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Description

OF DOCUMENTARY

Self-titled *Aimé Iraba*, this documentary will be based on aspiring local photographer Aimé Iraba. The short film will follow a typical day in his natural surroundings. From his photojournalist livelihood to his hip-hop roots, the documentary will hone in on his mediums and the high roads that follow. Opening with scenes inside his household, then transitioning to pictorial ventures and photoshoots, the film will employ a laid-back approach to his daily operations. Pursuant to this, the conversation with our subject will address his influences, realizations, and his line of work. I will operate as the cinematographer for the short flick. Inspired by portraitists such as Gunner Stahl and Willem Verbeeck, I will carry out an informal, authentic type of process. From filming shots of his regular routines to capturing quick chats among people, the short-length film will subsist on genuine and organic footage. Collaboratively, our acquired skills of film production and granted opportunities for photo sessions will assist him with his portfolio as he strives to become a professional lensman.

In Willem Verbeeck's video "How I Shoot Studio Portraits on Film," he photographs Hip-Hop artist Young M.A. in Brooklyn, New York. The following camera shots inspire me to film my subject from behind. In doing so, it will capture Aimé's keen eye for his artistry and exhibit the creation process he commits himself to.

INSPO-BOARDS

THREE TYPES OF CAMERA SHOTS: PHOTOSHOOT





“We’re regular people who created something with very little.”

Directed by Thomas Fortier, the short-length documentary follows the team over at Atelier New Regime. It serves as an inspiration due to its composed ambience and on the move cinematography. In the interest of maintaining the audience’s attention, it is vital to bring them along to feel as though they are part of the venture.

DAILY ROUTINES



INTERVIEW

In association with Little Burgundy, the short-length production features a sit-down interview with Atelier New Regime’s creative director, Koku Awuye. Together with the film crew, the director influences me with his prolific and experimental choice to employ the dual visuals of digital and non-digital. Along with the photographic equipment within the frame, the open composition produces a serene, casual environment.



Film & Digital



Inspirational Productions

Russell



Chai

EXPLANATION

Documented in the western parts of Canada, Russell Chai's "Goodbye Summer '19" is a compilation video of his lively past summer. Filmed through the lens of a Braun Nizo S 48-2, Chai captures the thrills of his sunny season among cities such as Vancouver, Whistler, and Regina. Consisting of pool parties, skateboarding ramps, beer-drinking, amongst other things, the core of Chai's summer is spent forming fond memories with friends and savouring every instant with them. The Canadian production is shot using Kodak VISION3 50D, which tends to shoot fine film grain and expose the vibrancy of colours. Consequently, the motion picture exhibits colour dyes and stains for an antiquated presentation. Likely influenced by old iterations of Super 8mm film, Chai constructs a relaxed atmosphere which beautifully simplifies life. Firstly introduced by Kodak in 1965, Super 8 film was most commonly used for the creation of home movies. In Chai's case, the imperfect, flawed footage maintains a well-conceived screenplay throughout. From the well-selected locations to the entertaining ambiences, the Canadian cinematographer chooses ideal frameworks for the full length of the video.

Above all, Chai's production prompted me to devote particular attention to colour curation and site selections. In terms of curation, colours are given special consideration during transitions from scene to scene. For instance, in the early scenes, the compiled video shifts from green grasses to sunflower stalks. This transitional move showcases green flowing smoothly. Much like my vision, I would like progressive shifts through employing colours and film burns. On another note, I would like to have an extensive range of visually appealing locations. Beginning with lengthy narratives and transition to fast-moving shots, the documentary will intensify thus attractive sites such as the World Trade Center and local murals are pivotal to have. Additionally, cinematic camera shots will be captured to showcase the surrounding areas of each site. This type of snapshot will exhibit the beauty and provide a visual context of the city of Montreal.

Gunner Stahl

HYPEBEAST

Following his compiled portrait publication of “Portraits: I Have So Much To Tell You,” Gunner Stahl met with HYPEBEAST magazine to reveal the talent behind the creative and discuss whether or not the print medium is dead.

Jonathan Simmons, more commonly known as Gunner Stahl, is a 27-year-old photographer primarily catered to the rap scene. The Atlanta-born portraitist is generally acknowledged for his non-digital photographs of Lil Uzi Vert, Playboi Carti, and other of today’s leading hip-hop artists.

