EXPERIMENTAL MEDIA WORKBOOK 2

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The Lost Man Reflection

The Lost Man was an interesting task, trying to create something that didn't tell a linear story and wasn't set down to follow a certain structure. I had an idea of what the scenes could be but I didn't want to limit myself, so when I went out to film I tried stuff out. I brought all the props with me in a suitcase which probably wasn't the best idea with carrying the equipment bags around as well. I should have asked one of my friends to help. The reason I did it though, was so when I go to the locations I react to it, I think what this area could represent for the Lost Man and what prop would fit there. I wanted to be free to try ideas out. Creating a visual representation of his mind. So all his memories are jumbled up and the props from his past show up in the wrong locations. The rugby ball he found in the forest linked back to his childhood which he prepares to say goodbye to. He was also having an identity crisis trying to figure out who he was. Piecing together his past to figure himself out. It was a challenge trying to visualise his mind so the film reflected his jumbled thoughts. This meant a lot of the shots weren't in the right order in the film except the subplot of saying goodbye to his childhood. This nature of the film didn't translate well for the audience. Most people didn't understand it and the only person that did was my Mum. She understood what I was trying to say and accurately said what the film was about. I personally think the film went well, I set out what I wanted to explore and I did it to the best of my abilities. It's a shame it didn't work for everyone else and I didn't get the marks I was hoping for. So for this semester, I was determined to get a better mark and make a film that connects with the audience.

I had a meeting with Kim to discuss why I got that mark for The Lost Man and what I needed to do so I can get a better mark. Where she explained the idea should come internally. Something I care about or want to explore passionately. A theme that I have my own perspective on. So I can research it but also present my views. This doesn't have to be a depressing theme like anxiety, loneliness or whatever. The idea must come first then the visuals. Think about the theme first, then come up with the best way to present that. Use visuals that aren't normally used that keep the audience invested and connected with the film. It doesn't matter if they don't understand the meaning, as long as it affects them in some way so they don't lose interest. The best parts of *The Lost Man* was playing with gravity on the beach and forest. The class and Kim loved that part where they didn't know which way was up or down. This idea could have been a film on its own. Some effects of The Lost Man like this can stand on their own and would have been a more effective film if it solely focused on that effect. Yet I put too much into the film. So it can come across like here's a good effect, here's another cool effect. Looking like I'm just showing off special effects instead of telling a story or theme. It needs to be coherent. A clear idea and structure. So if Kim asked me what the film was about, I can explain it easily. Even if the audience doesn't understand it, it still works because the clear idea is there. Explore the essence of the idea, break it down. Don't make it confusing with many ideas thrown together. Bring my vision to the screen not someone else's. So don't fall into cliché ways of presenting this. Like the Lost Man looking in the mirror or holding his head freaking out is too cliché. It's been seen a million times before. Yet if you said identity crisis looked like something else, like gravity changing then that way I'm not spelling it out to the audience. I can represent the feelings or perspective of a theme without spelling out what that theme is. Offering something different, that keeps the audience invested and connected. Without making it too big and simplified. Like in Maya's films we didn't see her stop to hold her head and freak out. She showed her view without explaining it. It's uncompromising. So think of an idea I'm invested in, explore the idea and research. Bring the research and exploration together to create something that keeps the audience engaged, affects them, and presents a clear idea they can follow. So I had to find a great idea which took me a while and I explored many avenues.



Early Ideas







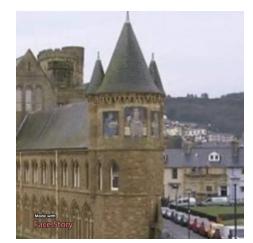
I had a couple of ideas before settling on my main one. I particularly wanted something that worked with found footage. I thought about making a *Doctor Who* video that explored the Doctor's regeneration trauma. A *Sherlock* video that combined footage from the films and shows to create a new story. None of this stuck and one that I did start developing was inspired by our work in Performance and Architecture. We were learning about what buildings do, how they perform and impact the area they inhabit. Which made me more aware of my surroundings. So I was thinking about Aberystwyth more. The past the buildings have. How the landscape has changed over time. I would have had the camera travelling through Aberystwyth to show the similarities and what has changed. Using my shots with archive footage that would link together. Like I was hoping to do a tracking shot through the street whilst the buildings changed over time. I even thought of taking a photo of Aberystwyth from the bridge every day to show the passage of time. This idea then expanded from exploring experimental animation in my presentation group with Rachel and Freya. Where we just by chance, all found a lot of films that used a

morphing effect. Each image turning into the next. So I thought about utilising this for my idea.

Morphing images of Aberystwyth in the past into the present. I found some morphing apps to try this idea out. Where I morphed together images of the old collage from different points in time. It didn't translate very well since the only apps I could find morphed faces, not buildings. So I would have needed to find better software. I also thought about what the meaning of this film is. It was to represent the passage and remembrance of time in Aberystwyth. The history of Aberystwyth is always there, time is constant. You move across the same steps across the street that many people had years ago. Which made me think of the students that used to inhabit the old college. I found footage of them messing around and exploring the castle. Which I was going to link with students having fun today. So the past and present students interact like a past student in archive footage hitting a ping-pong ball that is then hit by a current student in the new student union. This later developed into exploring the relationship between past and present. This idea went through many stages before I reached my main goal. Which I will outline in more sections of the workbook to show how I reached the main themes and ideas present in my final film.







Experimental Art Installation

Our homework task was to come up with an art installation in pairs. Joanna and I liked the idea of using archive footage from the archive website Gyorgy shared with us. We explored the site for ideas and found guidance videos teaching teens how to act in various situations. Which led to our idea of having two projections of archive footage that explore the same situations but in different ways. One is the right way and the other wrong. Yet we don't say which is which. That's for the audience to decide. The information coming from these social guidance films that would have played in schools to tell young people how they should act or do things correctly. Also, this information gets lost over time, with how people act in situations today being different to 50 years ago. Although we couldn't find any modern examples of this so we just used old archive footage which the audience can relate to their own experiences. We also took a humorous approach to the film because we found the archive footage hilarious. It may have been going for a serious tone at the time but today it is funny to watch. The different information between the two screens conflict, so the ending glitches and distorts the information. For the installation, we would have either had both videos on separate sides of the room so the audio didn't clash. Or had them next to each other but you listen to the audio through the headphones. This is because the videos react to each other. The same situation plays and cuts at the same time but with them both offering alternative ways. So there would be times where the images match, the start and end of the videos is the same for both as well. With the start voiceover explaining to the audience to decide what is right and wrong.

