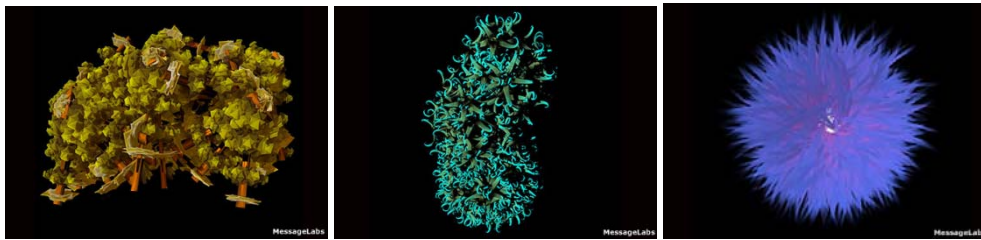


The image is both a presence and an absence.

Jean Paul Sarte, *Psychology of Imagination*



Trojan agent

Storm Malicious

Phishing agent

The above images were generated from computer virus codes by conceptual artist Alex Dragulescu¹ yet another example of digital systems affording design a means of transforming data into visuals. The challenge for the artist working with such systems is how to access the possible digital universes generated by this increasing sea of data available to us.

Faced with eyetracking technology we were invited to analyse and break apart ‘the gaze’. One of the more interesting questions we were asked was “How do we represent blink?” How can we transform the gaze into a tool of representation? The eyes can blink, pupils dilate, fixate, saccade patterns emerge and co-ordinates or where they looked on one plane could also be determined. In exploring eyetracking technology as a means of expression we consider “Experimental Cinema practice based on digital systems”² and ask: What is the cinematic image in a digital context?

Consider conventional film’s preoccupation with tricking the eye. The craft of transitions: time passing through editing, film is an experience where the eye delights or engages in being duped, and here we utilise the gaze to reveal a truth and to generate a new game, a new way of experiencing cinema. We were curious to see what associations the mind, bred on narrative conventions and the machine of cinema, would make when starved for meaning in an unknown scape generated by sight alone.

This is a documentation of the concepts which ATTENTION as a digital art installation set out to challenge: What is the cinema space or act? How is authorship challenged in negotiating ‘interactivity’³? How can we play with time by experimenting with editing and challenging the linear narrative?

Description of ATTENTION



Example of eyetracked film at 21 seconds: POVs clockwise from top left, young woman, young man, Woman and Man



Examples of Close up (CU), Midshot (MS) and WideShot(WS) triggered from viewer looking at Man’s POV at 21 seconds.

¹ http://news.bbc.co.uk/newsbeat/hi/technology/newsid_7279000/7279363.stm

² (Grice, 2001) p.235

³ (Grice, 2001) p.313 Le Grice, breaks down the digital process comprehensively as such: Digitisation, Analysis, Synthesis, Translation/Transformation, Program/Programmability, Arbitrary Access (Random Access) and Interactivity. This paper will elaborate more on the project’s implications on interactivity.

The installation ATTENTION⁴ presented participants with four characters' experience of a seemingly ordinary day in a box-like space. The participant was swimming with ethereal transformed visuals and snippets of internal monologues triggered by eyetracking data collected from a bank of 20 subjects.

The eyetracked film was shot from the point of view (POV) of each character. The eyetracked subject could choose their own adventure from the four windows presented where each character represented a path. Modelling an immersive experience like the 1992 classic Wolfenstein 3D⁵ this mode of identification⁶ would instead target linear narrative. Where they looked and how long they looked would trigger footage from three corresponding databases of close ups (CU), mid shots (MS) and wide Shots (WS). Their eyetracking data also triggered voiceovers with effects; each character had a collection of 35-69 short terse statements crafted as streams of consciousness.