Headquartered in Hong Kong, HYPEBEAST is a digital media publication in connection with artistic mediums such as streetwear, art, music, and lifestyle. In this instance, the early 2000’s editorial follows Stahl on the way to the artist’s solo exhibition of the life-size portraits featured in his book. In the introductory scene of the HYPEBEAST diary, Stahl is seen playing on his gaming console, and simply unwinding from the attention that comes with being famous. While inside his household, Stahl makes mention of his childhood admiration for film photography, Japanese animation, vintage band garments, and Kid Cudi.

Across the short-length documentation, the HYPEBEAST team undertakes a laid-back approach to their interview with Stahl. Coupled with natural unfiltered recordings, their brief and concise inquiries offer the 27 year old the possibility to develop and extend his responses. Together with

the homelike environment, Stahl is composed and stands at ease to enable the interview to incline towards a conversation. Inspired by this, I intend to record simple and clear-cut visuals that will convey transparency to the viewing audience and inspire Aime’s ability to converse. In addition, I will be highly dependent on diverse camera angles and concentrated camera shots.



Similar to this motion picture, our documentary will utilize comparable approaches. Opening with footage inside our subject’s home, we will showcase his routine of gearing up for a photoshoot. Simultaneously, my colleague will ask questions regarding his choice of equipment. As in the production, yellow subtitles on black backgrounds will be installed for translation purposes. Moreover, I will follow our subject on the way over to his appointments, as HYPEBEAST did with Stahl. The informal procedures will permit our subject to feel comfortable and collected when interviewed.

“
*Print Isn’t
Dead, It’s
Alive and
Well*”

Research

1
8MM FILM

2
4:3 BARS

3
LUMETRI COLOUR

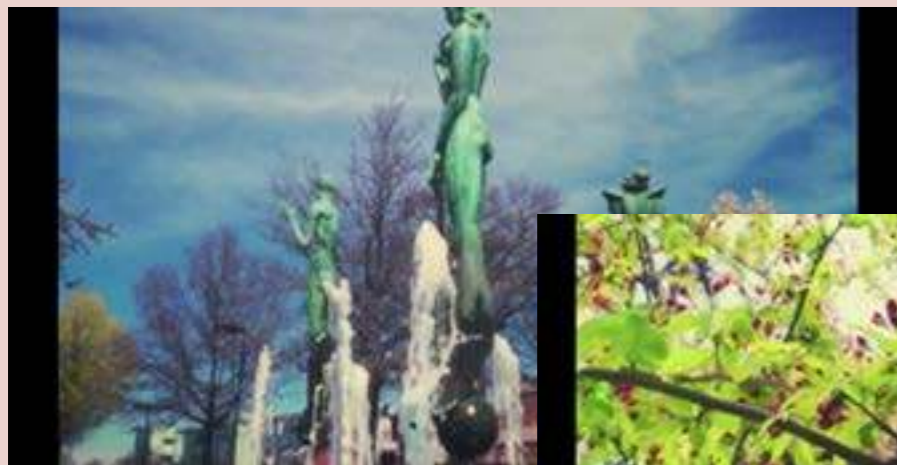
4
ADD TINTS

5
INCREASE NOISE

SUPER 8 EFFECT

Justin Odisho's tutorial on how to create a Super 8 film effect in Adobe Premiere Pro is helpful from cover to cover. To begin, he suggests downloading an 8mm film overlay and apply it to your clip. The following stock footage will implement the classic Super 8 scratches and distorted grain noises to your production. Next, Odisho provides guidance for the simple process of obtaining the 4:3 format of most film cameras. Thereafter, he instructs to go into the lumetri colour tab and adjust features such as the fade and sharpness. Lastly, he presents the options of inserting tints and highlights to expose particular colours and increase noise.

The instructional video can be beneficial for my project due to its dual functionality. Rather than making use of both, a film and digital camera, I can utilize one and edit to attain the looks of the other. This alternative to renting or purchasing a film camera will save time as well as money, and make room for producing greater visuals. Moreover, it will reduce the amount of equipment we have to carry and allow only one cinematographer to be on set. Along with the filming aspect being simplified and more manageable, I can concentrate on one camera which will lessen my stress levels.



