

SATURDAY 23RD OCTOBER: SCHEDULE ALL IN ARNOLFINI'S AUDITORIUM

2 - 3:30pm: Skate Empowerment Screening

4 - 5pm: Skate Photography Workshop and Create Your Own Deck Workshop

7 - 10pm: Connected Communities Screening

10 - 11:30pm: Love Her Wild Meet Up in Arnolfini's Bar

CLIENT BRIEF

Create a two to three minutes event highlights film and create two 1 minute edits of event highlights

Rough Cut Deadline: send on 29th October, 2021 by 9am with feedback provided on Monday 1st November.

Deadline: 5th November

Date: Saturday 23rd October, 2021

Contact Details:

Ruth - Shextreme Director: 075 167 30895

Theresa - Shextreme Volunteer Manager:
077 87 493539



@Shextreme

Venue Details

Arnolfini, 16 Narrow Quay, Bristol
BS1 4QA

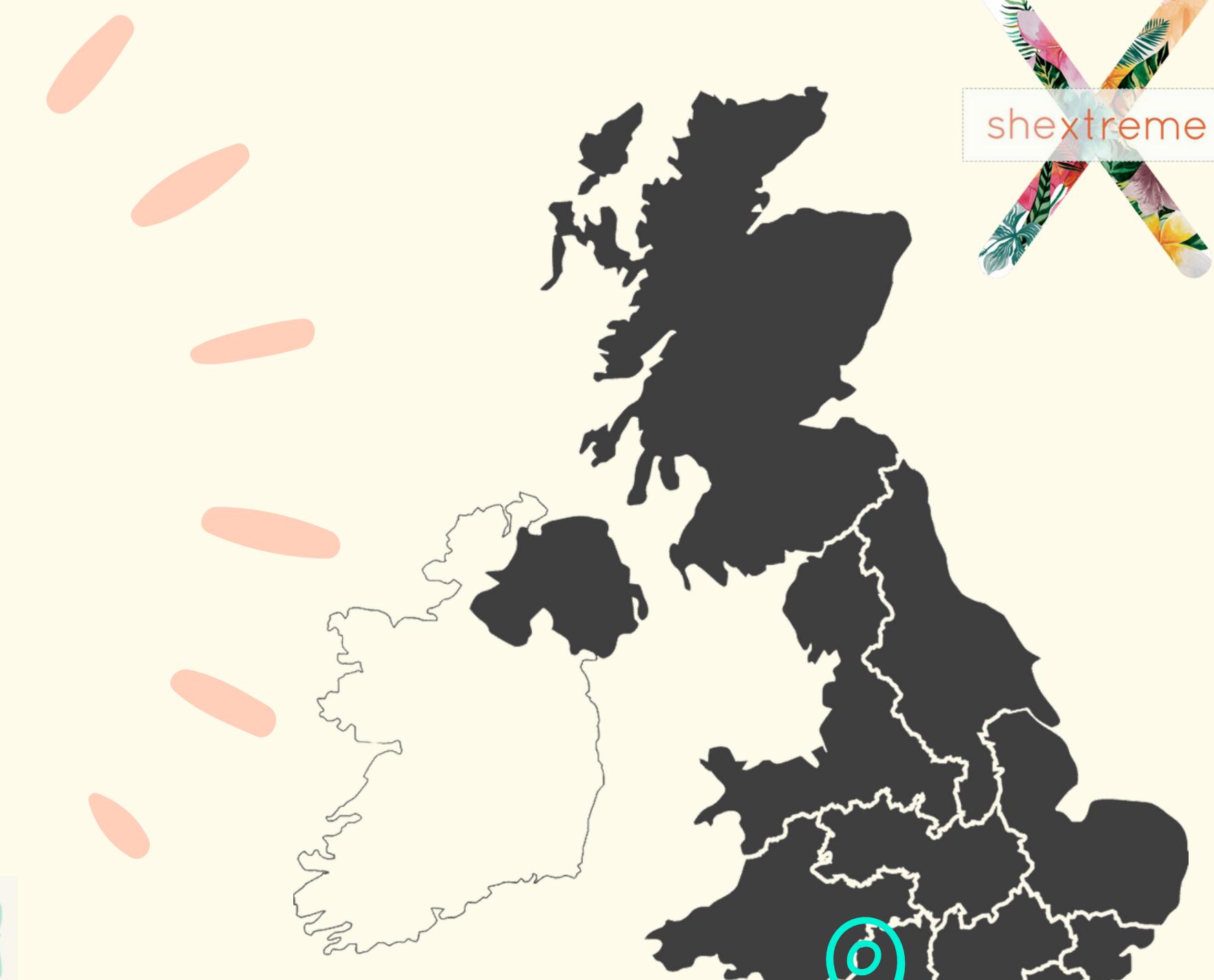
Nearby Car Parks:

The Grove Car Park (BS1 4RB) &
Wapping Wharf Car Park (BS1 4RH).



