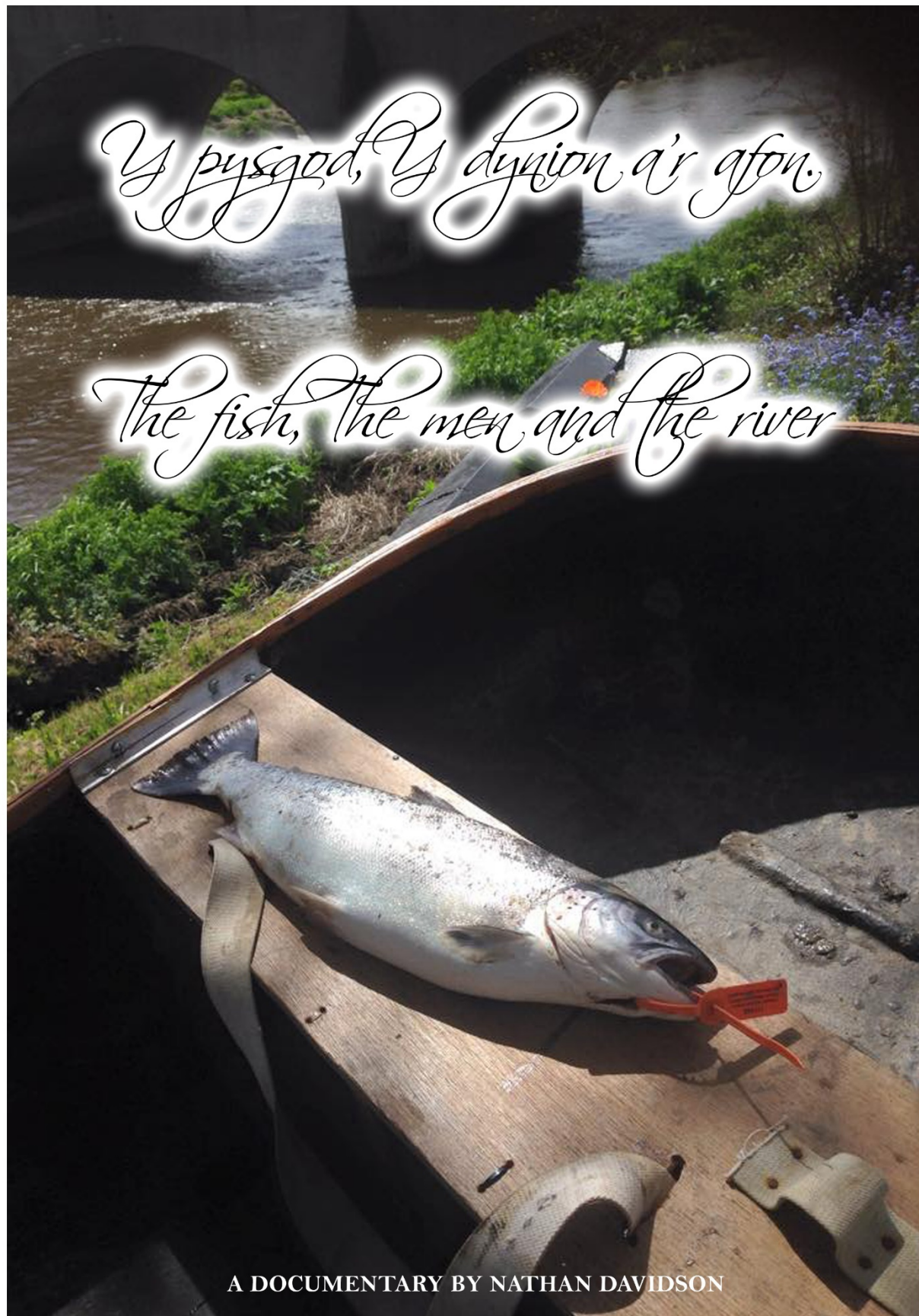




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Synopsis

To develop a creative project from scratch in the short frame of time given is nothing short of an overwhelming task, I decided to combine an idea I have been mentally building for a few years with my experience so far which lies within documentary film making.

The base idea was to highlight a small family from Carmarthen, Wales.

Members from this family and a handful of others partake in efforts to keep a piece of Carmarthen's heritage alive, Coracle fishing.

Highlighting mainly the efforts of a gentleman by the name of Malcolm Rees, Chairman of the 'Carmarthen Coracle and Nets Men Association' and the National Coracle Centre located in Cenarth falls.

Documentary Proposal

Working Title –The Fish, The Men and The River

Documentary Form – Participatory

Producer – Nathan Davidson

Director- Nathan Davidson

Camera Operator / Operators – Nathan Davidson

Editor – Nathan Davidson

Other Contributors – Richard Lewis & Richard John (Skytek Aerial Film)

Working Hypothesis and Interpretations

In life I believe that we should not live in the past, that's not to say that it should be forgotten. We should keep it around us, for recreational or learning purposes the history that paved our way forged the Cities, Towns, Villages and all the many other area's we inhabit as human beings.

My film will show this ideology by capturing the handful of people within

Carmarthenshire who hold onto the traditions, principles and skills of the past.

The main conflict within this documentary is the loss of knowledge regarding the topic and various other factors stopping more interest / more people partaking.

Ultimately, I want the audience to feel as if the achievements, Knowledge and Lifestyles of our past are worth keeping as common knowledge to feed our journey onward and understand that it is often the efforts of the few that keep this for the many.

Topic

The subject chosen is the use of the coracle fishing vessel along the River Towy in Carmarthen, the family who's had coracle fishers within it for over 300 years, The Carmarthen Coracle and Nets Men Association and the decline in knowledge regarding these aspects of the towns heritage.

The background knowledge needed to understand this is the history of the coracle and why the Towy was a prominent location for its use.

This will emerge through narrated sections within the documentary as well as interviews and comments made by those involved.

Action Sequences

Sequence 1 -

Opening shot of the River Towy, interlinked with shots of Carmarthen Town centre

This Establishes the location for the audience.

Sequence 2 –

Shot of the film maker stood overlooking the Towy from the Railway foot bridge, Camera Pans towards the coracle sheds.

Narration over this shot explaining the establishing details of the documentary and the relevance of the sheds as the camera pans.

Sequence 3 -

Film maker is seen walking towards the coracle sheds, A figure is seen standing by the sheds waiting.

Film maker talks as he is walking explaining who this figure is and why he is meeting him.

This establishes one of the main names within the documentary for the audience

Sequence 4 -

Figure is revealed to be Malcolm Rees, Narration explains who this gentleman is.

Sequence 5 -

Interview with Malcolm Rees.

This reveals to the audience the history of his families involvement with the coracles and the history of the coracles within Carmarthen.

Sequence 6 -

Travelling shots on the way to Cenarth Falls.

Narration explaining the loss of the National Coracle Centre as it has now closed and the relevance it had while functioning.

This brings the attention of the audience towards the loss of resources that promote this piece of heritage.

Sequence 7 -

Shots of the film maker walking around the outside of the coracle centre.

The film maker talks about the centre in more depth before addressing that he has to wait for nightfall to show the coracles in action.

Sequence 8 -

Skip to end of day, Time lapse of sun setting over the River Towy.

Narration explains about the upcoming sequence and why it's relevant to wait for night time.

This gives the audience the knowledge that the coracle fisherman work and night which adds illusion to what they do and why many are unaware.

Sequence 9 -

Footage of the coracles being put into the water.

Narrator explains that the upcoming sequence is not something you usually get to see.

Sequence 10-

Skytek capture drone footage of the coracles in action between the slipway in Carmarthen and Johnstown using floodlights.

This gives the audience a rare chance to see the coracles in action.

Sequence 11-

Back to the foot bridge. The film maker stands on the bridge summarising his findings and the camera raises from a shot of his back looking over the river, over his head to reveal the tower at golden hour (As the sun rises).

-Credits-

Main Characters -

Nathan Davidson

Malcolm Rees

Documentary Treatment

Working Title –The Fish, The Men and The River

Genre – Participatory Documentary

Duration – 12-15 minutes

Target Audience – 18 to 30 Male / Female.

Outline – Film maker Nathan Davidson, A student of the University of Wales, Trinity Saint David. Embarks on a journey to uncover the handful of people who are working tirelessly to retain knowledge and understanding surrounding a piece of Carmarthenshire's heritage.

Along the way Nathan will consult with Malcom Rees, Head of the 'Carmarthen Coracle and Nets Men Association'. Highlighting Malcolm and a handful of other coracle fishers still engaging in the activity of coracle fishing and supporting those who do.

In the end Nathan will overview what he has found and reflect on whether he feels what they are doing is making an impact.

-credits-

Visual Elements-

Adobe illustrator logo's

Adobe after effects lower thirds

Time lapse created in Adobe Premier Pro

Panning shots

Audio Elements-

Acoustic Guitar Music

Rationale-

I chose this project as I believe that we live in a society quick to replace the old for the new without the new being necessarily any better. We often also find ourselves forced to transition into newer methods.

However, there are people that still have strong feelings towards this piece of

heritage and I believe that their opinions should be heard on a wider scale.

My main body of work since I began to create visual material for videos has been within documentary, so I feel my skills line up perfectly for this project.

Research -

For research I have reviewed various pieces of visual and text material available through multiple media outlets, consulted with the Coracle Association themselves and scoured through archive material given to me by the Coracle Association.

Requirements and Resources -

Director- Nathan Davidson

Producer- Nathan Davidson

Editor- Nathan Davidson

Sound- Nathan Davidson

Camera Operator- Nathan Davidson

Locations –River Towy, Carmarthen. National Coracle Centre, Cenarth. River Towy, Johnstown.

Equipment-

Sony A6300

Canon 700d

2 x tripods

18-55mm Sony E mount lens

EFS 18-55mm Canon Lens

Rode Video Mic Go

Rode Link and Lavalier mic.

DSLR Shoulder Rig

Zoom H2N

Constraints and Contingency -

Filming on the banks of a river is weather dependant.

River banks can also be treacherous to navigate around.

The coracle fishing season is merely a few months.

Have to be aware that filming may affect the fisherman's ability to catch,

Which can affect their livelihood.