Feedback from lecturers: it is funny and entertaining. They enjoyed it. Yet the line between right and wrong could have been more blurred. So we could have the right and wrong footage in both videos so the audience can't tell what is right and wrong. Also, this film is a criticism of information and how we're told to behave. These instruction videos are funny and absurd now because of how we digest information online and in news all the time. We also have to present humorous approaches to information now, for example, all these videos on how to wash your hands because of the coronavirus. With what songs we should sing as we wash them, one even had a conductor conduct music whilst washing his hands. The way we are given information now is ridiculous. Also, our work can be political by showing footage of what Boris Johnson and Donald Trump tell us what to do. So our idea can be expanded and explore the relevance of our themes today. For the installation, they believed the headphones would hurt the work and is best to hear it through speakers. Yet how that works in the space would have been an interesting challenge to solve.

The right way



The wrong way









Exploring Aberystwyth

When I spoke to the class about my initial idea of morphing the past and present together they didn't like it. Instead, I should present a more interesting way of showing the past and present of Aberystwyth together. Gyorgy suggested doing something like the photos of filming locations that are held up against the location they were filmed. Which I've seen loads of for shows like Stranger Things. Where the image is held at a certain angle to match the lines of the location perfectly so it blends together. I thought about how I can do this in my film. I originally thought of having the photo of the past printed out or present the images on an iPad or tablet. If I use a device I can play the archive video in the location as well. So I could have a whole scene play out on the iPad whilst cutting between the iPad being held at different parts of the location where the scene takes place. So the iPad is following where the scene goes like in the Stranger Things example where the photos are following Hopper through the science building. The videos could be a way of having the characters of the past engaged with the environment today. Also, some shots wouldn't have to fit exactly into the location where the archive footage is set. Like the *Harry Potter* example where the image is held underneath the location it is set. This allows me to compare the past to what is happening in the present. It wasn't till later I realised I could just use chopped archive footage and place it on my current footage of the location. Which is much easier and more effective. I then set out to explore Aberystwyth to create a concept shot for this and find ways of engaging with the past.

I walked around Aberystwyth looking at parts that had history like the national library, old collage, and castle. I found areas I never been before like a blocked building at the bottom of the hill from the library. I wondered why is this building blocked? That has been graffitied on and left there. I found a few abandoned places in Aberystwyth which made me wonder what history used to be there. Could abandoned places be a theme? Exploring the life they used to have, the memories that used to occupy them, what was their purpose and why did they get closed down? I later did some research and found at the bottom of the hill from the library contains a secret tunnel they used to protect historical artefacts from bombs during WW2. Which I assume now is never used. I also noticed on my travel that the clock tower was built in 2000 but involves the casting of a water fountain which is much older. So different parts of the past formed together into this structure. I went to the old college to take a photo at roughly the same angle as the archive footage of students leaving the building. That way the footage should blend with the present image of the location. I created a concept shot to test it and it mostly blended in but the shakiness of the footage meant it didn't keep in line with the location.

More Early Ideas





I thought about how this cropped footage idea can be achieved. If I can't find the right or enough footage for Aberystwyth I could use videos and photos of other places. Maybe comparing old archive footage to modern ones. In Musical Theatre we were exploring Dada which made me think of the collages they did. So I could also make a collage of images and photos mixed together. This meant the film could be split into sections. One focused on the cropped footage, the other on collage. Like in *Dimensions of Dialogue* which split its idea into three sections with different approaches. So I can have 3 chapters with a different approach each. So far I had ideas for two. I also made Bastille *Doom Days* collages before using screenshots of their music videos I mixed together. So already had experience on mixing images. I tried to capture the atmosphere the videos provided, some hectic with many images stacked on top of each other. Others minimal with a few titled photos to fit this. I then combined all these into one big collage. So I thought in the film all the collages could become one in the end. I could also use filters to add colours to the black and white footage to fit the atmosphere of the images.

I had a meeting with Kim on this cropped and collage idea. She said not to get stuck focusing on the effects. Films need to have a big meaning behind them. The approach comes from the big themes explored. So I needed to focus on what I would say about the past and present. What journey I wanted to take the audience on. To surprise and engage them. Yet the three chapters idea based on *Dimensions of Dialogue* works since it gives me a clear structure that keeps the work focused. I could have each chapter labelled that follows a different approach to the same theme. So I needed to research how other work explores the past and present. Which allows me to explore new ways in representing their ideas or offering a different perspective on their views. So I did some research into the past and present.







Problems

So on this page, I'll explain the problems I faced in realising this work and not finding any research that helped. Also, my work was affected by the outbreak of the coronavirus which caused us to have a lockdown that changed how I could make my film. I tried researching the past and present. What came up was films that used archive footage to tell the story of a historical event. I found a collection of youth made archive shorts by Into Film. They were tasked with coming up with a film from the archive footage they were given. Which lead to shorts like *The 'Stute* which animated what people said about what the 'Stute was like before it was closed down. Whilst interesting it was more focused on the history of that place as opposed to exploring history has a theme by itself. Which was the main problem. I could find stuff on historical events but nothing that explored the past has a theme on its own. Nothing with how it interacts with the present ether. I thought okay what is the cropped footage doing. It's showing the past is still in the present. The memories of what took place in those locations are still there. I'm walking out of the same old college many students have done before. Yet we don't see the past, I can't see what happened before when I walk through Aberystwyth but the past is there because it affected the location. Buildings have gone old over time or have changed completely. I couldn't figure out how to take this idea further.

With the lockdown forcing us to stay inside, I didn't have the motivation to do this work. I wanted to be home with my family but this idea had to be filmed in Aberystwyth. I was worried if I went home for the Easter break I may not have been allowed back into Aberystwyth. Since the government's advice was to not visit family members. I knew this film could only be made in Aberystwyth since I had archive footage with a location I was familiar with so I can film the same location in the present. Yet at the moment many of the locations I would have filmed in is now closed. Like the old college which I found many shots for inside the building, I couldn't use since I can't go inside. So I could only use archive footage that takes place outside. Social distancing meant I couldn't have any cast or crew. So it would be just me filming with my phone. Which I now edit on as well since I couldn't access the editing suites. I thought back to the abandoned building's theme which now links with many of the buildings since they closed down. Which meant filming Aberystwyth during the coronavirus pandemic shows how empty places are now and how they used to be full of life. In this context, I lost interest in my work. I didn't want something depressing that reminded us how good things used to be. During this time *Doctor Who* fans and crew were getting together to create new content for the tweet along they organised every week which cheered me up. So I thought maybe I could make a happy Doctor Who video responding to this, looking at how people support each other during this time by relating to relevant moments in the show. I emailed Kim this who said it was too late to change my idea. This would damage all the research and preparation I've done beforehand. So I had a meeting scheduled a couple of days after this to think about how I can improve my original topic. So I set myself a goal to figure out what my film is by the time of that meeting.