The eyetracking sessions revealed that each subject's pattern of viewing varied. From systematic scans trying to get as much information as possible, to those drawn by warm colours, movements or the minimal sound effects, some imagined there was a dominant narrative⁷ and tried to follow the course of the storyteller unawares that it was their data which would direct the course. This resulted in 20 diverse 9 minute montage sequences which we presented on 2 screens. The complexity of these four characters, who they were, why were they here, what was happening was loosely framed on a portrait of a couple's relationship whose progress was framed by this William Blake's quote from "The Marriage of Heaven and Hell":

*Those who restrain desire,
do so because theirs is weak enough to be restrained;
And being restrain'd it by degrees
becomes passive till it is only the shadow of desire.*

The screen is blank as the quote is heard leaving the participants to contemplate issues of desire, passivity and restrained as evident from the voiceover audio tracks.

" The image however abstract is read associatively and signifies, produces and takes on meaning."
(Currie, 1995) p.32

Le Grice provides that "the degree of control which can be exercised by the artist in the context of the historical constraints on meaning embodied in the cinematic production institution, the language and the technology." From these constraints we returned to Eisenstein and Kuleshov's early experiments of montage to design the matrix. "Through digital technologies and particularly the control of image sequence by program, the exercise of alternative structures becomes economically

⁴ For more technical details please refer to Parag Mital <http://ccrma.stanford.edu/~pkmital/attention/paper.pdf>

⁵ <http://www.dosgamesarchive.com/features/wolfenstein3d/index.php>

⁶ Currie speaks eloquently about this idea of identification: "For some writers, identification is the central concept of their theory of cinema; it is what makes the understanding of cinematic narrative possible, and it is to be explained in psychoanalytic terms. I wish to take a somewhat different path. I shall concentrate on how identification might take its place in a cognitive theory of imagining of the kind I have outlined. On this view, identification with a character would be a matter of imagining that you are that character. Consider, then, the hypothesis that the viewer, when he views a subjective shot, imagines that he is the character whose subjective view is represented there. What is required in order to engage in that kind of imaginative identification? At a minimum, the viewer must imagine that what is (fictionally) happening to that character is happening to him or her, and that he or she has the most obvious and dramatically salient attributes of that character at that time... from the point of view of a stalking creature or a homicidal maniac makes us identify with the stalker; they typically have the effect of heightening our concern for the potential victim." P.175-6

⁷ (Grice, 2001)p.245 "The characters- moving photographs of actors-are not creating the consequences they seem to be. They are playing those actions to a set of consequences predetermined within the script. They are enacting their protagonism. For the viewer then this, added to their identification with the actor, becomes a double illusion of protagonism. For the viewer, protagonism is twice removed in the determination of plot- the only protagonism in this sense is in the authorship of the text."

feasible in a way out of range of traditional film and video technology. The flexibility in structure, the exploration of system and permutation dislodges signification from singular resolution.”⁸ And so knowing that a singular resolution would be what people looked for I was curious to see what would happen if the ‘plot’ action was based on an understanding of rhizomatic space.

What is the cinema space or act?



Ryan Junell⁹ proposes that controversial subjects are the best for multi-screen presentations: where multiple perspectives compete for attention, the interpreter and the artist have lots of footage to play with. Presented in an installation space he exemplifies this European interpretation of Expanded Cinema, “largely characterised by a concern to bring the cinematic experience consciously into the space of the spectator through performed action and installation- where film structures were developed to initiate a positive reflexive role for the spectator.”¹⁰

The eyetracking contraption disabled the body. Yet curiously from this awkward comportment of the eyetracker emerged a playful community¹¹ in the installation space. Participants were rolling about on the floor, stretching, spinning, crawling and freely engaging with the images and sounds as they pleased. One moment of discomfort offered so many such release – rekindling a brief moment of community, intimacy of making sense of a narrative together yet as individuals, sharing interpretations, asking questions. The cinema is a new incarnation of the proverbial campfire, while we the interpreters are now tasked to be storyfinders, as lovingly described here by Sean Cubitt:

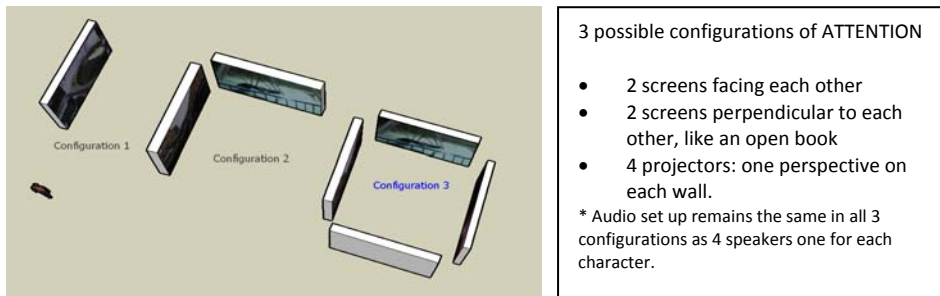
“The specificities of each and every screening- the ambient light, the reflectivity of the screen or its luminance, lines of sight, proximities – alert him to the truth that there can be no control over colour, and that its immediacy, its sensuous reach, depends for its operations on the autonomy of the moment in which it is perceived. It is not the artist alone then who must talk with the apparatus: the audience too must undertake a unique rapprochement with the technologies of viewing, at the same time that they embrace the photon streams that bathe not only eyes but skin and bodies too. The post-modern enters the present as the sublime moment in which all history is annulled, an eternity stripped of duration, rendered as pure extension, an absolute space.” (Grice, 2001)p.xv

⁸ (Grice, 2001) p.241

⁹ <http://www.seetheelephant.org/archive/ste.roadtrip.mov>

¹⁰ (Grice, 2001)p.319

¹¹ I cannot resist but mention that this project generated so much community spirit, the film production team was drawn from Edinburgh Movie Production Society and strangers afield, the network or mentors and supporters who assisted with process and publicity. The creation of this space was a marvellous experience I wish I could document the pre-production, production and post-production in greater depth but discussing the philosophical underpinnings of the project is equally rewarding.



ATTENTION does not trap people in the space, they are free to come and go whenever they please. The space itself can come apart and rise again in a variety of configurations. ATTENTION challenges the static and passive role of the audience which Le Grice attributes to the impersonal nature of film projection as we know it. As you see from the diagram, the more projectors, the more immersive, the wider the selection of rhizomes and the more complex the arrangement of possible sequences.

For a moment in time it was thrilling to realise Le Grice's utopian "film-maker's cinema"¹² to momentarily liberate the conditioned viewers from the cinema industry's convention which "inhibit" experimental presentations and encourages films to continue being made to "fit prevailing projection facilities."

Even the participant becomes another rhizome from which connections could be made. "I see her looking at that screen, I look where she looks, which was triggered by where someone else looked to generate that footage and that particular audio, which I may choose to listen to or not." Every choice, a new possibility, every viewing a new dynamic. Pinning down singular meaning seems to be futile or perhaps we are being challenged to question what are we seeking in a narrative?

Designing a rhizomatic narrative

"Narrative offers only tyranny to the spectator."¹³ The amount of data collected in a typical film production is shaped by its technologies and inadvertently linear narrative conventions, however we adapted this limitation and the industry convention of shooting the same subject from multiple angles¹⁴ (CU, MS, WS & POV) and designed a time period with paths colliding to allow for "the eye (to) wander over the screen as it wanders over the all-over canvases of Pollock or Newman, freed of the obligation to obey the constructions of perspective or storytelling."¹⁵ Fragments of the narrative were planted in rhizomatic space, key commonalities such as red napkins, the red dress, milk, a coffee mug, a car crash and Father time were designed to be triggers. The gaze and the mind's associations made connections to simplify or complicate depending on the participant's willingness to engage and imagine.