Legal and Ethical considerations -

Coracle fishing is rife with rules and regulations which control what they do and what happens on the river, this has previously been a hot topic for them.

What they say and whether they say anything are a concern.

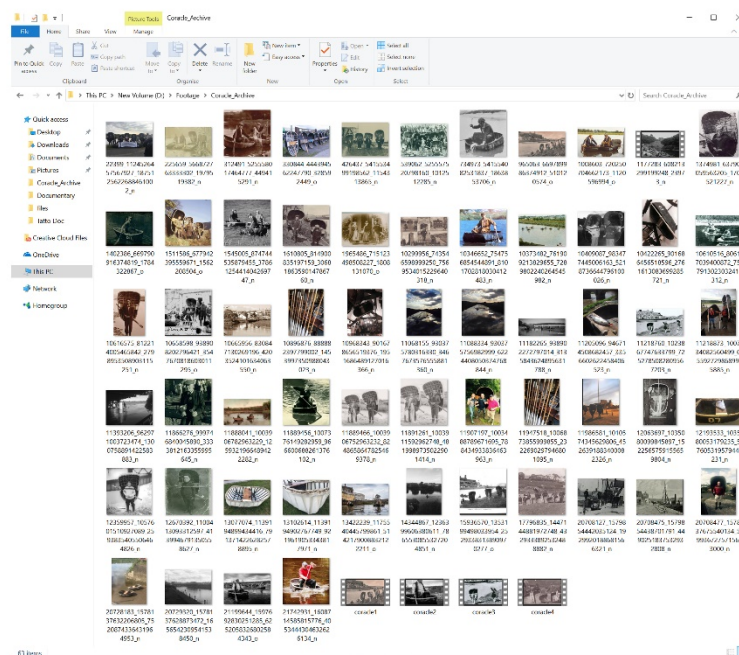
Budget- £300, Only cost so far has been acquiring drone operators totalling £150.

Research

To allow a more concise understanding of what I was too understanding of what I was about to endeavour to create, I had to look at various sources from archive footage, News articles, Other documentaries around the same or similar topics and speak to those involved.

Archive Footage

The 'Carmarthen Coracle and Nets Men Association' provided me with a small write up of what they do and gave me access to their archive photos and footage. These included pictures of current coracle fishermen, Historical photos of those previously involved and information regarding something I had not come across before, Coracle Racing.



Message from Coracle Association

At the beginning of my research phase I received a direct message from the wife of Malcolm Rees regarding what they do and a little about surrounding factors that affect their work.

“Hi Nathan, there is so much to say about the coracles that I don't know where to start. Coracles have been used on our Welsh rivers for thousands of years, the earliest being used for transport. In Carmarthen, coracles were used for survival as it was the main/only occupation of the poor fishing families that lived along the bank of the river towy - father and son would fish to provide an income and food on the table. During the 1800s, it would have been a common sight to see these little fishing vessels float in their hundreds amongst the large ships in Carmarthen's famous old port. Fishing is done at night, adding to the mystery of them as many have heard about a coracle but not many have seen them at work. Fishing in pairs they gently manoeuvre the coracle down river with a net suspended between them and only the moon to give any light. The coracle men know when it's time to start their 'night shift' as they wait for a time known as 'clyfwchwr' - this coracle

Welsh term is used for when seven stars can be seen in a night's sky - then it is deemed dark enough to fish. Years ago, coracles would be seen on many parts of the River Towy, today they are strictly governed by NRW and have only an allocated area they are permitted to use. Fallen trees (and trollies!) govern where they can go, so the main area is from the slipway (by the Tesco roundabout) and down to Johnstown. They will float down river and exit at certain points (each section of river has a Welsh name given to it by the coracle community) - they walk back to the starting point with coracles on their backs and start again. This association was set up in 1938 when the coracle licences were lowered to 12 on the River Towy - today only 8 licences are left. It is an important part of Welsh history and Carmarthen's heritage that should be protected for future generations."

News Articles

Part of my research phase found me searching through online articles to find any information I could regarding the use of coracles in Carmarthen. The articles I found helped feed into my extended knowledge of the topic allowing a more concise overview of what I wanted to cover within the documentary and factors I wanted to avoid due to the complexity involved to keep the documentary short form like intended.

The first article I found was on 'Wales Online'. The article read as follows: -

"The reputation of Wales' thriving food and drink industry has received yet another boost after coracle fishing for sewin was awarded Protected Food Name status by the European Commission.

It joins other great Welsh produce such as West Wales Coracle Caught Salmon, Carmarthen Ham, Conwy Mussels, Welsh Lamb and Halen Môn/Anglesey Sea Salt that have been awarded Protected Food Name status. In total, 11 Welsh products have now been awarded PFN status.

Under the EU's protected food name scheme certain food and drink products receive Europe-wide legal protection against imitation and misuse.

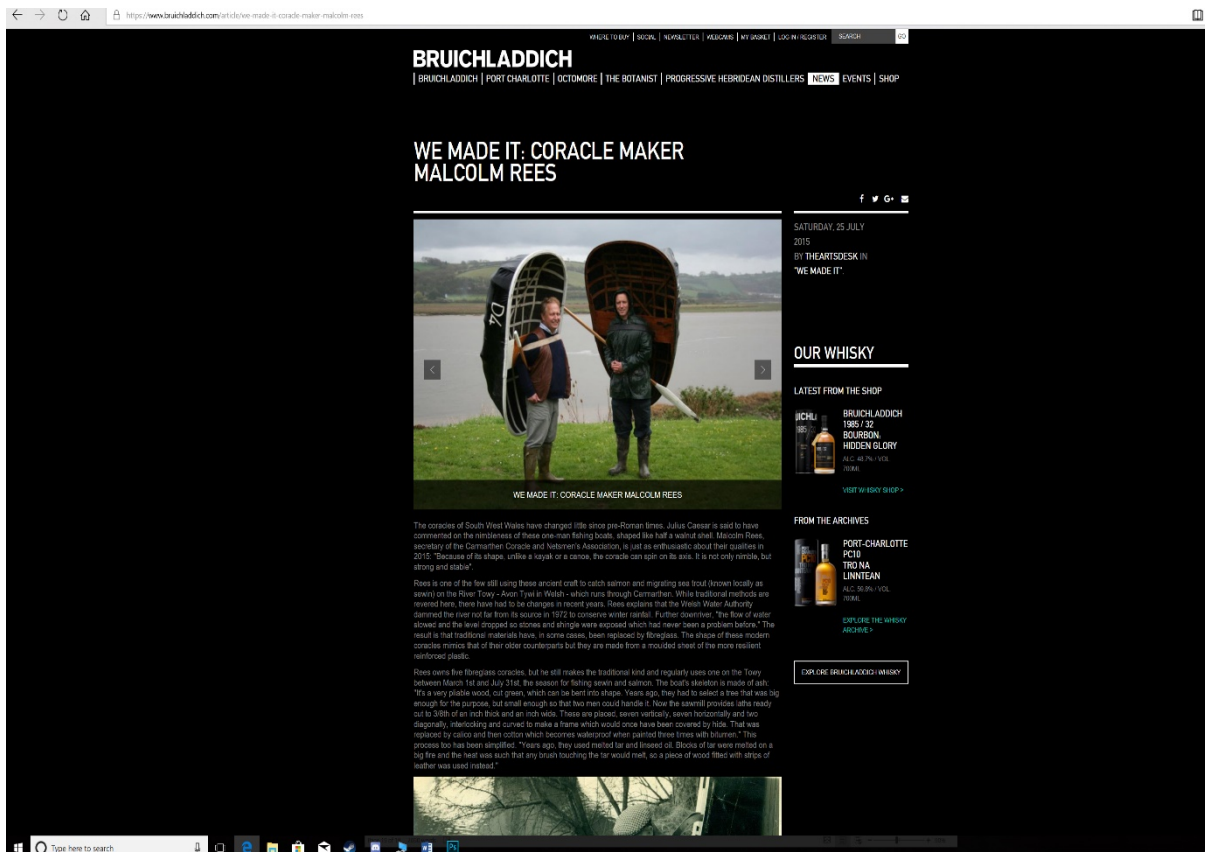
The Welsh Government has supported Carmarthen Coracle and Nets Men's Association over the past four years during the complicated and extensive application process for Protected Geographical Indication (PGI) status."



The article covered the topic of Sewin fish in the River Towy and how they were awarded European protected status. This gave me a topic to discuss with Malcom in the Documentary.

The second article I found of interest which gave me information I wanted to include in my documentary came from Bruichladdich.com, Regarding the processes Malcolm Rees uses to create his coracle's.

The article also highlighted historical facts such as a small comment about how Julius Caesar himself was said to have been impressed by the design of the coracles.



The section I was most interested in was regarding Malcolm's process of building them as he is one of the only people left in the area that knows how too. The section read as follows:

"Rees owns five fibreglass coracles, but he still makes the traditional kind and

regularly uses one on the Towy between March 1st and July 31st, the season for fishing sewin and salmon. The boat's skeleton is made of ash: "It's a very pliable wood, cut green, which can be bent into shape. Years ago, they had to select a tree that was big enough for the purpose, but small enough so that two men could handle it. Now the sawmill provides laths ready cut to 3/8th of an inch thick and an inch wide. These are placed, seven vertically, seven horizontally and two diagonally, interlocking and curved to make a frame which would once have been covered by hide. That was replaced by calico and then cotton which becomes waterproof when painted three times with bitumen." This process too has been simplified. "Years ago, they used melted tar and linseed oil. Blocks of tar were melted on a big fire and the heat was such that any brush touching the tar would melt, so a piece of wood fitted with strips of leather was used instead."

The Third and final article I used to influence and inspire my work came from Carmarthentowncouncil.gov.uk regarding the river festival held every year in Carmarthen in which there is sections dedicated to coracle races and demonstrations.

This article covered information about the bridges that pass over the Towy as well as the river festival.



Mood board

Once I reviewed my research I created a mood board to serve as a quick on the hand reminder of what I was aiming for, Information I was aiming to capture and the tone / look I was aiming for.

This featured images mainly from the archive footage provided by the Coracle Association as they seemed very keen to keep a similar vibe if they were to be involved.