THE 'STUTE

3 years ago

The 'Stute is about Oakdale Welsh Miners Institute which was moved from its original site to the National History Museum in the St. Fagan's area of Cardiff. Through original voice recordings of people who lived in Oakdale, the film relives the days when the 'Stute was a thriving institution and cultural centre of the community. These recording were the starting point for this touching animated film about the Institute and all the emotional stories that were once wrapped up inside it.

Lightbulb Moment

To help generate ideas on how to improve my film I looked back at my reflective journal from Experimental Cinema. I read my notes on Dimensions of Dialogue. Where I talked about the third scene which had a clear structure. It took the idea of putting two objects together. Starts simple with two objects that belong together. Combines them. Then combines objects that don't belong together. Then combines the same objects. So I thought in my concept shot it had the old archive footage cropped into the newer photo of the building. So to reverse it, taking it further I decided to see what it would look like if I tried to crop the newer photo into the archive footage. This didn't work at first since now the photo is just covering the old footage so you can't see the students. Then I tried the blending effects. Came across one which combines the two so it looks like the students are leaving the building in our present time. Sort of like ghosts still being around that area, even now but without the horror aspects that come with the usual portrayal of ghosts. More like the memories of those students are still imprinted into the surroundings they occupied. So that is what is being represented. It still shows the engagement between the past and present. With the memories/past first cropped into the present location. So it is still part of the location but the separation is still there since the audience can see there's a clear distinction between the two. You can tell it's two separate things put over each other with the past trying to fit into the present. Then they combine so the past is a part of the present. They are working together, beginning to not be separated. This meant there are changes in the scene like the third scene in *Dimensions of Dialogue*. Which used the same props in three different ways, I would use the same footage in three different ways. I had the cropped and the blended way but needed a third. I also needed something to transition into the changes. I thought I could use a clock or multiple clocks to represent time. The first transition can be one clock then the second is the clocks blended on top of each other. So each style of transition fitted with the changes to the scene. Now I had a clear way to approach my idea, I did some research and came up with two other chapters.

Dimensions of Dialogue

I researched Dimensions of Dialogue to explore the meanings behind its approaches. Which I'll use to summarise what the film wanted to achieve. It is a study on how people communicate with each other and the ways these can go horribly wrong. Conversations are represented without using a single word. The three examples show communication can be governed by aggression, the battle for dominance, unwillingness, selfishness and not listening to each other. This destruction is conveyed by stop motion animated metaphors. Jan Švankmajer shows us communication can and will break down. The soundtrack also blends in the background hum of typical pub banter that represents the common aggressive valueeroding language that occupies this space. That is supported by scraping, creaking, and screeching sounds that add to the film's idea of unbearable exchanges of views. This film incorporates everyday objects with clay to bring these ideas to life.

The first section of the film can be defined has exhaustive discussions. The problems of lack of communication between people. Švankmajer possibly inspired by a famous painter Arcimboldo who creates portraits of human faces with fruit and vegetables. The first head that appears is made of vegetables and meets another head made out of mechanical drafting products. The two attack each other until one has been eaten by the other. With the vegetables losing. It is then vomited up by the winner becoming a hybrid of the two. Which leads to more fights and more different types of objects representing heads come in. Until they have all be digested into blobs of clay that turns into two bald men.

The second section presents a love gone sour between two clay figures representing a male and female. It starts with them sat at opposite sides of the table. They take each other's hands, smile and kiss. This kiss turns into another consumptive act has the clay figures melt into each other. They become a flowing sexual blob with occasional limbs popping out. After this, they are then left with a small formless blob that makes them parents but they both reject this. It's clear they haven't planned for this and this leads to them hating each other. So they fight, beating each other into clay pulps. This section presents the erroneous mentality that is narrow-minded fundamentalism.







The third section presents two bald heads that try to meet each other's needs. Offering objects they think would help each other which at first works. Putting together objects that belong to each other. Yet in their haste in trying to anticipate each other's needs, it starts going wrong as they offer each other items that don't belong together. This frantic need to help each other leads to the two collapsing into panting wrecks, exhausted and torn up by their hasty actions. This represents the ridiculousness of winning an argument with obstinate and invalid arguments. Švankmajer wants the audience to remember communication can be one of the gravest and most abounding problems of modern society. He offers three ways in which we destroy each other by trying to meet each other's needs but not listening or saying what we want. Leading to arguments when the figures don't get what they want and thus end up wracking themselves in the process. This is shown through a humorous approach but its message is an uncompromising bleakness of his worldview. Presenting that nothing good can come from the human discourse, which will inevitably lead to conflict, conformity, or both. Overall this film follows the same theme in three different approaches that have recurring elements like the bald men to present multiple ways communication can go wrong. Švankmajer has a clear idea of how every scene relates to his theme, making sure the scene changes and progresses into its eventual conclusion of destruction. All leading to the idea that communication will go wrong.

Exploring: Chapter 2

I needed a clear idea behind my scenes that relates to my theme of past and present in different ways that progress through changes to take the idea further. I realised the best way to help me achieve this was to think of the past and present as characters with a relationship to each other. With each scene showing this arc that builds up to the past being a part of the present. Instead of just showing the past is a part of the present, I show how the past becomes a part of the present. This came from expanding my cropped footage idea to have more meaning and progression for the audience to follow. When I figured out what this chapter would be, it was clear it would fit has the 2nd part of the story. So I came up with this idea first but that didn't mean it had to be my first scene. It's about the past trying to fit into the present and become a part of it. So the first chapter would then naturally present the conflict between the two when they began as two separate things. I already had two changes to the scene from cropped to blended but needed a third that completed the past's incorporation into the present. Again linking back to Dimensions of Dialogue third scene I tried mixing the two same things. Mixing the present with the present through the same blended technique from the previous change. Which presented a blue colour has the two combined. The same blue colour that came from blending the past with the present. Which meant by using the same colour I can visually represent the past leaving its mark on the present. It blends in perfectly fitting the same look has the present from its combination. Showing the past is still engrained into the locations that make up the present. In life, we don't typically see the effect the past has on our surroundings but it is there. The memories and history of that place exist and is what drives the present forward. The present is informed by what came before. When I sent out my original concept shot I was told the shake from the handheld camera in the archive footage can be off-putting since the footage then doesn't perfectly line up with the present. I realised this fits since it shows the past trying to wiggle its way into the present. So the present footage doesn't have to follow the past's movement exactly. It can move with the archive footage in tracking shots that moves across the landscape to show the areas of the present that the past tries fitting into. Since this chapter was about the formation of the past and present. I figured the final chapter should then show the past and present have successfully combined to form our surroundings. So from figuring out the meaning of this scene, I was able to figure out what the other scenes would be from it.

