

Seabirds of Wales

By

Sebastian

Roberts



Synopsis

My film is a short 2-minute narrative segment about seabirds in Pembrokeshire, the main subject being the puffin. I want to make them relatable and show their threats and daily struggles with survival and feeding their young. It is aimed at people in Wales who are unaware of the beautiful nature on their doorstep, slow motion footage and close-ups will further compliment their mannerisms such as taking flight or holding sand eels in their bills.

The segment will start with three establishing shots of choughs, guillemots, and razorbills. It will be then be followed by an establishing shot of Skomer Island with cinematic music and a voiceover to help the story along to lure the attention of the viewer.

B-roll of wildflowers and the dazzling sea will introduce Skomer Island as a paradise bursting with life, enter frame the puffin. Seeing as I'll only have 4 hours on the island, it will be a mixture of luck and patience to capture dramatic incidents such as the lesser black-backed gull chasing a puffin or flying overhead. I will follow one puffin and then reveal more puffins with a wide-angle, revealing the awe of unique-looking seabirds on our doorstep.

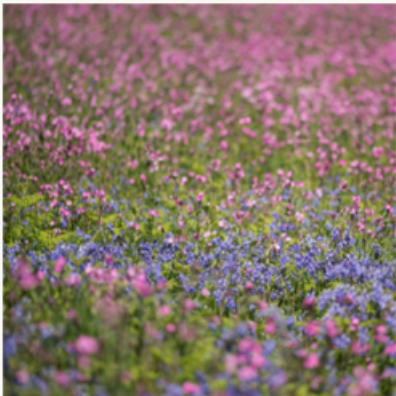
The voiceover will complement their movements, as they come from sea to land and into their nests underground. A key shot I want to get is a close-up of its triangular eyes and vibrant coloured bill, and a wide-angle of them darting about and taking flight.

I want to include educational facts such as "they can flap their wings up to 400 beats a minute", which is revealed with a slow-motion shot of them coming into land or flying away. I want to the same with the imminent danger of other birds such as the lesser black-backed gull which can swallow creature's whole as an opportunistic eater.

Focus-pulls and slider shots will reveal the world from the level of the puffin, allowing an immersive experience for the audience.



Moodboard



CLIENT:	University of Wales Trinity St Davids	DATE:	07/06/2019
TITLE:	Seabirds of Pembrokeshire	WRITTEN BY:	Sebastian Roberts
SCRIPT VERSION:	1	TRT:	N/A

Visual	Audio/SFX
Slow motion footage of waves hitting the rocks	Large crash of wave hitting rocks
Wide-angle of Guillemot colony	Narrative voiceover of Guillemots, sound of waves and birds
Close-up of Guillemot	Narrative voiceover of Guillemots, sound of waves and birds
Wide-angle of Razorbill colony	Narrative voiceover of Razorbill, sound of waves and birds "The similar looking razorbill"
Close-up of a Chough	Narrative voiceover of the Chough "The rare unique red billed chough"



AV Script

Medium shot of Manx shearwater flying overhead in slow motion	Narrative voiceover for the Manx shearwater
Establishing shot of Skomer Island	Narrative voiceover "there's an abundance of wildlife on skomer island"
Intimate slider shot of wildflowers with focus pull	Narrative voiceover "skomer and skokholm are home to the colourful billed sea parrot"
Medium shot focus from wildflowers in the foreground pulling to a puffin	Narrative voiceover "also known as the puffin" cue humorous classical string music
Extreme close-up of Puffin	Narrative voiceover "the puffin needs to feed its young and faces dangers"
Slow-motion shot of puffin coming in to land with a bill full of sand eels	Narrative voiceover "the puffin feeds on sand eels, can beat its wings up to 400 beats a minute"
Medium shot of puffin	Narrative voiceover "but he ought to be careful" *music stops*
Wide-angle shot of puffin colony	Sounds of waves crashing into rocks
Wide-angle shot of great black backed gull flying overhead as imminent danger	Narrative voiceover "the great black backed gull is imminent, which is an apex opportunist predator that feeds on rabbits... and pufflings
Two-shot of two puffins turning their heads in slow motion	Narrative voiceover "so the puffin ought to be careful"
Medium shot of puffin going into its nest hole with sand eels in its mouth	Narrative voiceover "mates stay together all their lives and live up to 20 years, in order for the next generation to survive it must compete in the game of life"
Wide-angle of puffins flying out to sea	Narrative voiceover "Puffins are summer visitors, and spend the rest of the year at sea"
Close-up of puffin leaving frame, fade to black	