Mood Board



This moodboard is constructed of archive imagery provided by the Carmarthen Coracle and Netsmen Association. The main focus of this moodboard is the people, Likewise this is what the documentary shall focus on the faces behind the history and those keeping the tradition alive.

Fonts

The mood board served a purpose for visuals however my next concern was the font choices for titles, Lower thirds and any other text on the documentary.

I wanted to combine a clear-cut font for vital information and something closer to a classic Celtic style font but with a more readable type face.

The fonts I selected were Bell MT and Monotype Corsiva.

Fonts.

Y Pysgod, Y Dynion a'r Afon - 36pt

Y Pysgod, Y Dynion a'r Afon - 24pt

Y Pysgod, Y Dynion a'r Afon - 16pt

Y Pysgod, Y Dynion a'r Afon - 12pt

-Monotype Corsiva, Regular, Sharp

The Fish, The Men and the River - 36pt

The Fish, The Men and the River - 24pt

The Fish, The Men and the River - 16pt

The Fish, The Men and the River - 12pt

-Bell MT, Regular, Sharp

These are the Selected fonts chosen for use within the production. Monotype Corsiva has been selected to keep a mild reference to older celtic font types while keeping legability for the viewer. This will be used for Titles and Names in lower thirds.

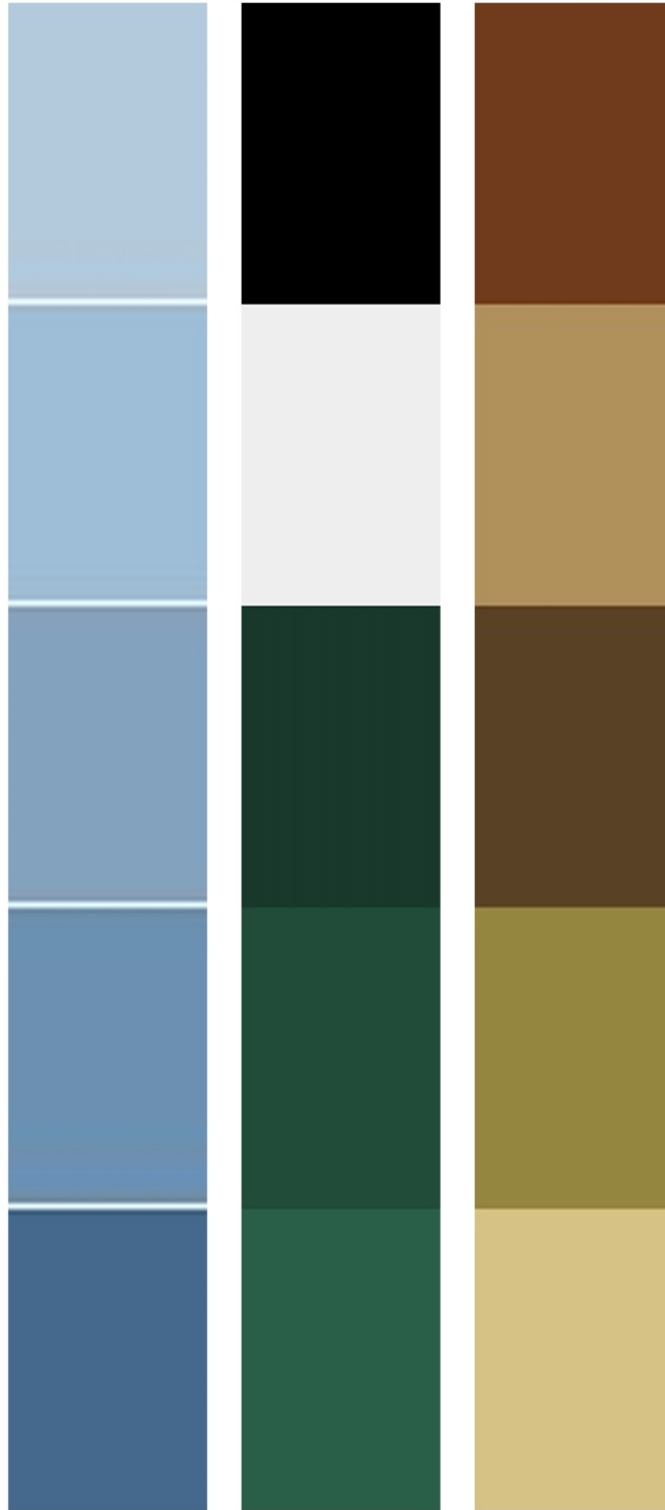
Bell MT was chosen for it bold contrast to the first font, This will be used in a smaller font size for tag lines and additional information in lower thirds.

Colour palettes

The final choices are had to focus on for the production were colour palettes, these help with the way I film massively as I tend to shoot in a flat colour profile and colour correct in posts for a crisper effect.

Having these also feeds into my lower thirds, Titles and various other features, so it was vital to have a coherent and to hand version to hand.

Colour Palettes



These colour palettes represent the natural tones of the footage collected in the creation of this documentary. How they feed into other aspects of the production is based on the clothing of those featured and in post production title sequences, Lower Thirds and logo.

Audio / Visual Script

My first attempt to tie all my ideas was while making the AV script for this production. Before that I had not put the structure down on paper.

Creating the AV script fed into the structure greatly as reading through it I could see inconsistencies in the way I had formatted the documentary.

The final AV script gave me my final construct in which to build on top of.

Time	Audio	Visual
S1	Wild track (Foley) of the River (audio marginally exaggerated by boosting the Db) Subtle underlying Acoustic Guitar music.	Panning shot (Shot Left to Right) Along the River Towy from the footbridge towards Johnstown. Old images of the coracle users of past years fade in and out over the shot.
S2	Wild track and Music Fades as this sequence begins. Narration begins explaining the establishing details of the documentary and the relevance of the buildings the camera pans toward.	Documentary title shows. Over the should shot of the Film maker overlooking the Towy from the Footbridge. Camera slowly pans to highlight the Coracle sheds.
S3	Sound of foot steps, River noises and general background noise, As film maker walks towards the coracle sheds.	Camera follows the Film maker from behind as he walks towards the coracle sheds. A figure is seen standing at the sheds just ahead of him.
S4	Narration introduces Malcolm Rees for the viewer. Back ground Noise still prevalent.	Close up shot, Film maker is seen standing in front of the coracle sheds. Camera zooms out to reveal Malcolm Rees Stood in view.

Time	Audio	Visual
S5	Interview Questions and Answers.	Mid Shot, Film maker is seen interviewing Malcolm Rees. Archive footage and images of coracles are overlaid during this conversation.
S6	Narration explaining the loss of the Coracle Centre due to it's closure and it's relevance when functioning. Subtle acoustic guitar music.	Driving shots between Carmarthen and Cenarth Falls (decreased duration to increase speed of the shots)
S7	Film maker talks about the Centre in more depth and explains that he has to wait for nightfall for the next sequence. Background sounds of the falls in Cenarth.	Wide shot of the film maker transitioning into a close up shot of the film maker speaking to the camera / audience.
S8	Narration explains more in depth about why nightfall is more crucial to the next sequence.	Time lapse sequence of the sun setting over the river Towy.

Time	Audio	Visual
S5	Interview Questions and Answers.	Mid Shot, Film maker is seen interviewing Malcolm Rees. Archive footage and images of coracles are overlaid during this conversation.
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S8	Narration explains more in depth about why nightfall is more crucial to the next sequence.	Time lapse sequence of the sun setting over the river Towy.

Extended Step Outline

The AV script gave me the scope and structure of the documentary however it was not a broad enough break down of each sequence, limiting my ability to translate to anyone who saw it.

The extended step outline I then went onto make sorted any gaps that were not clear enough from the AV script.

Time	Audio	Visual
S5	Interview Questions and Answers.	Mid Shot, Film maker is seen interviewing Malcolm Rees. Archive footage and images of coracles are overlaid during this conversation.
S6	Narration explaining the loss of the Coracle Centre due to it's closure and it's relevance when functioning. Subtle acoustic guitar music.	Driving shots between Carmarthen and Cenarth Falls (decreased duration to increase speed of the shots)
S7	Film maker talks about the Centre in more depth and explains that he has to wait for nightfall for the next sequence. Background sounds of the falls in Cenarth.	Wide shot of the film maker transitioning into a close up shot of the film maker speaking to the camera / audience.
S8	Narration explains more in depth about why nightfall is more crucial to the next sequence.	Time lapse sequence of the sun setting over the river Towy.

Scene no. / Page no.	2
Slugline	Ext. Footbridge. Day.
End Point Of Last Scene	Panning shot ends aiming towards Johnstown.
Characters In Scene	Film Maker.
Point Of Scene	To establish the narrative of the documentary.
Conflict	N/A
Micro Aspects (Mise En Scene, Camera, Sound, Editing)	
Scene Description (Without Dialogue)	Film Maker looking over the river Towy from the foot bridge. Camera slowly pans towards the coracle sheds.

Scene no. / Page no.	3	
Slugline	EXT. River Bank. Day.	
End Point Of Last Scene	Coracle sheds are highlighted.	
Characters In Scene	Film Maker. Malcolm Rees.	
Point Of Scene	Lead up to introducing the documentaries focus personality.	
Conflict	N/A	
Micro Aspects (Mise En Scene, Camera, Sound, Editing)	Camera follows Film Maker towards figure. Slowly revealing them. River sound (Foley) recorded at a quieter period to reduce traffic noise and overlaid.	
Scene Description (Without Dialogue)	Camera follows Film Maker towards the coracle sheds. A figure is seen standing at the sheds just ahead of him.	

Scene no. / Page no.	4
Slugline	Ext. Coracle Sheds. Day.
End Point Of Last Scene	Film Maker approaches coracle sheds.
Characters In Scene	Film Maker, Malcolm Rees.
Point Of Scene	To introduce Malcolm Rees.
Conflict	N/A
Micro Aspects (Mise En Scene, Camera, Sound, Editing)	Close up shot. Zoom out shot.
Scene Description (Without Dialogue)	Film Maker is seen standing in front of the coracle sheds. Camera zooms out to reveal Malcolm Rees stood in view also.

