

Reflection of the shoot

It was agreed that the dates of shooting my and Lina's act were 11th April, her's in the morning from 9:00 am-12:00 pm, mine in the afternoon from 1:00 pm-4:30 pm. However, means I arrived at the location earlier and set up most of the set on the recce days before the shoot, we finished an hour early. This was a relief because if we ran over time or did too many takes, I can imagine these, mostly, non-professional actors would become frustrated as they are giving up their own free time.



Going into the shoot, I was worried that these inexperienced would have a hard time learning their lines. However, due to having plenty of time for them to sit and get ready for an hour or two before the shoot really helped this. And along with giving my cast and crew an hour to run through/block the scene until everyone was confident with what they were doing.

The only issue I had on the shoot with the cast was having to really express that they needed to project their voices. Explaining to them that this wasn't a regular film shoot, as the mic can't be directly above their mouth. It was an omnidirectional microphone, therefore everything would be picked up. But also

bearing in mind that the nature of the scene, the dialogue needed to be more hushed than a normal conversation, as it was set with people having private conversation in a funeral. To fix this problem, we told the extras to quiet down when the characters talk, manually controlling the levels of sound being recorded.

When setting up the shot I wanted to make the most of the 360 space, so I wanted to have the camera mounted on Mark's chest so the audience had to turn to see Mark and the other people around him. It was my plan to mount the actor with the camera using the adhesives, this wouldn't work due to seeing the frame go up, down along with his breath. Even though I was going to fix stabilisation in post, due to this camera working so well with this tool. But after talking with my tutor it was decided to not risk the shot with some accidental movement, due to our inexperience with this tech, we aren't prepared to take on an additional, potentially hard task. So, in the end, we placed the camera halfway down his body on the coffin. So when the audience watches the scene they can look back and forth, from Mark's face to the other characters above, so both spaces they can see some action. I also wanted the camera to be

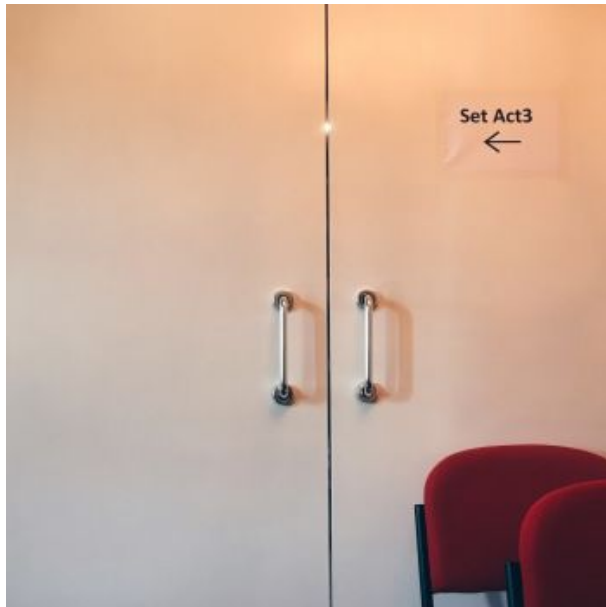
lower down, so the audience feels like they are in the coffin themselves. However, this didn't work due to the mic being mounted underneath the camera. The mic needed to be higher because if it was in the coffin walls as well then you wouldn't get the full ambisonics of the sound. Left is the final camera rig placement...



Even with plenty of windows, filling the room with natural light and overhead practicals, wall lights on all walls, the room was not sufficiently lit. Mark's coffin was in a little out-cove, so it didn't have enough light. This didn't become too much of a problem due to now we had LEDs with us just in case. Mark's coffin took up a lot of room to, so it wasn't too hard to hide a little light panel, in the end, it just looked like a lamp in the corner.



Towards the end of the shoot, there was a problem with the camera batteries. They were running out, this was an issue as we simply couldn't just charge them as they needed to be in the camera in order for them to charge. They also take up to 3-4 hours to charge, we didn't have that sort of time. But with 11% spare, I managed to get the take I wanted and another one just for luck.



Before the cast arrived we signed all rooms so they know where to go, and feel comfortable in their surroundings. We also set up the cast and crew a green room for them to relax in, with drinks and food.



To the left is a picture was taken when we were giving the briefing before the shoot.



Here we were preparing the setup and blocking the scene. Then we went through the scene with the cast...



What I learned from this shoot with a 360 set up is to really treat the medium as if it was theatre. Treating the actors with respect and giving them the time to sit and prepare for a scene. Communicating is a necessity too, this includes informing about projection and that it's ok to not stick to the script religiously, treating it like a guide and to go with how the mood feels. Making the actors feel safe to experiment with their roles is an important element I learned also, not just applying to 360 filming but to all films too. I've also never have directed a cast and crew to this scale. Before the shoot I was very nervous because of this, I didn't know how I was going to perform as a leader. In the end, I feel that I did a good job of creating a calm environment with little stress involved for both cast and crew. With the help of such a supportive team, made this possible. This was a goal of mine as I feel that making the non-pro actors feel safe and confident to express themselves was key to getting their best performance. Next time when going into my next shoot I'll have more faith in myself to successfully lead a team because of this experience.