¹² "A cinema within an arts lab or film co-op set up, specially constructed and in a particular social ethos with the advantage of being closely related to the day to day influence of film-makers themselves...none of these cinemas have been physically flexible enough to allow great expansion of the form and structure of projection, although they have all been more convenient than regular cinemas for experimental projection." (Grice 2001) p.23

¹³ (Grice, 2001) p.xi

¹⁴ Editing in a post-minimalist development of structural-materialist ethics, something that gives it a new purpose in life, no longer strapped to the ticking clocks of narrative. The edit, the cut and the process of cutting, **the manipulation of times from a pool of possible moments**, reveals itself as the art of film itself. Time becomes a sort of spatial matrix, a multi-dimensional grid through which we navigate, an architecture whose rooms we choose to enter or pass by. The film becomes a map, a periplum, a vision of a circumnavigation, describing a moment or an era as if it were some Captain Cook of Einsteinian space/time, a chrononaut, a horologator. (Grice, 2001)p.xii

¹⁵ (Grice, 2001) p.xi

“Rather, it is that our imaginings have a distinctly visual structure. Film shows the need for a category of unreliable but narratorless narratives.”¹⁶

(Currie, 1995)p.281-2

This arrangement of footage to be eyetracked was also inspired by Vertov, for whom “editing was essentially a process, and as such, a way of structuring the raw materials of film thought-- the collected ‘shots’- and thereby structuring experience.”¹⁷

“Scripting algorithms that will run an image through permutations that the artist has not foreseen **does not give us a shortcut to the unconscious mind of a human individual.** Instead, these techniques are of a kind: they work towards an aleatoric art which drives towards the dialogue of human and machine that lies at the heart of contemporary society. In an industrial or information economy, the freedom of the worker depends on the freedom of the machine. **If we enslave one, we enslave the other...** the new aesthetic which Le Grice has been working for so many years reveals the full horror of human, and specifically capitalist, tyranny over technology.”¹⁸

Cubitt’s quote makes us ponder who authors this experience? The eyetracking subjects? The one who proposed the commonalities? The interpreter? All of the above? Are we all “enslaved” parts of the “intelligent machine”¹⁹

To paraphrase Torben Betts, audiences today resist the inaccessible. We like to have entertainment laid out easy to consume. “The anxiety that exists between humour and horror is what I enjoy exploring.”²⁰ In the success of his play I find courage, we must continue to challenge, it is in putting the familiar²¹ within a complex configuration that I hope the viewer re-examines the everyday with fresh eyes. Betts’ play also contains four characters in a tight space and the drama is driven by their dialogue, it was like “watching or anticipating a car crash”²². ATTENTION is borne of this movement Le Grice describes as “There is by now, in music, literature and certain aspects of experimental cinema, a history of strategic resistance to the implicit fatalism of narrative determination which rests on the implicit singularity of resolution.”²³

So now my quandry, do I share the design and in so doing suggest that a master narrative was in place? For the fullest experience we recommended participants enjoy the space before we explained the technical details, so before you read the following where possible experience the space first. The car crash in ATTENTION, or the collision of characterisation is metaphorical as well as physical, it is one of the more distinctive audio effects in the fixed track as well. On the one hand the Woman

¹⁶ Le Grice shares this sentiment when he discusses the untapped resource of modelling memory as narrative. “In a sense, all our perceptions and consciousness take place in a “timeline” but it is evident that from these discrete temporal elements-our perceptions- we are able to construct concepts which are not themselves fundamentally temporal. For example, from our temporal perceptions we can model spatial relationships, or link temporal events to construct a hierarchy which is not itself linearly causal-as in the psychological associations of memory.” (Grice, 2001)p.292

¹⁷ (Grice, 2001) p.49

¹⁸ Cubitt (Grice, 2001) p.x-xi

¹⁹ (Grice, 2001)p.240

²⁰ Torben Betts is a playwright of “The Unconquered” on of Critic’s Awards for Theatre in Scotland’s Best new plays 2006-7

²¹ This is what Currie suggests is “epistemic distance between the two levels”

“Increase the distance and you increase the difficulty. By “distance” I mean the disparity between what you want to convey at a first impression and what you want the audience to grasp on further reflection. The greater the distance in this sense, the greater the subtlety and complexity of the reasoning the audience will have to go through to cover the gap, and the less likely it is that they will succeed. Trying to raise the probability of success in such a case by reinforcing the clues at level 2 may simply undermine the whole project by making the inference to level 2 more obvious and natural than that to level 1.”

²² Torben Betts discusses dramatic tension in a post show discussion 10th April 2008, Tron Theatre Glasgow before it went to represent the Best of British Plays in New York.

