

Student 3: Low Merit

NZQA Intended for teacher use only

1 Our documentary is going to be based around the local New Zealand band, ██████, their history, and their goals for the future. The message or point of view we are trying to portray is that ██████, as a musical duo, are very musically different and intriguing as individuals working hard to achieve their goals in the New Zealand music industry. We plan to showcase these artists by making an expository and observational combined documentary that will explore in depth into what ██████ is. ██████ is stating something about the universe, and this is partially what we plan on exploring with our documentary...

There will be two main interviewees of the documentary, the band themselves. There is a possibility of us interviewing fans. This is so the band's purpose (if any) and intentions can be accurately portrayed and depicted, without other opinions causing the documentary to deviate from its central topic. We believe this will appeal to our audience base because the culture surrounding music is a concept that the majority of teenagers will be interested in, as it typically is a large aspect of their lives. The genre of the music that ██████ creates is quite foreign will make it even more alluring to the audience, as it introduces an even wider variation in regards to the knowledge of music and the themes that are based around it. Also the members of the band themselves are intriguing and expectantly comedic people adding to the appeal.

We aim to achieve a film like, dramatic style, as this will compliment ██████'s music, which almost sounds as if it could have been taken straight out of a sci fi horror film. Through harsh lighting we can show chiaroscuro on the faces of our interviewees (this may be another practicality) alongside the usage of dark dreamy lighting during certain moments, such as when they are playing live, to accentuate the themes of their music, and their on stage persona. We hope that overall this will give the documentary a dramatic edge that will appeal to the audience by presenting the ideas behind the music in a more engaging and visual way, rather than solely relying on the band members explaining it without proper visual accompaniment. This will also give an interesting look to the "talky" shots which could otherwise be boring and not very engaging on their own merits to our target audience. Archival footage (music videos from ██████'s earlier projects) will be used to show how ██████'s musical style has shifted over time, and to even give a comedic effect by providing contrast between the places he's been in his life. His old band was a far more active band with incredibly loud, distorted and fast musical features, which is extremely contrary to the moody and often slowed, prolonged atmosphere created by his more recent endeavors. This archival footage will show off this journey quickly, without the need for a long explanation, letting the visuals and audio speak for themselves, as any good visual media should. We will think in depth about framing and composition, using the 'invisible 3x3 grid' to achieve attractive shots as well as appropriately framing shots to accentuate the relationship between the characters in our documentary. By placing ██████ and ██████ in quite tight, mostly two shot scenes, they will be given a sense of closeness, and the audience will be able to grasp instantly that they share a strong friendship even before their background is explained. We will also employ some elements of framing design for their live shows, showing off the crowd to give a stronger feeling of immersion to the audience and to give more of a feeling of the live show. The documentary's soundtrack will consist entirely of ██████ songs, placed effectively throughout the film to give the music some purpose and to essentially 'show it off'. We have permission from the band to include any songs from their discography in our documentary. A music documentary is lacking without some demonstration of what the music actually is, as it is an integral part of the personality of the band and the culture that surrounds them. It will also be enlightening to our audience as it's quite likely that by simply saying "ambient drone doom music", many people in the audience will not fully grasp what that would sound like, so by opening with music and constantly demonstrating different aspects of the sound, it will enrich the viewer's experience by giving them an idea of what the band is actually talking about. Specifically our target audience will also find the abstract nature of the music at the very least intriguing, it gives off quite a strong dramatic vibe and can really draw people into it with its cinematic qualities. For people who are still discovering and developing their own tastes, getting a glimpse into this world of music could be very interesting.

Given the nature of the subject, we decided on making the film an observational film, although we did end up diverting a little into a more profile based documentary because of how our filming ended up going. With a band it's always nice to keep things observational, as usually the personas and music created by the band add a lot of character if left natural and free to act as they normally would. For the parts in which we tried to capture these natural moments, we will leave it observational so it could be given the space it needs. When it comes to the more strongly character focused parts, we are leaning more to involved profile based documentary style, to give the audience the backstory and information they need to understand the relationship between these two people. *NOTE: The expository angle was toned down in the final version, with less time spent talking about the issues of the NZ music industry, and more time given to much more isolated and personal stories about the band.*

No presenter will be used, the documentary's interviews will seemingly be self directed by the band, as the interviewer's voice is cut out and only the band's responses will be heard. This is a conscious decision to push the story of the film, to make it feel more intimate as the band members discuss their history together and their ambitions for the future because it seems like they go into very detailed and conscious dialogues from an internal source, rather than a simple prompt. By humanising the characters we hope to enhance the personal angle of these two performers, as we believe their story,

while brief, has some interesting social dynamics and the way the two interact can be touching at times. Giving our film an emotional edge like this can be integral when it comes to creating a documentary that goes beyond simply telling the facts, and pushes it into the realm of more gripping cinema.