Scene no. / Page no.	5
Slugline	Ext. Coracle Sheds. Day.
End Point Of Last Scene	Camera reveals Malcolm Rees.
Characters In Scene	Film Maker, Malcolm Rees.
Point Of Scene	First interview, Establishing Malcolm's role in the documentary.
Conflict	Issues effecting the upkeep of the tradition highlighted.
Micro Aspects (Mise En Scene, Camera, Sound, Editing)	Dual camera set up (A Cam, B Cam) One highlighting just Malcolm's reactions and speech the other a wider shot of the interview. Overlaid Archive imagery and footage of coracles.
Scene Description (Without Dialogue)	Interview Q and A with Malcolm Rees.

Scene no. / Page no.	6
Slugline	INT. Car. Day.
End Point Of Last Scene	End of interview with Malcolm.
Characters In Scene	Film Maker
Point Of Scene	Journey to Coracle Centre.
Conflict	Narration reveals issue with the Coracle Centre's closure in Cenarth Falls.
Micro Aspects (Mise En Scene, Camera, Sound, Editing)	Footage sped up, Fast paced travel segment.
Scene Description (Without Dialogue)	Driving Shots between Carmarthen and Cenarth Falls.

Scene no. / Page no.	7
Slugline	Ext. Cenarth Falls. Day.
End Point Of Last Scene	Driving shots fade out.
Characters In Scene	Film Maker.
Point Of Scene	Highlight the closure of the Centre.
Conflict	Closure of the Centre and it's effect on the tradition.
Micro Aspects (Mise En Scene, Camera, Sound, Editing)	Wide shot transitioning into a close up shot.
Scene Description (Without Dialogue)	Film Maker in Cenarth Falls talking directly to the camera / audience.

Scene no. / Page no.	8
Slugline	Ext. River Towy. Day to Night.
End Point Of Last Scene	Camera ends on close up of Film Maker in Cenarth Falls.
Characters In Scene	N/A
Point Of Scene	To transition to next segment at night.
Conflict	N/A
Micro Aspects (Mise En Scene, Camera, Sound, Editing)	Time-lapse transitioning from day to night.
Scene Description (Without Dialogue)	Time-lapse sequence of sun setting over the river Towy.

Scene no. / Page no.	9
Slugline	Ext. Coracle Slipway. Night.
End Point Of Last Scene	Sun sets over the River Towy.
Characters In Scene	Coracle Fishermen, Malcolm Rees.
Point Of Scene	To show the coracle fishermen prepping to go out fishing. Show the coracles and those involved.
Conflict	Fisherman reveals decline in catch amounts over the years.
Micro Aspects (Mise En Scene, Camera, Sound, Editing)	Headtorches, Spotlight to highlight them.
Scene Description (Without Dialogue)	Coracle fishermen prep the coracle and descend the slip way ready to fish.

Scene no. / Page no.	10
Slugline	EXT. River Towy. Night.
End Point Of Last Scene	Fishermen and Malcolm enter the water.
Characters In Scene	Coracle Fishermen, Malcolm Rees.
Point Of Scene	Show a rare glimpse of the coracle fishermen on the river.
Conflict	N/A
Micro Aspects (Mise En Scene, Camera, Sound, Editing)	Wild track of the river (Foley)
Scene Description (Without Dialogue)	Aerial drone footage of the coracle fishermen in action along the Towy.

Scene no. / Page no.	11
Slugline	EXT. Footbridge. Day.
End Point Of Last Scene	
Characters In Scene	Film Maker.
Point Of Scene	Summarise the documentaries findings.
Conflict	N/A
Micro Aspects (Mise En Scene, Camera, Sound, Editing)	Mid shot of Film Maker. Camera raises above film maker to highlight the Towy.
Scene Description (Without Dialogue)	Film Maker stands on the foot bridge summarising what he has discovered on his journey.

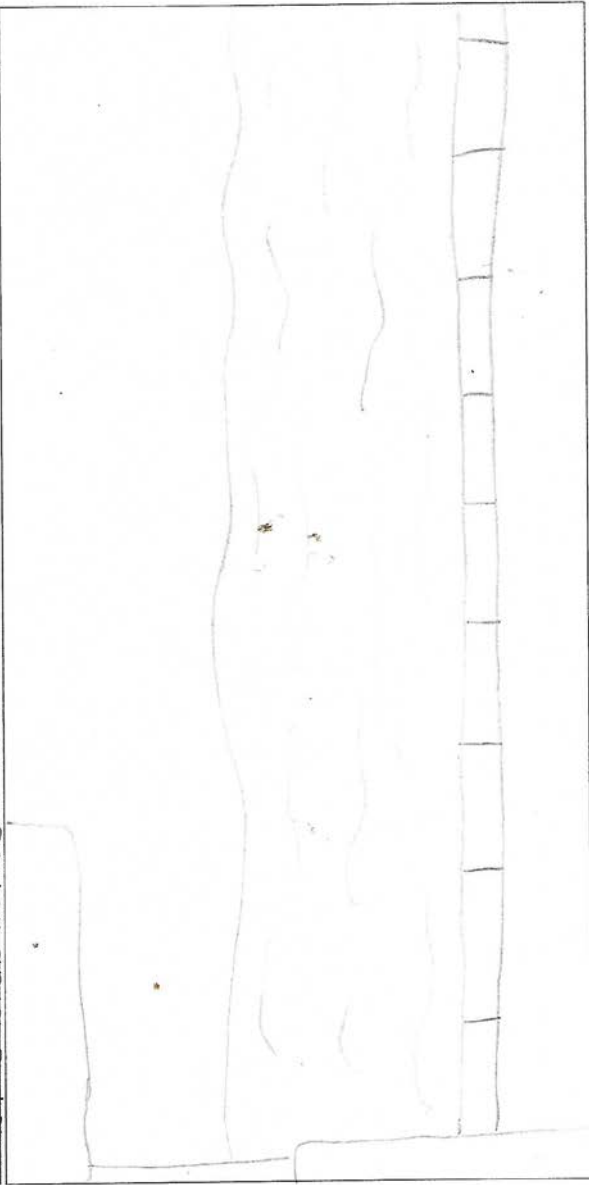
Story Boards

Once the AV script and extended step outline were in place it allowed a more vivid idea of the scene and story I was trying to create. Allowing me to visualise the scene in a deeper sense.

This led to the storyboard stage of my pre-production, being able to capture each individual scene as a visual depiction with mild annotations to hint at equipment needed shot by shot and camera actions noted.

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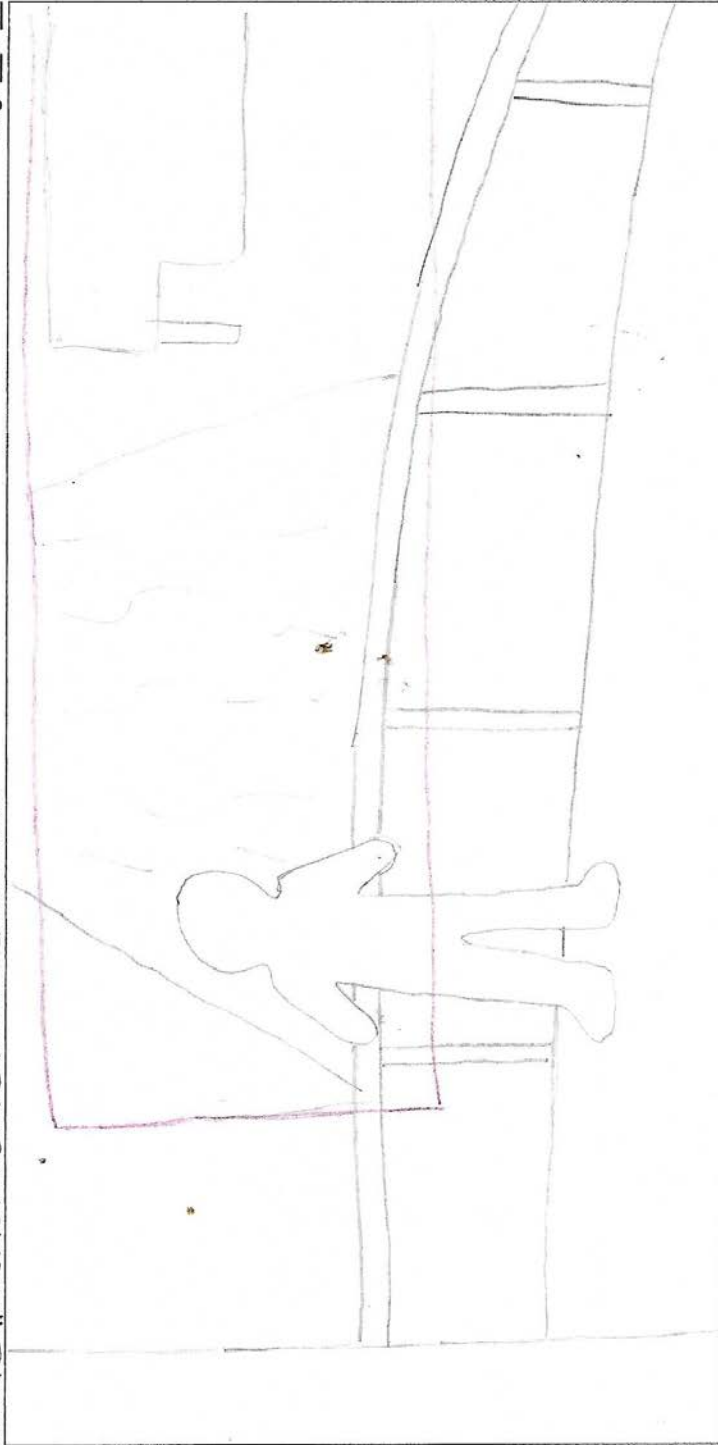
The Fish, The Hen and The Plumber STORYBOARD



Scene # - 1
INT / EXT - EXT
Equipment - Sony A6300, Tripod, shotgun mic
Set Up -
Day / Night - DAY
Notes - flat skew profile