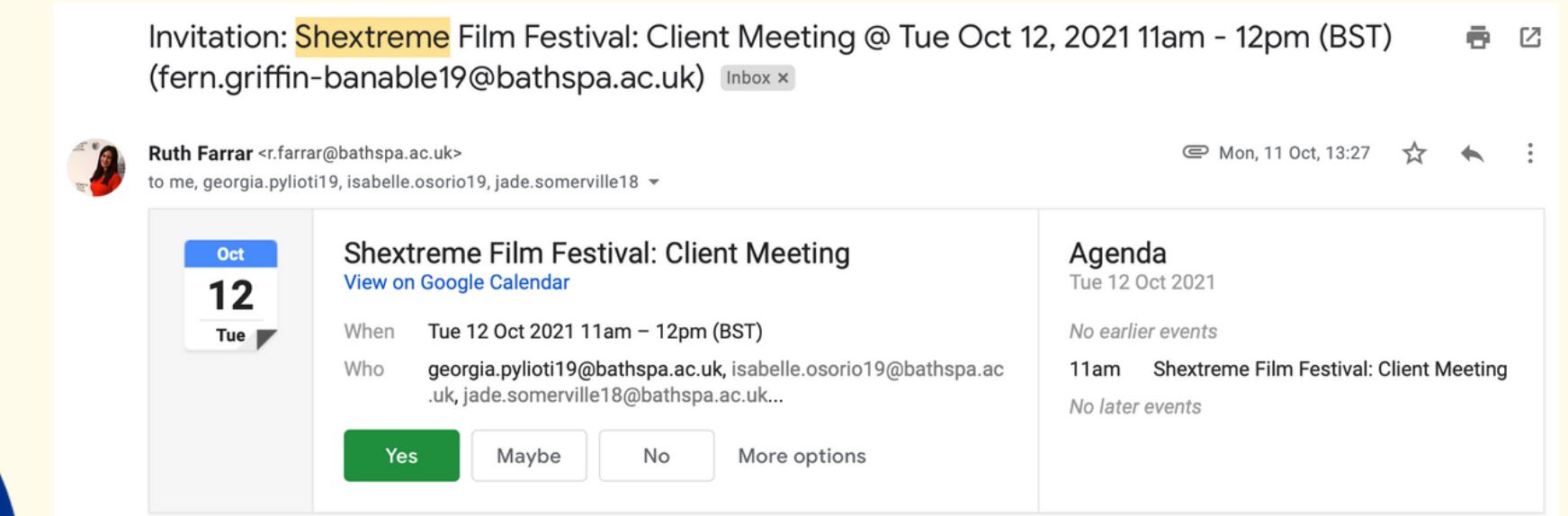
@shextreme

Profnsr, 2013, England British Isles Map - Black And White Transparent, PNG, PNG HUT.



**FIRST SLATE:
SHEXTREME**

Sketchify, 2022,[graphic], Canva



FIRST CLIENT MEETING

During the first client meeting, we established our crew roles in more detail in terms of the project at hand. Our producer, Elizeta, took thorough notes and posed preliminary questions to the client for further detail on what is required to fulfill the brief as well as what is expected of us. The first meeting was very beneficial from a professionals perspective as it sets the tone for how the rest of the client slate will commence. Speaking with your team on a regular basis builds a sense of community cohesion which I found our group possessed really well as we collaborated together exceptionally creating succinct content.



Sketchify, 2022,[graphic], Canva

SHEXTREME PREPRODUCTION

Copy of Shextreme Film Festival: Skate Empowerment. 18.10.21

File Edit View Insert Format Tools Add-ons Help Last edit was on 8 November

100% Heading 1 Arial 11 12 13 14 15 16 17 18

Discuss editors' works in list Editors - Fern & Belle

Labels

Suggested

- Join
- Add to card
- Members
- Labels
- Checklist
- Dates
- Attachment
- Cover
- Custom Fields

Shextreme Film Festival: Skate Empowerment. 18.10.21

Comment - Remove

Created: 19 Oct at 10:35

Modified: 19 Oct at 10:45 by FERN GRIFFIN-BANABLE

Copy of Vox pop research. 19.10.21

Comment - Remove

Created: 20 Oct at 16:40

Modified: 20 Oct at 16:40 by FERN GRIFFIN-BANABLE

Sony A7 Camera Training.

Comment - Remove

Created: 20 Oct at 14:43

Modified: 20 Oct at 16:03 by FERN GRIFFIN-BANABLE

Add an attachment

Labels

Discussion

Attachments

Shextreme Film Festival: Skate Empowerment

- A cinematic celebration of women in skateboarding and behind the scenes.
- Time 14.00 pm and tickets are free this year
- It is in its sixth free edition as part of Vanguard x Vans: On The Screen.
- Shextreme Film Festival is the world's first festival celebrating women in extreme sports and adventure.
- From showcasing grassroots skateboarding filmmaking talent in Bristol to supporting girls who skateboard in Afghanistan, this free skate empowerment screening celebrates women in skateboarding all around the world.
- The free screening will be followed by a Q & A with Gabby Darriet-Jones, founding director of female-focused skate brand Artemis Skate Co. and award-winning skate photographer Hannah Bailey.

Arnofili, 2021. Headfirst Bristol. [online] Headfirst Bristol. Available at: <https://www.headfirstbristol.co.uk/#date=2021-10-23&event_id=67049> [Accessed 19 October 2021].

This is some background information about the events and why it is happening and why it is important. Using this information we should be able to capture the same energy reciprocated on the 23rd and find a way of capturing this through our filming. I think it is important to also highlight through Vox Pops and other filming from our shot lists, we need to make sure our footage shows strong influences of female empowerment and highlight the importance of women in extreme sports and understand how our media content could be used to further perpetuate this idea by highlighting it in mainstream media.



Sketchify, 2022, 'Woman on Skateboard with a Mask', [graphic], Canva

SHEXTREME PREPRODUCTION

Discuss editors' works
in list Editors - Fern & Belle

Labels   +

Description
Add a more detailed description...

Attachments

- Shextreme Film Festival: Skate Empowerment.**
18.10.21 ↑
Comment - Remove
Created: 19 Oct at 10:35
Modified: 19 Oct at 10:45 by FERN GRIFFIN-BANABLE
- Copy of Vox pop research. 19.10.21**
Comment - Remove
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- Sony A7 Camera Training.**
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Add an attachment

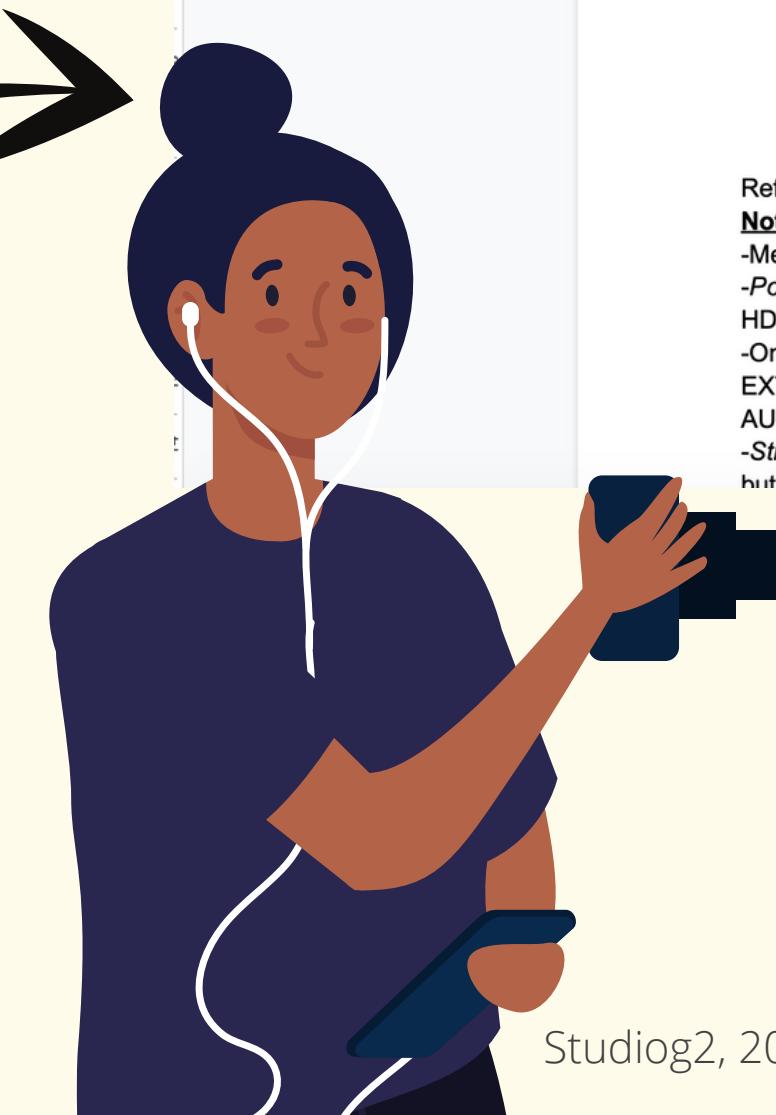
Sony A7 Camera Training. Saving... File Edit View Insert Format Tools Add-ons Help Last edit was seconds ago