For this scene's sound, I noticed music would be needed to guide the audience through the scene and to make the film flow better. Most of the archive footage doesn't have sound so I had to incorporate my own. So fitting with the time theme I figured I should have ticking sounds from clocks in the scene as well. I wondered if I could find music that incorporated the ticking sounds like the *Flight Hymn* song by Ross Bugden that I used before in my *Neil Norton: Hero or Villain* film. So I searched YouTube for another copyright-free song that did this and found a clockwork one that had great pacing. Naturally called *Clockwork* by Philipp Klein. This music's pacing would allow me to edit my footage into a clear structure. Just listening to it made me imagine how it moves the scene. For the start where it begins with just ticking sounds, I imagined a pan onto a clock ticking until the music starts which transitions into the Aberystwyth location. Also, the music sped up towards the end so I could zoom in on quick cuts moving across the footage in blue colour that makes it more dynamic.

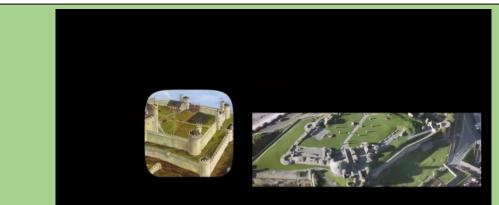




Exploring: Chapter 1

From figuring out chapter 2 I knew what chapter 1 would be. I knew I wanted to show the separation between the past and present. Since we typically compare the two as separate things, like was something better in the past or present. I remember when we were shown art installation work I liked the image of two squares next to each other against a black background. The square on the left would be the past, the square on the right the present. Showing the progress of time and how things have changed. The differences between the past and present. This theme doesn't have to stick to Aberystwyth since it applies to everywhere. So I can look at stuff like the development of cars and modern technology. The pyramids we used to build and now massive skyscrapers. A painting or drawing of Aberystwyth castle in the past compared to the ruined castle now in the present. Which was broken down over time. The past can be a smaller square than the present due to the advances in technology. Yet I don't want to say which is better. It's more about comparing the two but I will represent the conflict between them. Having the past and present fight each other. The present wins the fight but misses the past due to nostalgia or keeping historical landmarks alive. So I'll show how the present tries to replicate the past or rebuild what has been left from the old buildings. Trying to rebuild what was torn down or worn out to preserve its history and make it last a long time. To show the past damaged I would have cracks appear in the image. The present tries mending the past by trying to fit replicas in its place. I thought it could be hard to animate this conflict and I didn't just want shapes colliding. So I figured the easier and hopefully more effective way is to have the shapes engage in their own rock, paper, scissors battle. With the losing shape taking scars from the battle. So the past and present would quickly change into different shapes until it decides on what shape it would be for the battle. To make this more abstract and fitting with the squares look. I would have different shapes representing the different objects in the game. Square-rock, triangle-paper, and scissors-circle. So triangle beats square and so forth. This chapter made me think the film should be called Past/Present. Fitting the theme that they are separate but also linked.

Again I looked back at my reflective journal from Experimental Cinema to help with my ideas. Since it seemed that the best way to figure out my idea was to look at approaches by other experimental films. They don't have to focus on the same theme, just present a different way I can approach it. The journal reminded me of how I can make the shapes move. I noted that in Diagonal Symphony I noticed the appearance of movement comes from transitional techniques. Parts of the shape tended to fade in and out of the black background, appearing and disappearing to give the impression of movement. Which made it more abstract with unrecognisable shapes. I could fade in and out with the different shapes to give the impression of it moving and changing into the next shape. With the shape blending into the black background. It also made me think of the fluidity behind the shapes, how they move across the space. So I decided the movement and what shapes I can make on the Videoleap app which I did my editing on for these concept shots. I took a drawing of the Aberystwyth castle that shows what it would have looked like in the past when it was fully built. Compared to the present with what is now left of the castle. The past being a square with curves on its points. The present being a longer rectangle. Keeping with the present being bigger than the past. I noticed that instead of making these shapes move, I can have the shapes move over the images. Which provided a better way of engaging with the images. So the shape moves across their images at the same time but at a different pace. To show the difference between the two but they are still linked to each other. The past and present are separated into their approaches to certain places or things but are linked by the common place, object, or theme.



Exploring: Chapter 3

I knew the final chapter should show the past and present now formed together. Working alongside each other to give the purest view of a landscape. Seeing its history and present at the same time to get the best view. Formed together to create the atmosphere of a landscape over time. At first, the only thing I can think of is to have the past and present alongside each other with a line in the middle. Like a guy walking down the street in the past alongside another guy walking the same street in the present. This felt too similar to cropping the footage into locations which I did in the previous chapter. I'm fine with similarity as long as it did something different with it that was interesting. Eventually, I realised I already knew how to show this. The earlier idea of creating a collage of the past and present mixed together would fit here. So I tested this on Photoshop. I got old and modern photos of Aberystwyth. Mixed them together and cutting out parts of the images so their lines intersected with each other. So they can fit together allowing the image to function as a whole whilst also keeping some lines to distinguish the past between the present. Also, it then fits the shapes layout of the previous chapters. These shapes blended together to present a true view of Aberystwyth seafront over time. Fitting the idea that you can see the past and present alongside each other. Which again doesn't just apply to Aberystwyth so I can create collages of other places as well. Yet Aberystwyth is still essential since it is the place where I explored this relationship between the past and present. To fit the idea of looking at the past and present of a landscape I used the image that had a couple looking out at Aberystwyth in the corner. Creating a unique and different way to view the world. To expand on this I added the archive footage of a girl and her mum looking at Aberystwyth as well. Which felt would be an appropriate way to introduce this chapter, telling the audience to be open to viewing the world differently. I also added little archive footage of the beach moving into place to show some of the past is still forming with the present. The blending effect of the previous chapter helped me achieve this and shows the technique has evolved to engage with a different landscape. So it's a different approach but thematically all my chapters are linked. They expand on what came before. The footage also brings the locations to life and keeps that engagement. So I tried to find at least one or two archive footage that fits with the landscapes.