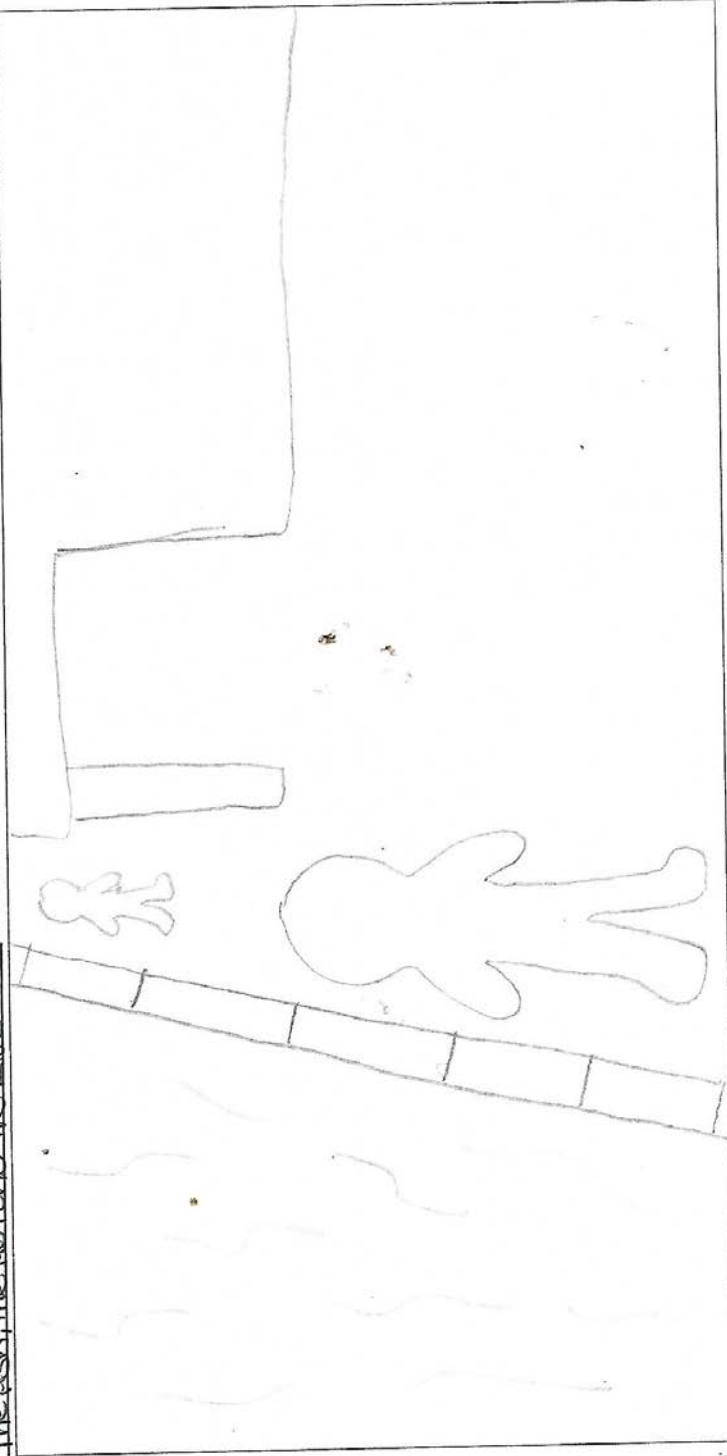
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The Fish, The Men and the River STORYBOARD



Scene # - 2
INT / EXT - EXT
Equipment - SONY A6300
Set Up -
Day / Night - DAY
Notes - Flat color profile

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The Fish, The Hen and The River STORYBOARD

Scene # - 3

INT / EXT - EXT

Equipment - SONY A6300, Tripod, shotgun mic

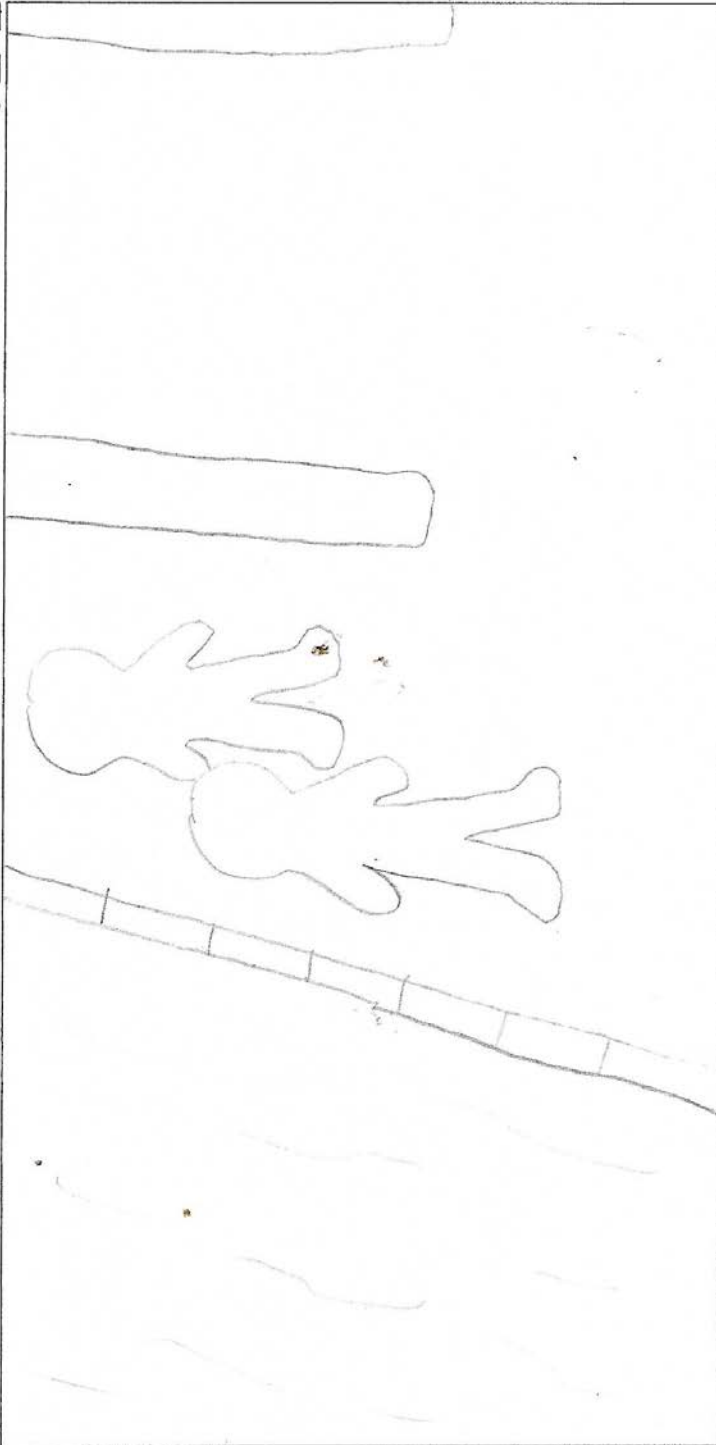
Set Up -

Day / Night - DAY

Notes - flat color profile

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The Ash, The Neat and The River STORYBOARD