²³(Grice, 2001)p.241

distracted by seeing Father Time kills the younger version of Man. In this crash the Woman's future dissatisfaction is destroyed and the Man's younger self although dead is also spared the passive dull docility of surviving a desert of desire.

The breakfast scene then became the metaphor window, where the everyday business of making breakfast, an experience all viewers may have shared in some way, would allow a more organic means of offering juxtaposition. When she fries bacon or eggs, pours the milk or brews tea, while the narratives around her struggle through traffic, reminisce of fleeting infidelity or find themselves ready for a new beginning -- she in this domestic stasis provided a chorus for their actions to respond or contrast to her seemingly mundane events.

Although this was the structure about which production was designed, it was refreshing to find varied interpretations. Participants composed their own interpretations of the conflicts²⁴ from the voiceovers, the visuals mute and malleable to new eyes, if real time eyetracking was in place this dimension could take the idea of palimpsest to greater depth.

“As Renaissance perspective is a mode of spatial representation among other modes (maps, diagrams, isometric projections of cubist space for example), so linear narrative is one method by which events in time and their causal relationships may be represented. In this sense narrative form is a representational model; it is a tool by which human beings grasp and structure their understanding of the world.”²⁵

The world is changing we are continually exposed to vast amounts of digital media – can linear narratives regimes last? What if thought boxes modelled by ATTENTION invited us to experience information via montages? How would this challenge the way we process information? How would the ability to perceive multiple layers of visual and aural material impact our aesthetics over time? Will we continue to be enslaved or demand new freedoms²⁶?

[2195words]

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²⁴W.H Auden “ All drama begins with a conflict.”

²⁵ (Grice, 2001) p.244

²⁶ Refer to footnote 17

Appendix

Journal of a producer

- Production Schedule
- Snap shots of the Production
- Rehearsal Process

DMSF: Attention an experimental film experience based on eyetracking technologies Producer's schedule

Number	Task	Start	End	Duration	Q1 - 2008			Q2 - 2008		
					January	February	March	April	May	June
1	Brainstorming Meeting: Literature Review	1/18/2008	2/10/2008	16						
2	Concept & Storyboarding	2/1/2008	2/18/2008	11						
3	Building Networks: Dept of Film Studies, EMPS, Local Filmmakers, Sourcing for Equipment & Locations	2/5/2008	2/22/2008	13						
4	Documentation Alpha	2/22/2008	2/23/2008	1						
5	Production	2/22/2008	3/2/2008	6						
6	Post Production: Editing 4 9 min films	2/22/2008	2/28/2008	4						
7	Develop & Record Voiceovers	2/22/2008	2/27/2008	3						
8	Schedule Eyetracking Slots	3/11/2008	3/14/2008	3						
9	Negotiating Exhibition Venue	3/10/2008	3/12/2008	2						
10	Building Exhibition Venue	3/12/2008	3/19/2008	5						
11	Promotion Campaign: Website	3/13/2008	3/14/2008	1						
12	Promotion Campaign: Print & Invites	3/14/2008	3/20/2008	4						
13	Showcase	3/19/2008	3/21/2008	2						
14	Presentation/Documentation/ Looking for new Venues	3/20/2008	4/18/2008	21						

	Bedroom/kitchen	Corridor	Master bedroom	pub / pool	Car	Country road	Playground
Canon XM2	Y	Y	Y	Y	Y	Y	Y
Tripod	Y	Y	Y	Y	Y	Y	Y
Lights: 3 Red heads	Y	Y	Y	Y	Y	Y	Y
Steadicam	Y	Y	Y	Y	Y	Y	Y
Video Assist (if possible)	Y	Y	Y	Y	Y	Y	Y
Binaural mikes	Y	Y	Y	Y	Y	Y	Y
Binaural mike Batteries	Y	Y	Y	Y	Y	Y	Y
microtrack recorders	Y	Y	Y	Y	Y	Y	Y
Reflectors	Y	Y	Y	Y	Y	Y	Y
Clapper board	Y	Y	Y	Y	Y	Y	Y
Still Camera	Y	Y	Y	Y	Y	Y	Y
Gaffer	Y	Y	Y	Y	Y	Y	Y
Dolly/Tripod	Y	Y	Y	Y	Y	Y	Y
Extension cables	Y	Y	Y	Y	Y	Y	Y
Spare battery fully charged	Y	Y	Y	Y	Y	Y	Y
gd weather	Y	Y	Y	Y	Y	Y	Y
small crew	Y	Y	Y	Y	Y	Y	Y
mini dv tapes	Y	Y	Y	Y	Y	Y	Y
SD stick (for documentary)	Y	Y	Y	Y	Y	Y	Y

