more effective in showing the festival off. This is because we see the same people doing many different things, further showing the viewer how many opportunities are available to each person individually. However, by focusing on more than just one person it opens the opportunities to show different styles of experience. Each person can find different activities fitting to their styles and by following a few but still more than one person's time there, Deadbeat (Live) can show off this array of unique and catered experience options.



ANALYSIS #3; IMAGE #1: Field Day provides many different activities for groups, and lone attendees. Deadbeat shows this by providing imagery of a range of activities, showing off the community as that's what festivals create and embrace.



ANALYSIS #3; IMAGE #2: Twice within the film, Deadbeat uses a still portrait images of attendees and stage acts in short snappy sequences. This shows the viewer a range of people and acts of different qualities, personalities, and style. Further showcasing the welcoming environment and how the festival appeals to a wide audience.



ANALYSIS #3; IMAGE #3: The most important part of music and festivals is to enjoy yourself; Deadbeat shows this off consistently by showing people have fun and making memories. But shown here specifically is the fact weather you're alone or in a group do whatever you need to experience that feeling. In this case dancing without a care in the world, Deadbeat has used a universal sign of expression to prove their point.



ANALYSIS #3: ABOUT THE MAKERS

DeadBeat / Deadbeat (Live)

DeadBeat is a multi-award-winning production company within the commercial, branded content and music video sectors. DeadBeat is split into 4 main professions within the media industry, these being DeadBeat Live, DeadBeat Studios, DeadBeat Films and DeadBeat Photography. Ranging from music videos and branded content to feature films and TV shows. Deadbeat has worked with big musical artists, commercial giants and large festivals for a mix of different types of work. Founded in 2015, Deadbeat has now made a good name for themselves, working with celebrities like Jack Whitehall and companies like Vinted and Puma. A large part of their identity as a company is within their origins. Founded by identical twin brothers Jack and Boris Thompson-Roylance, DeadBeat has grown to its international status, using this unique company attribute to help market themselves.

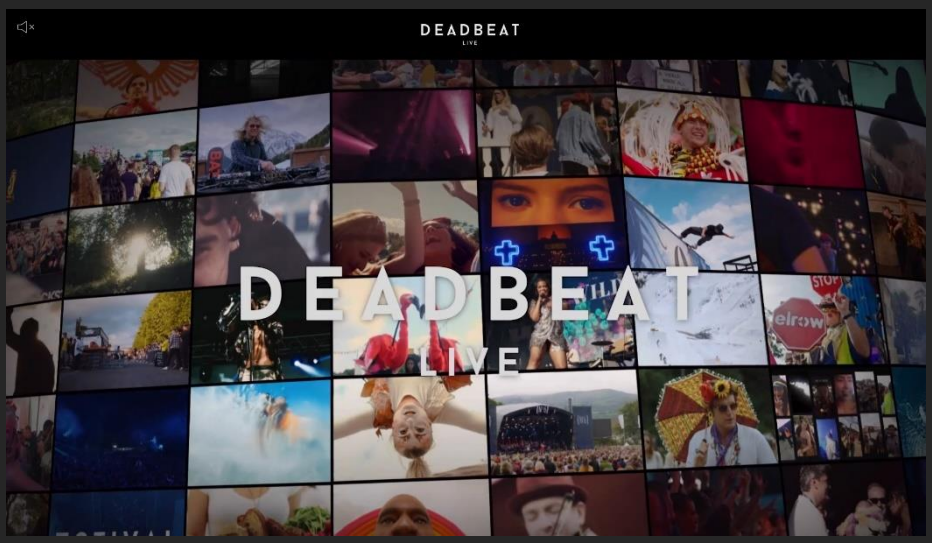


DeadBeat has a collection of different styled production crews, acting as a base for directors and crew. These styles range from studio-heavy, abstract performances to live location shooting amid crowds, capturing spirit and energy. Deadbeat has proven to be a flexible company as they have worked with a wide range of commercial clients. From charities to fashion, teachers and even comedians, Deadbeat is far from

limited in terms of who they can work with. A key part of Deadbeat is the different parts of the company which specialise in certain areas, such as Deadbeat Live.

Deadbeat Live works primarily in the music festival setting, filming events such as Camp Bestival and Wilderness Festival. They get involved with the crowds as they capture the spirit and energy of music and these festivals. Working amongst the crowds and getting them involved. Opposed to broadcasts of festivals such as that of Glastonbury where presenters sit far from any peak activity, Deadbeat create a short

reel in which they show off and promote the festivals. Being part of the energy and being active within the community is what sets Deadbeat Live apart while also making their work stand out so much.



REFLECTIVE REPORT

So far, I have completed all my initial ideas and analyses. After initial ideas I also did my presentation and Rational/ Review. I personally think my presentation went quite successfully as I showed passion within the project which created a sense of confidence. I also was able to answer questions as I was well prepared. I also think that my rational/ review was detailed and of high quality.

As I expected from myself, the biggest time-consuming part and challenge was the pre-production and written work. I have struggled to figure out exactly what content to analyse, however, I eventually found my footing and decided to work with three different types of content but all have the common theme of music as their means of being similar to my work. With my Woodstock analysis and Deadbeat analysis, I struggled to decide who to analyse as the creator, as many people could be considered creators of both pieces of media. Unfortunately, I wasn't able to write a detailed analysis on the director of Trainwreck: Woodstock '99 as there is little information available on him, as well as not have access to any of his other major pieces of work which could have been mentioned. Sources such as IMDB and Wikipedia had little to no information and mainly mentioned the Woodstock documentary, which I had already analysed.

"Although fun… It has hindered my own work"

Not actual quote but close enough

I have also planned and major parts of my actual production, such as finalised questions for interviews, alongside this I have also been able to gain permission from three separate locations and acquired dates for filming and interviewing within. These locations all hold some sort of connection to music and were thought out specifically because of this. I believe the people within as well as the owners of these locations will hold an essential view which will add a different perspective on questions which I won't find within the general public.

I have also found myself being part of other people's productions, both helping crew and actively in as an actor. Although fun, and helpful for me to build my teambuilding skills and personal skills, it has hindered the amount of work I have been able to do as a whole. On the other hand, in return, these people whom I have helped have expressed willingness to help with my project which is greatly appreciated as they have helped me organise interviews and use the equipment necessary to conduct said interviews. Without at least one other person with me for filming I would not be able to complete the quality of a film I want to so I greatly appreciate everything they have provided.

MOVING FORWARD

THINGS TO THINK ABOUT WHILST COMPLETING MY PRE-PRODUCTION

Completing all my pre-production has not been expected from the start due to the sheer amount there is paired with a limited time frame. However, my key thoughts while working is creating an equal and efficient balance between working on both pre-production and physical production.

I want to ensure that all aspects of pre-production which are essential towards this project are done and completed to the best of my ability. This will allow me to be rest assured I have completed what is at minimal required. Furthermore, allowing me to focus on other parts which are important and will contribute to a better overall outcome for this project.

Not having any form of S.P.A.G check implemented into the documents system means I need to be more careful and use resources such as Grammarly to ensure what I write makes sense and meets a good and readable standard.

The hardest part of working on the pre-production is the motivation and efficiency in which I complete it. Working at home is hard due to distractions and the urge to procrastinate in another way. By spending time during Easter holidays in college I hope to force myself into a more working environment so I then restrict the distractions around me.

1

Balance

Balancing different aspects of work across the time frame.

2

Priorities

Figuring out what needs to be done and completed for certain above the non-required parts.

3

Literacy

Ensuring what I have written is grammatically correct and reads well.

4 **Motivation**

Working at home is difficult due to the environment being associated with leisure and not work. However, college being accessible means I can put myself in a productive environment by choice.

FORMATIVE FEEDBACK 1 of 3

Use this section to record feedback from lecturers and peers, and how you will use this feedback to move your project forwards

A key part of my feedback given was relative to my gramma and literacy. As a recognised flaw of my own I am already aware of this and have been keeping a basic level of upkeep on it but have planned more in depth checks for once all the written parts are completed. Alongside this another part of my feedback consisted of my so far lack of imagery within the document which is relative to my actual piece or ideas. This was also planned before to be done more towards the end as the writing is my priority and making it more presentable will come after.

Some analyses were noted to be a bit shorter or less in detail than ones I have written up in the past. Possibly looking back and making changes would be worthwhile as to hit the expectation and quality level I am capable of. The most notable of which being that for Woodstock 99'. It was suggested I could right about pacing, formatting and types of documentaries and answer why these decisions were made and what affect they have. Talking about the specific locations within the analysis would also be something to consider. As long as I don't repeat myself to much, occasionally mentioning something twice in two different parts of the work is fine, especially if its relevant.

With my project concept and evaluation, a key piece of feedback is to do with how paragraphs and the overall document is formatted. Reviewing these pieces of the document to keep a consistent writing style within each section at least is something to consider in to help boost the formatting and basic skills relative to writing such a document. Other smaller problems which don't relate to the content but rather how it is shown could also be reviewed more often to keep it consistent and up to date.

Getting feedback and help from peers is something I need to include more without hesitation. As a huge chunk of my time and energy has been used helping others, I shouldn't be afraid to ask them for help or feedback as they have had my help and feedback too.

With my reflective report, it contains a good personal summary of my own work. Going in depth enough to understand what I have done, what I think I did well but also key flaws within my work and time spending. I could however mention things that were further back such as my presentation, despite it not being on my document it was still a key part of the overall project so is worth mentioning. Further going in depth with how I have helped my peers in and out of college could also be in depth a little more. I could explain how and why it has hindered my work but also what positive affects it has had. Referring to my journal and also what I say to peers and lectures could be included too. Referencing such things and comparing them to previous projects may be something to consider.

NEXT STEPS

WHAT I WILL PUT INTO ACTION IN RESPONSE TO THE FEEDBACK

Before moving onto the next part of my written work I will further develop parts of what is already completed. I will spell check certain pieces which were pointed out as well as changing the format of others. Some parts of feedback I will complete later

on as planned as not to risk not having enough time for the more necessary pieces of work.

- **Re-format part of my evaluation**
- **Add to the Woodstock 99' analysis**
- **Add to the DeadBeat makers analysis**
- **Include my presentation on reflective report**
- **Continue to get more feedback from peers and lectures throughout the rest of the project**
- **Ensure any further pieces of work can be compared at a minimal to the best I have in previous projects**
- **Change background images to be more relevant to my work**

A World of Music



A World of Music

Anywhere, Anytime, Anyone

USP

In memories or in media. Music changes everything.

The importance of music is more than just a good sing along.

Objective

I hope to create a short documentary which explores a deeper meaning into music, more than just a songs base level enjoyment but rather dive deep into the personal connections people have with music, if that connection is through memories or association with certain times or events. I hope my film will be able to draw people together as I open eyes to the importance of music to many people and how music is a common interest/ importance to many. I also want to be able to portray the overall impact music has, as it can be overlooked by many while still being so impactful.

Description/Overview

Describe here exactly what you intend to do and provide a description of the piece, include location details and production and post- production requirements.

My piece will be a documentary which focuses on music, exploring what it means to people personally as well as why they think it's such a big part of modern culture around the world. A key part of the style I want to achieve comes from being unplanned. Only a select few of the people I interview will be organised but even then, they still are no told the questions before hand. I am doing this to ensure I get genuine responses from there and then. This will lead to a bit more editing clips and a longer post production process overall, but this way makes answers feel more real as it forces people to think on the spot. Despite this, I can and do plan to use some techniques which will allow me to subtly push people to answering questions in the way, I hope. This is achieved by using specific language which subtly nudges the person to speak for longer and more in depth.

A huge part of my project is perspective. I will include a variety of different people in terms of personality, lifestyle and background as it then encompasses a larger audience as a larger variety of opinions are shown. Part of this comes from talking to members of the public, but I also will achieve this by speaking to owners of certain shops and locations which have a connection with music. These places include Vinyl Van in Dorchester and The Lugger Inn located in Chickerell. These perspectives will provide one which encompasses community more than an answer from a member of the public. I can vary the questions slightly as to make these specific interviews talk more about music within a commercial space as well as Importantly, I do not want to create a film which only contains people talking. So, I also plan to visit a variety of locations where I can film the general environment such as gigs and within music stores. These clips will be used to pair what is being talked about on screen to

further envelop the viewer into the story or perspective which is being given. Some footage I want however I am not able to get due to the time frame I am working with, for example there are no festivals within the time I am working within. Therefore, I may use stock footage (after asking lecturers for any alternatives) but this is not set in stone as I may find a way to provide relevant footage gathered myself.

A World of Music

Anywhere, Anytime, Anyone

TREATMENT

Multiple different pieces of musical equipment like case radios, record players etc, are shown being turned on one by one. Then they are all shown being played, for example needle dropped on a record, as different song art covers show on screen. As the music plays over the top different scenes of music show, in a pub, on the street and in shops. A title screen shows as the music quietens down and the camera cuts to the first interviewee. The first question is ‘What does music mean to you?’ as a variety of responses play, showing footage of people listening to music on their own or in groups. Other shots of art and scenery show as if the viewer is on a walk.

The next question is ‘Why do you think music is important?’. The same type of shots show, staying relevant to the answers given. Showing who is speaking every so often and when there is a new speaker. For all of the questions, they are implied by the answers given as well as the first person repeating the question in their answer. Each question is also separated by a longer gap between people speaking.

For all the questions the person being talked is subtly pushed into a certain direction to give a type of answer I want to hear, but not so much so to take away the integrity of their answer as it needs to stay genuine. People will respond with answers and opinions which create a character about themselves without giving away loads of information. Rather, the answers will sometimes hint at the kind of person they are but also show how a range of people all unique in their ways have a unique connection to music. Some answers will also shock the viewer as genres of music are mentioned when not expected, showing that judging people by appearance is no way to approach things as personal opinion is not something which is simply assumed, music being a perfect example of this.

After all the questions are asked and all responses are given, the final question is ‘What is your favourite song and why?’ The order in which this is answered is the same as the order in which the different song art was shown at the start of the documentary. This gives the whole thing a cyclical undertone, one similar to a song starting and ending as the next one plays. Also ending the film on a note which doesn’t leave the viewer dissatisfied or sad but rather hopefully in a mood to listen to their music.

(Note: as I can't ensure the answers I want will be given I can only limit my treatment to what I will show and why to a broad limit. Also, the overall treatment doesn’t include every question as a lot will be worded differently but link to similar ideas as different wording is needed for different people and environments.)







Music is Everywhere!

I want to capture music in all different environments. Being part of the action like within the DeadBeat Live projects, but also seeing people in all different environments enjoying music in their own way.

Weymouth town and Dorchester high street will be best for urban style locations where I can almost guarantee I will find people who are listening to music. But I will also go to places like Nothe Fort, Rodwell Trail and Sandsfoot beach to find people enjoying nature while tuning in.









MOOD BOARDS


newport
the


THE LUGGER
COMMUNITY
EQUAL
DIVERSE
LOYAL
SUPPORTIVE
SOUL
HUMBLE
FRIENDLY
CONFIDE
Rolling Stone
WHAT'S ON
SATURDAYS
Jolly Boys Outing
NEW YEARS EVE 2020


THE STONE ROSES
TEARS FOR FEARS
WXYZ
SPECIALS
THE WHO
SOCIAL DISTORTION



MOOD BOARDS

HAMILTONS

Bread Cakes
Sausage Rolls
Breakie Pasties
Hot Pies
Filled Rolls









Everyone, Everywhere, Anytime.

Music is present and enjoyed in almost all places by all people at any time of day. I want to visit a range of locations, meeting and talking to a variety of people, at a multitude of different times of day. This way I can show how music is important to so many people no matter who they are, as well as showing how music is versatile and can suit almost any mood.

Art is also a huge part of music. Often art and music are put together as both are a creative field. But I feel that art reminds us of music and vice versa. Street art especially represents similar themes to some music which is why I believe the connection is so strong.





A World of Music

Anywhere, Anytime, Anyone

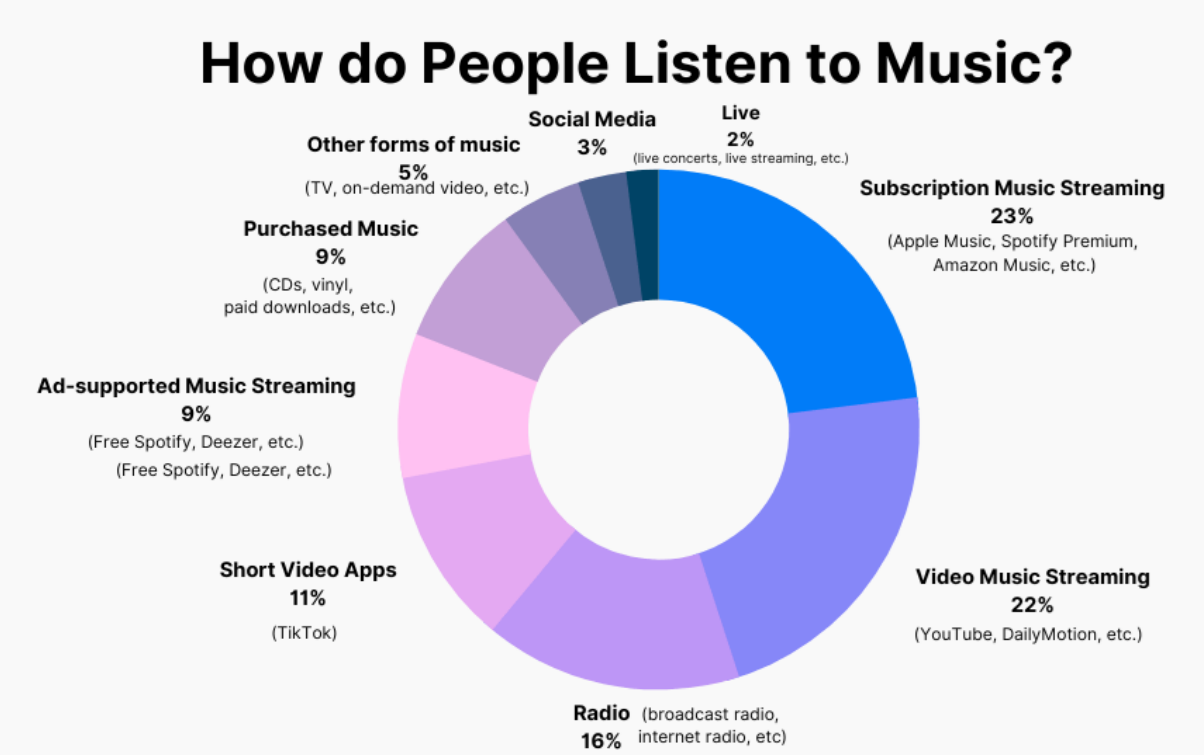
TARGET AUDIENCE IDENTIFICATION (SECONDARY RESEARCH)





The audience I want to target is very broad as my project and subject for the documentary is also quite broad. I will focus on appealing to those who listen to music regularly as these people will be able to relate to what's being shown more than someone who isn't into or an active listener to some sort of music. This is believed to be around 90-93% of the global population (source). However, those who will be more interested and therefor targeted are people who are truly interested in music. People that listen to music consistently, create their own or hold some sort of connection to music already. Finding a statistic for this is almost impossible as it is hard to measure but also isn't truly understood why music is so important to some of us.