There is no conflict in this chapter like there was in the previous two. The past and present have now accepted to form together. So it is a nice, peaceful chapter to bookend this theme. The conflict has now been resolved, we are seeing the new world born from it. Yet this meant I didn't know how to end the film. What would be the final shot. It can't just fade out from a random location shot. I then thought well I'm showing the audience how to view the past and present but how does that relate to me personally. At the moment I'm at the end of my time in university and Aberystwyth. So I would become a part of its past that carries over to the present of Aberystwyth that I'm leaving. I'm leaving my empty flat but the memories of my time there stay, blending into the flat becoming a part of its past. The flat has changed over time, as different people lived in it. With some leaving marks that we can see. Objects of the past we filled in our rooms can leave their mark like the holes in the pinboard where I held up my posters. Those holes will remain and be expanded when more people live there and put up their posters. The past of any location expands when more people interact with it or live there. So the location's past gets longer and longer. To show this transition from past to present I would incorporate elements from chapter 2 that explored this formation. So I and my personal objects will blend in with the surroundings in the present (when I left), leaving my mark represented by blue colour again which fades away as it forms into the present. Whilst this takes place the clock ticking music plays from the previous chapter to signify my role of the past that forms into the present. In Musical Theatre I looked at how music was repeated at important points in the story to link back to an earlier moment. To acoustically remind the audience of a previous moment that relates to the current moment in a character's arc perhaps. So I'm reminding them of chapter 2 to apply that context to my past forming with the present. Also, I think it is a situation many people can relate to. When they left somewhere significant in their life, they remember the memories they had before they left. If they returned to that place years later, the memories remain there to be experienced again. To reminisce about, looking back at your mark in that location with how it changed in the present moment. You leave a mark that most people aren't aware of. Except when it's mentioned that person used to live there or used to work there, visit there. Any significant location in someone's life adds to the history of it. This idea expands to all locations, places people used to perform, teach, work, live, anything that people used to do there. Which you don't notice until it is mentioned or shown in photos and videos. Which is what I'm doing. I find archive images and videos that show me the memories and past that exist in certain locations. The past of those students in the old college was always there but I didn't notice it until I found the archive footage. Which allowed me to track their impact on the landscape's past. So the past is always there just not brought to our attention. My film hopefully makes the audience more aware of the past that can occupy a space, think about how many people and events could have taken place in those areas you visit in the present. Being more aware of history's effect on it. That the past keeps its presence in the present.

Henri Bergson

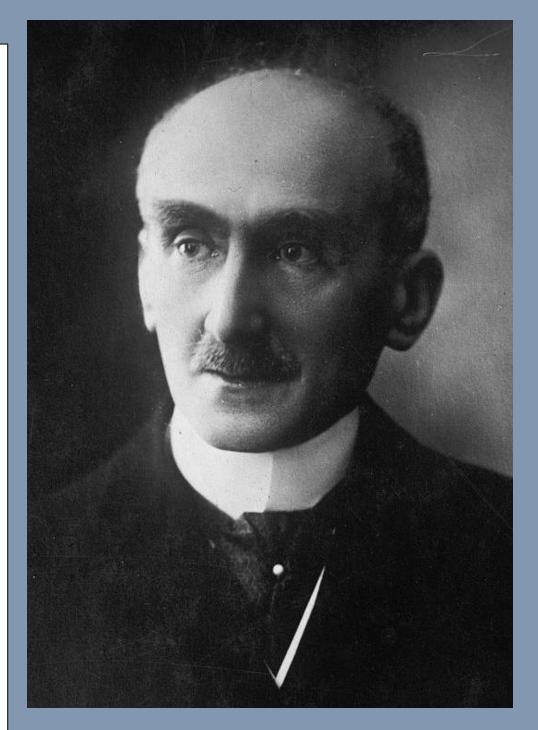
I pitched these ideas I wanted to explore in chapters to Kim which has improved. I've been thinking about the meanings and themes of my work. Yet these ideas should be research further to back up my points. She suggested looking at the philosopher Henri Bergson who talks about the past being present in the present. His views on time could be useful. I was also suggested I don't have to read his books since they can be hard to follow and I don't have the time for it anyway. So I researched summaries of his views and key quotes I believe related to my work.

"The pure present is an ungraspable advance of the past devouring the future. In truth, all sensation is already memory."— Henri Bergson, Matter and Memory. Okay, I think here he is saying our perception of time is in our mind. Any sensation we experience is automatically put into the past. It instantly becomes a memory. The present is made from those moments where the past devours the future. Meaning we move forward in time by the past taking over what is ahead of us. We move forward by our taking our experiences in the present moment that becomes a part of the past, which expands and devours more of the future the further we go in life. "To exist is to change, to change is to mature, to mature is to go on creating oneself endlessly."— Henri Bergson. We change over time. It is our purpose for existing, we grow older, get jobs, married, have kids and many other significant moments in our lives that change us. So to mature is creating oneself endlessly, we get older and become more developed into the person we are from our changes in life. I think this idea can apply to locations as well. They also change endlessly and after construction, those places become defined. Set with a clear purpose to host the people that fills the location and interacts with this purpose.

I'll admit I looked into summaries of Bergson's work and I found it hard to follow. He has big ideas that seem to not easily be summarised so can be hard to understand what these summaries were trying to say. It went over my head, I just couldn't understand. I found it easier to find small quotes that I can unpack and think about but trying to think about his work as a whole was very difficult. At least I found some quotes which I think related to my ideas.

"The idea of the future, pregnant with an infinity of possibilities, is thus more fruitful than the future itself, and this is why we find more charm in hope than in possession, in dreams than in reality."— Henri Bergson, Time and Free Will. The future is built on ideas and predictions. It is something we imagine could happen but we can't experience it. We experience the present that becomes the past but we don't experience the future. It is ahead of us, we imagine what could be ahead but we can't travel into the future. So the future tends to be full of fruitful ideas like we could have hovercars and hoverboards in the future but we don't know for certain. It wouldn't be anytime soon in the future and we never when for sure. The future is an idea but it is not set. This is why I feel like the future shouldn't be a part of my film. It is built on fictional ideas, it's not something I could represent accurately. It would have come from ideas of what the future could be which can go too far into the sci-fi territory. I want a more realistic interaction with the past and present, looking at how does it affect us and the places we occupy. I'm not saying this is how the past could affect the present, I'm saying this is how the past affects the present. Exploring the relationship between the two.