Normal text Arial 11 12 13 14 15 16 17 18

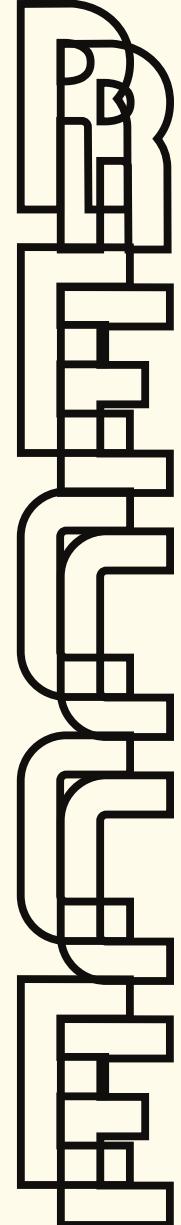
3 Sony A7 Camera Training Notes- Fern Griffin-Banable



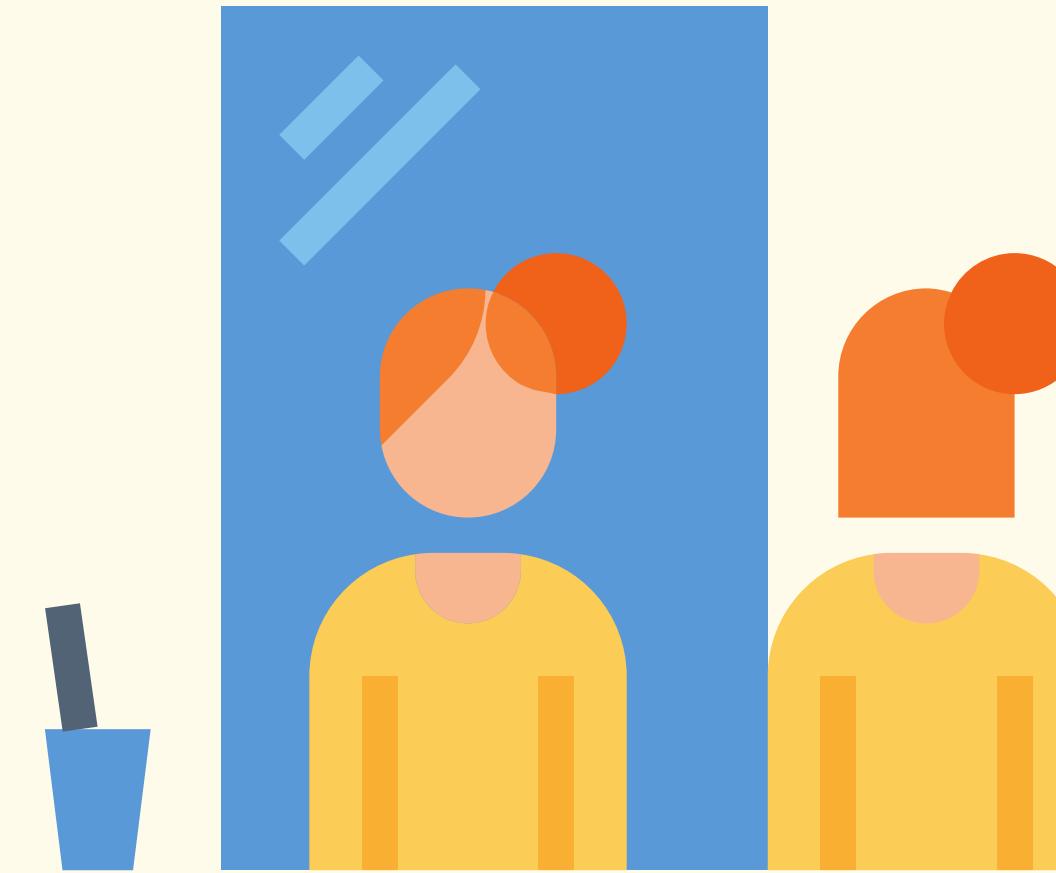
Reference: <https://www.youtube.com/watch?v=2sMsZotpXTg>
Notes:
-Memory card department is on the (my) right hand side of the camera body
-Ports: USB ports used for data transfer and charging are on the left also has a small HDMI port
-On same side there is a microphone and headphone jack (TIP RECORDING SOUND EXTERNALLY PLUG IN HEADPHONES SO YOU CAN CHECK THE QUALITY OF AUDIO)
-Stills: To focus the camera, hit the shutter halfway, it will beep, and then fully press the button and it'll take your picture



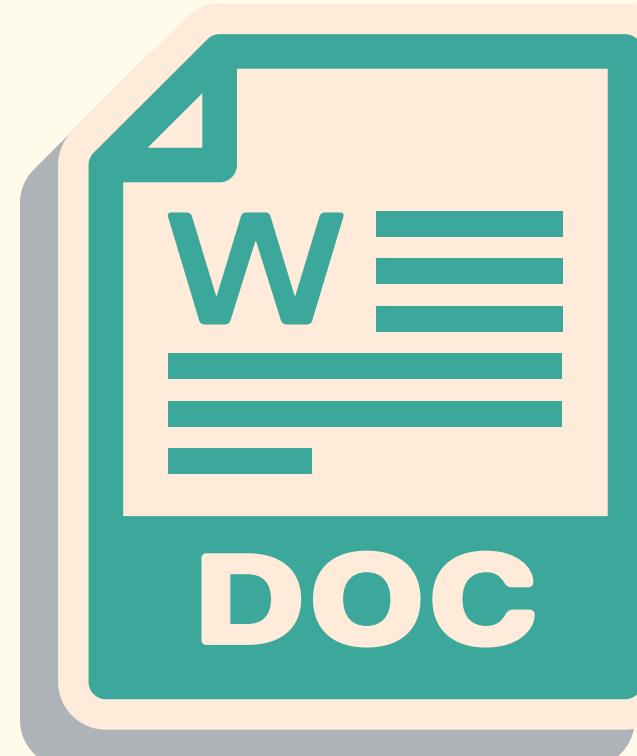
I. Oscorio, 2021, Arnolfini Recce, Bristol , [screenshot]



SHEXTREME PREPRODUCTION REFLECTION



turkkub, 2022, Bathroom Reflection Vector, [graphic], Canva.