Scene # - 4

INT / EXT - EXT

Equipment - SONY A6300, Tripod, Shotgun mic

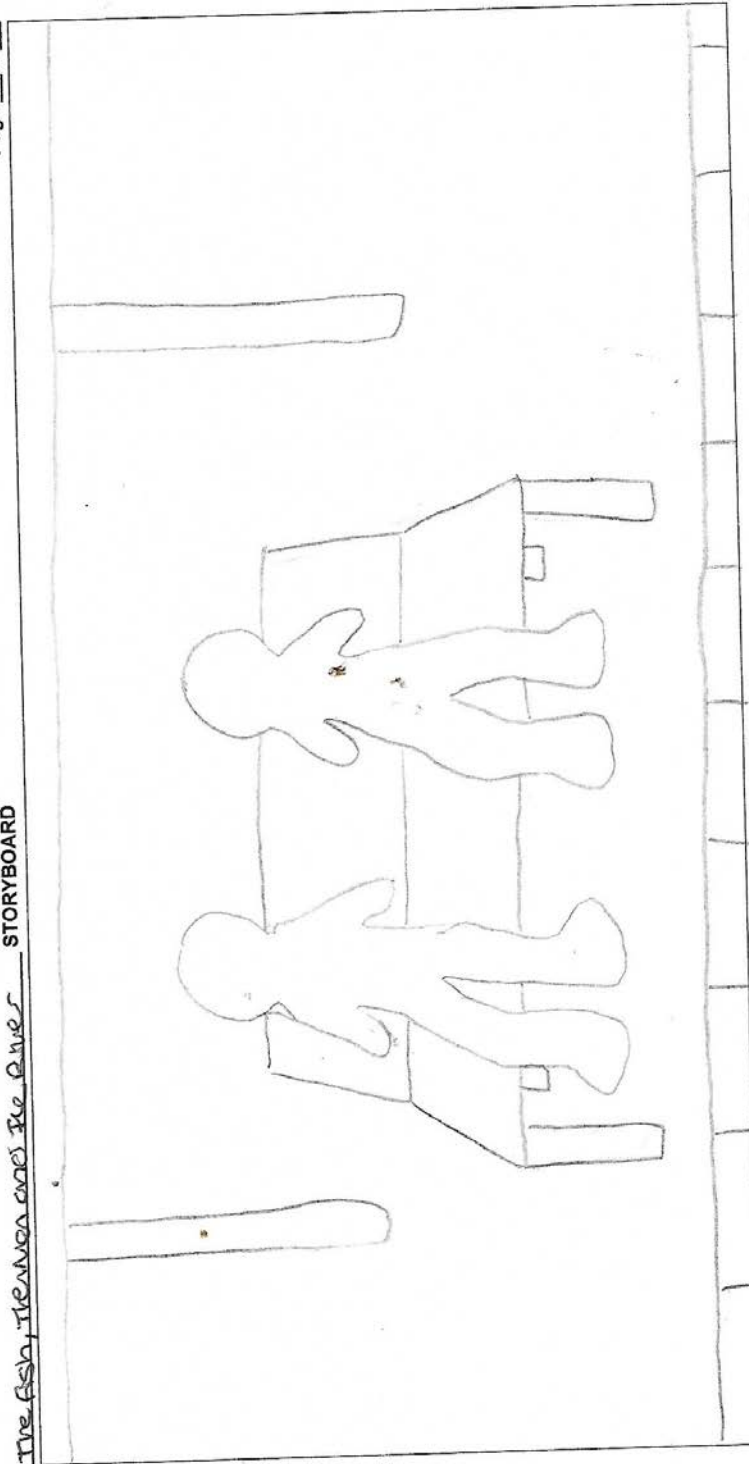
Set Up -

Day / Night - DAY

Notes - Flat colour profile

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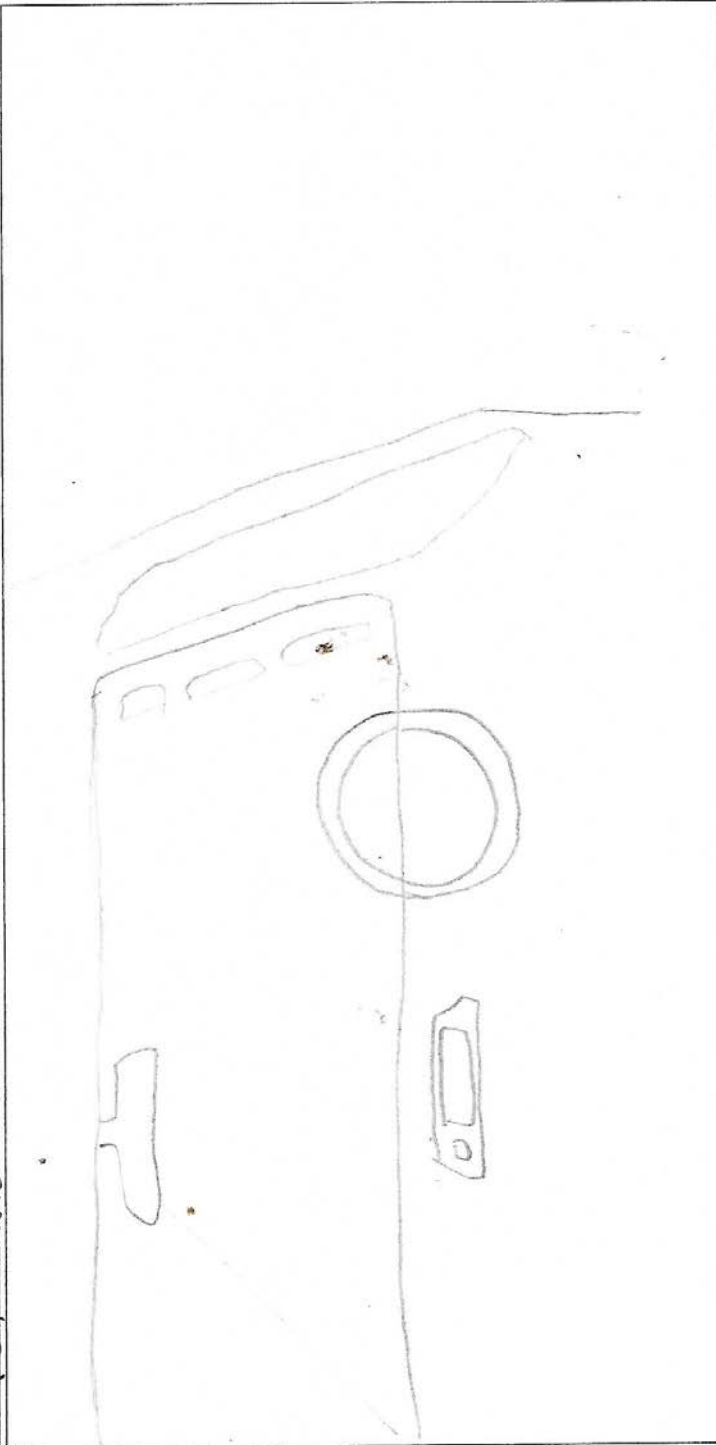
The Fish, The Man and The River STORYBOARD



Scene # - 5
INT / EXT - EXT
Equipment - Sony A6300, tripod, Sennheiser mic, Laval mic, camera rig
Set Up -
Day / Night - DAY
Notes - First camera profile

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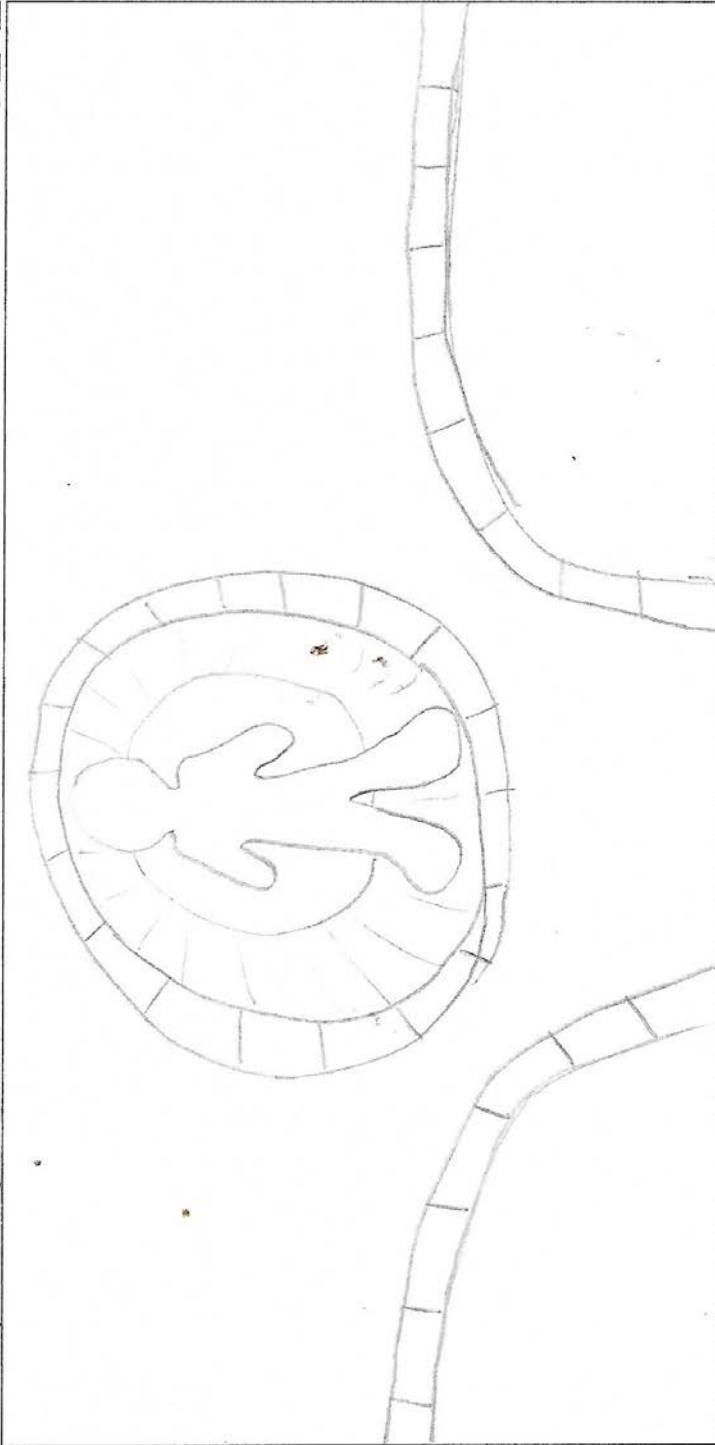
The Fish, The Bear and The River STORYBOARD



Scene # - 6
INT / EXT - INT
Equipment - Sony A6300, Tripod, Shotgun mic
Set Up -
Day / Night - DAY
Notes - Flat car profile

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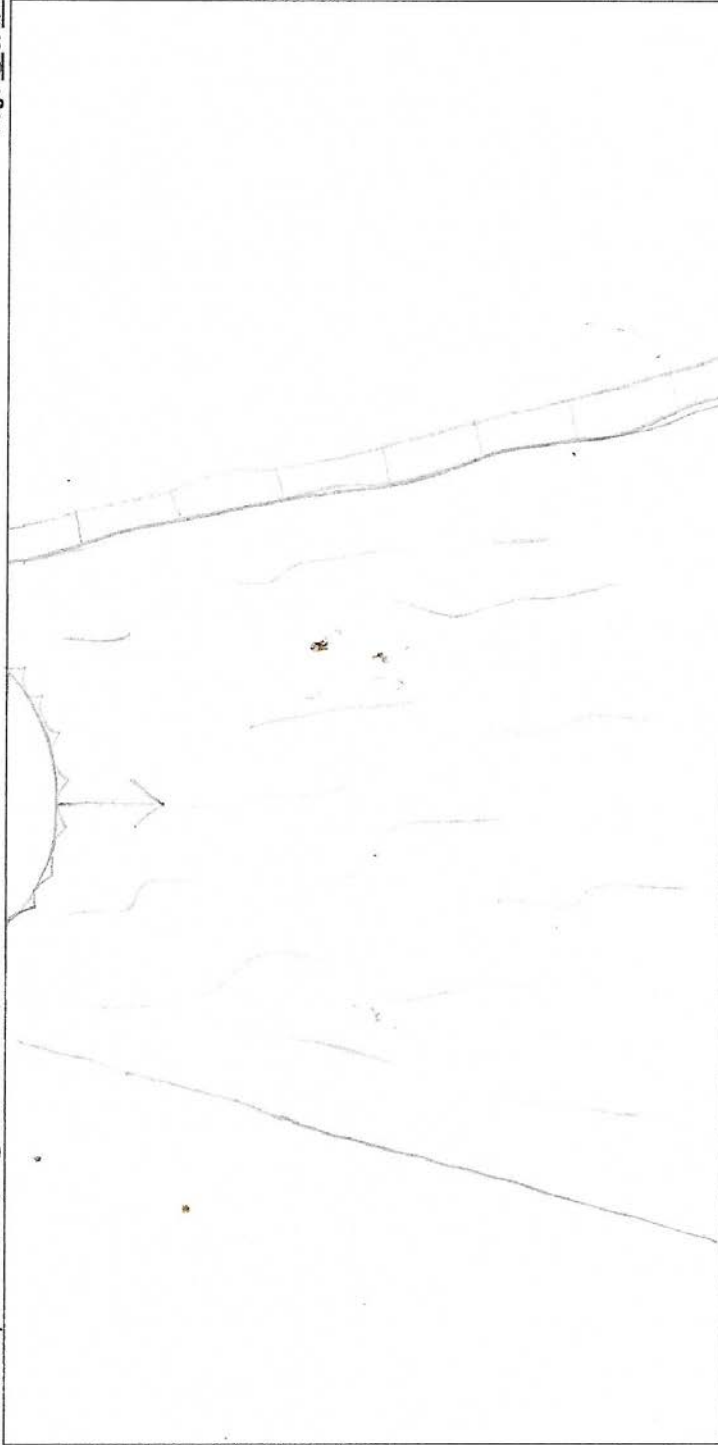
The Fish, The Men and The River STORYBOARD