Shotlist

Shot	Camera Angle	Camera Move	Description of Shot
1	Wide	Static	Slow-motion shot of waves crashing
2	Wide	Static	Wide-angle of Guillemot colony
3	Close-up	Tracking	Tracking shot close-up of single Guillemot
4	Wide	Static	Wide-angle of Razorbill colony
5	Close-up	Tracking	Close-up of Chough
6	Medium	Static	Slow motion medium shot of Manx shearwater in flight
7	Wide-angle	Static	Establishing shot of Skomer Island
8	Extreme close-up	Slider shot	Slider macro shot of wildflowers from the same level as a puffin
9	Medium	Static focus pull	Static focus pull shot from a wildflower to a single puffin
10	Extreme close-up	Static	Extreme close-up of puffin blinking and turning its head
11	Medium	Tracking	Slow motion shot of puffin coming into land with beautiful scenery in the background and sand eels in its mouth
12	Wide-angle	Static	Wide-angle of puffin colony departing and arriving from the cliff face in search for food
13	Medium close-up	Static	Static medium shot of puffin with sand eels in its mouth
14	Wide-angle	Pan	Wide-angle panning shot of great black-backed seagull flying overhead
15	Two-shot	Static	Slow motion shot of two puffins interacting
16	Medium	Tracking	Medium shot of puffin going to its nest with sand eels to feed its young
17	Wide-angle	Slider	Wide-angle slider shot of puffins going out to sea
18	Close-up	Static	Close-up of puffin's eyes and bill, hops out of frame
19	Medium	Tracking	Slow-motion tracking shot of individual puffin flying out to sea

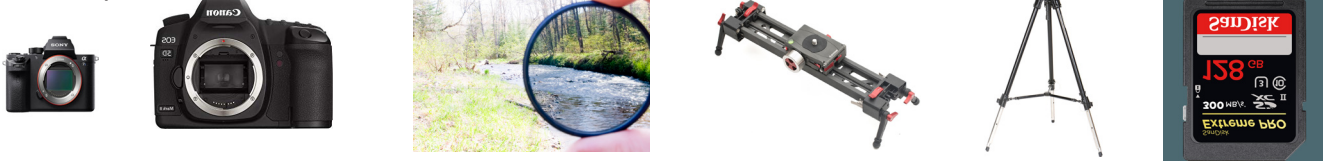
Risk Assessment

Hazards	Risk	Minimising the risk	Risk Level
Slippy surfaces	Wet rocks could cause someone to slip and cause minor and major injury	Wear appropriate footwear suitable for the terrain	Likely
Weather	Rain can make rocks loose and cause health issues such as hypothermia and pneumonia. It can also damage kit	Bring waterproof clothing and covers for camera gear. Monitor weather conditions	Likely
Manual Handling	Carrying and operating heavy gear can be physically strenuous and awkward which can cause injury	Only bring the necessities, pack lightly. Ask a friend on the expedition to help	Slight
High cliffs	An individual could fall from a height and cause fatal injury	Stick to the footpath visitors are allowed to use	Slight
Overcrowding	Too much congestion can occur on the footpath causing harm to the wildlife by stepping onto the honeycomb complexes of puffin nests	Stick to the footpath, scatter and don't stay in one place for too long	Very slight
Rough sea	The boat could hit a big storm during our 10 minute journey from Pembroke dock to Skomer Island	Monitor the weather, make sure there's life jackets and a throwline on the boat and adopt the floating technique to absorb the cold water shock in the circumstance of falling in	Very slight
Dehydration	In hot weather with a lot of gear and weatherproof clothing, dehydration is a possibility	Bring a water bottle	Slight

The Sony A7S II. This camera body allows me to capture slow motion footage up to 120fps which will be critical for the 'in-flight' medium shots and close-ups.

The Canon 5D Mark II. This body will be used for the benefit of a telephoto lens. With it being my personal camera, it has a great dynamic range and I have a broad selection of lenses for it which I've purchased over the years I've owned it. I also feel comfortable operating this camera from years of experience.

17-200mm lens for Canon 5D Mark II. This lens will allow me to capture some close-ups because of the advantage of having a variable zoom. This will allow me to get up close and capture the intimate shots.



ND Filter for 17-200mm lens. I own a circular ND filter compatible with this lens, this will take my exposure down by 7-8 stops; which is perfect for dynamic range and shooting in bright sunny conditions.

Polar filter for 17-200mm lens. This circular filter takes my exposure down by 2 stops and allows me to control reflections. It also does something interesting with the greens and blues which I rather like.

Slider. A slider will allow me to get some of the intimate wildflower shots, a great tool for making a subject look cinematic. It also adds more variety of movement to keep the audience engaged.

Heavy duty tripod. A heavy duty is essential for getting stabilised shots. It avoids camera shake and allows me to pan smoothly for the tracking shots.

SD/CF cards. A 200MB 32GB memory card for the Sony to ensure it can capture slow motion and has enough storage. A 32GB CF card for the Canon as SD cards aren't compatible.

Spare batteries and battery charger for Sony A7S II and Canon 5D Mark II. 3 batteries for each camera fully charged, which will be charged a few days in advance and overnight at the hostel.