On the other hand, where someone lives and what they do for a living has minimal to no effect on whether I target them or not. Music is present around the world within cultures/ religions and also as a form of entertainment. Work or education has little to no impact on one's love for music, excluding those who work within the music industry as for most people music is the reason, they join the industry so a connection can be assumed. A key part of the audience I want to target is lifestyle. How we listen to music can show and also tell a lot about someone's connection to music or a specific artist.



How?

Being such a big part of life worldwide, a big question is how do we listen to music. Excluding music for cultural reasons as it isn't included in most research due to it being harder to quantify, commercial consumer statistics shows how in the modern decade the large majority of music is listened to through a digital medium. However, the 2% of consumed music through a live setting is what I also want to explore despite being such a small portion of the overall total. This is because live events show and represent communities and the peak of music bringing together which is a key part of the art form.



Media is overwhelmed by music-related content, from games to movies so the choices in which my target audience has the opportunity to indulge is very large. Recently, movies such as Back To Black focus on the life of artist Amy Winehouse. Since the 12th of April (the UK release date) it has amassed a total of £16 million at the box office with more expected when it releases in the United States on the 17th of May. Met with mixed reviews the film targets those who have an interest in Amy Winehouse or music as a whole. This shows that although the movie has so far received these mixed reviews, its earnings, and success are evidence that music in other media is sought after and brings an audience.

Documentaries such as Trainwreck: Woodstock 99' have also been met with great success in recent years. Released on Netflix it remained one of their most popular docuseries ever released. However, these examples reflect how although a sort after topic in visual media, the audience can be hard to reach or even hard to please as seen by the many other key

pieces of music-related film which has been met with bad reviews or flopped in the box office. This is partially due to people being quite opinionated and staying true to their own beliefs or views they agree with from elsewhere. Evidence of this is evident even in Back To Black (2024 film). With a 6.6 rating on IMDB, a current Rotten Tomatoes score of 38%, and backlash over its creation in the media. This shows how the audience can hurt the reputation of the media and how such projects can be viewed negatively.



Another form of media in which music plays a huge role is video games. As they become more popular and technology advances to create the smoothest graphics and engaging gameplay, other aspects such as music and sound effects are getting more and more attention. Games such as the Fallout series and GTA use in-game radios as a source of music which adds to the civilization mood the gameplay and story create, inserting you as the player into the game world. On the other hand, games such as INSIDE, a 2d platformer, use music or the lack of it at points to build tension, set environments, and show emotions in certain events. More players are recognising these features as key ones in terms of gameplay, cementing the importance of music into another form of media and community. Music in games goes as far as to become the soul aspect of them too. Massively popular games such as Guitar Hero and VR game Beat Saber are a genre called Rythem Games. Their gameplay, although simple, can be challenging and fun as it involves repeating motions or actions in line with the beats of a song.

Most recently games such as Fortnite, which has had a total player count of 500 million since its release, have strayed away from their original gameplay to collaborate with the creators of Guitar Hero to create a newer and modern version of the game. This comes as the game also has started collaborations with popular artists such as Marshmellow, Travis Scott, and Lady Gaga. These collaborations have been as events like in-game concerts with stunning visuals or even using these artists as ‘Headliners’ in the new mode Fortnite Festival. This is the most literal way music is implemented into games but is proven to be popular as the mode has thousands of active players at all times across the world, especially as new songs from a variety of artists get added frequently.





To conclude, I will appeal to these audience specifics by including visuals and pushing answers which relate to the various topics mentioned through techniques in question wording. I will try to get people to lean towards mentioning certain topics and approach a variety of people who fit a variety of different categories and communities. As I want to reach as much of the target audience as possible, I want to include opinions and views from as many people across the broad spectrum of ‘music enjoyers. Part of the topics I will try pushing people to mention are not only to reach different audience types but also because I want to mention as many uses of music in modern media as possible to help prove the point of my documentary.

A World of Music

Anywhere, Anytime, Anyone

KEY MESSAGES / CORE IDEAS

My key messages and core ideas are meant to be meaningful to not only me but also a wide range of people. As music is present in communities and people's personal lives all over the world, I want it to appeal and be relatable or understandable to a wide range of people.

- **Show a handful of different types of people in terms of personality and appearance to connect with more people on a basic level**
- **Music is important medium to express yourself and your emotions**
- **Music isn't restricted to a solo experience**
- **Music is present in almost everything**
- **Music is present almost everywhere**
- **Enjoying music is something most people can relate too, helping them find communities**
- **Music is a personal taste and can't be predicted or judged as we all have different opinions.**

My key messages and core ideas link more to my own personal experience with music over my secondary research. The research I have done does link to my ideas, however a lot of the things I question and want to include are hard to measure, calculate and accurately get results for due to the huge variety of taste and reasons worldwide. As music is subjective the ideas and messages are more to fit this broad audience, not focusing on how certain music is meant to make you feel but rather why people listen to music and express why certain music does things for them specifically. The film will hopefully make people ask themselves similar questions to what I ask and subsequently explore their taste and opinions to answer them, possibly allowing them to enjoy the art form more or possibly push them to explore communities they may enjoy.



Live Aid

July 13th 1985 marked Live Aid, in both Wembley Stadium Lodnon and J.F.K Stadium Phillidelphia some of the biggest names in music of the time and in history peformed one of the most watched events in history. Live Aid was put together as a charity event to raise money for the 1985 Ethiopian Famine which had been devastating the nation since 1983. The concerts were held simultaneously with around 72,000 and 89,000 people respectively. An estimated 1.5 billion peoples tuned in around the word to watch the event making it one of the most watched musical events.

Live Aid is important to the history of music as it represents more than just live concerts. It shows how music brings people together, towards a big cause to raise money, awareness and support for what would otherwise be more unnoticed.



ARTIST RESEARCH #1

Sam Denby, YouTube documentary maker, Wendover Productions (The Final Years Of Majuro)

Sam Denby is an American-born YouTuber who created the ‘edutainment’ channel known as Wendover Productions (made in 2010). Denby was born in 1998 and was born in Washington D.C. but later moved to Edinburgh, Scotland for his education at the University of Edinburgh where he studied international business.

Other than YouTube, Denby also is the chief content officer for the streaming service Nebula. On the platform, Denby and his crew have released full-length documentaries such as ‘The Final Years Of Majuro’ and ‘The World's Most Useful Airport’. Different from his normal YouTube content which is largely made of graphic visuals and stock footage of relevant subjects, Denby’s Nebula content is all filmed by him and his crew on location. The content of the two different platforms also varies. On YouTube, Wendover Productions focuses on exploring the logistics behind certain things as well as overall processes. However, on Nebula, the content focuses largely on world issues/stories which involve large human impact. The Nebula productions are also of higher quality and could be compared to documentaries by those of National Geographic or Netflix.

As mentioned, Denby does not work alone. Some key names within his crew are Adam Chase and Ben Doyl (son of Larry Doyle) who are writers for Denby’s other channel Half As Interesting which creates shorter and more snappy videos on random subjects. These two also are part of a show created by Denby also created a show called ‘Jet Lag: The Game’. The show was nominated for Best Editing at the 13th Streamy Awards.

Wendover Productions currently has a subscriber count of 4.49 million, and a view total of 679 million on YouTube. His second channel Half As Interesting has a subscriber count of 2.63 million and a viewing total of 625 million.

A large part of Wendover Productions and the videos they make are the topics. Denby and his team stay up to date with modern events which fit into their video style and subject specialities. Denby's longer documentaries released on Nebula however focus more on subjects that have already, sometimes things which are currently happening and need to be shown to an audience.

"1.5 to stay alive"

- ***Quote from 'The Final Years Of Majuro'***

Denby's longer work is what I want to focus on when analysing his work. This is because its more in the style of what I hope to make opposed to his other videos which are made of stock footage and majority graphic visuals. Similarly, to my piece, Denby's longer films include interviews with those involved in the topic.

When it comes to targeting an audience, Denby and Wendover Productions don't need to do much work as the YouTube algorithm suggests and shows videos to audiences of which are predicted to be interested. However, by sticking to a formula within their videos they can, as a team, retain viewers by creating content which appeals over and over to the same audience while also finding new viewers. Denby uses hints of comedy and easy to understand information to help engage viewers while also being informative.

"By sticking to a formula … they can retain viewers"

When it comes to his longer formatted productions on Nebula, the audience targeting is done in a different way. The platform as a whole is made and run by a variety of creators from across YouTube who all provide similar educational content. This means Nebula acts as a hive for all these creators to work on larger projects in whatever subject they want while ensuring those who subscribe to the platform can enjoy and support Denby and all other similar creators. Instead of creating an oversaturated site, Nebula itself appeals to an audience which is guaranteed to enjoy the content available as each creator targets similar audiences.





The two projects which I've taken the most inspiration from are 'The Final Years Of Majuro' and 'The World's Most Useful Airport' both of which are Nebula originals which were released on YouTube to promote the platform. These two documentaries share the key feature of interviews on a key subject, something I will include within my own film. A very important part of these interviews however is location. Denby and his team decided to shoot and interview on location for both of these films. This allows to build the environment and setting for who the people are, their work, lifestyle and more. Although planned and often scripted to an extent the atmosphere is genuine and unchanged. For my project I wish to create a similar mood, conducting interviews in public places or on location of certain people such as shop owners or musicians. I feel it is important to do this as to create the sense of an untouched opinion as studio settings make things feel fabricated and forced.

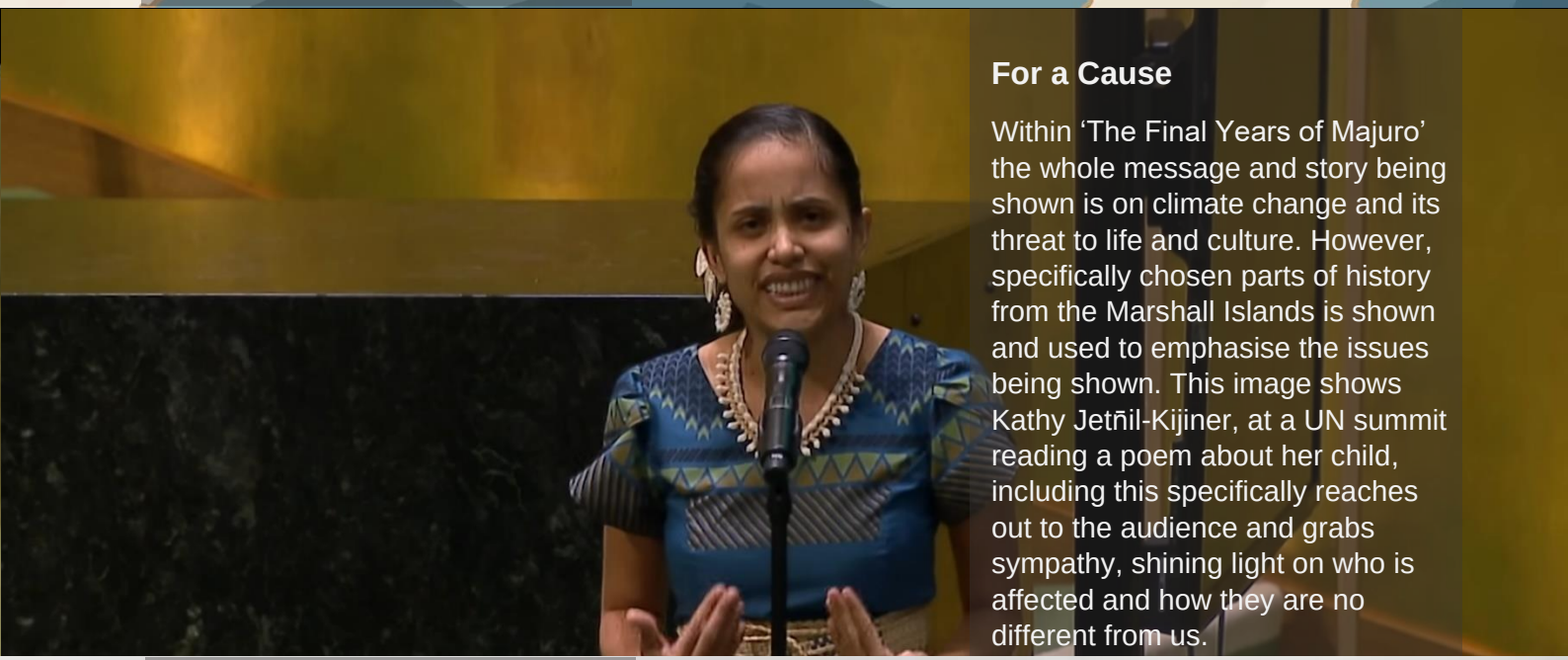




Easy Visuals

A big part of Wendover Productions videos is the easy-to-understand graphics and statistics they show. It's not super fancy but does work to properly illustrate what is being talked about.

Similarly, I want to use visuals above the interview audio, which is relevant to what's being said, helping reinforce people's ideas.

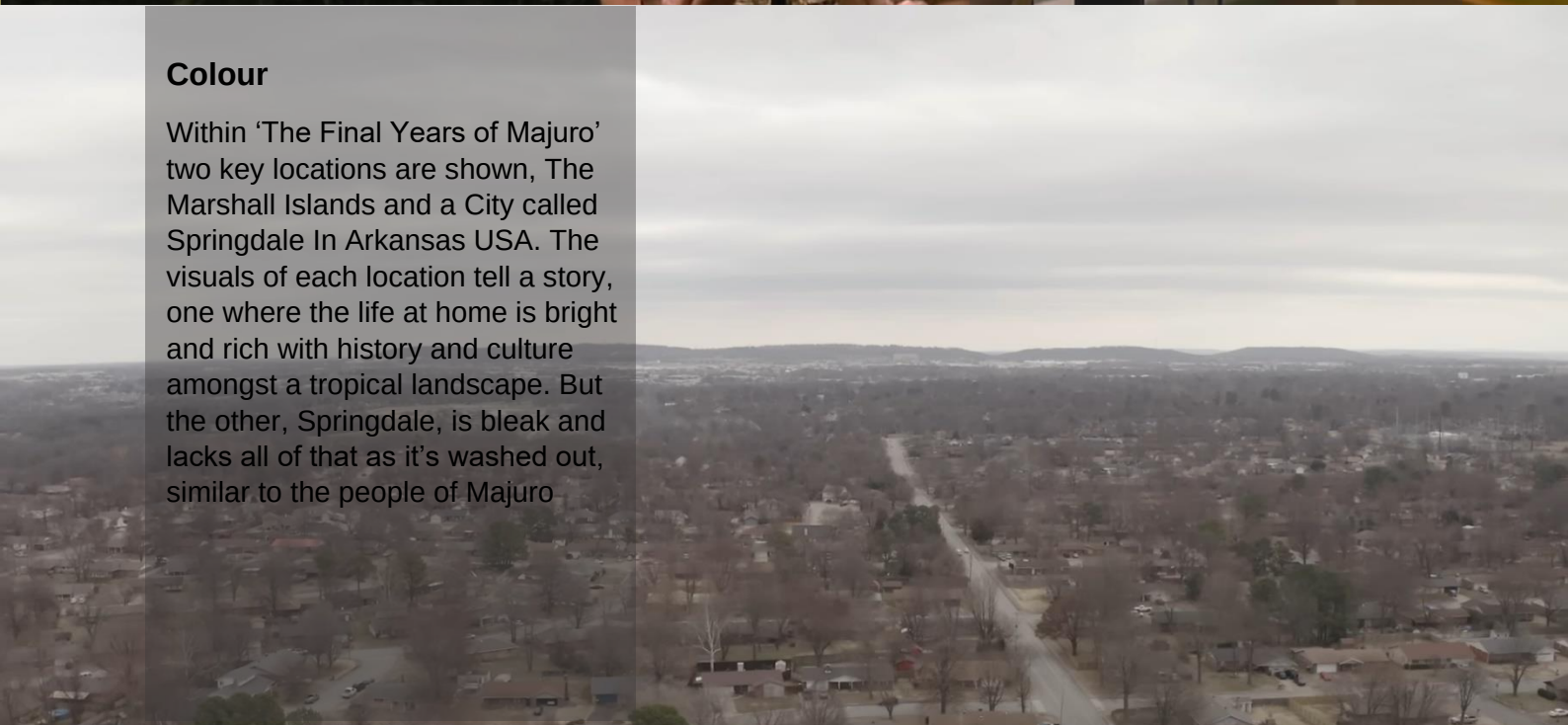


For a Cause

Within 'The Final Years of Majuro' the whole message and story being shown is on climate change and its threat to life and culture. However, specifically chosen parts of history from the Marshall Islands is shown and used to emphasise the issues being shown. This image shows Kathy Jetñil-Kijiner, at a UN summit reading a poem about her child, including this specifically reaches out to the audience and grabs sympathy, shining light on who is affected and how they are no different from us.

Colour

Within 'The Final Years of Majuro' two key locations are shown, The Marshall Islands and a City called Springdale In Arkansas USA. The visuals of each location tell a story, one where the life at home is bright and rich with history and culture amongst a tropical landscape. But the other, Springdale, is bleak and lacks all of that as it's washed out, similar to the people of Majuro





ARTIST RESEARCH #2

Marti Guiver, Director of Photography

Marti Guiver is a Uk based, freelance Cinematographer and D.O.P who has worked within a variety of different types of films, ranging from commercials and fashion to narratives and music videos. Living in Yeovil as a teenager he attended Weymouth College TV and Film production and later went to the Arts University of Bournemouth and did a four-year course of which included an art foundation year.

Guiver grew up in a working-class household with no connection to the film industry, he reached his position as D.O.P through his persistent hard work. During his time at college, Guiver also joined the BFI film academy which he attended during the weekends in Bristol. While there he experienced more industry style education where he was able to work on a variety of actual sets as camera trainee and other roles. After university, Guiver was able to start as a camera assistant, developing his skills to suit other roles such as focus puller.

While travelling with a friend, Guiver's friend was involved in a serious moped accident. This incident pushed Guiver to strive for better as he saw life as limited and not worth waiting around. Since then, Guiver has now achieved some of those strides, now working with companies like Dior, Coca-Cola, and Nike.

Guiver specialises with 16mm and 35mm cinematography, working with a mix of digital and film. Recently, Guiver joined Loop Talent agency, he also features on WÜL Collective amongst a variety of different film-based artists.

During a talk with Weymouth College for Industry Week, Guiver mentions how a big change between being a camera assistant to D.O.P is the production politics. A big part of production is finding a balance between the needs and wants of the clients as well as the director. A key part of dealing with this politics for Guiver has been reading philosophy and phycology in his spare time. This allows him to more understand how people speak and interact, further giving him the ability to talk to people in a way which is more convincing, or even help mediate problems between different groups within production to allow a smooth work process. This for me is important as a large part of my project is talking to people and wording questions in specific ways to fish out the answer or type of answer I'm directly looking for.