Scene # - 7
INT / EXT - EXT
Equipment - SONY A6300, Tripod, Shotgun mic / Canon 35mm 1.8
Set Up -
Day / Night - DAY
Notes - Flat colour profile

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The Fish, Then Making the River STORYBOARD



Scene # - 8

INT / EXT - EXT

Equipment - SONY A6300, Tripod, Shotgun mic

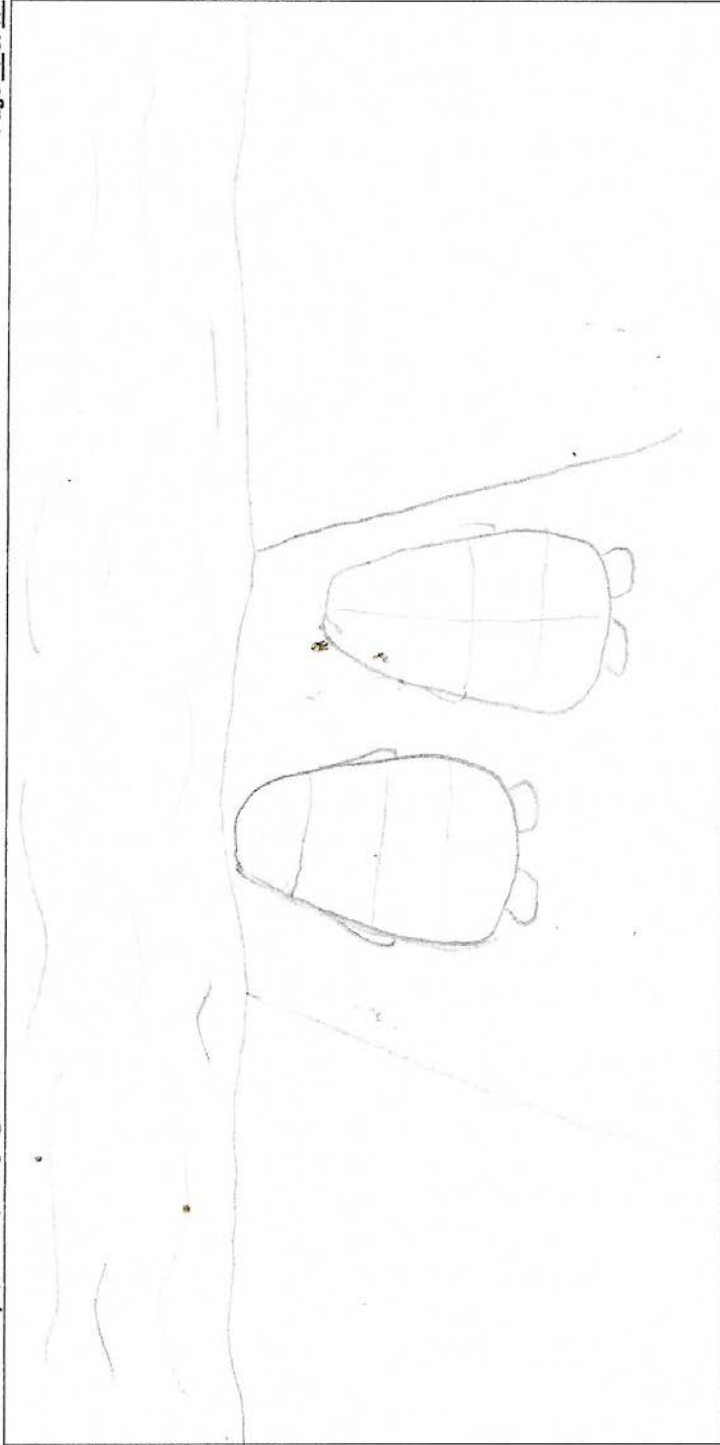
Set Up -

Day / Night - DAY to NIGHT

Notes - flat color profile

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The Rain, The Men and The Pigeons STORYBOARD



Scene # - 9

INT / EXT - EXT

Equipment - Sony A6300, Tripod, shotgun mic, flash lights

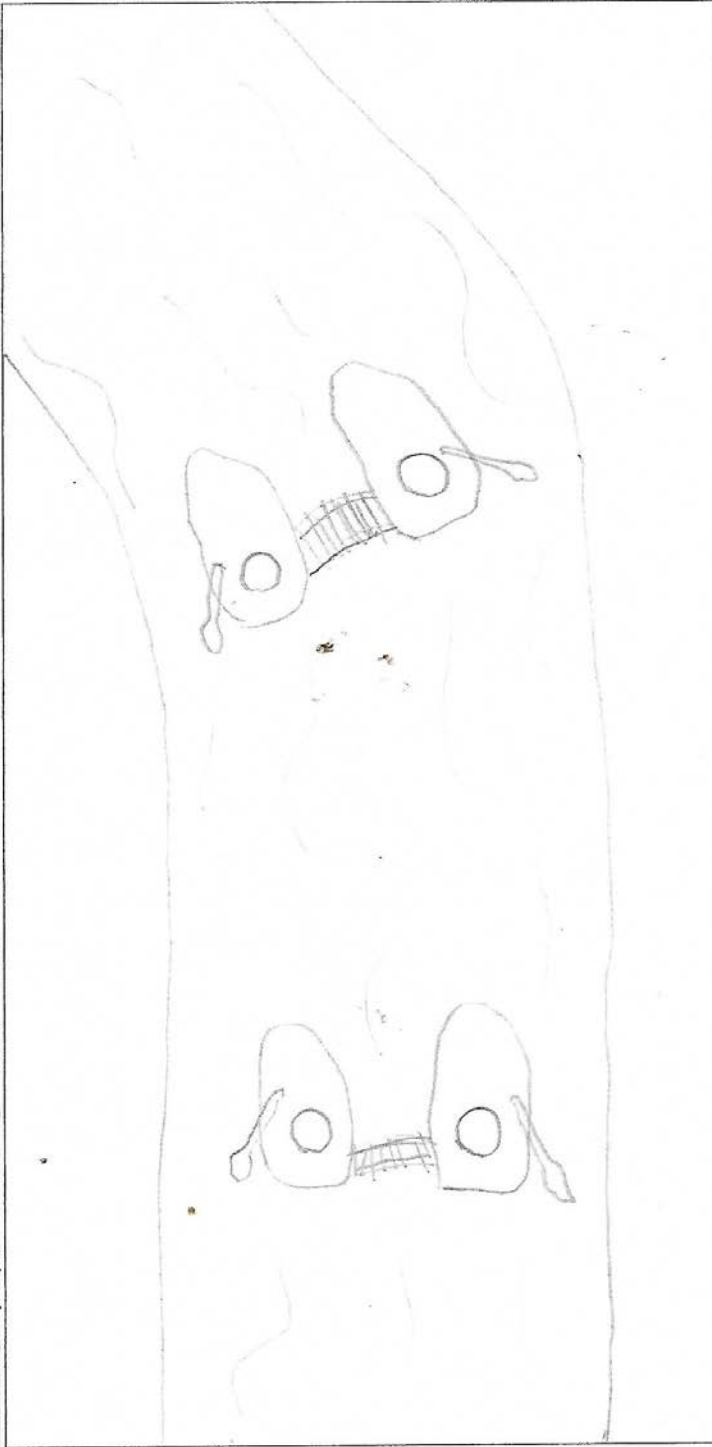
Set Up -

Day / Night - NIGHT

Notes - flat color profile

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The Fish, The Men and The Camel STORYBOARD



Scene # - 10
INT / EXT - EXT
Equipment - SKYTEK core equipment, floodlights
Set Up -
Day / Night - NIGHT
Notes - Flat color profile

The Fish, The Men and the River STORYBOARD

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Scene # - 11

INT / EXT - EXT

Equipment - SONY A6300, Tripod, Shotgun mic

Set Up -

Day / Night - NIGHT to DAY

Notes - Flat color palette

Schedule

Schedule



Release Forms

Once every other aspect of my pre-production was arranged and neatly filed. I had to issue talent release forms, Location release form and non-disclosure agreements.

The two release forms are a vital necessity, Whereas the non-disclosure agreement is my own personal choice due to past experiences. However, I do stand by that choice as it protects your assets should you not have copyright on what you are working on.

These forms have been issued, Although I am still waiting for them to be returned to me.

Examples of these forms -

Y pysgod, Y dynion a'r afon.

The fish, the men and the river

TALENT RELEASE FORM

I authorize the undersigned Producer to make use of my appearance on:

PROGRAM TITLE: _____

PRODUCER'S NAME: _____

PRODUCER'S PHONE NUMBER: _____

DATE OF TAPING: _____

I understand that I am to receive no compensation for this appearance.

The Producer shall have complete ownership of the program.

I give the Producer the right to use my name, likeness and biographical material to publicize the program and the services of the Producer.

The Producer may:

1. Photograph me and record my voice and likeness for the purpose of the production mentioned above, whether by film, videotape, magnetic tape, digitally or otherwise;
2. Make copies of the photographs and recordings so made;
3. Use my name and likeness for the purposes of education, promotion or advertising of the sale or trading in the photographs, recordings and any copies so made.

I further understand the master tape remains the property of the Producer and that there will be no restrictions on the number of times that my name and likeness may be used.

Name (please print) _____ **Date:** _____

Address _____

City _____ **State/Province** _____

Post Code _____

Talent Signature (Parent or Guardian if under 18 years of age)

_____ **Date:** _____

Y pysgod, Y dynion a'r afon.