Valeriimingirov, 2022, Green DOC File Document, [graphic], Canva

To prepare for the 23rd October, I decided to conduct background research in regards to the aspects my role covered, but also assisted with the producer's role of devising interview questions by creating profiles for the speakers at the event. I found pre production preparation was integral for me personally as it gave me a sense of control and organization for the shoot day. I was aware of how manic shoot days can be, especially social events, where the schedule provided may not always be accurate with changes happening on the day to be expected. So, I wanted to be as prepared as possible. Please read this document which details the pre production stage and analysis further:

ROUGH CUT FEEDBACK

Shextreme Insta Square Edit: Rough Cut Feedback

A really fun happy start to the edit, which is great.

At 00:10, music begins to sound jumpy/ too glitchy. Is this the track or the edit?

0:47 you could lose this shot as it is a jump cut and it doesn't add value to the story. Could this quick cut montage here maybe share a bit more of the story of the event so there is a purpose to each shot? For example, smiling faces, people making connections etc.

Maybe slim down this edit so you have another beat or two after Jo's great sound bite as it cuts abruptly. A strong sound bite choice to end on.

At 0:59 "a lovely place to be yourself" perhaps on the 'b' sound, you could cut to a large Shextreme logo.

Shextreme Portrait: Rough Cut Feedback

The music choice sounds great at the beginning but then begins to sound glitchy at 0:14

Can you please feature the Shextreme logo at the start and again at the end too?

At 0:21 I would cut this shot as there's too much bumpy camera movement of the audience in seats. Could this instead be replaced with a shot of Sarah-Jane Dobner the poet for variety of footage used? Equally at 0:22, do you have a moment of this panel discussion featuring Bex and Soraya that doesn't feature a bumpy camera movement?

At 0:44, could this be replaced with a more active shot of a workshop participant drawing/painting on their skate deck rather than a shot of them fixing their mask?

At 0:51 the edit choice is inspired! So great when Bex is talking about making your dream happen and we see this shot of Jo on her paddleboard living her dream. Wonderful!

Is it possible to please finish this edit on this?



THE FINAL CUT- EDIT

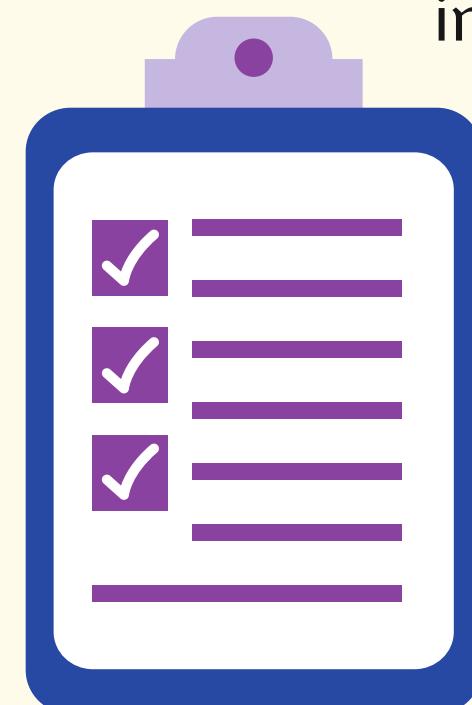
Iconsy, 2022, Megaphone Marketing Advertising
Voice Business Organic Drawn [graphic], Canva



After chatting to my group after class, we established what needs to be corrected within our work and time check-in-points so we can organise the work load. I know my co-editor struggled with audio for the longer video which was required in the brief.

At this point, my knowledge and skills in audio was minuscule but eventually the audio was edited as much as what it could have been, however this learning curve proved how important audio is and how elevated audio creates a much more superior and professional media piece.

As I was cutting up my video I didn't realise I was slicing up the audio, aka the background music, which sounded awful when it was played on the louder speakers in class. I realised the paramount importance to listen back on work with different modes of audio as I think I might have been familiar with my MAC's audio and presumed that would be how it would sound across all devices.