"Life is really short and precious… I want to be a DOP"

"INSERT A QUOTE ABOUT YOUR ARTIST IN THIS BOX"

Another part of the industry Guiver mentioned is how people come across. Being likeable is something which he claimed can be very important as it increases your chances of being offered positions or re-offered roles in the future. Linking back to the phycology mentioned before, its about making that connection with someone and coming across as interested or enjoying the other persons presence. For me once again this is important for my project as its all to do with how I interact with the people I'm interviewing. From how I dress, to the first things I say, it all matters as I need to create an image of myself which is non-threatening but also approachable.

Since becoming a D.O.P Guiver has done a lot more brand content such as an ad with DIOR, opposed to short film content he did as a camera assistant. Working with DIOR however showed him the tight working schedule of big named individuals such as Jenna Ortega. Working around this he said was a big part of production, finding ways to cut corners without the focus celebrity being there so they have as much filming time as possible. Time in my project is vital too, with interviewing people I don't have a known schedule as a vast majority of the interviews are unplanned. Despite this I need to make sure I adapt to the person being interviewed. Ensuring that I am not interrupting anything so I can have time to set up and do the interview without spending too long where it may annoy or bore the interviewee.

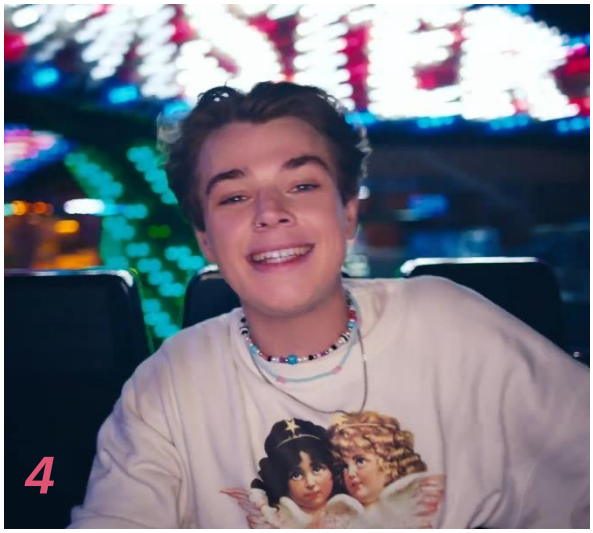


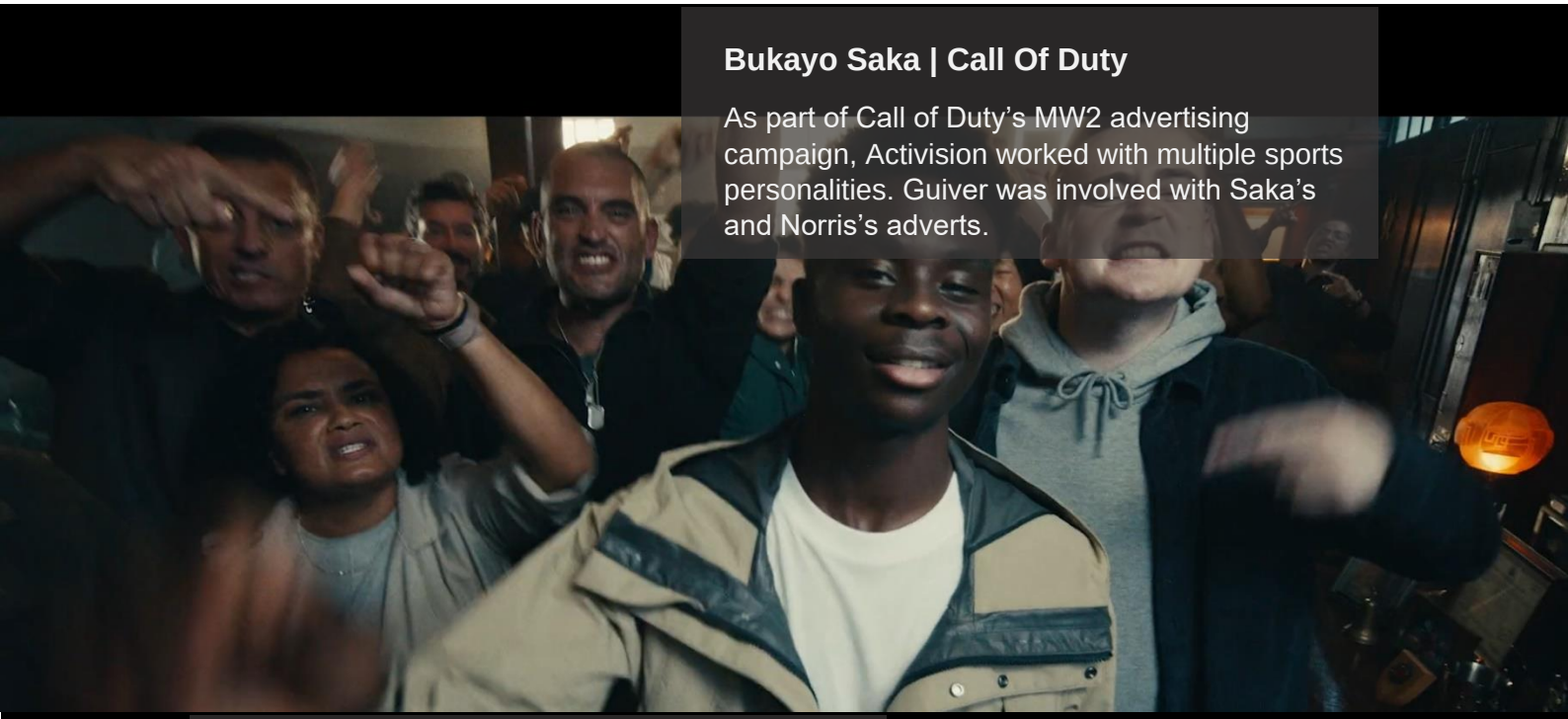


When it comes to camera use, Guiver has a kick for framing and using the environment around him within this framing. Seen throughout his work, he often uses spaces like doorframes and windows as part of this framing. Shooting through them or using their shapes to outline other subjects.

Another key part of Guiver's cinematic style is the lenses and type of cameras he uses. As said before he specialises with 16mm and 35mm lense cinematography, Guiver also uses film as well alongside digital giving him a range of abilities. When it comes to the effect on his work with these traits, Guiver commonly is able to create a grainy yet high quality image which makes full use of colour and contrast weather artificial or natural. For music videos in particular it really enhances the effectiveness of creating the right mood for each location and scene. In the examples below, an arcade and festival ground have a vast array of bright neon lights, however Guiver's framing, and abilities let these colours collaborate with the main focus by not interfering with any reflections.

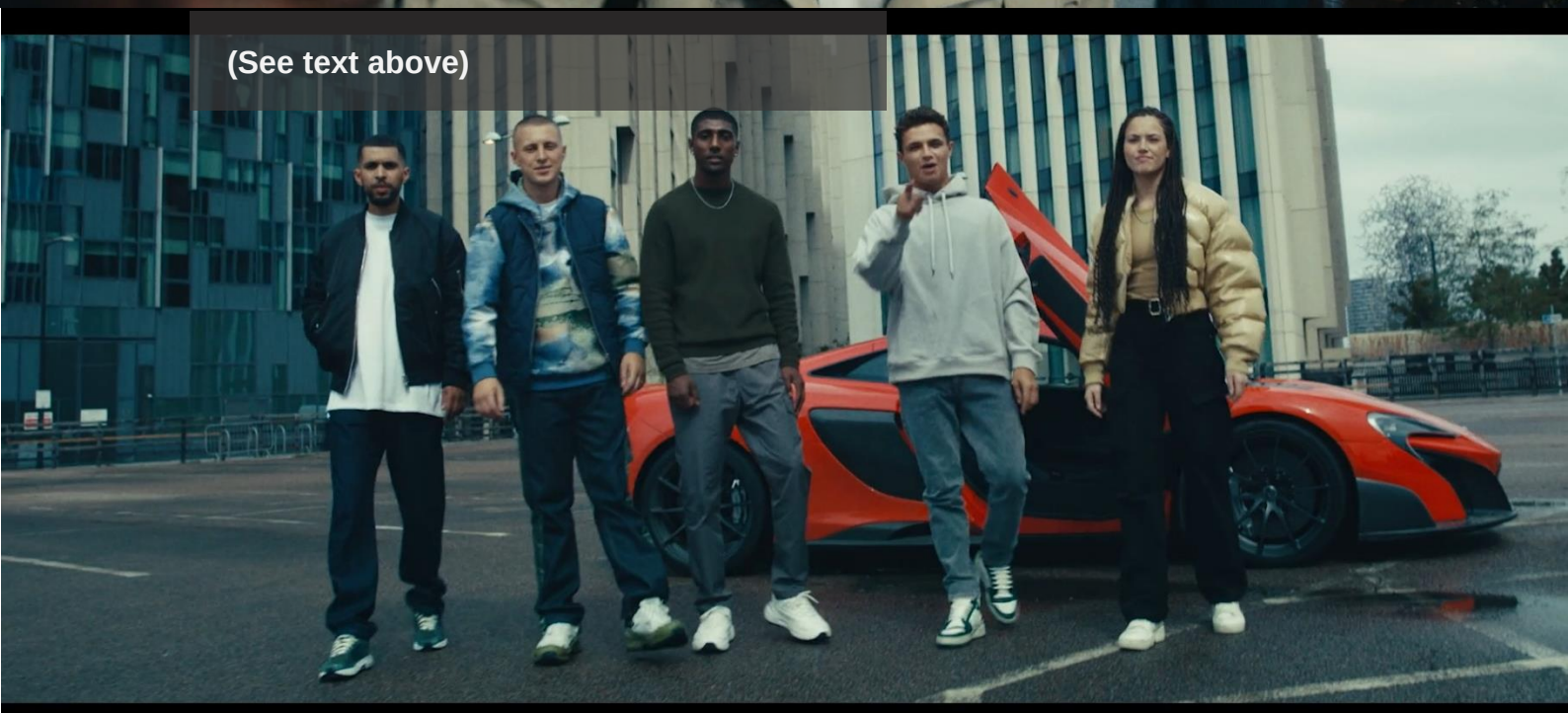




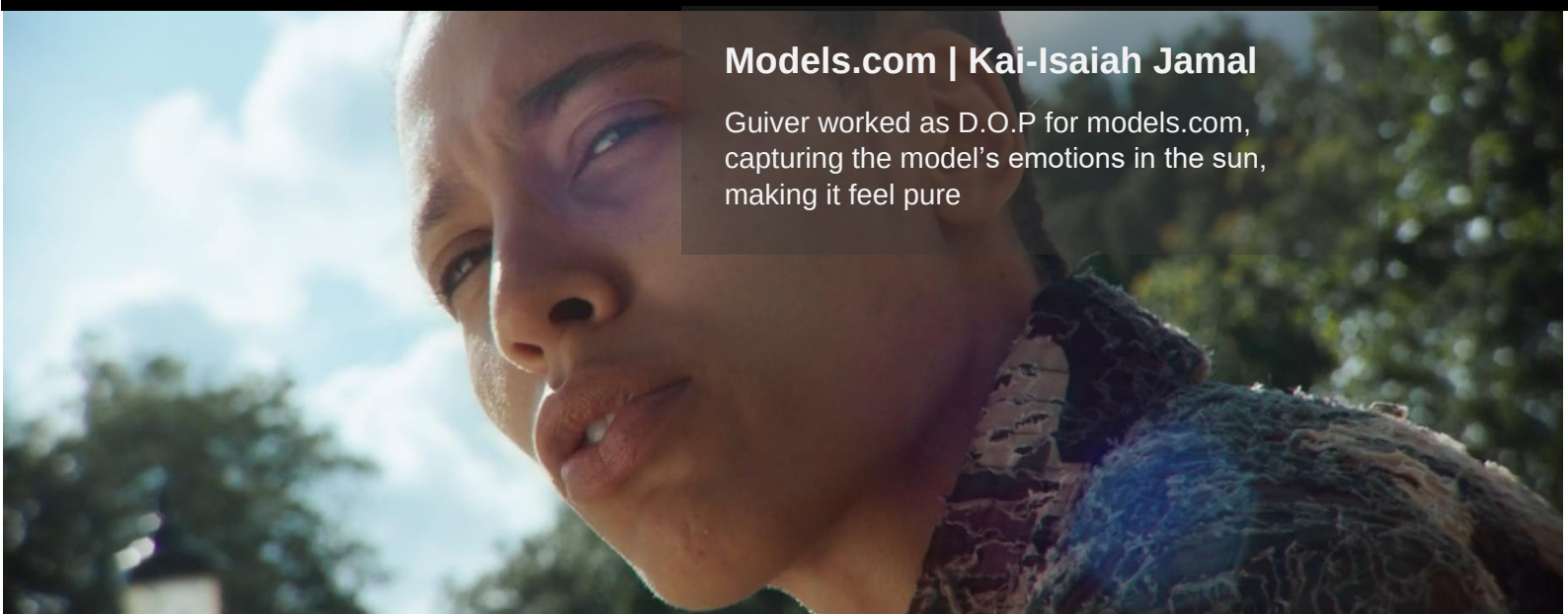


Bukayo Saka | Call Of Duty

As part of Call of Duty's MW2 advertising campaign, Activision worked with multiple sports personalities. Guiver was involved with Saka's and Norris's adverts.



(See text above)



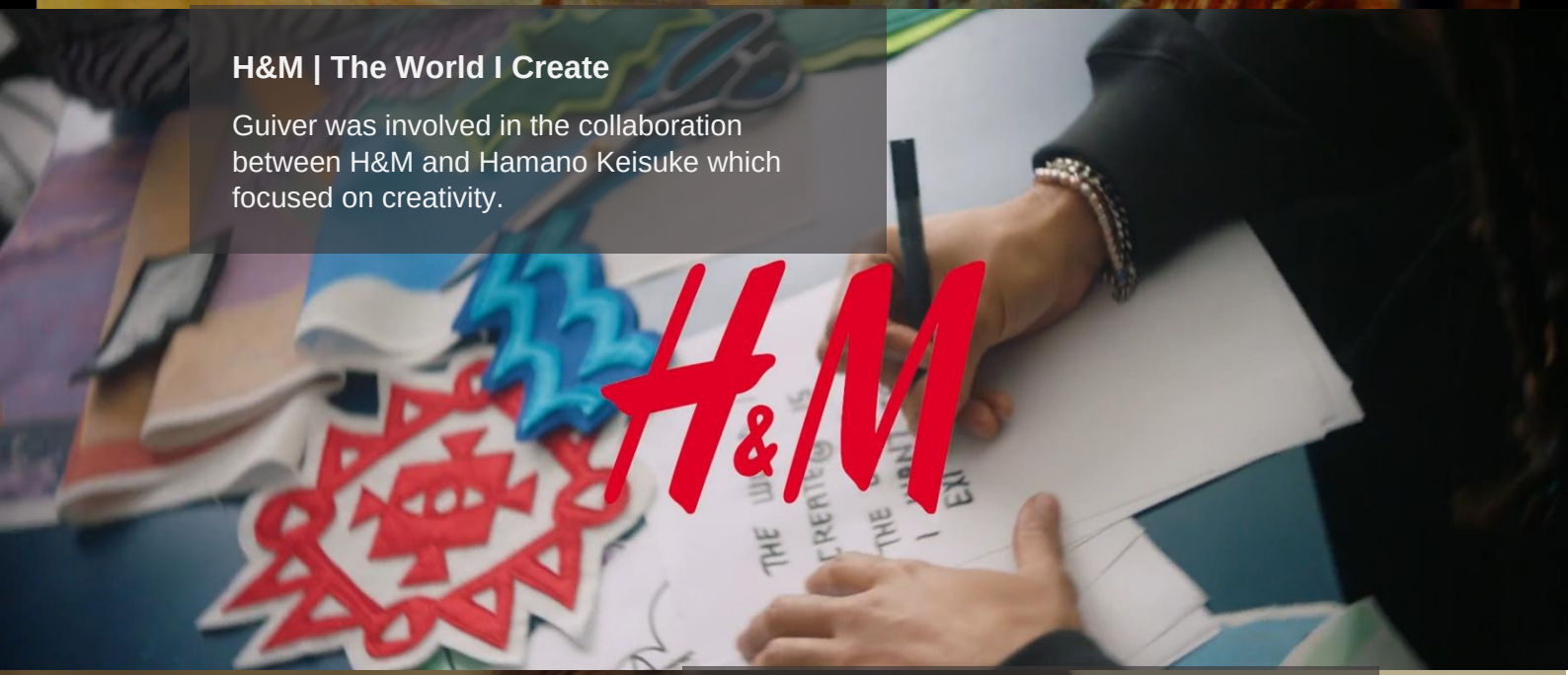
Models.com | Kai-Isaiah Jamal

Guiver worked as D.O.P for models.com, capturing the model's emotions in the sun, making it feel pure



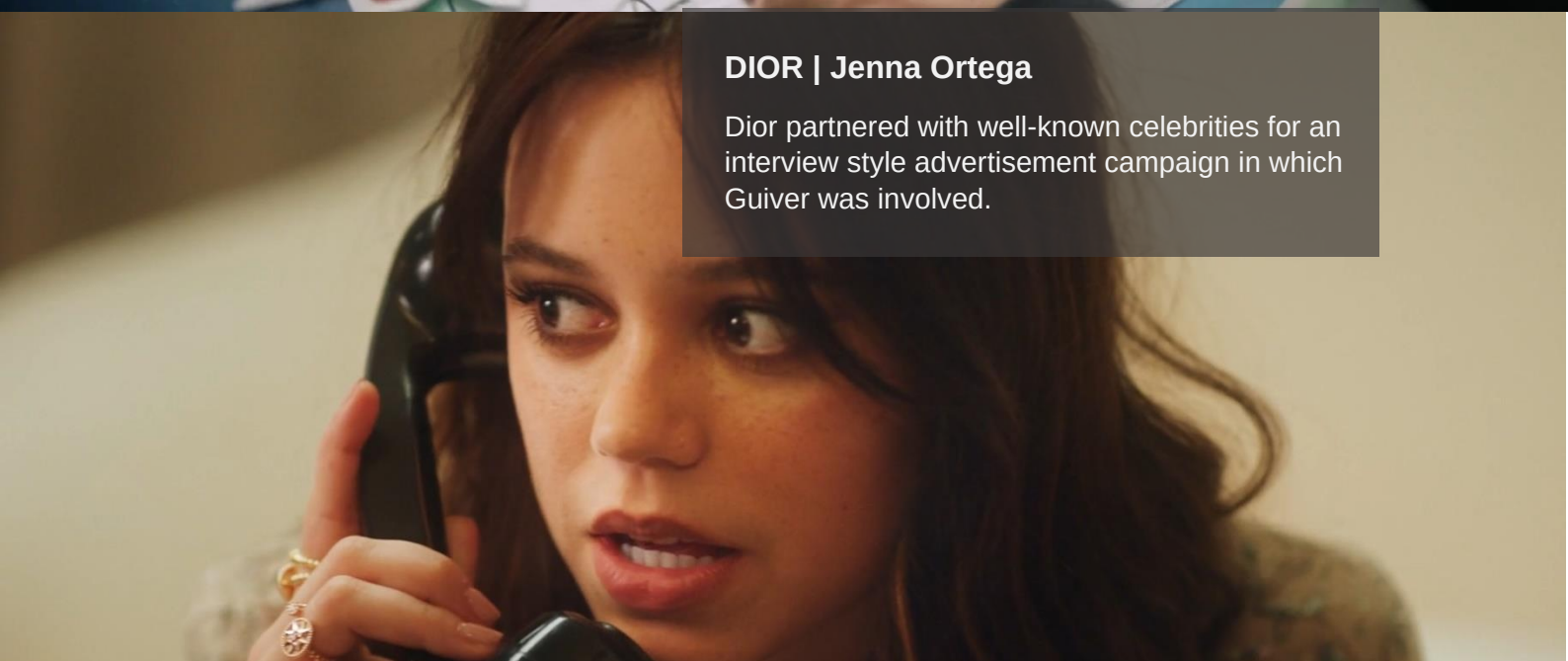
New Rules | Ghost Town

Shot on film using light manipulation to create a sense of movement within a static environment, Guiver worked as the D.O.P for band New Rules.