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We will use archival footage including but not limited to: Music Videos from ██████ old band projects, live footage from ██████'s old bands and other archives from those days where we can derive some development over time for ██████'s music. B-Roll will include the band playing, ██████'s house / him working on his label, the night sky, shots from stardome (maybe). We have provided a detailed list as part of our pre-production materials.

We will use a very black metal styled text to match the band's tendency to follow those design aspects, the title can include the band's actual logo, as well as the subtitle written in a very similar fashion. Other text will follow a similar way... These archival pieces are all used to portray the world and culture of the music these two are making. We believe that this will all appeal to the audience because it is most likely a world they are not very familiar with or have never thought about that in depth. ██████ as a band encapsulates multiple different worlds of music, with the dark, anarchistic nature of black metal, combined With the reflective and Curious nature of cinematic ambient. It's an interesting mix of worldviews and this mix is reflected by the two band members who are clearly both thoughtful about the music they create, while also capable of having fun with the themes and stories behind their sound. For the people in our audience this may be interesting as it is a world rarely seen by people of our age. An entry into the world of a band, especially one with such a unique angle is always interesting to most people in high school as people in the music World always know a lot about the industry as a whole and know a lot about the music of their area. Young people are generally quite interested in music, and since there is a general idea that there is a limited source of local music in New Zealand, seeing some of the interesting things out there could be enlightening to some members of our audience. Other members might just find the world of a couple people with nothing but music keeping them going in life to be an interesting dynamic by itself.

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There are multiple practicalities we may encounter whilst making this documentary, sound being the most important. Sound is particularly hard to control during live performances, which we will be filming during production. In order to achieve acceptable sound in a very loud environment we will meet with the band before their show and film their sound setup. These conditions will be similar to the actual performance and we can use the results to estimate the correct sound settings for the actual performance. If the sound is still unsatisfactory then we could overlay the sound from the pre-gig setup, which would be unnoticeable. Interviews and interview locations are other practicalities we must consider...

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We will have to make sure to consider the unpredictable lighting of the live performance, which we can imagine will be dim and difficult to film. We can compensate for this by using the correct camera settings, and we plan to use an f1.4 50mm lens, which will let in a lot of light. However, we won't know the lighting until the band begins to play. We will also need to consider the issues of shooting the night sky, as this is something that we plan on doing to help convey the band's personal themes, ideas, and views within the documentary. Equipment we plan on using goes as follows... (removed...)

A possible structure for our documentary may go as follows: To begin with, the band must be introduced and their style of music must be explained (the documentary could open with some live footage or banter). Next we learn about the members of ██████, where they are from, how they came together, their other projects, etc. Then, more information about what ██████ is, what it represents, it's target audience, and some insight on ██████'s themes and ideas. Finally, we will discuss the music industry as a whole, inside and outside of New Zealand, and if there will ever be a place for bands like ██████ in the mainstream. See our pre-shooting script for this.

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Now we have begun shooting our documentary we may end up sticking quite closely to this formula, with both cuts of the film beginning with a showcase of the music, rather than starting with anything about the people (see our editing script or further details about this).

With a subject like this, it feels like if the audience doesn't start by hearing the music they won't quite understand the ideas presented by the band, as they go quite in depth into a niche genre of music. Following the music with some basic information on the band might be a simple, nice, conventional way to start a documentary that we decided was a perfectly fine opening interview for our documentary. However, we did divert from some of the topic ideas we had when it came to finalising the story of our documentary. Rather than making an informative documentary on the music world as a whole, we started to focus more strongly on the interesting relationship between ██████ and ██████, the two band members, as it is a slightly strange pairing. They clearly have a very strong friendship and consider each other best friends, which came across to us as a touching enough subject to add an emotional pull to our short story. So while we did go into some of the technical details of the music world they are a part of, we ended with a nice character moment which we believe wrapped up the overall story with an emotive touch, and gave a good arc to our story. When we began we aimed for a conventional structure but which focused on the music but what we have found is that it has developed into a more emotional journey which is more rewarding for the audience.

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