The fish, the men and the river

LOCATION RELEASE FORM

I authorize the undersigned Producer to make use of my premises on:

PROGRAM TITLE: _____

PRODUCER'S NAME: _____

PRODUCER'S PHONE NUMBER: _____

DATE OF TAPING: _____

I the property owner / tenant understand that I am to receive no compensation for the use of this location.

The Producer shall have complete ownership of the program.

I give the Producer the right to use the properties address, likeness and any other relevant material to publicize the program and the services of the Producer.

The Producer may:

1. Photograph and record within this premises for the purpose of the production mentioned above, whether by film, videotape, magnetic tape, digitally or otherwise;
2. Make copies of the photographs and recordings so made;
3. Use footage shot on this premises for the purposes of education, promotion or advertising of the sale or trading in the photographs, recordings and any copies so made.

I further understand the master tape remains the property of the Producer and that there will be no restrictions on the number of times that it may be replicated.

Name (please print) _____ **Date:** _____

Address _____

City _____ **State/Province** _____

Post Code _____

Y pysgod, Y dynion a'r afon.

The fish, the men and the river

NON DISCLOSURE AGREEMENT FORM

PROGRAM TITLE: _____

PRODUCER'S NAME: _____

PRODUCER'S PHONE NUMBER: _____

DATE OF TAPING: _____

I agree to the aforementioned producer that:-

- 1) No details of this production will be shared with anyone that has not been agreed on before.
- 2) That my participation in the production cannot be public knowledge until after the production is complete.
- 3) The producer has creative control over this production, Their decisions are final.
- 4) This is a production with no monetary incentive for those involved and as such I should not be expecting any form of reimbursement unless agreed to under the producers discretion.

Name (please print) _____ **Date:** _____

Address _____

City _____ **State/Province** _____

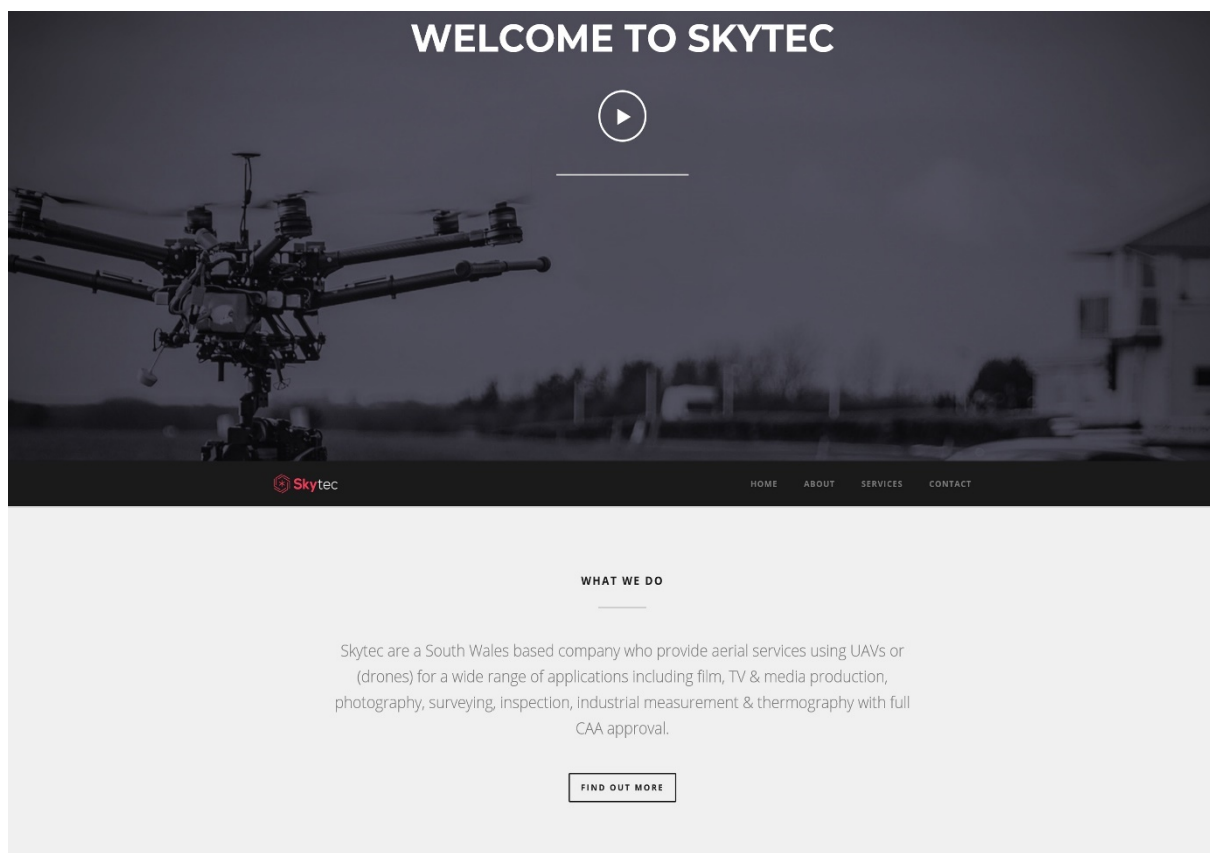
Post Code _____

Hired Contractor

For a segment of my documentary I required a way of filming at night along the river as the coracle fisherman operate in the early hours. This is not a simple task as filming along a tidal riverbank at night is not something you can do in a safe manner.

I requested a phone call with a local drone company, Skytec aerial film.

It is with Skytec I found my solution.



Reflective Journal – Assessment 2

The module 'Developing creative projects' was a curve ball when it came to the way I had structured my work in previous modules. For the first time once greenlighted I was left with full creative control, make what you want, do it the way you want and Structure it how you wish.

In the beginning I was excited, however this gave way to the realisation of the scope and size of what needed to be done. It has taught me two things, time keeping to a schedule is key and persistence with external contributors. I will go into this more later.

I already had a project I had been wanting to work on, conceived in the first year of the course. So, my heart was set on creating it. A participatory documentary following those I had met through a previous project with a local fishmonger, who were keeping a piece of heritage in the local area alive. That piece of heritage being coracle fishing along the river Towy.

My first step was to ensure that the contributors who I would need, are first and foremost interested in taking part in this production. This would teach me

one of those lessons that sticks with you for life, People are willing to agree when they see the exposure it will bring to their cause but, do not want to put any of the leg work in themselves to provide what is needed easily. My main focus was cast on a local coracle maker Malcolm Rees and it is within my interactions with him that many issues arose.

From rushing me off the phone, to hanging up all the way down to palming me off to his wife for her to deal with.

This however became a strength in the end as his wife loved to help. Providing access to a catalogue of archive footage and photography, giving me a word for word breakdown of what they do and how it is all done. Informing me of the issues that can arise from it all. She more or less walked me through everything I would need to know in one brief and concise conversation leaving it fresh in my mind and digestible while creating my first pieces of pre-production.

Malcolm's wife informed me that the coracle fishing contrary to my belief, is done in the early hours of the morning in the dark with only the moon and stars to light their way.

As a film maker health and safety on shoots to protect myself and those working under me is paramount, obviously working on a tidal river bank in the pitch black is definitely not safe.

I tried to search for a solution to my problem, it was suggested to me by peers and my tutor Brett Aggersberg to use flashlights and film from a distance away from the bank however my concern was that this would either create a poorer quality of footage than desired or would simply not work in execution.

I was left wondering how it would be achieved, luck would have it that someone in a completely unrelated conversation was discussing shooting footage from a birds eye view. That's was it, I had my solution.

I turned my attention to an aerial film company that uses drones, Skytec aerial film. It was in them that I found my solution, they informed me that not only was this footage manageable from a drone, it was also done from a safer distance and they too could mount not only flashlights but better-quality floodlights onto the drone.

I now feel confident that the segment that I wanted most will be easily done as

the mystery of the coracles according to Malcolm's wife, is that not many ever see them in use.

Once my pre-production was well underway I felt more confident about everything, something you should not do. After securing a meeting with the head of the National Coracle Centre in Cenarth, I was told by a local that it was soon to shut down, Something the owner had negated to say to me during our talk.

Unfortunately, during the planning phase, the coracle centre closed its doors in early December and since I have not been able to reach the owner.

I decided that this need not be as much of a tragedy as the initial thought processes had allowed me to think, I began restructuring my documentary as after all what a horrible fate to fall upon this place for all things coracle, Nowhere else was spreading the word about the heritage of this activity like them.

I changed my focus and wanted to highlight how the support for this piece of history is dwindling, Providing my documentary with that twang of emotion that takes a simple piece of footage into a true documentary.

That in itself was a learning curve, as much as you want to be a nice person about everything, this has just given my work so much opportunity for growth. It was a bitter pill to swallow however that is the nature of business.

Moving from that I was left with yet another issue, I have been sending messages again to Malcolm and his family, yet I was getting no response. It was only in the week of my deadlines did I hear anything from any of them. This wasn't the good news I was hoping for either, none of my forms would be ready for submission. Alas this isn't the greatest of blows to my work flow as I had polished my pre-production portfolio by then, so it was only a minor piece that was missing. However again time keeping and trusting in others to come through without gentle reminders is a lesson learnt.

The problems I feel although not directly caused by me could have been avoided realistically had I have followed and strictly stayed on track with my schedule and been much more aware of what others are doing and be more persistent in reminding them that their input is essential and when.

I feel in future I can combat this by taking more time to explain the full extent

of what is needed to any hired contractors or contributors, arranging more meetings and making sure that they are willing to stick to what is needed at the beginning.

I need to ensure my pre-production files are available to show at these meetings, so that they are working towards what I want rather than leaving them in a position where they almost get to dictate my next actions because I have left the ball in their court so to speak. This way they know from the beginning what is needed, what the project entails and how their presence is affecting the outcomes of the project.

Overall however I feel the project still has good scope, will be an entertaining documentary and is very much achievable from a film makers stance. This however does not mean I am happy with it due to the pitfalls it has endured down to not only others but my own lack of diligence.

I also believe that I need to take more care when it comes to explaining my vision to people, Not only in files but in personal conversations. I struggle putting my thoughts into coherent sentences for others to understand.

Word Count - 1225