Iconsy, 2022, Isolated Document Icon Flat
Designo [graphic], Canva

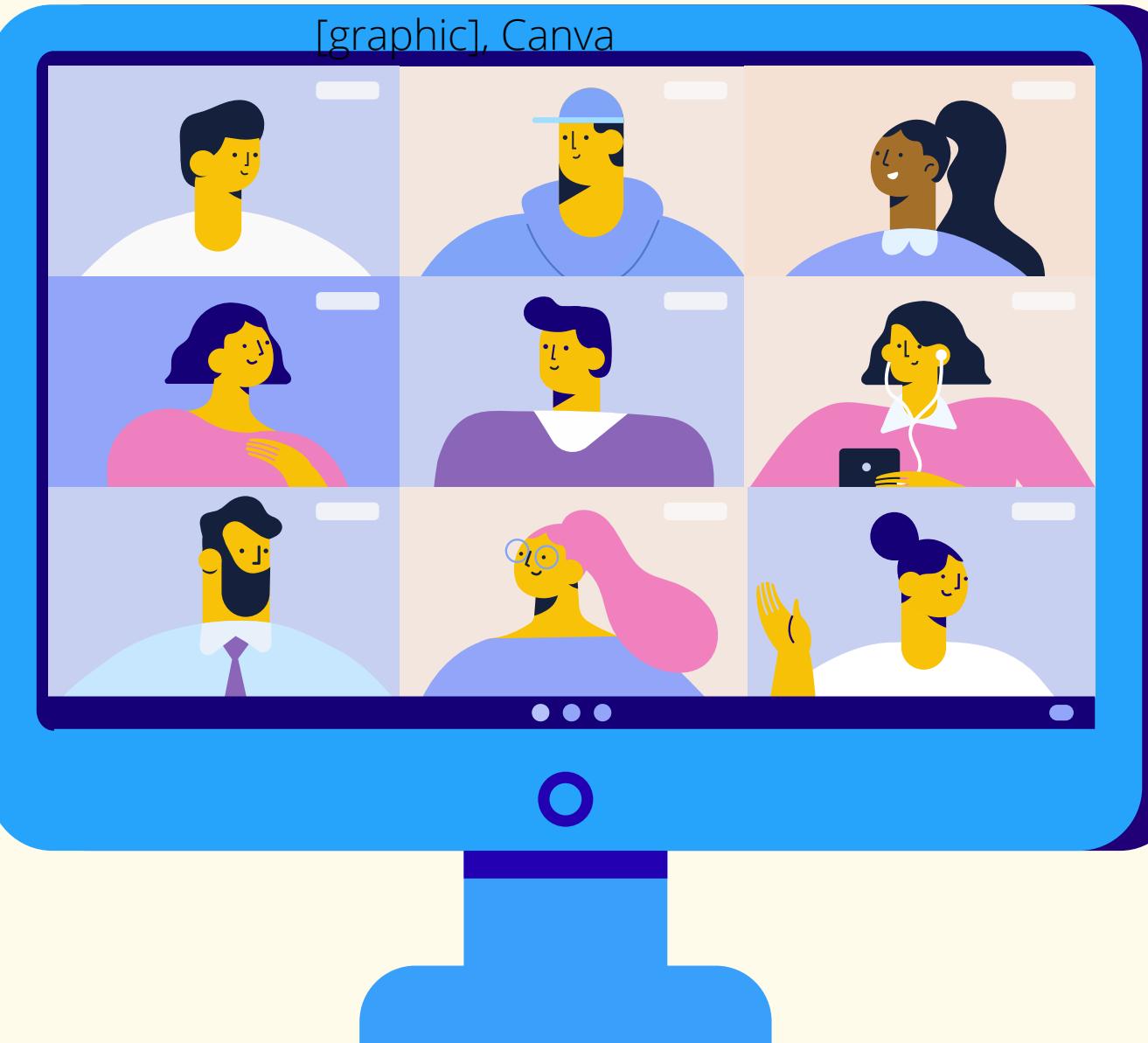
This was change I could quickly amend, thank goodness, and learnt how adding the audio in the beginning is useful to me as it sets the pace for the unfolding story, but making sure I replace it after with no slices would ensure a clean finished product.

I also rewatched the raw footage in my media pool and decided that after a break between editing, it would be a perfect time to detach myself from the videos and my work so I could be more critical about what should have been selected rather than allowing my subjective emotions take over.

I did this because in my feedback the video was remarked as too jumpy, and how each shot should represent or aid in telling a story which is something I wasn't thinking about, perhaps due to my feelings of being overwhelmed.

Using my new revised clip selection technique and my self evaluation of my character I realised that this overall made the video too fast paced and left no room for mystery which would intrigue the audience about the event.





When a video is so jumbled it cheapens the overall look and the meaning and stories being told loses meaning which I soon came to realise was detrimental to this event if these personal stories are lost as the whole film event was based off of women's stories used to empower similar like-minded people such as myself.

To give the festival justice I needed to create a piece which reflected almost my personal experience with that day and how despite the long hours of filming, after the event was over I was just radiating positivity and this need to share the women stories which I think will stay with, and inspire me for a life time.