H&M | The World I Create

Guiver was involved in the collaboration between H&M and Hamano Keisuke which focused on creativity.



DIOR | Jenna Ortega

Dior partnered with well-known celebrities for an interview style advertisement campaign in which Guiver was involved.

A World of Music

Anywhere, Anytime, Anyone

POST-PRODUCTION REQUIREMENTS

In here outline exactly what equipment and software you will need in order to complete the vision for yur project. Also discuss why you think you will need them:

Production Requirements
The post production software, that I am planning to use:
• Adobe Premiere Pro CS6
• Adobe Photoshop CS6
• Adobe After Effects CS6
• DaVinci Resolve v18.6

The system requirements for these software listed above are underneath:

Adobe Premiere Pro CS6
• Intel® Core™2 Duo or AMD Phenom® II processor; 64-bit support required
*• Microsoft® Windows® 7 with Service Pack 1, Windows 8, or Windows 8.1. See the CS6 FAQ for more information about Windows 8 support.**
• 4 GB of RAM (8 GB recommended)
• 4 GB of available hard-disk space for installation; additional free space required during installation (cannot install on removable flash storage devices)
• Additional disk space required for preview files and other working files (10 GB recommended)
• 1280 x 900 display
• OpenGL 2.0–capable system
• 7200-RPM hard drive (multiple fast disk drives, preferably RAID 0 configured, recommended)
• Sound card compatible with ASIO protocol or Microsoft Windows Driver Model
• DVD-ROM drive compatible with dual-layer DVDs (DVD+-R burner for burning DVDs; Blu-ray burner for creating Blu-ray Disc media)
• QuickTime 7.6.6 software required for QuickTime features



Adobe Photoshop CS6

- *Intel® Pentium® 4 or AMD Athlon® 64 processor*
- *Microsoft® Windows® XP with Service Pack 3 or Microsoft Windows 7 with Service Pack 1. Adobe® Creative Suite® 5.5 and CS6 applications also support Windows 8 and Windows 8.1. See the CS6 FAQ for more information about Windows 8 support.**
- *1 GB of RAM 26 | P a g e*
- *1 GB of available hard-disk space for installation; additional free space required during installation (cannot install on removable flash storage devices)*
- *1024 x 768 display (1280 x 800 recommended) with 16-bit colour and 512 MB (1 GB recommended) of VRAM*
- *OpenGL 2.0–capable system*
- *DVD-ROM drive*

Adobe After Effects CS6

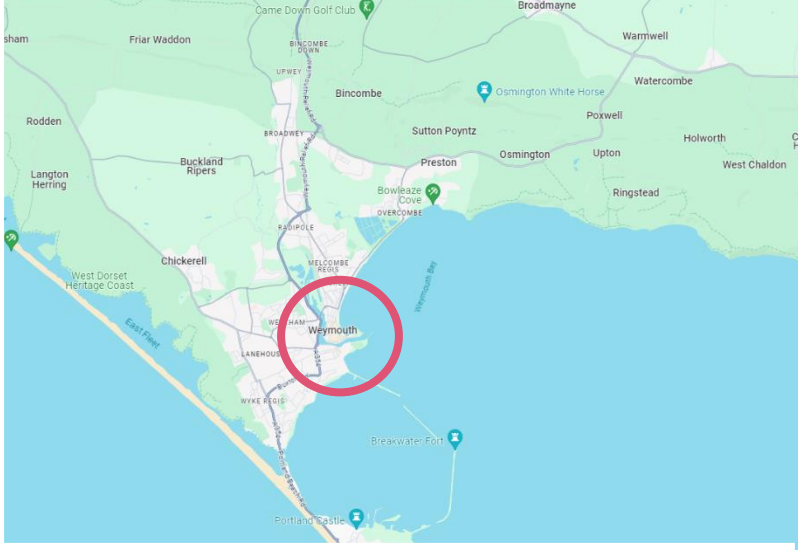
- *Intel® Core™2 Duo or AMD Phenom® II processor; 64-bit support required*
- *Microsoft® Windows® 7 with Service Pack 1 and Windows® 8. See the CS6 FAQ for more information about Windows 8 support.**
- *4 GB of RAM (8 GB recommended)*
- *3 GB of available hard-disk space; additional free space required during installation (cannot install on removable flash storage devices)*
- *Additional disk space for disk cache (10 GB recommended)*
- *1280 x 900 display*
- *OpenGL 2.0–capable system*
- *DVD-ROM drive for installation from DVD media*
- *QuickTime 7.6.6 software required for QuickTime features*

DaVinci Resolve

- *CPU: Intel Core i7 8700 / AMD Ryzen 5 3600*
- *GPU: RTX2070 / Radeon RX 5700XT*
- *RAM: 16GB or more*
- *OS: Windows 10, 64-bit*
- *Storage: 512GB SSD or larger recommended for best performance*

My post production process isn't super confusing or technical. However, it will be time consuming as there is a lot of footage and audio which needs to be reviewed, tested and implemented. The reason for a lack of super technical skills is the nature of the type of film I am creating. As a documentary, it doesn't require fancy graphics or affects.





Weymouth Town Centre

Weymouth is full of a variety of diverse people in terms of personality, appearance, style and enjoyment. There is a range of different types of venues for different events which allows these people to converse in the area.

For me and my film its almost perfect for interviewing members of the public as there are many people across a variety of specific locations which lead me to more specific subjects.

















LOCATION RECCE

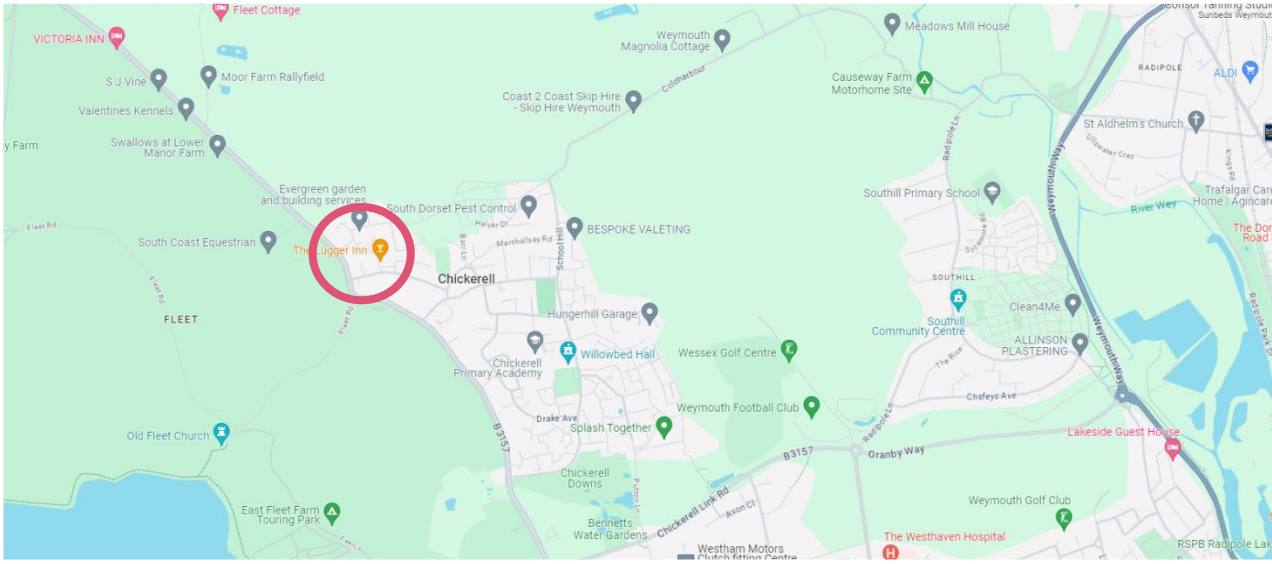


BEN ELLIOTT
FINAL MAJOR PROJECT

Lugger Inn

I chose the Lugger Inn as a filming location for a couple reasons. To start the pub has a specific band area allowing for room to film and also to make it look more like a gig. Secondly, I knew the band and pub owners, allowing me to get permission to film fairly easily. Finally, I was aware that a big part of the Lugger's identity is music, with references all over.

LOCATION RECCE





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BUDGET

PRODUCTION EQUIPMENT

ITEM	COST PER DAY	NUMBER OF DAYS	TOTAL
Panasonic ag-ac160aej	£70	4	£280
Sennheiser ME66 (kit)	£15	4	£60
Benro Tripod	£6.50	4	£26
TOTAL			£366

POST-PRODUCTION EQUIPMENT

ITEM	COST PER DAY	NUMBER OF DAYS	TOTAL
Computer (home)	£70	5	£350
Davinvi Resolve	£0	5	£0
		TOTAL	£350

PROPS / COSTUME / MATERIALS

ITEM	COST PER DAY	NUMBER OF DAYS	TOTAL
Radio Caset	£0	1	£0
Vinyl Player	£0	1	£0
Vinyl Disks	£0	1	£0
JBL Flip 5 Speaker	£0	2	£0
		TOTAL	£0

(all props are owned by me or friends and require no hiring costs)

A World Of Music

Anywhere, Anytime, Anyone

PERSONNEL / MATERIALS

NAME	ROLE
Ben Elliott College acquired and personal skills. Will be making all major decisions in terms of production.	Director / Producer / Editor
Poppy Benson College acquired and personal skills. Will be following directions made by Ben, inputting minor decisions and ideas.	Interview Cinematographer / Audio Operator
Mary Western College acquired and personal skills. Will be following directions made by Ben, inputting minor decisions and ideas.	Audio Operator
Sasha Kiely College acquired and personal skills. Will be following directions made by Ben, inputting minor decisions and ideas.	Audio Operator
Harley Burt College acquired and personal skills. Will be following directions made by Ben, inputting minor decisions and ideas.	Interview questioner

MATERIALS	OWNED (Y / N)	SOURCED FROM (If not owned)
Panasonic ag-ac160aej	N	College Storage
Sennheiser ME66	N	College Storage
Benro Tripod	N	College Storage
Dead Cat Mic Filter	N	College Storage
Computer (home)	Y	
Computer (school)	N	College Classrooms

REFLECTIVE REPORT 2

Since my last reflective report, I have made a lot of progress achieving what was otherwise hindering my project. Since then, I have now spell checked every part of the document, I believe there may still be some errors, but I will double check over them when I am nearing the end of the document.

I Have also completed the first two of three artist analysis. It started as a struggle, trying to find relevant artists who have enough information online to write about but once I got started it got easier and was less of a hassle. I have yet to include imagery where suggested as I want to fix all my formatting and aesthetic to the document once all the written work is complete, this is because I want to ensure it makes sense and reads well/ contains the correct contents before making it nice and pretty.

I have also spent less time filming and helping with peer's projects when I could have been doing my own. I have still helped but only when I ensure I have the time as my work should be and is my priority. However, my filming has now come to an end.

Unfortunately, I think I could have got more variety of footage and interviews but because of time and availability of a required helper to be able to use equipment, I was unable to use all the time I had planned. I believe this is going to affect the practical side of my project the most as I wanted more but was unable to get it for a variety of reasons.

"I have made lots of progress"

Luckily, I do have enough interview footage to complete the length of which I was hoping for my documentary to be. The editing as well is going smoothly as it isn't to challenge opposed to creating a fast-paced story driven music video. However, I am struggling to find the right style of intro to the documentary and how to transition to the first interview. Other than that, though, I have done some audio mixing and colour grading on some clips as settings during shoot were rushed due to the nature of what I was filming at times.

MOVING FORWARD

THINGS TO THINK ABOUT WHILST COMPLETING MY PRODUCTION

Similarly, to before a major thing I am looking out for moving forward is procrastination. Although a lot less often now, I still occasionally find myself getting distracted or off-task when it comes to doing work. Sometimes this does include spending time helping others instead of doing my own work.

Time is a big thing which I need to look out for more now than ever. Time is running out but the amount of work I have is too, this doesn't mean I should relax as I want enough time to be able to make changes where needed before submitting. I also need to balance this time between editing and writing. But as I have done before I stick to editing at home as I am more willing to get stuck in at home while college is more of a writing environment for me.

Once again, I have still struggled to get feedback from peers. I have consistently got brief feedback from lecturers on my written work and will be submitting rough drafts of edits soon. But I still have yet to get any feedback from peers which is hindering parts of the document, rendering them incomplete or not in their best form.

1

Time

Time is running low and work remains undone. However, I have enough time to finish which is what matters.

2

Procrastinating

I still occasionally have issues with staying focused, however less so now than at the start.

3

Feedback

As I've started editing, its important to get feedback as much as I can as so I can change errors before they become permanently.

FORMATIVE FEEDBACK 2 of 3

Use this section to record feedback from lecturers and peers, and how you will use this feedback to move your project forwards

Overall, the feedback given was good and my work is solid for what it is. However, like mentioned before the intensity in which I have attacked the written work compared to previous projects is lacking in certain elements. These areas are suggested to be reviewed as to ensure they are up to the standard I have proven I can be working at rather than the current good enough but near bare minimum.

Reviewing work as a whole is something which I need to do more, for spelling and grammatical correctness. But also, and most importantly, to make sure It is sitting the standard which can be expected after what I have created in previous work. Giving myself time has also been recommended, not just as a final thing to look back but also in general.

Within my treatment, we had previously talked about how documentaries can predict to an extent what will be or is wanted to talk about. So instead of my take on the treatment which outlies the most basic structure and mentions my lack of control, I could mention what I want to create, the subjects talked about and when I want to include them along with what specific visuals I may include with such moments. This discussion could also be mentioned within a journal or my reflective reports as it has had an impact on my work.

The mood boards are currently pretty good, showing off the locations and style I will use. However, I could include captions or a section outlining techniques such as 3-point lighting as well as what different locations for interviews bring in terms of benefits and possible barriers. I could also mention here what effect each location could have and what importance that has to my piece. I could also have spent more time and space dedicated to the close-up sweaty atmosphere from gigs and live events as it is something quite important which I want to include.

When it comes to my target audience, I was broad but maybe too broad. I talked about how music is a global thing listened to by almost everyone but didn’t quite talk about how I could narrow my target audience down by using select music, filming structures and other techniques. Seeing how I want to target a younger audience and about a topic which is meant to be connecting personally, I can take inspiration from Clemens’s documentary which feels artistic rather than commercial which heavily skews the target audience to a younger audience in which likes to be freer and not commercialised. Feedback mentioned how my target audience secondary research can’t be faulted as it does outline really important information which has a key part in the meaning and mood to my documentary. Rather it’s that addition of maybe discussing how I can use certain music and editing styles to reel in the audience I seek to a closer level.

Although seeing how I struggled with picking which artists to research and getting into the flow of finding relevant information and formatting the section as a whole.

However, the feedback given outlines how once that connection with the piece was found the analysis's I had done were written to a good standard. I was able to outline who Sam Denby is and what his work is like and how it attracts the audiences he wants to reach. However, I do need to remove Scarlet Johansson from the analysis as she isn't included within any documentaries of Denby's.

Once again, with my analysis of Marti Guiver I did openly struggle and couldn't quite find the groove of which would have helped me work efficiently. However, It has been noticed that I eventually got stuck in and have talked about some nice parts from his work and done well connecting the work and style to the artist. Going in depth to talking about framing handheld filming. On the other hand, I could add maybe a direct snapshot from a conversation with Marti himself as I can contact him across social media. This could then also be mentioned in evaluations too.

For my location Recs I need to talk about locations a little bit more instead of just showing them. Specifically, I need to talk about The Lugger Inn as I currently have no information on it nor any on why it is so important. Other than that, the location Rec is short and brief but fulfils what can be talked about to a good point.

Finally, with my reflective report it is important to discuss how I struggled instead of what only I have done well. Comparing how fast and efficient I was with previous projects It is a massively key part I mention the parts of the project which have hindered my work. This once again circles back to reviewing my work to ensure what is done meets the standard I should be, and have already proven, I can strive to reach.

NEXT STEPS

WHAT I WILL PUT INTO ACTION IN RESPONSE TO THE FEEDBACK

Moving forward I need to mainly focus on two main things, reviewing work to ensure I'm working at a level which I have proven I am capable of, and pushing to make sure I am putting out work in which encompasses as much relevant information and content which I can. Working at the level I have since my first feedback would be good enough to get by, however I believe and my feedbacker has shown they believe I am capable of more so should strive for it.

I also need to keep up the changes in my work which I implemented after my first piece of feedback. Staying on top of my spelling, grammar and overall formatting of my work so It doesn't create too much hassle when doing final reviews towards the end of my work.

- **Make sure my grammar stays at a level which needs little tweaking.**
- **Keep getting feedback on work throughout.**
- **Go more in depth with certain topics.**
- **Review my own work more.**
- **Stay focused on the task at hand.**
- **Not be as broad and try narrowing down information.**
- **Get more feedback on my physical project as well as written work.**



ARTIST RESEARCH #3

Lauren Forster

Portrait and Documentary Photographer

Lauren Foster is a UK based Portrait and Documentary photographer; her family stands an extremely key part to her work. Helping build story not only about those in frame but also her as the photographer. Her pain and heart wrenching story behind her work can be seen within each photo.

Forster currently works and has worked at The Arts University Bournemouth as a senior lecturer in photography and the level leader for the first year of study on the BA (Hons) photography course. As a photographer herself she has MA Photography (Arts University Bournemouth) and BA (Hons) Commercial Photography (Arts University Bournemouth). Since 2007 she has been entered into and gotten far or won a variety of awards to as recently as 2022 when she added, ‘Royal Photographic Society: International Photography Exhibition 163. UK’ to her awards collection. Alongside her many awards, Forster has been featured at multiple UK and International exhibitions, including ‘Lensculture Portrait Prize, Caelum Gallery. New York, 2022’. On top of all of that, Forster has also been featured in six different publications since 2018 when she was part of ‘209 Women’ devised by photographer Hilary Wood.