CINEMATOGRAPHY TECHNIQUES

Written by Studio Binder, their editorial regarding cinematography techniques is relevant between all filmmakers. From onset leadership to parting shots, the web-based company asserts various tasks to note prior to shooting. However, the markers that stood out to me include those stated above. Beginning with managing your time effectively and selecting locations, it is crucial to prepare ahead of your recording dates. Whether that is by jotting down a shot list or reserving locations, remaining organized contributes greatly to the entire operation. Subsequently, keeping the frame moving and taking creative chances when doing so leaves room for imagination and innovation to flourish.

The ensuing methods of cinematography will be carried out effectively throughout my pre-production and production. In terms of pre-production, situating the ideal filming areas is essential. Contingent on the subject, the mood, and the context, opting for a location can be challenging and may take scouting visits. Additionally, drawing inspiration from other film director choices assists in shaping my vision and compels me to illustrate a visual mental image of the ultimate outcome. As a result, I will proceed with what deems appropriate and trust my instinct for the sake of creating engaging scenes for the public.

How to Shoot Gorgeous Documentary Interviews

1 Use a slider

Summary of Article

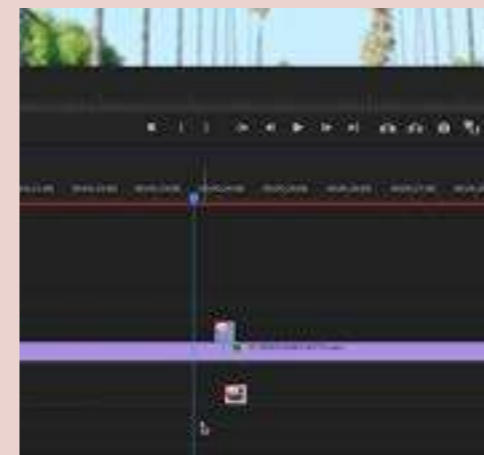
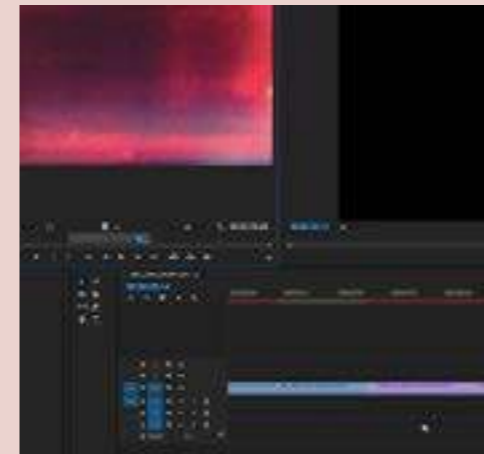
Noam Kroll's suggestions on significant elements to consider when filming a documentary interview are key measures to tackle in order to obtain a captivating motion picture. The three cinematic tools that the narrative filmmaker references are the following: usage of a slider, filming in 4k resolution, and using an alternative camera. According to Kroll, a slider is important to possess with the intent of maintaining the spectator's interest. As well-composed shots are handy, they may also get redundant and thus a slider will liven things up. In addition, he implies shooting with 4k footage will strengthen the resolution and will contribute to seizing the highest quality shots. Ultimately, Kroll states that acquiring a second film camera can capitalize on the number of angles that could be filmed. Though it is helpful, I will operate using one camcorder to eliminate slates and facilitate the editing process.

2 Shoot in 4k

Explanation of Contribution

Kroll's recommendations influenced me to research further information about sources that supply sliders and visuals of 4k footage. As Kroll explains, sliders can be useful to keep the audience engaged without doing much. In place of including great quantities of b-roll, I can integrate subtle slider movements to enhance the viewing experience. Likewise, 4k resolution is an effective method for capturing raw and spontaneous emotions. Aside from film cinematography, 4k digital footage adds clarity and transparency to go along with the narration. In line with this, a second camera and substitute angle may be beneficial for disclosing facial cues and sentiments.