Specifically for the Instagram square video edit, I agreed with the ending cut abruptly and in general would be something I wouldn't want to hand-in to a client, so I took the advice of the module leader and decided to end the video on an audio bite which told valuable information to an audience as well as cutting to the branding shared by the client on the 'b' sound of Jo Moseley's quote. This made the video look more sleek and coincided with the way my co-editor finished her video.

The portrait video is where I received the most critique on the clip choices with key parts being too bumpy. This was easily resolved as we had three camera operators on the shoot day so I selected clips of the same time but from a different viewpoint to combat this or if it was the only clip I had of that specific time I decided to rewatch the the video clip in its entirety and selected a different in-point and outpoint with less shaking. I think naturally, bumpy camera movement is natural but understanding my filming preferences maybe a stabiliser is something I could use due to a hereditary problem with hand shaking which only gets worse, and as someone who gets inspired as I go, I find tripods limit my creativity. I changed the most about this edit, I reevaluated my story line and reminded myself of the shot-list and the types of clips I should use to increase variety and decided on a slower pace, displaying signs of happiness, laughter, activities

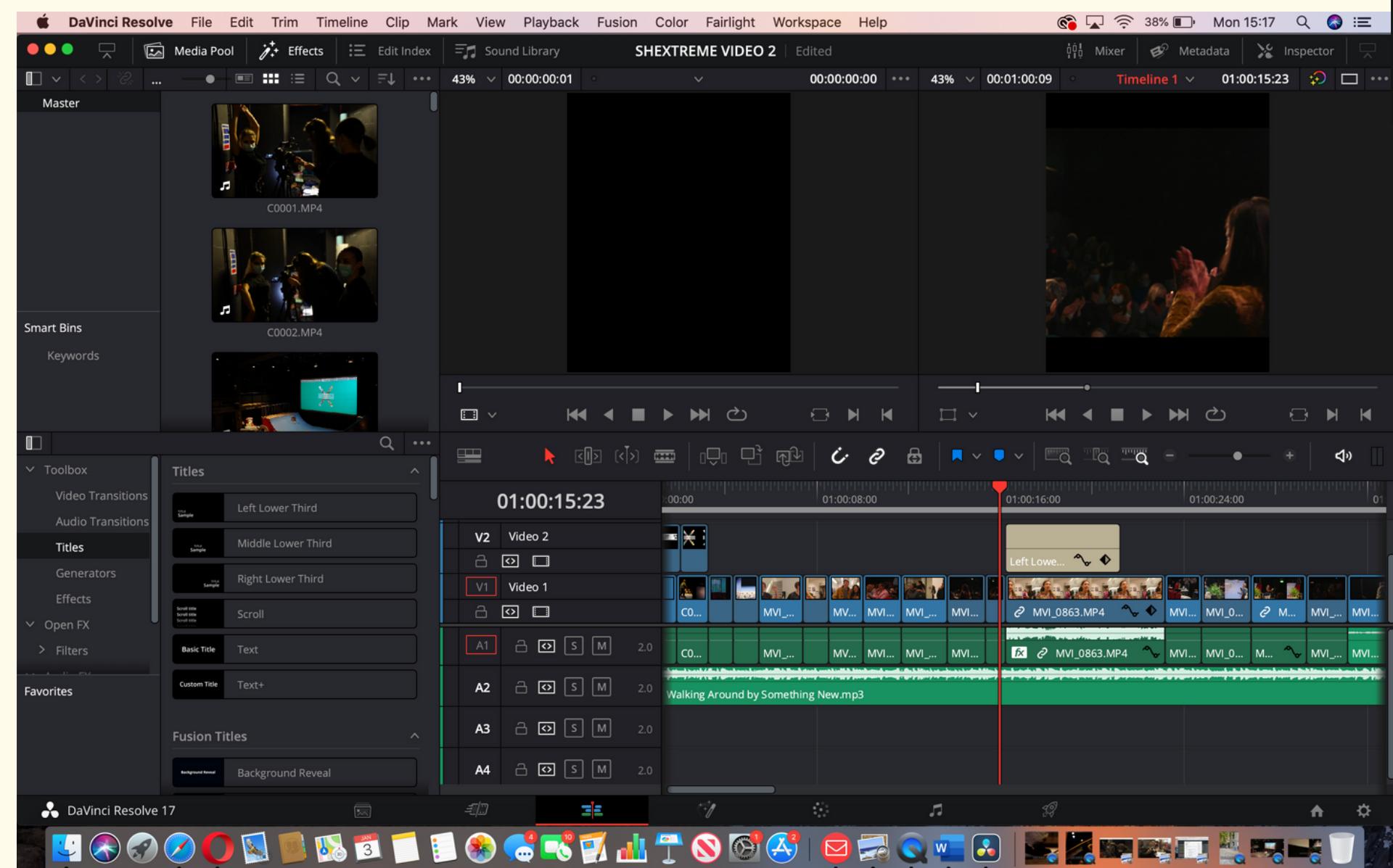
to show an audience a clear establishment of connection making which is something highlighted within my feedback.