As a whole, Forster’s work primarily focuses on sociological issues and includes heavy connotations on the subject of human condition. Recently her work has focused heavily on her mother and the effects of pain, grief and loss. It started when her parents had to return to the UK from abroad in 2016. They worked abroad as missionaries in Africa, where they were working their 45-year careers within Salvation Army. Forster’s mother suffered from secondary brain cancer, which was the primary focus for her project ‘God Has No Favourites’ up until her unfortunate passing. Currently Forster is working on the ongoing project ‘The Colonel’ which zooms into changes her mother’s death caused, this time her farther being a huge focus.

For me Forster's work hits close to home, having the affects of the human body tear apart connections within family. Cancer being the cause of pain and grief. But possibly most importantly, cancer making us see life for what it is, as well as the pain it inflicts onto others we love.

Forster says in her description of 'God Has No Favourites' "*The project in its nature was a therapeutic collaboration for us all"* This link between expression and her work is why I believe I can take inspiration from Forster's projects. It makes connections personal between the art and the artist. It is the personal expression of emotions and the therapeutic meaning within the work which is what I aim to express through my documentary. I want to show this idea that music is more than just dance worthy noise; rather a way of expression, emotion and keeping memories. In summary its more than just noise.

Across all of Forster's projects the subjects tend to be people who are experiencing or have experienced a life changing or threatening illness. Or have been directly affected by someone who has an illness or condition.

"God Has No Favourites"

- ***Name of one of Forster's main projects***

"Universal narrative about love, family, loss, strength and fragility that any viewer could understand."

The portraits show off not only the changes in these people physically, but the mental effects and damage that is felt can be seen within frame.

Forster also uses her work for more than just photography or the therapeutic essence it creates. A lot of her projects work together in collaboration to raise awareness on these sociological issues and human conditions. By showing off the people who are affected, the physical and mental impacts within a still image, Forster can manipulate a viewer's mind seeing these people's struggles for what they are instead of just a labelled illness.

Visually, Forster has controlled the subject, where they look, facial expression etc. This control allows Forster to strictly show what needs showing. A key part of each portrait which I noticed is the subjects' eyes. From closed to a distant stare, the what the eyes are doing and where they are looking helps bring the story out of each person. Forster hints to this in the description of one of her photos where her brother is looking off away from the camera, signifying the distance he had created from their mother.





Within most of Forster's work, she frames the subject centred. This brings all the attention to them and reduces any emphasis on the background. This is important as Forster's work is solely focusing on human emotion and condition. This way Forster can truly emphasise every piece of body language and facial expression as most of the information is pushed to the middle subject.

Finding the deep connection between people within art is what is key to linking my project and the work from Forster. By exploring her and her family's emotions as well as the emotions of others who feature within her work, Forster is in a sense working as a medium. She raises awareness for these people while also showing the audience their pain. Furthermore, in the projects about her mum, Forster shows us memories within stills simply through her depiction and framing of family. Alongside this she manages to emphasise strong emotions such as denial, love, and grief. Instead of using still images however I aim to create a similar effect by finding people's deep connections with music. I believe that in the same way Forster's photos can capture and hold these memories and emotions, music can also create these same feelings for both listeners and artists.





The Colonel (ongoing)

Forster tells us in her description of her work on “God Has No Favourites” that everyone dies as it is a part of life. But also that death tares away a relationship. However, her work within “The Colonel” so far not only shows us this loss but also how death strengthens bonds between others. Through shared emotions we as people can grow closer through a similarity, in the same way we as people bond positively about a shared music taste



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CONTINGENCY PLANS

So far, I have not done any work in relation to the documentary format of films. From music video, to commercial I haven't worked with audio equipment for a personal project, nor have I had to interview people. Not only does this mean I will be exploring new filming styles and techniques, but also learning and implementing a different style of editing. One that is more linear and straightforward opposed to focusing on a story or subject like before.

Comparing this project to my last work sets a spotlight on a gap in my current abilities as mentioned before. Along with the format and techniques which I have never explored, the locations, interactions and general mood of the film are very different. I have typically used fast paced and active shots in environments which I have had a lot of control over. However, with this project I will be working in almost solely public areas during busy times. This means that backgrounds of environments will be uncontrolled and possibly quite busy/ distracting. Alongside this, audio levels will be less controllable like music in the background of shops or people speaking within earshot of the microphone.

To work around the issues surrounding the nature of filming in public and interviewing people unplanned, I have started experimenting with picking a select few presets for camera settings depending on environments, this is because I need to work fast as not to interrupt interviewees days while also having the best quality possible. This is also the reason why I have decided to not use tripods or any other equipment that takes prolonged periods of time to set up as I need to ensure I do not scare away interviewees with the equipment as well as not taking to long to the point where the interviews interrupt their plans, or they change their minds.

On the other hand, I have got some planned and more studio-like interviews arranged. For these I will be using equipment which I can set up and take time with. And although still in public shops, factors such as background music and background movement can be limited.

For editing my style will have to change quite a bit, I will be including an introduction and ending scene which require a similar style to that I have already used, however the main body of the film will be done quite differently. Cutting back and forth between interviews and relevant clips while using the interview audio is something which I will need to get used to. I will also need to review all the interviews I film, marking which points are worth including, which points need cutting, and where each clip fits within the film as to ensure the most effectiveness. Whereas before I was editing alongside a script, this project is more difficult to predict and script so I instead have divided it into sections based on questions. And by gathering a mix of different backgrounds clips I will suitable pair what is being said with what is being shown.



CONTINGENCY IMAGE #1: Unlike my cinematography in projects such as my music video, I will be focusing less on framing and movement as it's not necessary to create meanings alongside a story.



CONTINGENCY IMAGE #2: working in low light is something I have done before, made mistakes, and hence learned from. Knowing I will be shooting some within low light I am more confident with my abilities.



CONTINGENCY IMAGE #3: Action is something which I have included a lot within my previous projects. Movement of subjects as well as camera movement has played big parts in making my films so far. However, for this project movement will be limited to near nothing.

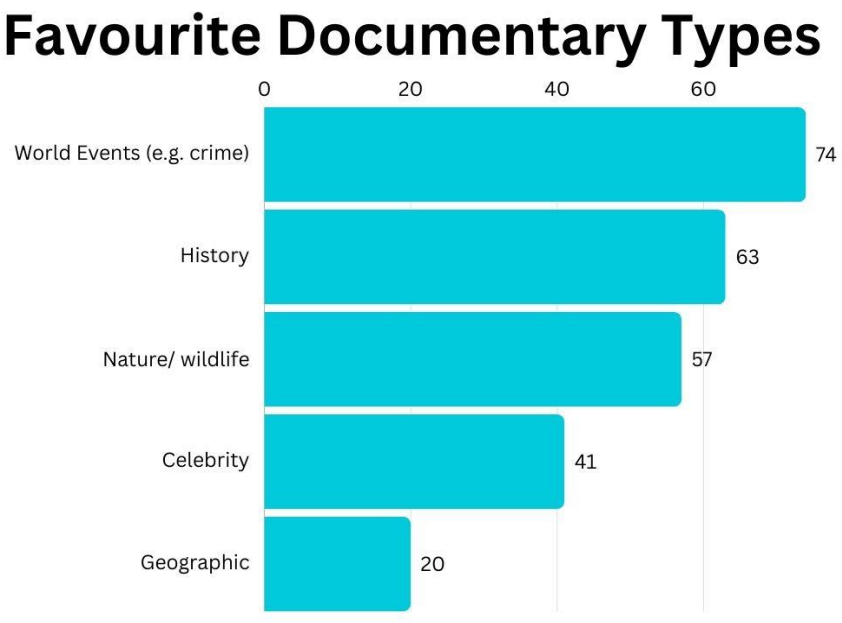
A World Of Music

Anywhere, Anytime, Anyone

Primary Research

Firstly, a big part of my research is within my project itself. I want to research music, its meaning to people, its importance and what is popular and why. I could research this through my own online surveys and through sources already available however, I think the best way of exploring this field of research is to dive straight into it in person. By talking to people face to face, not only am I getting a response which can be documented but I can also gather subtle information through personality and other traits not gatherable through an online questionnaire. Instead, my Primary Research will focus on the documentary format of films and who watches them compared to who I want to target.

The first thing I needed to find out is what type of documentaries people watch, why they watch them and what draws an audience in to watch said documentaries. For this I uploaded posts to multiple different social media sites with communities which are interested in film and tv, the most impactful site being communities on Reddit which focus on the Film and Tv industry. I posted a questionnaire to r/Film (89 thousand members), r/Documentaries (20 million members) and r/DocumentaryReviews (2.7 thousand members). Although not every person within these subreddits responded, as to be expected, around two hundred and fifty responded across all three.

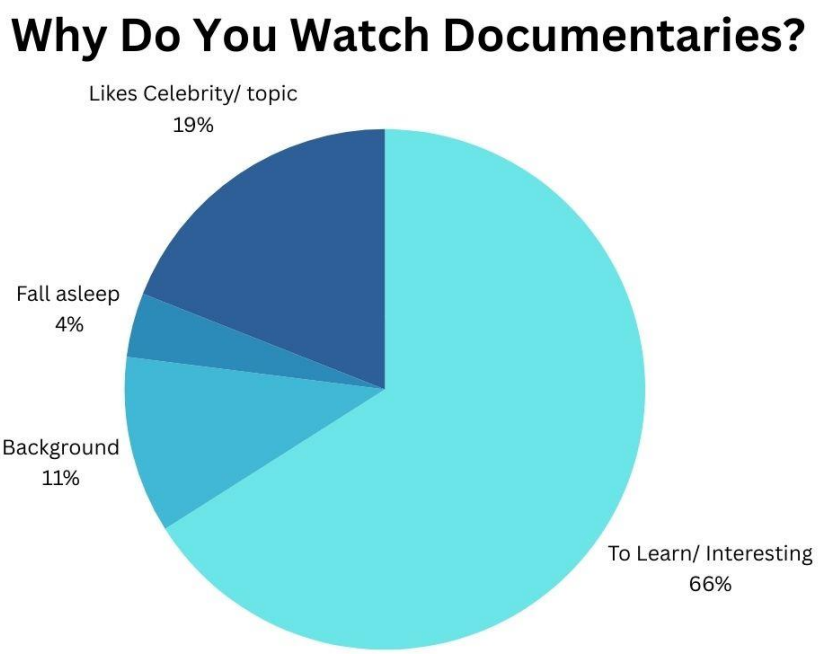


Q.1

My results compared to research done by others; my results follow a similar trend. Although a lot more broad than professional research we can still see that people are most interested in human events such as crime. Music wasn't mentioned once however musical artists were, which in this chart is categorised with celebrities.

A common trend I found while comparing my research with others is that ‘True Crime’ documentaries are, and have been, the most favourable topic for viewership. In my initial question they are categorised with world events, however a total of 38 responses within that category were true crime related. More specifically, the most named documentary was Blue Planet, in fact documentaries including Sir David Attenborough were seemingly very popular as almost all of the Nature/ Wildlife submissions were specified to be one by Sir David Attenborough. On the other hand, the only other notable specifically named documentary was the recently released ‘Back To Black’ which is a film focused on the life of Amy Winehouse.

Other than finding what type of documentaries people like, I wanted to know why these specific genres or documentaries in particular interested people.

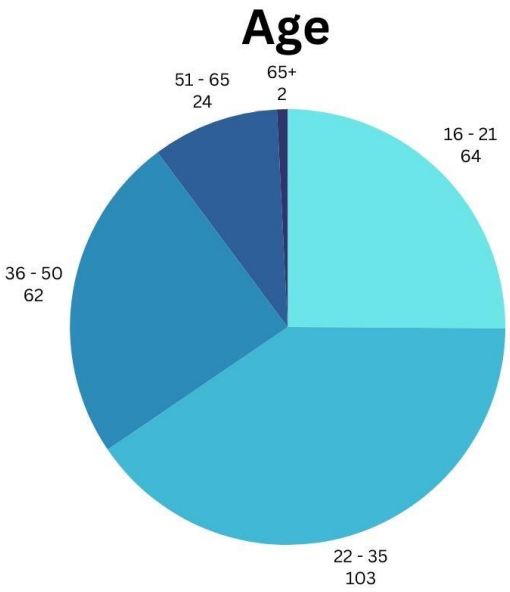


Q. 2

Most the responses were quite specific, however a lot followed similar themes or topics so I categorized them to be broader. Most commonly, people had interest due to a simple eagerness to learn. When it came to celebrity/ artist documentaries most of those people voted in favour of liking the celebrity, however some were connected to presenters too

Documentaries can be quite touchy for some audiences as they dive into and tell stories from real life events. Where my project isn’t like this it is important to recognise who watches documentaries and why. This can help me target a more specific group of people who are most likely to watch my film.

Age is one of the biggest factors when it comes to targeting an audience. Music is ever changing, alongside it the amount of music being released increases constantly. To the youngest generations, music has been present everywhere and there is no sign of change. With film, younger audiences’ preference differs from those who are older. Genre, story, style and even cast all play factors to what age group is more likely to be interested or not so it’s important to know the ages of those who show interest as I can then make changes from the industry norm if needed.



Age

This part of my research isn't properly accurate for a world average. Rather, the data is skewed due to the age presence on the Reddit and therefore doesn't represent true figures for who is actually interested in Documentaries. However, what can be seen is that young adults to mid-30s from my research have the highest interest in this genre. Teenagers also holding a large portion of responses however does show that the audience I want to target is there to be targeted.



Sir David Attenborough, famous worldwide for his narration and documenting within nature documentaries. He has risen to such fame and status where he was recognised by the Royal Family and, originally knighted by Queen Elizabeth II in 1985, knighted a second time in 2022.

MOVING FORWARD

THINGS TO THINK ABOUT FROM THE RESULTS OF MY RESEARCH

From my own research I have found out that the audience I planned to target isn't completely out of touch with documentaries. This audience of which being younger people/ adults who listen to music.

To do this I'm going to include music by bands which are popular with younger audiences helping draw them in a bit more. Alongside this I will also show visuals of younger people having fun at gigs to show they are included.

From my secondary research I had then formed the plan to film at a live gig knowing its such an important part of the music industry. However, showing live music and relevant trendy things such as record shops works as other research and visual evidence, like the Deadbeat analysis, shows that younger adults and people in general are more involved in these things.

Using techniques within asking questions can also help me target a younger audience. By pushing people to talk about specific subjects I can appeal to younger people as well as making them feel involved. As I want to make people question their own connection to music, bringing possible connections up that viewers may also have this will help satisfy the audience and make them more interested.

1

Visuals

I want to use specific locations and visuals to help target my audience.

2

Audio

By using specific songs that are more popular amongst younger people I can appeal to them better.

3

Speech

Directing questions in a way where I can get answers more applicable to what I want and what my audience is interested in.

4

Create Connections

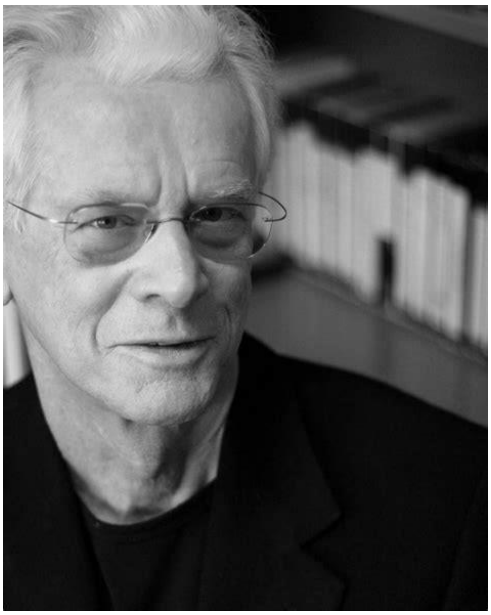
Where possible I want to make my target, audience feel included. Using a variety of different techniques like those mentioned before.



National Geographic is one of the biggest and most recognisable documentary makers in the world.

CONTEXTUAL RESEARCH: 6 Modes of Documentary

Bill Nichols, Film Critic, Theoretician



Bill Nichols is an American Film Critic and Theoretician best known for his work which pioneered the documentary industry. The work mentioned is the founding of contemporary study of documentary film. This is shown in his book, published in 1991, named ‘Representing Reality: Issues and Concepts in Documentary’.

Born in 1942, Nichols has a long history serving as an important member of the film industry, especially within the documentary sector. His importance can be credited back to his two-volume anthology, Movies and Methods (1976, 1985). This anthology helped pioneer film studies and partially helped establish it as an academic discipline.

Nichols currently sits as Professor Emeritus in the Cinema Department at San Francisco State University and Chair of the Documentary Film Institute advisory board. Nichols also formerly held the title of president of the Society for Cinema and Media Studies and is a former advisor to the American Film Institute. On top of this, he also spent time as the Department Chair in Canada and the United States.

Nichols also plays roles in relation to the creation and judgement of various projects across the globe within the film community. Known to be part of many film festival juries across the continents. He also works as a critic, helping advise and consult regularly on a range of different film making projects. Nichols has published over a hundred articles and reviews within the sector as his knowledge and opinion is sought after.

Nichols, however, is best known specifically for his work within the documentary sector of film studies. Publishing many books and essays related to the subject, with notable work such as, Introduction to documentary (2010), Engaging Cinema (2010), The Cinema's Alchemist: The Films of Peter Forgacs (2011). Expected from his position at San Fransico State University, Nichols has also given lectures and seminars across the world. This includes places such as the Central European University in Budapest (Hungary). *Encyclopaedia of the Documentary Film* describes his place within film studies as "the most significant documentary scholar in the world."

Bill Nichols is the concept creator for the theory known as the 6 modes of documentary. This is what I am focusing in terms of Nichols work as it will help me format and shape my piece, helping me appeal more towards my desired audience but also to fit the overall mood of my project as to set the right tone.

The 6 modes of documentary are a concept created by Nichols which seeks to distinguish particular traits and conventions of various styles of documentary. These 6 modes include: poetic, expository, observational, participatory, reflexive, and performative. Nichols talks about the modes in a chronological order of appearance; however, documentary film often returns to other themes and devices from previous modes. This means as viewers and creators we cannot see these modes as stepping stones towards a final and ultimately accepted documentary style but rather a mix for what is right when. Nichols also makes it clear that these modes do not necessarily work alone, rather they frequently overlap. As Nichols put it "the characteristics of a given mode function as a dominant in a given film…but they do not dictate or determine every aspect of its organization." (Nichols 2001)

"The most significant documentary scholar in the world"

The Poetic mode is non-linear as, in Nichols's words, its meant to move away from the 'objective' reality of a given situation or people, to grasp at an "inner truth" that can only be grasped by poetical manipulation". To simplify, it doesn't use linear continuity to create a structure. Instead, tone, rhythm and association are used. Overall creating a subjective and abstract representation of reality is shown, emphasizing the visuals to the audience over anything else.