NB - A) Does not include leaving house or Garage
 B) Does not include playground shot including
 C) I don't think taking cars is worth the trouble
 at shops along the way until we get the trou

angle	Description
1. LS	Josh walking into corner shop
2. LS	Josh walking out of corner shop (Sluggish your time here, let the moment happen, miss seeing georgia and then butt crushed sees snogging couple.)
3. POV	Josh walking into corner shop, taking milk carton from fridge, going up to counter, pointing at fags, fags get placed in counter, hand over note, handed back fags, change, scoop everything up and leave.
4. POV	Josh walking and look at...
5. LS	Josh walking...



Location	Cast	Description	Prop	D/N	Storyboard	Props
83/2 bedroom Causewayside	Josh	Waking		Sat 23/2	1	
83/2 bedroom Causewayside	Sara	Bodies waking		Sat 23/2	1	
83/2 bedroom Causewayside	Woman	woman's back		Sun 24/2	1	
56/2/1 bedroom Clerk St	NA	EXIT		Sun 24/2	2	1 lingerie
56/2/1 bedroom Clerk St	Josh	Getting dressed		Sun 24/2	2	2 pos, room set up 1
83/2 bedroom Causewayside	Sara	Watching her get dressed		Sun 24/2	2	
83/2 bedroom Causewayside	Woman	window of opportunity		Sat 23/2	3	
56/2/1 bedroom Clerk St	man	man's back		Sat 23/2	3	
56/2/1 bedroom Clerk St	Josh	Bodies waking		Sun 24/2	3	3 room set up 2
83/2 bedroom Causewayside	man	Waking		Sun 24/2	4	
83/2 bedroom Causewayside	Sara	Ceiling		Sat 23/2	4	
83/2 bedroom Clerk St	NA	Side profile of Man		Sat 23/2	4	
56/2/1 bedroom Clerk St	Man	Going to kitchen		Sat 23/2	4	
83/2 bedroom Causewayside	Josh	Waking: Where am I?		Sun 24/2	4	
83/2 bedroom Causewayside	Sara	Side profile of woman		Sun 24/2	5	Corridor with crack
56/2/1 bedroom Clerk St	Woman	Ceiling		Sat 23/2	5	5) room set up 1
56/2/1 bedroom Clerk St	Sara	Going to kitchen		Sun 24/2	5	
Corridor	Josh	Scanning		Sun 24/2	6	Kitchen set up 1
83/2 bedroom Causewayside	NA	half Ceiling		Sat 23/2	6	6) origami crane/ room set up 1
56/2/1 bedroom Clerk St	NA	half Ceiling		Sat 23/2	6	
56/2/1 bedroom Clerk St	n	Let's see what I need in the kitchen		Sun 24/2	6	
83/2 kitchen Causewayside	Josh	How do I spell her name?		Sun 24/2	6	
83/2 kitchen Causewayside	NA	half Bird's eye view of Spinning		Sat 23/2	7	
Playground	NA	half Bird's eye view of Spinning		Sat 23/2	7	
Playground	Sara	cupboard		Sun 24/2	7	7) Costume of man and woman i
83/2 kitchen Causewayside	Sara	Cool origami		Sun 24/2	7	
83/2 bedroom Causewayside	Josh	A girl spinning on the wheel		Sat 23/2	8	8) eggs, bacon, orange juice, a sm
83/2 bedroom Causewayside	Woman	Woman spinning sky blue		Sat 23/2	8	
Playground	NA	fridge: I'll need		Sat 23/2	8	
Playground	Sara	Scanning		Sat 23/2	8	
83/2 kitchen Causewayside	Josh	Shot bit Pro Camera		Sat 23/2	8	

Snap shots of the
 Equipment List
 Production Shot list by
 producer &
 individual directors
 Photos from location scouting,
 the set & the last supper
 at the pub

ATTENTION: Ode to Malcom Le Grice Experimental Film
 DMSF 2008 Msc Design & Digital Media - Stefanie Tan S0786990
 as space or act.