Røde Video Mic to capture some on location audio which can complement the environment and work well layered with music and a narrator. This is to be attached to the Canon 5D Mark II. A dead cat microphone cover will allow cleaner audio in windy conditions.

Expedition Schedule

19th of June

Leave Carmarthen 4:30PM

Arrive at Youth Hostel Manorbier around 5:30PM

20th of June

Leave Hostel at 8:00AM onto the coach

Arrive at Lockly Lodge, Martins Haven at 9:00AM

Get on boat to Skomer Island at 10:30AM

Back on the boat at 1:30PM

Bus back to Carmarthen at 5:00PM

Arrive in Carmarthen at approximately 6:45PM

Research

<https://www.youtube.com/watch?v=nWfyw51DQfU>

BBC Earth – Published 27/03/2017 - Taken from Planet Earth, Episode 1, Series 1 – Date Accessed: 10/06/2019

David Attenborough's Bird of Paradise series uses establishing cinematic shots to set up the wondrous environment the animal lives in. This creates a sense of mystery, until it is introduced via a small detail. In this example, the bird has distinctive long feathers; which is introduced with an extreme close-up of the animal entering the frame. The small details make an animal unique and keeps the audience engaged to see the animal in its entirety.



Close-ups show personality, humanising them and bringing us closer to understanding them. What's unique about Attenborough documentaries is that it's showing us something we've never seen before or don't see often; this is what keeps it interesting. A key part of its success is storytelling, challenging the boundaries of what's possible to film.



I want to take a leaf out of Planet Earth's book and use these techniques to develop my own style and develop my abilities as a storyteller. I want to do this through visual camera techniques and on location sound to add a sense of realism. I'm also going to establish the scene using variety of focus pull slider shots to show the environment puffins live in. To capture what people rarely see depends on my luck, as I'm only on the island for 4 hours; after I've taken all my key shots, I will be patient and anticipate what my subject is going to do. I will work my luck to film something visually interesting and create a story. Such characteristics would include mates giving each other eskimo kisses with their bills or feeding its young.

<https://www.youtube.com/watch?v=3IAcRjBq93Y>

Chrisb - Published 19/10/2015 - Taken from "Nanook of the North" by Robert Flaherty (1922) - Date Accessed: 10/06/2019

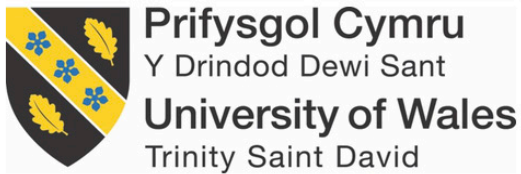


Whilst there's an element of camera trickery with the muskets in *Nanook of the North*, Flaherty perfectly captures the ordinary everyday lives of indigenous Inuits that live in the arctic circle. It's revolutionary given that it was made in 1922, it's a remake of original lost footage that Flaherty had lost from a previous expedition. What I like about this documentary is how it's stood the test of time.



Like *Planet Earth*, it shows us something we've never seen before. It's the first of its kind and some say it paved the way for documentary film-making. It shows us one replacing an ice window and a kid learning to hunt with a bow and arrow. It's a silent film format that shows what's happening and then uses text to describe what's happening to the audience. Because of technological advances, I'm going to use a voiceover and on location audio. This documentary gives specific details that bring a person to life, such as chewing boots to make sure it doesn't become too stiff and not fit for purpose. It also shows the threats and struggles these people go through such as finding their way back from hunting in the dark in a big white tundra. Like *Birds of Paradise* it humanises them and makes them relatable, making the audience rooting for their survival. Flaherty does this in such a clever way by using their names making it feel personal.

Model Release Form



Model Release

for photography and video

Photograph (Description):

Date:

I hereby give permission for University of Wales Trinity Saint David, or its designated agents (PR companies, advertising agency, graphic designer, printer, publisher etc) to use the photographs/videos taken of me either in full or in part, alone or in conjunction with, any wording and/or drawings solely and exclusively for:

☒ editorial

☒ experimental

☒ PR

☒ press advertising

☒ poster advertising (4 sheets upwards)

☒ display material/posters (under 4 sheets)

☒ bus/trailer advertising

☒ publications

☒ websites re University

☒ web.02 and web.03

In relation to the above product, service or purpose

☒ in the UK

☒ in Europe

☒ worldwide

I understand that such copyright material shall be deemed an imaginary person, unless agreed in writing by myself or my representative.

I understand that I do not own the copyright to the photograph(s).

Models under the age of 18 must produce parental / guardian consent.

Name: _____

Address _____

Signature: _____

Date: _____

In accepting the above release University of Wales Trinity Saint David or its agents undertakes that the copyright material shall only be used in accordance with the terms of the release.

The information provided on this form will be used in accordance with the Data Protection Act 1998 and The General Data Protection Regulation 2016/679.

End