Expository is the most common and most recognisable mode, as it's used within documentaries likely to be factual and educational. Those who feature David Attenborough often follow this mode. Commonly, they use 'voice of god' style narration to depict events, and further help associate visuals with information. Opposed to my project, these documentaries often focus on logic, spreading fact rather than opinion or emotion. But that's not to say Expository Documentaries can't do it.

Observational documentaries, also referred to as 'fly-on-the-wall', was born in the 60''s / 70's by a group who referred to themselves as 'actuality filmmakers'. It stems from their adoption of the new advances in technology which allowed filming scenes to become a lot more natural and genuine. No intervention was required allowing events to play out. This can involve anything from nature to human behaviour. But the argument remains, how natural can one act when a camera is pointing at them.

Participatory filmmaking is one which ties back to my work also. The concept envelopes the idea of investigation into subjects, where the filmmaker is involved. In my case it's through asking questions and shaping them in a way to get more specific responses. Nichols describes it as "[when] the encounter between filmmaker and subject is recorded and the filmmaker actively engages with the situation they are documenting."



The Reflexive mode of documentaries acknowledges the construction of documentary, furthermore, showing how it is impossible to show objective truth and purity of a subject when the processes involved are acknowledged. From the camera work to editing, the changing of any part of the story can manipulate the truth even slightly. Commonly 'Mocumentaries' fall into this category as they often depict themselves as self-aware.

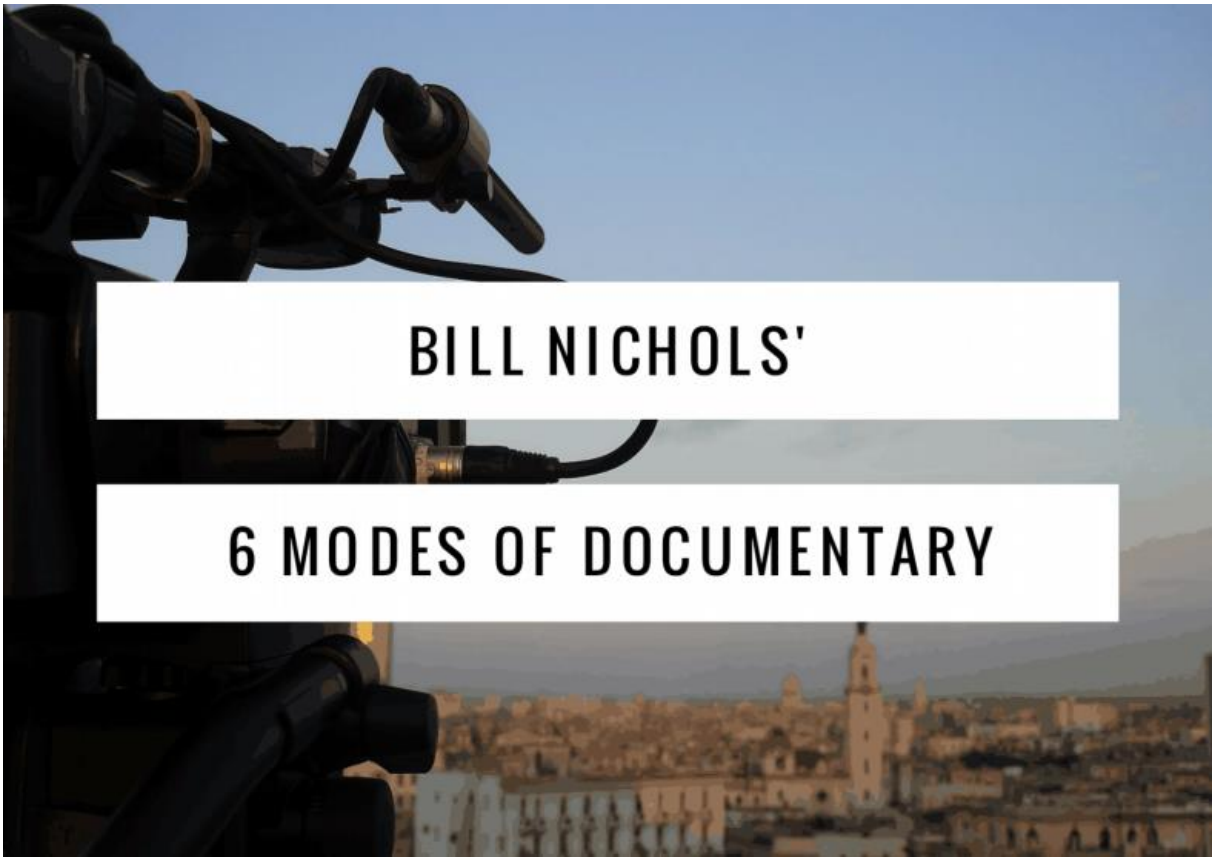
Finally, Performative, again very relevant to my project as it involves the filmmaker having a strong influence on the events, mood and perspective on the subject featured within the film. Meant to be the direct opposite of an observational documentary. And unlike many other of the modes, Performative doesn't strive to reveal a truth but rathe uncover a perspective or 'what it is like to be there'. In my case it would be uncovering what the connection between music and people is, showing others where it can be found, helping them find their own connection.





To conclude, each mode can be used in contrasting ways. However, they can also be used intertwined to set different moods for different scenes. On the other hand, each mode can be distinguished and paired with significant documentaries, or series of documentaries, which have a recognisable/ iconic style. Blue planet and most David Attenborough documentaries have a recognisable style, following a formula which is extremely popular in the industry (expository).

However, each mode does tend to also link to certain genres of documentaries as seen in my research. Notably, documentaries similar to mine which don't have narration and rather only consist of interview speech (Trainwreck: Woodstock 99') wouldn't be as affective with a narration. Rather the atmosphere being created by the techniques associated with each mode help create the right mood. This was Nichols's overarching concept for modes, focusing how different styles are purposely built for different types of topics and genre.



Bill Nichols, one of the founders of film studies becoming a staple of education, now has many websites, teachings and videos online, outlining his concepts. Pushing his theories out to a wider audience.

BRIEF REFLECTION

How will this contextual analysis / research inform the more practical parts of my project

The concept of the 6 modes will heavily impact my work as I move forward. Mainly, studying the different styles to see which trends, if any, appear and what general atmosphere each one creates. Overall, this will help guide me as I can take influence in technique and style from documentaries which follow similar themes/ topics.

Furthermore, picking which mode/s I format my project with will help me create the right balance between different content I feature. This will also guide me to use and create a more appropriate mood for each part of my documentary.

A key part of information which I learnt from this research, is that documentaries heavily follow similar trends and these modes to achieve certain atmospheres or emotions. For example, building tension isn't as common in expository documentaries when compared to that of Performative or Participatory. These modes allow the filmmaker to use interviews to raise tensions or energy. In Performative even exaggerate certain aspects as to further emphasise an opinion or point.

For me personally, I have labelled my project as a mix of Performative and Observational. Even though they contrast, as mentioned before, different aspects will fit into different modes criteria. And by mixing these modes and styles I can achieve the right affect for the right moment.

Performative is mentioned as I had a direct influence in the outcome of the interviews and final product of my project. By wording questions in specific ways, interviewing some specific people, and editing said interviews for specific moments. I have changed the interviews for the purpose of creating a different feeling.

On the contrary, I say I include the Observatory mode because how some of my interviews are unchanged. In some cases, I opted to just allow the camera to role as I talked to the people, letting them speak freely and about whatever they feel like, still relating to the question.

A World Of Music

Anywhere, Anytime, Anyone

CODES OF PRACTICE

Ofcom, officially called The Office of Communications, is a government-approved regulatory and competition authority for telecommunications, broadcasting and postal services within the United Kingdom. Within the UK, Ofcom has a wide range of power across the radio, telecom and postal sectors. Their statutory duty within the industry is to regulate media while representing the interest of citizens and consumers via promoting competition and protecting the public from harmful or offensive material. Ofcom's authority ranges from Tv and radio standards to broadband and phone communication.

Established in 2002 by the Office of Communications Act 2002, Ofcom officially gained full authority from the Communications Act 2003. It was conceived and mentioned to the public in June 20th 2001 within the Queen's Speech to the UK Parliament. It was formed to replace the, at the time, large range of existing authorities. Ofcom was seen to be the new "super-regulator". The change was to help cope with the rapid growth of technology and subsequent growth of digital transmission. On December 29th Ofcom was officially launched. Subsequently, it inherited the duties of 5 pre-existing authorities. These being, the Broadcasting Standards Commission, the Independent Television Commission, the Office of Telecommunications (Oftel), the Radio Authority, the Radiocommunications Agency.

Currently, Ofcom is responsible for regulation authority within almost every major communications sector excluding engineering. I will be focusing on the Tv side of their jurisdiction as that is where documentaries mostly air.

Ofcom's licences all UK commercial television services. Broadcasters must agree and obey to the terms and conditions, or risk having their licences revoked. Ofcom is also responsible for publishing the Broadcasting Code, a list of rules in which all broadcasting stations must follow. Part of the code states that *"content inappropriate for children should not be broadcast between the hours of 5:30 a.m. and 9:00 p.m."* this is why channels like Adult Swim exist but only air after 9pm. Other age restricting rules apply too as this is the main concern for day Tv. *"Premium-rate film services may broadcast content equivalent to a BBFC 15 certificate at any time of day provided a PIN-protected system is in place to restrict access to those authorised to view it."* Ofcom is serious when it comes the safety of children and what content is available. For example, In 2010 Ofcom revoked the licences of four free-to-air television channels for promoting adult chat services during daytime hours and transmitting content that was too sexually explicit. The companies involved were inevitably fined £157,250.

I couldn't find any controversies which involve documentaries on Tv specifically to analyse and link back to my work and what I can watch out for. However, I believe that my project does not contain any content which may be deemed offensive or inappropriate. The only thing which could have an effect on the rating of my film is the use of alcohol present within some shots. However, from my research I couldn't find any information which prohibits this during daytime Tv, if any affect did come out of it, most likely it would still remain an under 18's rating.

Even if my age rating was put at 12 or 16, I would still be happy. If it were to have a rating of 18+, that is when I would consider making some changes in order to lower that age rating. I'm aiming for a bellow 18 but around PG to 12 rating as to include as many young people as possible. However, a 16-age rating wouldn't be detrimental because of the nature of my subject. I believe that under a certain age, the topic wouldn't appeal very well, as a proper understanding of your own self is needed to truly understand other people's connection. On the other hand, I want to target a range of teenagers and young adults. Meaning that an 18+ rating would have had an affect which separates me from a key part of my audience.

Music copyright is a huge part of my documentary too. As following the theme of my documentary (music) I want to include songs by artists which are familiar to people. Ofcom doesn't necessarily enforce copyright laws themselves, instead these are contained by more legal practices which are overseen by governments. Claiming copyright your own work can be done through companies and agents, but these become legally binding through government laws which protect the rights through the judicial system. For businesses as an example, you can obtain a music licence which allows you to play copyrighted music/ content in stores without issue or specific grants from artist. When it comes to media however, permission must be granted from the artist or their representatives. This applies to more than just music too. Similar laws and practices are involved across many forms of media, including film. Using clips from another production which has certified copyright can lead to a lawsuit if permissions are not granted. However, some use of media doesn't require any notice, or permission from copyright owners.



Fair Use is a doctrine officially recognized in the United States (and elsewhere such as the UK but under different names and circumstances). Fair Use outlines specific instances where copyright holders cannot interfere with the use of their creation. It applies when the copyrighted material is being used as a means to balance the interests of copyright holders and the public interest across wider distribution. Most commonly, these apply in forms of reviews/ criticism, education, and non-commercial research or private study to name a few within UK law. These gaps are noticeable across social media as videos use copyrighted music without sanction. A personal example of this is how I can upload my projects including music to places like YouTube without any issues as the videos are not being monetised (published with ad support to create revenue). Furthermore, from a practical perspective, my use of music does not infringe on any copyright laws as I am using it for my education/ private study. However, as I am simulating an industry like process, it is preferable to get permission. My project doesn't fall under the act of Fair Use as the music is not being used towards the interests of the public but rather as a means to enhance the film.

MOVING FORWARD

THINGS TO THINK ABOUT AFTER STUDYING CODES OF PRACTICE

From my research, I have found out a lot about controversies within other media, especially news related. However, it also helped me see which kinds of subjects and visuals I cannot show. Luckily, this hasn't had much of an effect on my project as I had no content planned to feature anything which would be considered controversial.

Language is a key part of determining what can be broadcasted and where. Including vulgar or offensive language can possibly prevent a show from airing, or limit what times and channels said show are able to broadcast on.

Alongside what is being said, visuals are also a key part in censorship across online and televised broadcasting. Ensuring that nothing which is dangerous, rude or offensive is shown is something which I need to watch out for. This is even more relevant because I worked in public spaces meaning any interactions are possible.

I need to ensure that in general I avoid using any content which includes any form of offensive language or activities. Age rating changes can lead to a broadcasting being limited to after 9pm. This would mean less people within my target audience would see it.

1

Language

I need to ensure I don't include any swearing or offensive language as to not be limited by age restrictions.

2

Visuals

Similarly to language, visuals also need to be reviewed to ensure nothing offensive is shown.

3

Content

The overall topic and subjects need to be kept at standard which doesn't raise any controversy.

A World Of Music

Anywhere, Anytime, Anyone

SHOOTING SCHEDULE (Adapt as necessary)

TITLE: **DATE:**		
TIME	**BRIEF DESCRIPTION OF ACTIVITY**	**LOCATION (ADDRESS)**
05.04.2024	Lugger Inn Filming	30-34 West St, Chickerell, Weymouth DT3 4DY
13.04.2024	Weymouth Town Interviews	Weymouth Town, Dorset
17.04.2024	Interview with Vinyl Van owners	Brewery Square, 8a Pope St, Dorchester DT1 1GW
26.05.2024	Start Of Post-Production (editing)	Home
08.05.2024	Interview with Rosie, owner of Rosie's Retro Closet	2 St Alban St, Weymouth DT4 8BZ
16.05.2024	Complete Re-do of elements of post-production	Home



DeadBeat Live

Throughout this project, DeadBeat Live has been a huge source of inspiration for not only the type of footage I wanted to get. But also, the general purpose behind the work. Their work with live music festivals links heavily to the messages in my piece, while the handheld, in the action style of filming has influenced parts of my filming



PRODUCTION STILLS / CONCEPT WORK

What Is England
DeadBeat Live

In terms of documentary style, I will be taking inspiration from Clemens Gröber's FMP, What Is England. The interview style, on the street with genuine people interested me as it provided a truthful and unfiltered response. Alongside this, the clips he used as background visuals were relevant and created what felt to be cinematic.

In terms of my own visuals, I am diving into the action head one like within DeadBeat Live's projects. I want to be involved in music, part of the crowd. This way I can make the audience feel the energy of music when it brings people together, creating a bond which is unmatched.

My work is almost entirely filmed handheld across my projects and this FMP is no different. I love the freedom to move around and having the ability to make split second decisions on the spot if needed. When it comes to the mood I want as well, handheld more brings the audience in with the action. A still shot with no movement only showcases what is being seen whereas having that shaky feeling and becoming one with the crowd really immerse you.

On the contrary, even using handheld in public seems right for me. I am putting people on the spot, getting pure opinions. Still and set up shops in many instances feel fabricated and scripted. That would strip the essence of my film as audiences would feel less connected to.

All Photos in this section are my own work.



IMAGE #1: Part of the reason I chose The Lugger Inn is due to its various music references across the building.



IMAGE #2: I also wanted to include a couple of references myself to music and its history, like different types devices (cassette radio).



IMAGE #3: A big part of music is also in its creation and preparation. Artists have different reasons to create, and these are just as important to why people listen.



IMAGE #4: Not only music shops and venues are involved with music. Other forms of creative expression such as fashion go hand in hand with music, so including a clothing shop was important to me to express this view.



IMAGE #5: Interviews are a big part of my project, working outdoors in a mix of environments was a challenge and meant colour grading and tweaks were necessary.

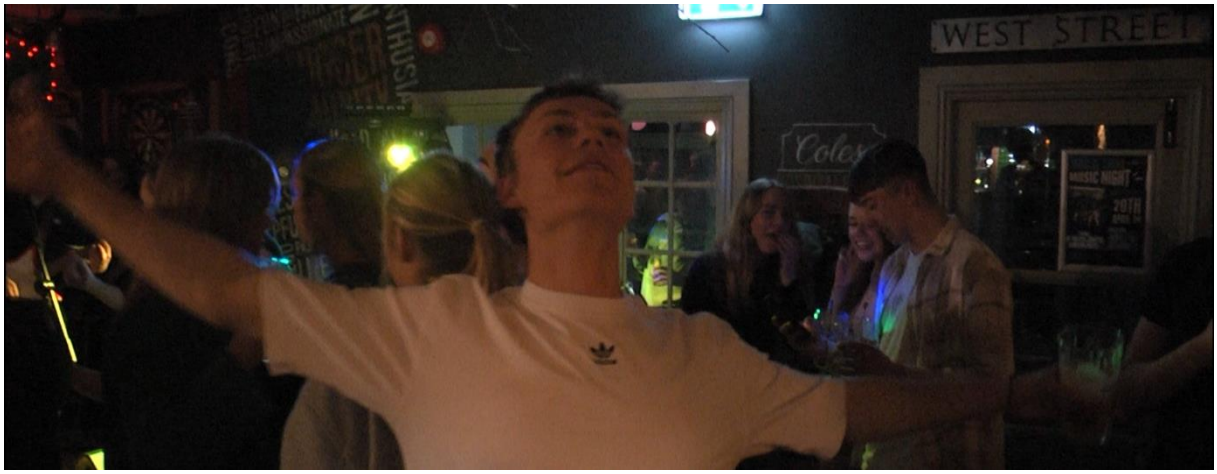


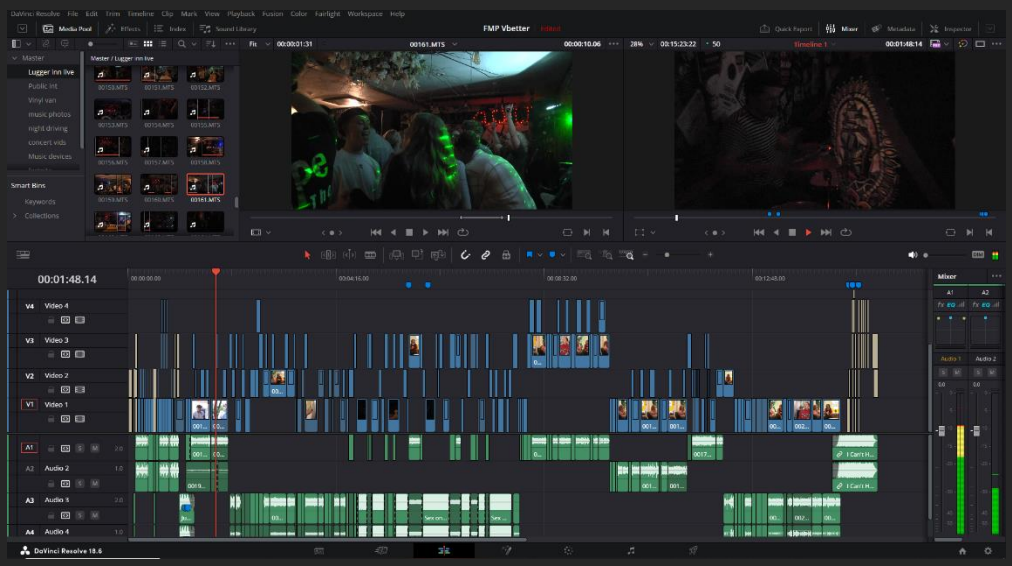
IMAGE #6: Working in an environment not in my control allowed me to capture moments which were genuine and capture emotion.