"But, then, I cannot escape the objection that there is no state of mind, however simple, which does not change every moment, since there is no consciousness without memory, and no continuation of a state without the addition, to the present feeling, of the memory of past moments. It is this which constitutes duration. Inner duration is the continuous life of a memory which prolongs the past into the present, the present either containing within it in a distinct form the ceaselessly growing image of the past, or, more profoundly, showing by its continual change of quality the heavier and still heavier load we drag behind us as we grow older. Without this survival of the past into the present there would be no duration, but only instantaneity." — Henri Bergson, An Introduction to Metaphysics. I think what he is saying here is the past causes duration. It is what moves us forward through the present. If we had the present on its own you would be stuck living through a single moment. Without the past, you wouldn't move forward and age, you would be stuck in a single moment. The present doesn't move without the past devouring through the future. The past isn't something to forget about or think back to, it is always there in our present that moves us forward through the future. I thought the best way to think about this is like a loading bar. A loading bar that represents our inner duration which is the continuous life of our memories. The start of the bar is our first memory or when we are born. The end of the bar is the end of our life. So the past moves across this loading bar of life, the further you grow, age the bar is filled with more memories that become the past. The present is the current moment where you are in the loading bar. He called it inner duration so it's not like time ends when you reach the end of your life, your perception of time ends. You're no longer experience the memories of your past getting bigger as you go through life. I think this can relate to my work since it shows the effect the past has on the present. It is what causes duration, making the locations and people age over time. Showing the history behind everything is important since it is what moves it forward. The more memories and history associated with everything, the more past becomes a part of those things, changing them and affecting them. Where people age and buildings get developed, rebuilt, or added stuff on. The further it goes through its lifespan, whatever that would be. The more past it leaves behind it. I think it is important to see this past. Moments that defined that lifespan of a location, the history that shaped it in the current present moment. Which will continue to shape it the further we go on in the future. Where more past gets added and we could be or see important moments in the lifespans of those locations.



The Difference Between the Past and Present

Before I had my breakthrough idea I struggled to research the past and present. Now I had ideas, I knew what I needed to research. My first chapter looks at the difference between the past and present that separates them. So I researched examples on how life has changed over time. Which I will summarise some of the points I found and present the table I found from DifferenceBetween.com that compares the past and present lifestyles. Things have changed exceptionally between the past and present lifestyles which leads into the development of human civilization, the changing forms and patterns of life. Some people can view the difference between the two lifestyles as a positive, some would argue we should return to the values of society and its customs that are lacking in contemporary life. Thinking some things were better in the past whilst others think the developments in the present are better. Again I'm not going to say which is better and just be aware of the differences. We had a big leap in technology. Life in ancient times didn't have any of the tech we have today which meant life was difficult then. People travelled from country to country using camels and at home used simple primitive tools to set fire to their food. In modern times you find tools that made it easier for people to live and get away from hardship and fatigue, shorten time, effort and money. They can travel from one place to another thousands of miles away in a few hours by using cars and planes. In the past, people found it hard to communicate with each other, especially over long distances. They had to send letters by bird or a person down to deliver messages. Now we got phones and the internet so it's easy to communicate with anyone in the world. People in the past would eat fruits, leaves anything they can find from the forest. They then started hunting for their food and farming different crops like maize, rice and corn. In the present agriculture has turned into a mass scale production, including machinery, weedicides and pesticides. Some farmers can cope with the multi-national cooperation's largescale products to sell for the market. Other low-income, traditional farmers can struggle with the demands. People used to hunt, find or grow their food. Now we have other workers make it for us and buy it from the shops. In the past, people used dry leaves to make clothes. During the industrial revolution, people had to cover themselves up to prevent exposure from chemicals or any other harmful things. Therefore full body covered clothes came into society. Over the years fashion changed in many different styles. Now people wear clothes to fit aspects like comfort, style and trend. They are free to wear what suits them best regardless of climate or region they live in. For example, Indians wear their traditional clothes on occasions, yet they are also free to wear western fashions like t-shirts, blouses, shorts and jeans. Education is different. People used to learn from their parents, religious institutes or study books. Now modern tech allows us to learn anything from a simple search online. Any question we have can be found easier. There are many differences so I won't list them all and I feel the table gives a nice summary of key differences. Overall the past lifestyle can be defined as a simple, traditional, home-based lifestyle that uses simple tools and a self-sufficient economy. Present lifestyle can be defined as complex, efficient, comfortable, modern, highly technological, and is based on a profit-maximizing production economy.

Past Lifestyle

Attitudes and feelings were more peaceful and complex since they did not have any complex economic, social or political problems. People were intelligent despite the lack of technology. Most of the technological innovations we use today are a result of their intelligence.

Religion was a major part of their lifestyles. It dictated their whole lives.

People were dependent on nature to gather food. Agriculture was simple and traditional.



Agricultural based economy



People used simple clothes made out of natural products.



Present Lifestyle

People in the present are more educated, open and free to express their opinions. The complexity of their lifestyles has made their feelings and attitudes more complicated. The thinking capacity of people has widened. Even a person with limited thinking capacity has the ability to improve it with education, access to books, magazines, and the internet.

Many people don't have time for religion. With the advancement of technology, people have begun to question about religious concepts.

People have turned the agriculture into a mass scale production including machinery, technology, chemicals, etc.



Industrial based economy



Production of clothes has become more complex. Style, trend have become important factors.



Not everyone had the opportunity to educate themselves.



People used tools made out of wood, rock or animal bones. Simple metals were also used later.



People used animals and simple vehicles like carts for transportation.



People lived in caves, simple huts made of mud, wood, and stones.



There are equal education opportunities. Technology has given more access to educational resources.



Complex machinery and tools are made of different metals and alloys. Many machines work using electricity.



With advancement in technology, transportation has become much wider and easier; there are a variety of vehicles to travel on land, air, and water.



Different materials are used to create houses of various structures and shapes in various places.





