

HPMF6005 – 2

Report

Unfortunately, at the time of writing this report I have not received feedback from the client, and therefore will be writing this report based on feedback received from an industry professional.

The client I chose to work with for this project was the camera company, Lumix. Lumix provided me with a brief to produce material that showed off the 6.5 stop dual image stabilisation of the Lumix S5 through obtaining smooth imagery in scenarios where it is deemed difficult by the audience. The material produced was to be spring themed and include activities appropriate to that time of year. The list of deliverables I was to produce were: a 2-3 minute film, a 20 second social media film, 5 still images, and a 2 minute BTS film. These first interactions with the client where I was first given the brief and the initial response was shared with the client were very enjoyable and I feel they gave me a good idea of how the first interactions with a client will go in the industry. The brief I was given felt very appropriate to my own personal ambitions, and it is clear that the client had considered the fact that they were delivering a brief to an adventure filmmaker with it being centred around the image stabilisation. I felt that although the brief was appropriate to me as an adventure filmmaker, it may not be the best representation of the briefs I may get in the future as the clients will not tailor it in such a way that it is as relevant to me.

During the production phase of this production, some constraints meant that I could not shoot my full original idea and I had to reduce it slightly to have less going on in the runtime of the films. These constraints mainly came about due to things such as time management and a lack of budget for the project meaning certain elements became unachievable to produce for this project. I chose to reduce the project to only showing 2 practitioners, a sequence showing a practitioner doing bird photography in the day, and a sequence showing a practitioner doing astrophotography at night. The main reason for this was to make the project more manageable, and to showcase a daylight sequence and a night-time sequence using the Lumix S5. The intention was to use these sequences to create a parallel action advert showing off these practitioners making use of the image stabilisation in completely different environments, however upon editing I realised that the sequence did not come together as I had planned, and it would be more beneficial to separate the sequences into the different outputs of the project. This is the reason that my 2–3-minute film is completely different from the 20 second social media edit. I also came across some problems when attempting to develop the BTS film. I was lucky enough to receive a loan of equipment from Lumix including an extra S5 for prop purposes and a range of lenses to make use of in the project. One of the specifications of the brief was that I was to film all footage (besides drone footage) on Lumix cameras. I found this is a problem during filming because the 2 Lumix cameras I had access to were always being used on the production as a prop and the primary filming cameras. This meant that I had to use footage shot on various other cameras to develop the BTS film section of the deliverables. Another constraint that I had with the BTS film was that due to crew constraints, I did not have any behind the scenes footage from the shoots that were used in

the final deliverable films. In this sense, the project felt like an unrealistic representation of what working for a client in a real-world scenario would be like. I felt that if a BTS film was required in the brief from a client, either the client would provide a camera operator or account for this in the budget and allow space for me to hire an extra camera operator. As this was for assessment purposes and had no budget, it was difficult to get the assistance to capture the behind the scenes footage during filming as my classmates were busy producing their own projects at the time. This was the only major constraint that took away from the experience as a client project and acted as a reminder of how this was for assessment purposes. Although this was a negative aspect in my opinion, as the BTS film is my least favourite of the deliverables, it allowed me to gain valuable experience in how a client may not understand the logistics behind producing all of the deliverables they ask for, and how clearer and more efficient communication with the client can solve problems like this in the future.

In terms of feedback for the project, I unfortunately have not received feedback from the client yet, but I am lucky enough to have received a good amount of feedback from Geraint Radford. Geraint is an OM System Brand Ambassador that has proven experience producing deliverables to brief such as this for OM Systems. Geraint gave me well rounded feedback highlighting many positive aspects along with areas that need improvement. Firstly, Geraint noted that in the 2-3 minute video of the astrophotographer, the choice to film handheld in low light to show off the image stabilisation was a good decision that worked really well when it is revealed to the audience at the end of the video. He did however mention that a further showcase of the image stabilisation, making use of handheld astrophotography could be beneficial in generating more sales for the camera. This point is interesting because I originally raised the idea of showcasing someone doing handheld astrophotography to Lumix in an initial meeting with them, and they seemed to want me to steer away from it as it is an unrealistic representation of how a camera would be used in an astrophotography scenario. However, Geraint's notes would suggest that from an audience point of view, seeing the camera used this way, no matter how unrealistic, would sell the audience on the image stabilisation of the camera. I agree with Geraint's comments that the image stabilisation needed to be showcased further, but I was uncomfortable with going against advice from Lumix in that way, and I believe I could have achieved it by showing multiple setups on the night gathering more than just timelapses. Geraint did end on a positive by saying I had a good understanding of the client's needs and branding through music and editing choices and helps create a good video, which I agree with. The social media video on the other hand did not go as well in my opinion and Geraint seemed to agree. He mentioned that the clip needed more dynamic footage and stills of birds and the behaviours they display to really engage the audience with the sequence I was trying to portray. He goes on to say that this type of footage, although difficult to capture, would display the capabilities of the camera to a market of experienced and professional wildlife photographer/videographers who may be looking to get the camera.

In conclusion, I enjoyed the process of working with this client and I feel I have gained valuable experience in the process of interpreting a brief and liaising with a client on a professional level like this. I feel that the feedback I received from Geraint was very accurate and largely covered the points that I feel I need to improve on in my next client project. I feel that some of the constraints that come with being a student filmmakers limited my ability to complete

the deliverables to their full potential, specifically the BTS Video. I feel that in the future when undertaking my next client project, I cannot underestimate how crucial the relationship with a client is and how I should build that up through regular communication and updates on the project.