Similar to how I finished my Instagram square edit video I decided to end it on an inspirational final few words by Bex Band as it is a summary of how I felt on the day and is the narrative of all the media content we created as well as in my opinion, what the festivals foundations are built upon.



Sketchify, 2022, 'Thin Lined Remote Woman Leaning to monitor, [graphic], Canva

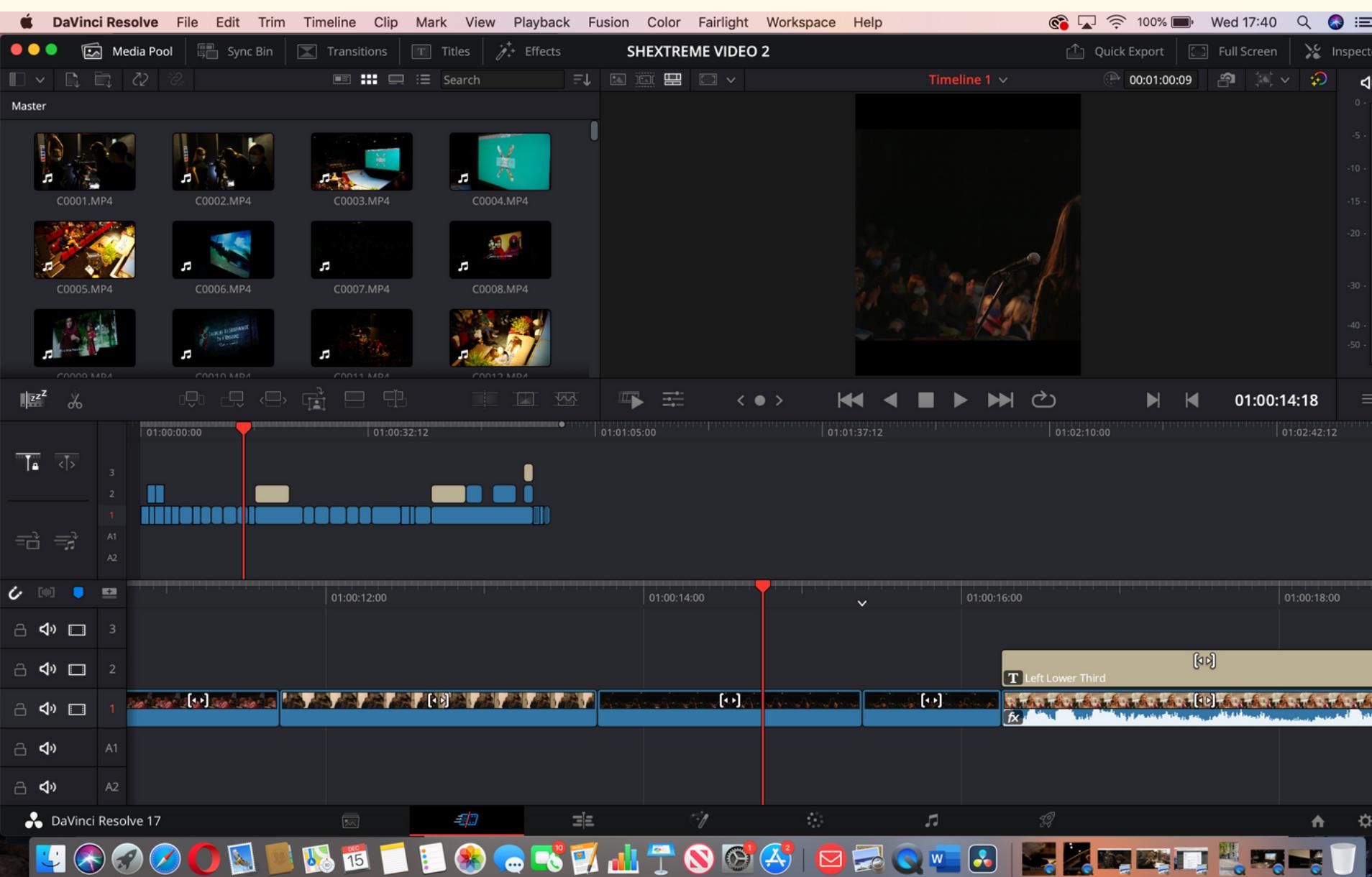
SS1



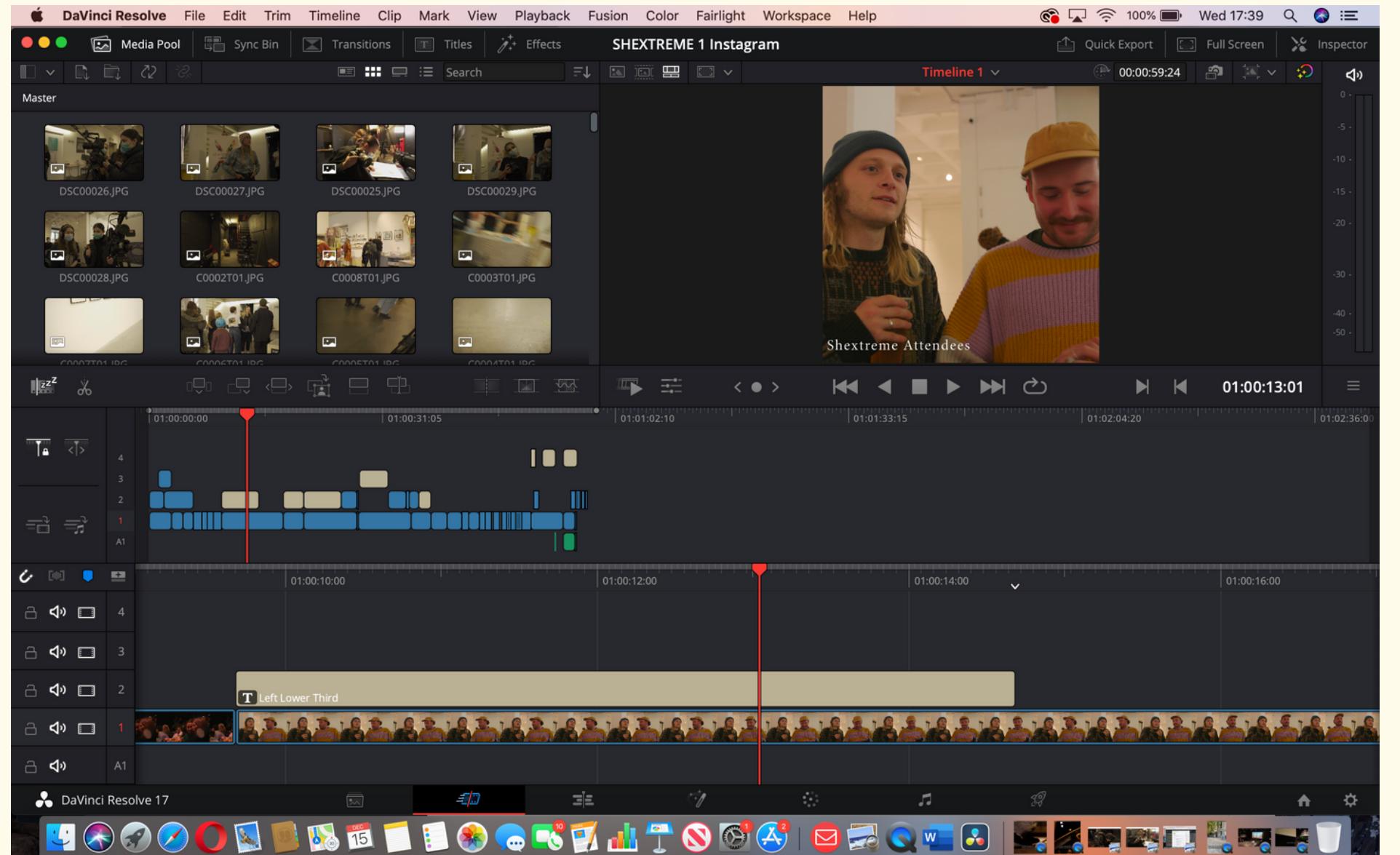
SS1: This is the timeline for my final cut for Shextreme portrait video. I like this SS as it shows the detail of my editing process as shows the extreme change from rough cut to final cut

SS2: This is the same video but a SS from another interface where you organise your clips which I find interesting when you look at the variation of interfaces and reveals how complex video editing can become.