Final Thoughts before making film

To explain how the past is still a part of our present locations I'll give this example. When we go to a historical location a plaque is placed there saying in this area this thing happened. What I'm saying everywhere has that relationship, every place we go to has stories. In this area this thing happened and so forth. Every area has that history stored in the location which we don't always take notice of. Me living in Aberystwyth is now a part of Aberystwyth's history, a part of the locations I visited and interacted with. The old college has the memories of every student and teacher that went there. I'm trying to focus on all aspects of the past in that location, not one specific moment in history. Including archive footage that could look at significant moments in history like Prince Charles studying in Aberystwyth old college. Yet the other students that went to the old college are an important part of its history as well. Everyone has impacted the surroundings in some way that becomes a part of its history. It would be impossible to show every impact because the past is always happening. The location's history changes the next day so the past is always moving the further we move through the present. So as we experience time, moving through our lives, growing older then the past we moving from is still there in the present since your history is still a part of you and the places around you. Buildings also develop over time as do you. Buildings grow and change, they age and become worn out. The building can be rebuilt and look younger but its history remains. It is not this place used to be this, instead it is, this place has now developed into this. Even if it is developed into something completely different, it is still informed by what came before. No matter how much everything has changed over time, none of those changes would have happened if it weren't because of everything that occurred in the past. The past created the present we live in. So is a massive part of the present. They are not two separate things but are linked. In my film, I will show the conflict between the differences we set between them. Yet I show the past does become a part of the present. It is embedded in its surroundings. So we should be more aware of that and look at our role in this. We will become a part of the past contained in significant locations in our lives. Years later people could find images and videos of us in Aberystwyth and should be able to track where those moments took place in comparison to their present. By opening the audience's view of the significance of that relationship between past and present, they can hopefully explore that relationship in relation to themselves as well.

Making: Chapter 2

I started with making chapter 2 because it required me to film around Aberystwyth, it involves many aspects that have to come together to make this chapter so required the most work. It is also the main part of my film showing the past form into the present so I had to make sure it was strong. That I had time to edit it afterwards. Concerning that, I decided to call this the Forming Chapter. So I would have in this the film the Separating Chapter, Forming Chapter, Viewing Chapter. The first chapter separating the past and present. The 2nd chapter forming the past and present together so in the final chapter we view the past and present together. The chapters don't need the words past and present in it because the title of the video is *Past/Present*. So each chapter relates to how that theme is explored. I went through all the archive footage I gathered on Aberystwyth by various sources online like YouTube, the archive website and even Twitter. I cut out any shot I believe I would be able to crop into the location in the present. So any inside shots or places that can't be accessed was not used. Not all these clips had to be used in the film but I wanted many options so when I face problems filming I have other shots to fall back on. When I went to film around Aberystwyth it was surprisingly busy. Loads of people were out walking with their families but still kept the social distance from everyone else. Which meant some locations I had to return to later when it was less busy so I can film my shots. Some people ended up being caught on camera but they were far enough that you can't tell who they are. I had a rough idea of where the archive footage could be set but I didn't know exactly where everyone was. Which caused problems since I couldn't do every shot exactly where they were. To solve problems like this for the Prince Charles footage the old college had changed since it was filmed. So I didn't know which part of the building the change occurred. Luckily, the last series of The Crown explored this moment in history. So I looked at the scene where he arrives at the old college that replicated the same news footage I was using. From that, I noticed which part of the old college they used, which was the part closet to the pier and filmed by there to fit the footage. I'm hoping the people who worked on the show did their research on the event and figured out the right spot of the old college. Not all archive footage could be solved this way. For the shot where people are kicking the pole, I read on a plaque near the castle that this local tradition was involved in walking the length of the promenade to kick the railings at its northern end. Only that is not the location that was used in the footage. It was performed at different railings and I know this because the plague also included a photo of the northern end that only had one bar, not three. So instead I used the three bars by the plaque to better fit the archive footage. Since I knew this shot was important for showing my theme. I wanted the past to kick the present pole exactly. To show the idea that the past leaves its mark on the surroundings. So sometimes I had to compromise to benefit the film. After filming I looked at images online on how time can be represented for the transitions. I wanted an abstract background that utilised the stock footage I found on YouTube of a clock against a green screen. So I can easily place this on top of the background to act as the main clock. I found this nice swirling image that I adjusted the colour of on Photoshop. I then realised this is probably too similar to the swirling time vortex in Doctor Who. I explored my Pixaloop app that animates photos. I used its old-timey filter over a black background which was only a couple of seconds long. So I slowed down the footage adjusted the colour of the footage to create this moving abstract background. So on Videoleap I took this, put the green screen clock footage over and used keyframes to make the clock slowly move towards the screen. I wanted it to get closer slowly has the film went on. I then tried putting my cropped footage over the present footage I filmed earlier. As expected not all the shots fit perfectly, which is why I'm glad I filmed as many as I could. Also, it didn't mean it all want to waste, some worked better cropped over the footage, others worked better blended in. I also realised not every blended footage created that blue colour. Depending on the surroundings depended on the colour that best blended with the surroundings. Luckily, I decided each section should start with the university tracking shot and the handheld shot of the students using the camera is put at the end. The university was the first place I crossed as I walked into town and it worked well with every change in the scene. The footage of students not only blended well linking back to that blue colour which I fitted in when appropriate to keep that theme. Some shots required a blue filter but I didn't do that to every shot since it would damage the look like when white worked better for the blending. What I also liked about this is I replicated the camera movement the students did. To show the past taking control of the present's perception. So when the final shot repeats that movement in the present with the blue blending it's showing the past is still there. The student is still moving the camera even if we can't see her. I also followed the pace of the music to decide how to edit the footage. So the footage fits naturally with the music, working in unison to immerse the audience and allow them to follow the structure of the scene. With the clock sounds that are presented on their own in points of the song signalling the transition into the next change in the scene. Has the music sped up the footage sped up and then the music slowed down towards the end. So I slowed it all down and found the slow sound of the sea was effective so I kept that at the end.