PRODUCTION STILLS ANALYSIS: Keeping my workspace organised is essential to my way of working, allowing me to clearly see what I'm doing and move forward. A big part of my edit was also the audio. Only at Vinyl Van was setting up needed as it was the only location which was properly organised and planned beforehand. This was due to it being the only 'controlled' location. Otherwise, working in locations which were uncontrolled and unplanned meant a lot of improv and quick thinking in terms of angles and setting adjustments.

PRODUCTION STILLS ANALYSIS: Although a large part of my filming was to create this homemade, part of the action sense. Some parts were purposely filmed to be cinematic. This way I could ensure I had a variety of clips if needed. It was also so I had some calmer looking clips for putting over the interviews.









Music





IMAGE #7: Font work and text was something which I wanted to include as it allows for me to build an introduction and end. Making the key word ‘Music’ stand out was a simple way I wanted to emphasise what the film is about.

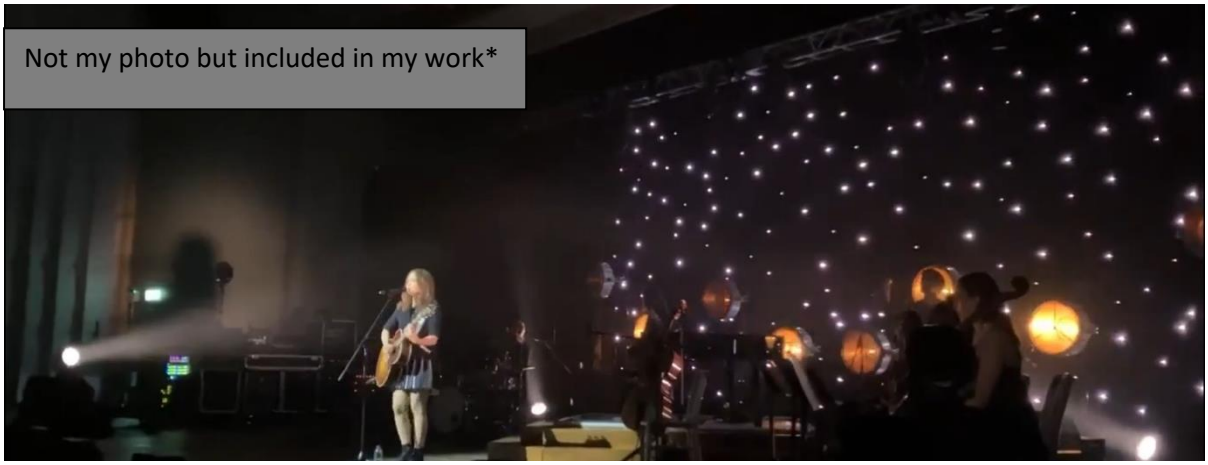


IMAGE #8: Part of the footage used was acquired through friends of different live performances. This was so I could show off how communities are built across these different styles artists, yet each community seeks the same simple desire, music!



IMAGE #9: As with any live performance, the crowd plays a big role in the atmosphere of the venue. Similarly, the crowd I filmed at the Lugger was to help build that energy and sense of enjoyment.

REFLECTIVE REPORT 3

Reflecting back to my last report, I can say that my working style and efficiency has improved massively. I have been able to complete large sections of the work which I believe also read well and don't ramble on. Along with this, the amount of feedback I have been receiving also increased. In this last section of written work, I have been asking a lot more for feedback and guidance to ensure that I am working with full confidence, and that the work itself is meeting a standard which is expected.

However, I do think some aspects of the work could be improved upon. My Codes of Practice section, although detailed, doesn't mention to much about my own work. I struggled with including my own work as there wasn't many examples with documentary formatted broadcasts in relation to Ofcom. I did say as much as I could trying to relate my work with the subject but have yet to get feedback on that part specifically.

I didn't struggle as much in general with this section of pre-production. I think my contextual analysis reads well and holds a lot of information important to my project. Alongside this, I think I also made good connections between my work and the subject throughout.

My edit also progressed quite well. In my opinion, I believe I have been able to make the film flow quite well. Specifically transitioning between important scenes and interviews. I struggled initially when it came to selecting which clips from which interviews to use. In general, to start I couldn't wrap my head around what to do, how to start or how to end. But I was able to get into a groove and push out a piece which I think has a strong start with the right energy, a solid body that solidifies the mood of the film alongside the importance of the subject, and an end which ties back to the rest of the documentary while also having the right feel to close off with.

Feedback with my edit was also very important and consistent. Most notably, the introduction to my documentary went through a major re-work. Feedback helped path this new introduction for the better. More energy was needed and a better flow to properly keep attention was advised. After taking this feedback and implementing my take on it, I can say I am happy that feedback became more prominent as the edit now looks a lot better.

"Feedback helped path my work for the better"

However, after finishing the edit, I found out that the preferred limit is 12 minutes. Either me forgetting, or just not being aware to begin with, but my project sits at around 15 minutes currently. I edited it to fit this time frame specifically and am worried that any changes could ruin the overall pacing. It was also mentioned how my subject matter strayed away from my intention, making the film feel sort of like two different documentaries, I will speak more in depth of this in my evaluation as it is too late to make such significant changes.



MOVING FORWARD

THINGS TO THINK ABOUT WHILST COMPLETING MY POST-RODUCTION

The first thing I want to ensure I do is make sure the final edit is complete. If necessary, I will cut down where possible to meet the preferred time length. However, I would rather not as I feel almost all parts have been made essential parts of the film.

I want to carry on from the last section of my work into my post production. By this I mean keep getting feedback, on both my final edit for evaluation, but also on the evaluation itself. Ensuring it reads well makes sense. It also needs to be relevant and I want to ensure what is being mentioned is clear.

A big part of this project links to how me as a person has developed, not only my working style and skills in production. But working with others and pre-production skills too. As an FMP everything leading up to this project has helped me so is worth mentioning.

I feel a common trend in critical evaluation across most students is personal criticism. I want to be fair on myself and talk more about positives I see in my own work instead of constant neglect to the project. Part of evaluating is noticing what is done well, and noticing where my skills are good can help me work on those skills which still need improving.

1. **Final Edit**

   If I am required to change my edit to be shorter, I will find a way.

2. **Feedback**

   Getting as much feedback as possible for my evaluation is important

3. **Development**

   My personal development throughout the year and how it has led me to the final project

4. **Critical**

   As always, I need to be fair on myself. I can normally pick out every flaw but I should also embrace what I have done well.

FORMATIVE FEEDBACK 3 of 3

Use this section to record feedback from lecturers and peers, and how you will use this feedback to move your project forwards

After all the time since the first formative feedback, a big part of my document has been some gaps and od mistakes within the work. Since then, however, it was mentioned how now I have reached the final parts and filled in those gaps, bringing the whole piece together.

My analysis of Lauren Forster was well formatted and in depth. I was able to create a picture depicting the artist, her motives and history while also creating links towards my own work. If I had more time, it was suggested that I could have mentioned specifically the framing and how that is relevant or links to my work.

My contingency plans were accurate to a certain point. However, that key part where my film strays towards two different subjects which are only loosely linked was not foreseen. On the other hand, that happening is the nature of contingency, I could have fixed it and moved on but unfortunately time restraints mean it will have to stay and now just be mentioned as a recognised flaw in my evaluation.

The primary research is something which spreads throughout my project as the nature of my documentary is asking questions and getting answers. But the research I did here was mainly focused on documentary work. I could have looked further into the responses given, expanding how they will affect my decision making but also how these statistics effect the current industry too.

My contextual research is a crucial part the document. It covers a topic which is perhaps one of the most important parts of Documentary film making. I was able to outline key parts of the subject, exploring how different forms create different styles of film. I was also able to successfully place my own work within the research, connecting the concepts to my piece.

With my Codes of Practice, I was able to dive into a more relevant subject, looking at Ofcom who cover more Tv, this is important to note as most documentaries feature on Tv instead of Cinema. A note given was to look into music copyright as that will have affects on my work if it were to be broadcasted.

When it comes to my actual film we go back to that key mistake where I focus on two loosely connected subjects. There are other subjects which I could have included such as diving deeper into memories or the effect it has in certain environments. If I was able to expand the runtime and create tighter link between the two subjects, it could have worked but unfortunately that wasn't an option. The energy and response to feedback with the film itself was good. After making changes the introduction now can grab attentions better. Part of the feedback also mentioned that if I did a similar project in the future, I could play around with gathering more footage. This would allow me more lenience but also perspective within the final edit. Overall, my feedback towards the film was positive. I was successfully able to explore documentary film making for a first time, being passionate and having my own personal link with the subject making it all the more special. Alongside this, my first attempt at the style establishes that I have learnt the format and have been able to use it to discuss the subject successfully.

NEXT STEPS

WHAT I WILL PUT INTO ACTION IN RESPONSE TO THE FEEDBACK

Most importantly, I will ensure that my critical analysis is in depth, well informed, non-bias and outlines every important piece of feedback either good or bad. I want to ensure that my analysis represents the production, and that it shows how I can notice flaws which I can find ways to further develop. I also want to look back on the whole document, making changes where applicable to raise the quality of the written work.

- **In depth critical evaluation.**
- **Show how I can develop my own skills and mention how I would fix/ change parts of my work.**
- **Provide in depth information into feedback from peers.**
- **Review my whole written work to ensure quality.**
- **Talk about what I would change if I was to re-do the work.**
- **Add suggestion to written work according to feedback.**
- **Review my own opinion on my work, exploring the outcome and process.**

A World Of Music

Anywhere, Anytime, Anyone

CRITICAL EVALUATION

Like with every project, I can confidently say that it is far from perfect. No matter how much time, money, effort or experience I have and put into it, perfect is a mark which is far from reach as improvement can always be strived for.

Overview:

Meeting the requirements of the project is obviously a large part of the work. Making sure that I can show my abilities both in a practical sense and written one. Linking research to my ideas, plans and final pieces. Connecting concepts and artists to my research. Every part of the pre-production is important to not only the requirements but helping shape and understand the final production.

I believe that in the majority of aspects, I have met the requirements. I have filled in every part of pre-production that is relevant to my work. The standards at which I did this I would also consider to be at a point where I believe information, ideas and concepts are clearly outlined, analysed and understandable. However, my biggest drawback throughout the project has been my grammar and attention. Perhaps not putting my work first caused some of the issues to be mentioned later, time management has proven to be something I can plan but often not follow as things need changing. A large part behind why time was a struggle this project was to do with filming. I was struggling to find people who were willing to be interviewed Alongside this, days I could go out filming were limited by a lack of crew as it was impossible for me to conduct interviews alone with all the equipment.

Another part of my written work which I think will hold me back is a lack of self-reports. If I was more active when writing notes and reflecting on my own work outside of pre-production, I believe I would be achieving more. This would have also helped me notice where other mistakes might arise or the contrast, helping me spot opportunities where I can create improvement. Despite this however, I do not think they completely hinder me meeting my requirements, just rather my personal progress and overall opportunity within the project.

Technical & Aesthetic Qualities of Piece:

They style I used played to a variety of my strengths/ abilities in which I have experience. However, many things came new to me. Filming in public areas was one of these new experiences which I had to properly adjust to and figure out. The first part of this was working in the sweaty, live crowd environment. I wanted to be part of the action to properly capture the emotions and energy of the music and the people there. I think I was successful when doing this, especially during the centre part of the film. I also approached this environment with cinematic content. I wanted to also showcase the event, the music and the crowd as a whole. I think I worked well doing this too, smooth pans and stills from a variety of angles. The main difference between the two types of shots in this environment being framing and movement. Those which were cinematic tended to be more slower camera movements and further from the action. When on the other hand the more active shots capturing energy were a lot closer and involved in the action. Movements from the camera were also more sudden as I needed to react to the environment in which I was not able to control. I think overall however, these cinematic and action type shots did exactly what I wanted them to do in terms of creating energy or showcasing the experience. The lighting wasn't to dark due to the mix of house lights and stage lights. Similarly, the overall framing of some shots worked, not feeling to crowded, to close or too far from the action.

For Interviews there was two kinds of which I included. A set up and planned interview inside Vinyl Van (Dorchester) with the owners, and on the spot ones across Weymouth Town. Both came with their challenges as I had not yet worked with audio equipment or the interview type filming. Vinyl Van was a lot easier to conduct as it was planned and known about beforehand by the owners. We as a crew had time to set up and organise the equipment while finalising questions. On the other hand, the other interviews had no preparation time and were not guaranteed. I had to first approach the person and then prepare, ensuring that I didn't take too long as to not interfere with said persons day to much. This led to more rushed type interviews where less and more broad questions were asked. I also required at minimum one other person to be helping me for each interview, this was because I had two pieces of equipment at least for each interview. I think parts of these interviews could have been done better. The interview with Rosie specifically had many flaws. The camera was specifically shakier than in other interviews. As well as this, a lot of cropping was needed as equipment was in frame when it shouldn't have been. This was my mistake to not inform the people helping before recording started. On top of all, I forgot to have the in-store music turned down or off completely, and the position within the store meant that the microphone was directed at Rosie and the speaker, picking both up.

Funnily enough, one of the most common pieces of feedback given was in relation to my use of music. I previously had been given permission by Roar to use his music. However, I couldn't quite find the correct mood within any of the songs. Instead, I found a sample from the opening of a song, cut it perfectly so I could loop it over itself flawlessly. This worked really well and created the exact right mood for my opening as it helped build interest, suspense and excitement. As a bonus, the sample contained a uniform beat which I was able to use in correlation to the visuals. The choice to use a song performed live within the middle of the film was another decision I found being complimented quite often. I specifically chose a song which I had filmed most of the band covered live. Playing the original song over this and used it as a basis for a section focusing on community, festivals and live music meant the whole sector worked near exactly to how I had hoped. Apart from a lack of variety within the live music clips in terms of location, artists and style, each aspect merged to create what I believe is the strongest part of my project.

My opinions:

I believe that for my first time working with a documentary format, interviewing, and interacting within busy public areas and more, that I have reached and surpassed the minimal standard I was hoping for. Starting with the positives, I think that my personal camera work within multiple different environments was not too shabby at the least. I found myself adapting within a very active environment within the Lugger, and also being able to prepare every detail within the controlled environment in Vinyl Van.

Furthermore, I think that my editing capabilities have developed greatly throughout the past year. And this has been shown within this project. Although I acknowledge documentaries are typically simpler in terms of editing, adapting the format to my preferred style was challenging. Maintaining the balance needed in documentaries between relevance, style and attractiveness was a challenge and this definitely shows. As mentioned, adapting to my style for this project was difficult but I feel I was able to use my strengths to create my own unique short documentary. Comparing it to previous projects, I used similar techniques from each one and they worked. However, the main flaw in my opinion is definitely the stray from topic towards the second half of the documentary.

Although relevant to the music industry, in my short documentary specifically, talking about the history and development of the businesses featured was too much and would only have worked if the runtime was longer. It created this issue where in the short timeframe, it felt like two different topics were being explored with only a distant connection. Like mentioned, this could have worked in a longer documentary as there is more time to tightly knit the links needed. But in my case, the solution would have been to cut it down and pick out the key information about music influence on the businesses rather than a backstory simply because it’s a music related shop/ music is playing.

I really enjoyed this project, from the research to the production. I feel I successfully explored a new genre of film while having fun and creating an effective piece of media. Filming was my favourite bit as I got to be in an environment I love, talking about a subject I, myself am passionate about. Seeing it all come together during the interviews was also really nice, I was able to see what I imagined form in front of me as people shared their experiences. This project means a lot to me due to the circumstances I made it under, as well as the influence behind it being so dear to me. Talking to people about these topics which I wanted to show to others made the project so much more than I expected. I found myself happy that people shared similar experiences with me, proving my points simultaneously.

Above all, I didn’t enjoy the time frame. Being limited to a short documentary when the topic itself is so huge and my ideas also being so titanic meant it was difficult wrap my head around. This led to moments where stress got the better of me. I could have written so much more in depth or more content, rather I found myself feeling like I stood face to face with a brick wall while trying to make decisions as I couldn’t include them all. This was partially the reason I opted to help with others’ projects over my own, trying to distract myself while also seeking inspiration and ideas instead of working. I believe that what will hold back this project is the quality and amount of content.

Peer & Audience Feedback

The overall feedback from peers and audience was positive, which is nice to see. When it comes to the difference between college peers and audience it is notable that people within college are more likely to point out flaws or possible changes whereases audiences elsewhere won't unless it is very clear.

According to my peers, my strengths lie within the cinematography and final edit of the film. The camera work has worked how I was hoping, feeling cinematic at times within the Lugger, and having the more professional and cleaner interview within Vinyl Van. These features which were purposely picked have been noticed from peers which means I must have been efficient and well put together. As mentioned before, the music played a key part in bringing the edit together. As well as me thinking this personally, my peers also agree. Saying things like "*Use of music was well placed, your ear for musical timing is great." (Gabriel Allen).* From a viewer outside of college, they said *"As expected, a music documentary has a good use of music" (Random online viewer).* The music was a key part I worked on, trying to use what I was allowed and what worked to create a right atmosphere. When the music was chosen, I realised the opportunity to use their beats in coordination with the edit. This also did not go unnoticed.

"your ear for musical timing is great. Sharp and well edited."

On another note, a key part of my documentary was the message and meaning behind the piece. Thankfully, feedback given outlines how these messages and themes were noticed. *"The message of this documentary really shines through with the interviews and shots of the live music." (Sasha Kiely).* This, for me, is possibly the most important piece of positive feedback I received. Making sure people understood the message, were interested enough to pick up on links and themes, and just overall enjoy the documentary was something which was a main aim for me. Getting it said as feedback also shows I have done it in a more definite way compared to If I said it myself as reflection. This is because my opinion would be naturally bias as I am aware of the messages and themes beforehand.

"The message of this documentary

Not all feedback is sunshine and rainbows, and for the better as reflection and development are things which I strive for. Linking back to what I have mentioned before, there is a split in themes between within the film. The topic which I included surrounding the businesses and their link to music was too ambitious to include in the short runtime. This feedback was given by mainly lecturers Tim Fogg and Jason Watkins. None of the feedback from audiences or peers mentioned this, however I am still aware it is something which preferably needs changing as it would work better in a longer documentary with more time to connect the topics.