A snap shot from the hectic DMSP operation. (Missing it already)

Agenda for the rehearsal Wed 4-6pm @ Alison House
Get into character

- run through some warm ups.
- read through the monologues.
- play out the scenes in the flat to check for blocking and timings.

Technical side

- For you to become comfortable with your cameramen.
- For the cameramen and lighting crew to anticipate areas of concern.
- For us to test the binaural mikes.

Scheduling

- Arrange shooting dates and venues
- Bring your diaries!

Remember to own the role, if you feel uncomfortable with any aspect at all feel free to discuss it with me and we can modify and improvise on the day. No worries,

Cheerio,
Stefanie

Take still photographs. For use in flat.

Set up on floor

See Paper

Need masking tape & set up on Tuesday.

Blank paper & pens: While waiting. Map out layout and draw the path based on your monologue.

Warm ups: (15 mins)

Reading

Won't laboriously pour over each line.

Want to see which words stuck, which words you translate to gestures.

Meanwhile camera guys set up cables for TV and practice with Steadicam & 2 cameras.

Binaural Mike test: (45mins)

Sara & Nick put on mike.

On the floor are various locations for the shoot.

When I count to 10 (if they are warmed up just to 5) go to the space you feel is essential for the character, if footage was cut for whatever reason this SCENE CANNOT be cut.

Take note: order the shoot accordingly if possible.

Now when I clap my hand say the line or phrases over again, crescendo, soft to loud, which resonate for your character in this space.

Take note: Voiceover tags

Reflect Review



Now when I point at you, everyone else will stop. Add a gesture to the line. Or if the action overpowers the words just do the action.

Reflect Review

Repeat.

Dave: Evaluate sound recordings & Advice to actors.

Gandolf: Focus on practising facial expressions.

Camera Buddies: (1 hr)

Introduce cameramen:

Camera men should choose narratives they feel drawn to.

Try: Actors carry Camera & Cameramen follow actors. Camera men: Check Settings. Pick WB. 16:9 & 4:3 ratios for Parag to experiment.

Sara (MM), Woman (Heather), Josh & Man (for rehearsal of timing)

Read the monologue, omitting and reacting as you did with the mike test but on the fly. We are just **blocking** for this exercise and cameramen are working with how best to shoot these scenes. Speaking so everyone knows where you are at.

Sara & Josh

When I clap my hands, start from the top of the monologue, follow the stage directions. (If tempo needs to be adjusted we will make a note)

Man & Woman

When I clap my hands, start from the top of the monologue, follow the stage directions. (If tempo needs to be adjusted we will make a note)

Reflect & Review

Review footage, evaluate, modify, areas of concern, advise to actors

Repeat, this time *quietly* focus on the actions. No words unless you feel compelled.

Sara (MM), Woman (Heather), Josh & Man (for rehearsal of timing)

Reflect & Review

Improvements? Persistent issues? Review footage, evaluate, modify, areas of concern, advice to actors.

Debrief I should have:

- Stronger sense of voice over tags. A trimmed down script.
- Actors should have awareness of space and character's motivations & continue to build character kit.
- Cameramen have
 - Wide, MS, CU shots envisioned.
 - Identified Tech HOTSPOTS. Problem solving.
 - Parag choose 16:9/ **4:3**
- Do actors film their own progress or does steadicam do it?
- **This weekend:**
 - Get a handle of equipment, space & character. Work like it is the final and **ONLY SHOOT**.
 - If general consensus is we can do better. **RESCHEDULE RESHOOTS**.