Making: Chapter 1

I knew the film had to be between 4-5 minutes long, I wanted to see if I can fit this time limit when editing. So instead of editing the footage down after I tried making sure the scenes were in time as I was making them. Chapter 2 ended up being 2mins and 16 seconds which I didn't constrain since this is the centrepiece of the film. Which meant roughly I had 2mins 44 seconds (1min 22 seconds for each chapter). Again I looked for music that can help guide the scene and was around the 1-minute mark or contained a minute section I could use. I didn't find any that fit every moment I wanted to convey in the scene. I found this great music called *Chase* by Igor Khainskyi. Which fits perfectly for the conflict part of the scene but not the rest. So I thought about creating a soundscape instead for the rest of the film. I figured since it involves photos I looked at camera sounds. I liked the sound the slowed-down footage had at the end of chapter 2 so I slowed down the camera sounds. Which fit in with creating this abstract atmosphere since it is not set anywhere specific. It's many locations represented in shapes. I also took the normal sound of five clicks from a camera that would fit the quick changes of shapes in the conflict part of square, triangle, circle. Next, I gathered images online that fit the differences between the past and present which I explored in my research. So started with the difference between the past's agricultural-based economy and the present's industrial-based economy. I had the shapes move in various styles to fit the fluidity I remember from Diagonal Symphony and presented a different way for the shapes to move in every two differences highlighted in the first section. The transition into the conflict in the second section involved a quick succession of five different shapes before the past and present decide on their main shape to win the battle. These images would be so quick the audience wouldn't notice everyone but that doesn't mean it shouldn't be important. So every five followed a particular theme so even in quick succession the audience got the idea of what those images represented and fits with the differences between past and present. Themes included was technology, fashion sense, cars and jobs. When the images decided on a shape the past would have a building that has been replaced by the image in the present. So the present wins the battle, the past is scarred. Scars I created from drawing lines through the image on Photoshop. I then used the flicker transition in Videoleap to show the appearance of these scars. The present in the final section then goes over these scars to replace the past with the new version of what came before. When I originally looked at the abandoned theme I did find an interesting article that spoke about the hidden places in Wales. One is the outline of St Mary's Church on The Prince of Wales pub. The original church was damaged by severe floods during the 1600s that meant a replacement was later built at a different location in 1843. Since the original was in the 1600s there is no image of it but the look of it was put on The Prince of Wales pub's wall where it used to stand. Here's a direct example of my idea that the past embodies the location is was set, with the outline of the church engraved into the pub. So I used this image to represent the past of the church and the present being its replacement. To find more examples, Wikipedia thankfully had a list of rebuilt buildings and structures by country. So I can incorporate buildings not from Wales as well. I included St Kilda Pavilion from Australia that was destroyed by an arson attack and rebuilt from the salvaged components following the original 1903 plans. So this was a faithful reconstruction in the present. I found an image of Astley Castle, England when it was abandoned in ruins which helped show the audience these are buildings of the past that were destroyed or worn out over time. Like the Oakland arena, America that was replaced because it was simply outdated and needed to fit the standard of new stadiums. So it was renovated to add more seats and features. For the final section, I made sure to use images of these locations in similar angles so the fade between the two would fit effectively. Showing the past being replaced with the updated version of the same building in the present.

Making: Chapter 3

For the final chapter again I got filming out of the way first so I got all my footage ready for the editing. I needed to film the final shot where the past of me and my personal objects blend into the present of the flat I'm leaving. For the shots to fade from the space being filled with objects and then nothing was impossible to do for some without the other footage being off. I only had on me a small phone tripod so there weren't many areas I could set it up. Which meant for shots like looking at the poster on my pinboard had to be handheld. Only this meant when I tried doing the same angle for the shot when the poster is gone. I had to try to replicate exactly what angle I filmed at with handheld the shaking is going to be off and it doesn't work. To resolve this I took a screenshot of these shots that would have the past nicely fade into the present. The photos allowed me to edit the present photo to fit in line with the past photo. So the fade in works. Yet the shots I was in need to be filmed so I couldn't use this technique. For example, one shot is me looking at a photo. I didn't show the front of the photo because that is not what was important. I did that to show I'm thinking about my relation to the past, so when I put the photo down I transition into my place in the flat's history. I was able to film this by wrapping my phone tripod onto the top of my TV. The shot of me relaxing on the sofa was filmed by placing the tripod on the table nearby and the tap was filmed by placing it on the counter nearby. So I had three moving images in this collage which works great since I was aiming for 1-2 footage incorporated into the collages anyway. I tried to pick spots of my bedroom that best showed the mark I left and how it changed once I've left. So the hole left by my pins on the pinboards is still there. The tap handle is worn out from using it every day so I left my mark on that as well. They don't all have to physically leave a mark though. With the bed, food in cardboard and items on my desk when looking at the photo just showing how empty the flat is once I left. My alarm clock fits with the time theme and my door next to my suitcase empathises that I left the flat. When putting the images together for the collage I used Videoleap to link back to the shapes used in previous chapters. Even leaving black marks to link back to the black background of the first chapter. I wanted this final section to incorporate elements from every chapter to bring the film to its natural conclusion. I used the blending effect from chapter 2, which didn't work on its own. It just made the footage look lighter or darker. So I tried the blue filter linking back to that colour theme in chapter 2 which did work the best for the blending, I particularly like that my poster is now perfectly blended into the pinboard. This was to link back to the past forming into the present. Which is what I'm doing. My past in the flat is forming into the present, leaving my mark in its history. To transition into this blue blend I brought back the flicker effect from chapter 1. I also brought back the ticking clock sounds from the *Clockwork* song I used in chapter 2 has the memories of my past fade into the history of the flat. The past establishing its presence in the present. I then went back making every collage one by one to see how it fits into this chapter. The length of the collage depended on what length I could find in the archive footage shots I wanted to use. When I found a shot or two I liked I would create the collage from images of the location I can find online. I picked images from the past and modern times (representing the present) to show them formed together presenting a true view of the landscape. I ended up fitting in three more collages. One for London, New York and linking back to Aberystwyth with constitution hill to go back for my collage in my flat. I also presented two locations not in Aberystwyth since this theme applies everywhere. First, the images were mixed together on Photoshop and I then blended in the archive footage to fit the new landscape I formed. For example, I used archive footage of a car travelling through London bridge with the darken blend best mixing the colours of the footage with the collage. So the red cars can be seen going past the blue railings. I again used keyframes to make the footage move across the bridge, getting smaller has it goes along. This showed the past that was embedded into the history of London bridge and brought the collage to life. I also liked the idea of moving this graffiti wall I found in New York archive footage to represent the past leaving its mark on the present. I then edited all this footage together with music I found that best gave this peaceful atmosphere and built up to fit the transition of my past into the history of the flat. I took a short section from Warm Night by Whitesand. With the final scene done, I created the titles and credits. Put all the chapters into one and in the end, got a film that is 4mins 53 seconds. By making sure chapter 1 and 2 wasn't too long when editing I managed to fit my film actually in the guided time we should have. In between the 4-5 minute mark. This is the first time I didn't have to cut down my footage to fit the time length which I'm proud of. It shows I stuck to a clear structure that made sure my film fit into the right length and didn't waste time on footage I would have to cut out later.