Something which was mentioned by peers as feedback was to do with the content of my clips. "*maybe a couple more locations of live music would be cool as there is a lot of footage from the same night of people dancing." (Sasha Kiely).* I had a limited selection of clips, limiting what types of music, environment and mood within shots was being shown. Overall, this hinders my message as it becomes less inclusive towards a range of genres



or types of events. I think, if I were to get more footage, I would have liked to visit a festival/ outdoor event, different genres and a larger variety of shops and locations in general. The amount of footage I gathered is lacking and it did end up being a challenge because of this when it came to editing. Alongside this, as I mention in my reflection previously, I think more interviews would have also enhanced the documentary. This was something that peers also pointed out, *"it would have been even better with a wide range of people." (Mary Weston)*

Comparing To the Industry

My work, I feel, has clear differences compared to that within the industry. Largely due to the style of which I used and the overall pacing and content. Where documentaries on Tv are typically more planned, bigger crews and more cinematic, I opted to work largely on instinct and on a whim. Although some parts were planned like some locations and one interview, the filming in the Lugger and Weymouth was not planned but rather improvised, capturing non-specific scenes. This was so I could be less focused on sticking to a scrip but rather reacting to changes and events on location. However, for the filming, some plan was still in place. I had planned the style of camera shots I was looking for, so when it came time to film something, a specific style of shooting was selected (as mentioned within the Lugger previously).





For the interviews, I think there are two major parts to compare. The interview in Vinyl Van can definitely compare to that you would see in an industry level documentary. I, like in many documentaries, purposely chose the location to have the documentary. I chose by the front window within the store as it showcased a peak into the style of the shop, but also the public beyond the window. The framing and style of interview was also similar to that of within the industry, a still shot interview with little distraction or background noise. On the contrary, the other interviews were not as comparable. Randomly selecting people in public, and shooting almost on the spot is something which I feel is rare as it limits consistency across many aspects. Camera settings need to be adjusted for each location, interaction with public can be difficult and overall, the space and ability to set up can be limited by specific spots. Within industry standards, crews may typically have a set up spot for filming, approaching people and then bringing them to the location. This could have worked for me but would require a bigger crew as to supervise the filming location, as well as the choice to use more equipment. As mentioned before, working with a small-time frame also meant led me not to do this, as it would most likely lead to less interviews being

accepted. More equipment can be intimidating, alongside this some people may not have the time to change location.

Instead of Tv similarities, I believe that my Industry comparison is strongest to that of the content found on social media or content platforms like YouTube. The editing style isn't one which I think would be found on Tv, rather one which is featured on channels which create for specific audiences under a determined format like Wendover productions (artist analysis #1)

Personal Development Summary

Throughout my evaluation I have responded to feedback and errors I noticed myself, outlining ways I believe they could be improved. Part of this section will be summarising these points instead of repeating them.

I believe that throughout the past year, my skills have developed immensely. And I feel that this final project showcases many of the skills, techniques and other aspects of development which I have acquired across both my written work and production. A lot of the development can be seen as I show little hints towards previous projects within parts of this one.

Overall, I think that there is still loads of room for improvement, but I also think that I have filled a lot of gaps in my skillset. The biggest one for this project has been my ability to work within the documentary format. I had zero experience at the start of the project with anything remotely related to the genre; I believe now things are different and that, if asked, I could create another documentary of higher quality. A lot of this development is through the research which I conducted for the project. I gained new perspectives and understandings of the genre which I didn't have before.

This project was the first of which I also required a crew, whereas before I could have done filming alone with just me and the subject/ actors. I think that I can definitely improve the way I communicate with peers in order to organise my own project, but also by finding people who can commit to helping as a big issue I had while filming was crew dropping out, not committing to my project like I did when helping theirs. Outside of my own project however, my teamwork has also improved massively. During this project I was also helping with a variety of other projects as both acting and crew. Helping set up studios, sets, acting as DOP and lighting. Personally, although not related to my project, I believe are very important to mention. I improved not only my understanding of different genre and styles of filming through helping these people, but also how different crew dynamics work and how to adjust. With my own project, the difference was being 'in charge'. Having people not commit, or rather not focus was annoying and difficult to work with. Partially however, this comes back to me not being able to control the team and put my foot down. Leading the crew is something I can work on in the future by getting involved with not only other projects, but also productions which college partakes in outside of academic studies.

The biggest improvements I would have made focus on the topic change once again. I mentioned it before many times and have outlined what affect it has currently. I think I would fix it by not only trimming it down to include only the most important and obvious links to the main documentary themes, but by also gathering more interviews and footage. This was I don't need to rely on the content within the interviews I had. Instead, I would have a wider range of opinions and views which I can use instead.

Other than the social type skills I mentioned, I think I also need to improve my range of abilities. My style of filming hasn't varied much throughout the year, and although not out of place in this project, other styles were available and would have worked, maybe better.

Working with different genres of films, targeting different audiences and even including different music will inevitably force my hand to adopt and work differently to fit different moods and environments. Working with different cameras' and equipment will also have a similar affect, pushing me to adapt new styles and techniques as to suit the strengths and weaknesses of equipment and style.

Finally, if I was to redo the project from the start. I would change the way I work as a whole. I would commit to being less distracted (however some of this was out of my control due to family events which required time off and focus elsewhere). On the practical side of things, I would reach out to more locations and events. The documentary is mean to represent music as a whole and appeal to many different communities. With the footage I had and used, this is limited and doesn't create appeal to as much of a variety to what I hoped. I would have also been more out there when doing interviews, having someone look over and give feedback on the questions I had planned to ask. This way, interviews follow the same format and would be easier to organise in post-production.

I would also keep track of my progress throughout better. Although I did note down my ideas and plans in a notebook, it got to a point where this became irrelevant as the practical part of my project was sorted and decided upon. Apart from formative feedback and reflective reports, my progress is only loosely documented. I think in future instances I will work more on this as it will allow me to look back and further develop work and ideas easier.

WORKING TITLE HERE

Strapline should go here

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EXTRAS

108 – 110

Notebook Notes

111 – 118

Presentation(s)

Initial Idea #1:
- Narrative - short film
- Based heavily on music

Narrative Idea
↳ Theme: fantasy of teenage love
- made via music videos with ↓ inbetweens of dialogue. + Personal story
  ↳ mix of multiple genres of music.
- Based on someone ~~believing~~ falling in love but being left in the dust.

- Teenage love: expectations vs Reality (fantasy)
- Mixed with a style narrative of covering themes of loss.

feasability: Mid - locations and environments accessable. Actors would be difficult to organise.

Idea #2:

- Documentry
- Explore human beliefs and why they are important.
- Heavily non-biased, no expression of belief or opinion
  ↳ emphasis on ~~Why~~ people believe in things and what it means to them.
- Help deciding questions from philosophy friends.

Updated

- Music Based
  ↳ Why is music important?
  - What is its impact on people?
  ↳ inspired by elements

- Interview Style
  - Listeners - Artists - Hosts

- footage will be of interviewees and related music themed footage
  ↳ people wearing headphones
  Concerts, music related art ext.

MUSIC DOC.

- Start at night (Cyclical)
  - In Pubs interviewing ext
  - Night driving + Scenic
- middle is in day
  - Town + shops
- End at night again
  - After doing interviews.

- All artist and location credit featured at the end in order of appearence.
  - same goes for concert recordings

Interviews!

✓ = Approved
• = waiting for approval.

- Vinyl Van ✓ - 17th April
- Weymouth Vinyl Shop ✓
  - check back 4th April ✓ (afternoon)
- Lugger Inn ✓ (5th April) - mid-day any day
  - Live Band ✓
- Leggomen •
- Coast (portsmouth) ✓ - No date, depends on travel.
- Royal Hotel Event ✗ (6th April) ↳ Busy → possible call

- Café Nero / other if raining •

+ Random / Unplanned with Strangers.
  - monday + Tuesday (8 + 9 April)

filming locations!

- Lugger Inn ✓ 5th April ✓
- Vinyl Van ✓
- Weymouth Vinyl Shop ✓ → Anytime (morning) still gone 3 weeks (4.04.2024)
- Weymouth Town Centre
- Dorchester Town Centre

- Concert footage + Photos ✓
  - my own ✗
    - Coats (portsmouth) ✓
    - from friends ✓ → maybe a video call
- Night driving footage
- Royal Hotel Event. ✗
- Rodwell Trail
- Beach?

Questions:

- ~~Who~~ Tell me what music means to you personally and why it is important?
- Tell me how music has affected you ... why do you think music had said impact?
- ~~Wi~~ Is there a specific or non-specific reason why you have persued a career in music?
- Why do you think music is important to other people as well as larger communities such as festivals?
- What is your favourite song and why?

Helen Mady + Marcia Smith

Rosie's: - Music match vibes + fasion

- Bonding
- common interests
- Atmosphere

Nickle back
- never made it as a wise man

feedback Video.

CH1 input 1 / Media Pool.
CH2 Input 2

- Audio levels
- Diagetic Audio
  All the way to first interview.

11:30ish Black Flash - Blur.
Audio 1 channel.

One more song pan cut.
- keep audio

Normalise audio into orange.

Final Major Project
Music Documentary

Ben Elliott

INTRODUCTION



Project Outlines:

Personal Goals

- To show what I have learnt throughout in one project.
- Produce a video that shows the best of a mix of my abilities.
- Create something which means something to me/ represents a part of me.

Academic Goals

- Provide well documented, researched and nicely written pre-production and evaluation elements.
- Produce a video which is well thought out, quality and showcases my skill with intention of grading.
- Aim and reach for a Distinction grade.

Proposed Idea



Some footage may be shot at The Lugger Inn as they provide good live music and music area

Music Documentary

This film will encompass what music means to people and why, from both artists and listeners. This project will touch on themes of belief and importance as I explore peoples connection with music and what they think it has provided for them as well as others. Opening and closing sequences may be include a music from the artist ROAR as he has provided permissions. The rest of the film will include a continuous playing of non-copyright background music occasionally broken by audio from the footage.

I will be following a documentary style format apposed to my other initial ideas. Since initial ideas a lot of content has also been shaved off this idea, this is so the project is more feasible but also makes more sense apposed to a possible messy production which try's including many varying subjects.

PIECES THAT ARE SIMILAR: WHAT IS ENGLAND?

What is England? - **Clemens Gröber –** is a short documentary from a previous FMP project within Weymouth college.

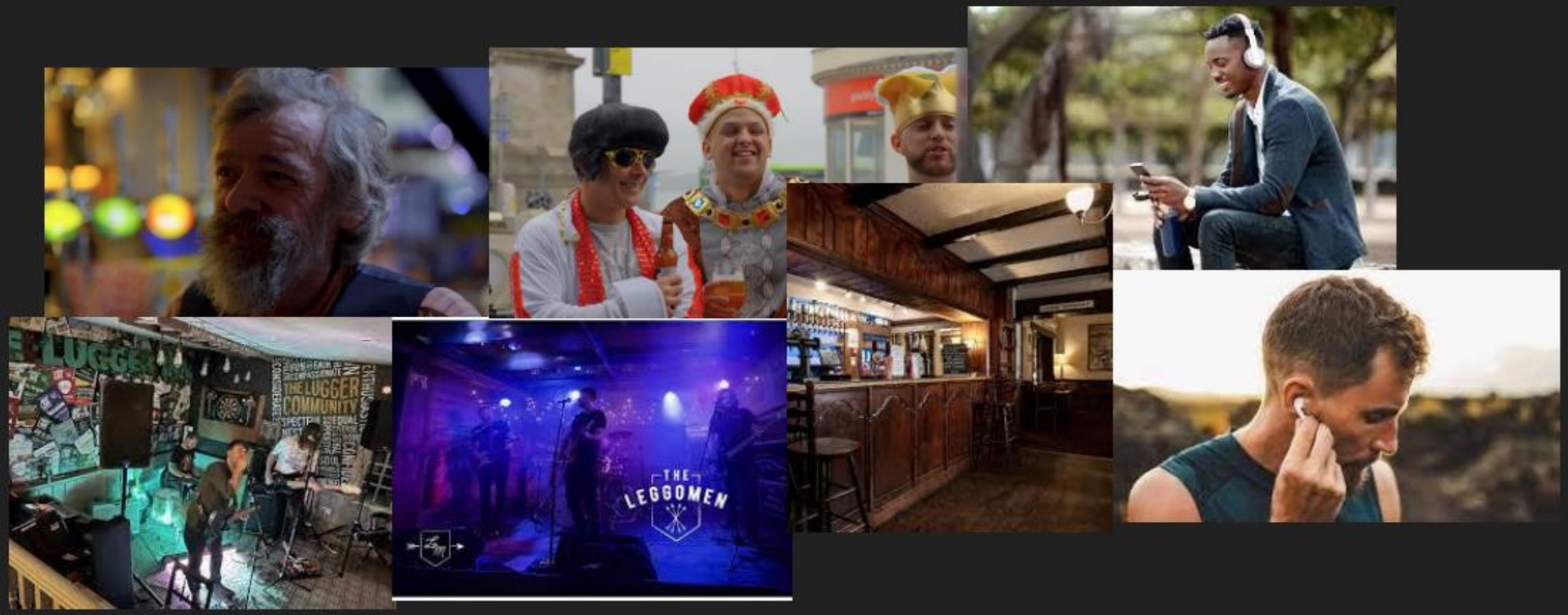
I am heavily influenced by the connection his film has to him as a person. It is this sense which I want to create but rather between more than just myself but everyone as a collective. As almost everyone can relate to music's importance.

The style of Clemens's work also will be similar to mine, I wish to format my documentary in the same way by interviewing random people from a variety of backgrounds and personality. However, some things, such as scenery shots or in-between shots will be different due to the difference of topics and me needing to keep it relevant.





Mood Board



RESEARCH AND INSPIRATIONS

- What is England? - **Clemens Gröber**

Clemens's project inspired me to do a documentary on a theme which means something and links to me, similarly to what he did.

- Music as a Whole

As such an important part of human history and media music has had and still has a huge impact on mine and other people's lives.

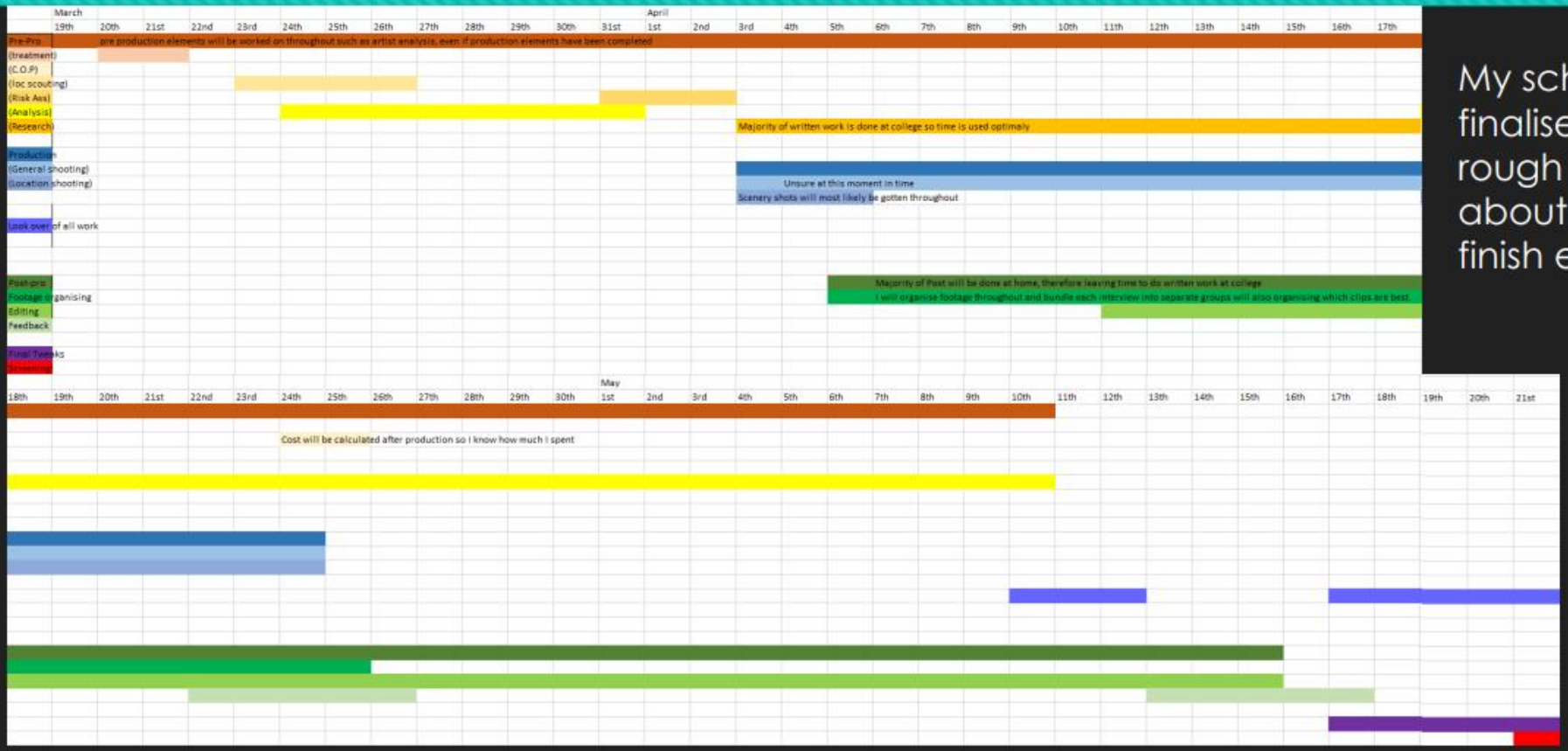
- **Spotify alone has roughly 574 million monthly active users worldwide alone.**

Considering not everyone has access to Spotify or uses other platforms, this statistic shows the huge scale of music in todays world. (source)

- **Music dates back 35,000 years ago at the least**

Music's history stretches back deep into human history, its impact and use has spread across many cultures, religions and countries. (source)

YOUR SCHEDULE



My schedule is not finalised but rather a rough idea of when abouts I plan to start and finish each section

LOOKING AHEAD...

- I am looking forward to exploring a new genre of film and learning the abilities and techniques used within.
- I am most worried about the response I will get when trying to interview people, although I can word questions to try and influence the type of answer, I cant ensure people will want to respond or provide interesting or believable responses.
- Every piece of footage, important moment or idea will be noted down in a on hand booklet alongside feedback from peers. I will use this to stay organised and improve the tasks at hand.
- Although I cannot ensure the plan will go ideally I will work around the set up timetable shown before. However, anything that needs to be postponed will be noted down and fitted in where possible instead of just moving on.



Finally Done. Thank you, Timothy Fogg, Jazza Watkins, Eema Joyce, Bethany Peny and Shan Trace

The true g.o.a.ts'