EDITING TIMELINES

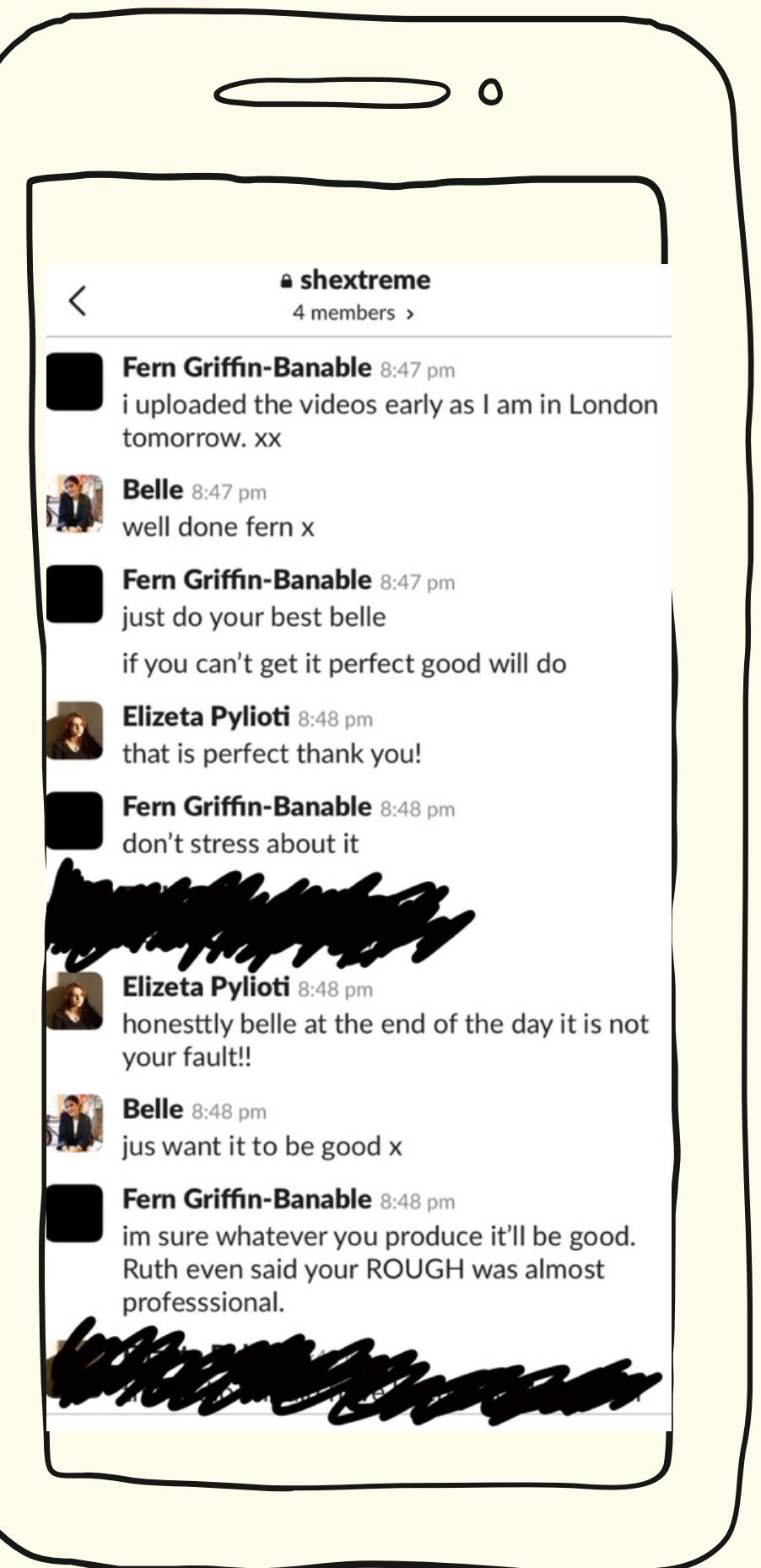
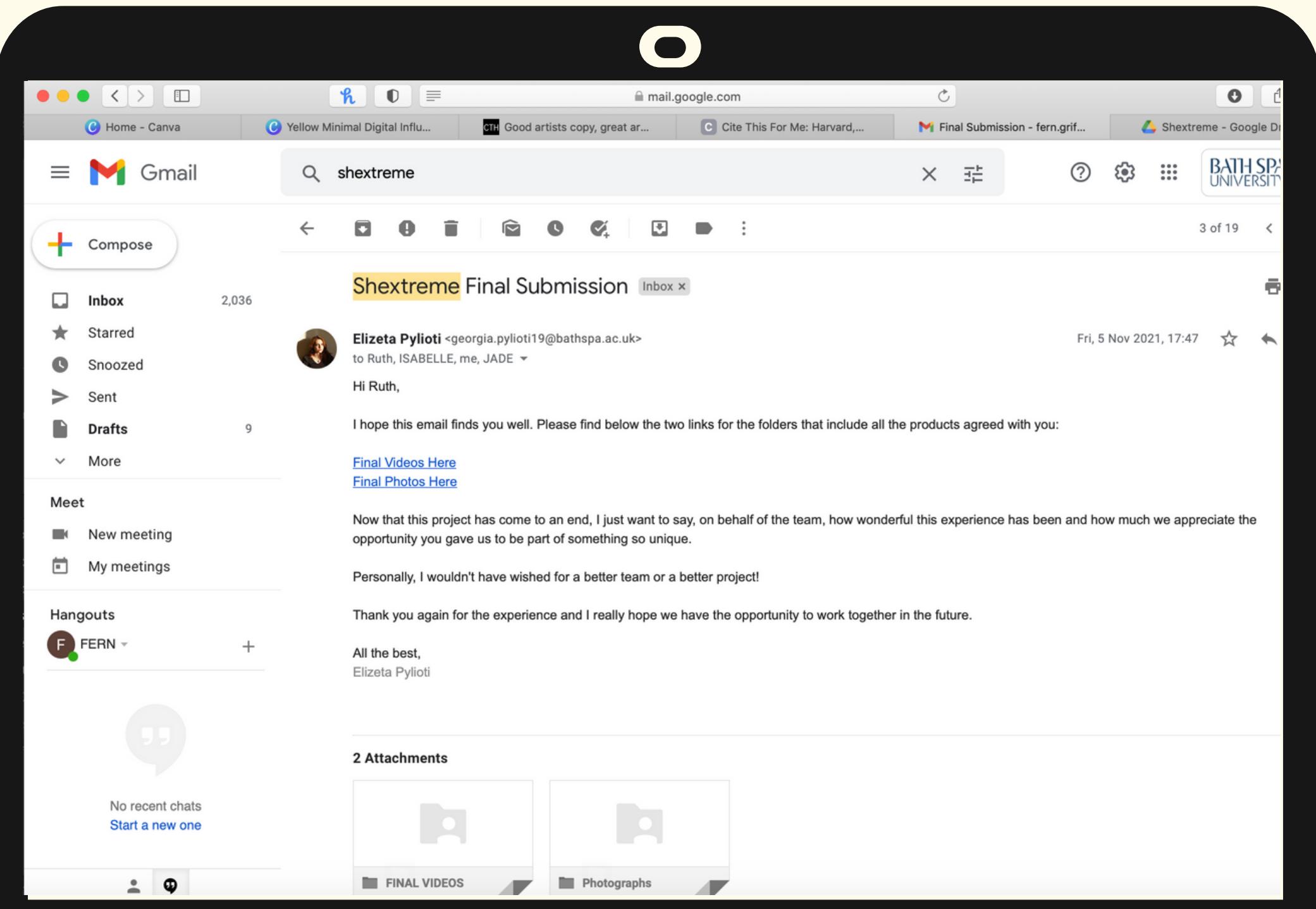


SS3



SS3: This is a SS from the square video from the previous SS2 interface. I found this interesting as it shows the sheer amount of media we collected from the shoot day with the media pool looking extremely full with the scroll function being highlighted within that section. Interestingly I decided to edit the interview with the two young men as I found it didn't add value to my video so therefore should be tweaked if it didn't improve or add to my content. However, I am pleased to see in my co-editor's video they appear and offer a lot more insight into the event than how I decided to present it.

In reflection, I would remove this clip as the audio has been edited too much to the point it sounds tinny and it is difficult to hear what they are saying. Again, although my role wasn't audio I do find myself taking responsibility for this one as I should have not upped the volume in post to a degree which it 'could not stand' as it makes the rest of the video a little disjointed as the levels of audio peak and drop too much for my personal liking.



Shextreme Slack Chat, 2021, [screenshot] (personal collection)

COMMUNICATION

As you can see, we were very keen on encouraging and supporting each-other no matter our role and didn't let that hinder us in offering our knowledge and help.

Over this client slate I learnt how people have their own ways in which they complete work and does not necessarily mean they are wrong because they do it differently to me. As individuals also, we have external factors effect our work which I have quickly realised throughout the client slates can really impact studies and the pace at which we work at.

Finding a good in-between, being friendly, but firm is an approach I have learnt works best first hand and from my producer which I have been heavily inspired by.

Perhaps if I reminded myself with the Belbin's team role theory I would be more inspired to reach out to struggling members of my team if this arises in the future or offer my support to those who may not feel comfortable expressing it as this theory explains to me the value of each individual member as they withhold their own traits which collectively create a 'dream team' and is something which should be celebrated and utilised.