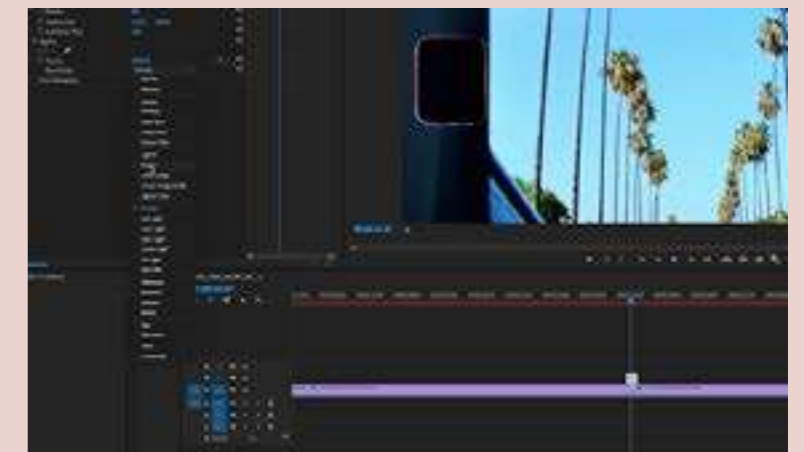
3 Use b-camera



FILM BURNS

In this video editing tutorial, the content creator demonstrates how to use film burns in Adobe Premiere Pro. The instructional procedure goes as follows. Above all, download an archive pack of film burns to your device. Once loaded into Premiere Pro, select an in and out point for where you want the film burn to start and end (top left). Afterwards, overlay the snippet between two video clips (bottom left). Next step is to scale the size of the film burn and apply a blend mode such as overlay, screen, or bright (bottom right).

Editing alongside my colleague, I will propose to add the following editing tool collaboratively with the Super 8 film. Once paired with the old-fashioned filter, the film burns will surely catch the eyes of the audience. The flashy edit is ideal for transitions among camera shots with equivalent dyes. Intertwining with the documentary's pictures, the film burns will add energetic and lively character. Operating with colours, the following transitions will enable the film to flow flawlessly and contain no abrupt shifts.



SUPER 8 FILM TIPS

“The most common problem with these cameras generally lies with the motor”

“Maybe an older family member has one lying around, maybe you can find a working one at a thrift store, maybe you’ll have to go online and order one”

“Get [film stock] processed and digitized”

In No Film School's composition, the author records a list of profitable advice concerning shopping for a Super 8 video camera. Apart from its nostalgic appearance, the vintage camcorder has other traits and functions. The initial step is tracking one as per the writer's mention above. Once batteries are installed, the author then says to be certain that the motor operates correctly. Upon purchasing, the following step is to determine which film stock works best and ensure to get it digitized for screening purposes.

No Film School's guidelines are immensely helpful for me because it welcomes new comers and those oblivious about film cameras and their features. After receiving recommendations on shops which carry Super 8s, I will likely use a substitute filter unless I stumble upon one. On another front, the advice about the motor serves me when searching to procure one either online or in person. Conclusively, the article drove me to seek out the best film stock for depending on the tone of the film. After completion of your shoot, you will be required to forward your film to get developed and digitized.



Brief explanation of the publicity aspects you'll be handling:

The publicity aspects that we will be handling will include attracting fellow students' attention and providing them with an invite that contains essential information regarding the event.

What is your plan, in general:

Richard and I will be in charge of promoting the event with visually attractive flyers. We will be stationed at various spots around the college, providing students with a QR code to the Eventbrite event page. In addition to that, we will have several other flyers for further information (e.g. time slots for films).

What is your timeline? For example, when will aspects be completed, how often will you accomplish certain actions (daily, weekly, twice a day, bi-weekly, etc.), what time of day will be optimal, etc.?:

Upon completing the final drafts of the flyers, we plan on promoting the event weekly during our breaks. Beginning in the final days of March, we will be located at different locations within the college to spread the message.

Why will this plan be successful?:

Our plan will be successful because it is clear, efficient, and does not interfere with students' schedules as they move quickly throughout the college because all of the event information is just a scan away. The goal for our promotion is to target young people with strong drives for their future, because the films have engaging styles, focus on relevant topics and genuine personas, and can help shape their developing perceptions of the world and themselves.



Publicity Plan

PRODUCTION CHECKLIST

FEBRUARY 20, 2020

Scouting landscapes and murals in and around the city of Montreal

FEBRUARY 26, 2020

Scouting World Trade Center in Montreal

MARCH 1, 2020

Filming opening scene in and outside of subject's household

MARCH 8, 2020

Filming subject's neighbourhood and cinematic shots

MARCH 13, 2020

Meeting with subject to film a mock-interview

MARCH 15, 2020

Filming the interview

MARCH 21, 2020

Filming the photoshoot

MARCH 22, 2020

Arranging all clips into Premiere Pro

MARCH 26, 2020

Editing the opening scences

MARCH 28, 2020

Editing the interview

APRIL 2, 2020

Editing the photoshoot

