

# MEDIA UNIT 3 – PRODUCTION EXERCISE 1

Miss Asbury

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FORM: 12A

## INTENTION:

*What are you intending on focusing on during this exercise. This might include any of the following:*

- *Aesthetics and/or structural capacities and/or characteristics of a media product to be explored*
- *Technical equipment to be operated*
- *Applications used to be applied to develop particular skills to present specific ideas to achieve particular effects*

During this production exercise I intend on...

I intend to investigate different lighting techniques in a mostly indoor environment, generating a naturalistic look, appropriate to the film style. The lighting equipment I own may be a limitation to this, but I intend to discover and learn how to create the same effects and visual style with the pre existing equipment I own. I have a 35" circular reflector with gold, silver and white covers, which could be used to fill in shadows and to help achieve the intended visual style. Dual mounted floodlights could be used as fill lighting for outdoor scenes to eliminate strong shadows that a reflector could not. A combination of lamps, homemade light diffusers and reflectors and sunlight could be used to generate naturalistic lighting for indoor scenes. The lighting should create a realistic, but also slightly unique or surreal feel, as seen in many Hollywood films in the 1930s and in classic film noir. The overall look and feel of the visual style will be refined in the editing stage, but a solid foundation of the style, through lighting, needs to be consolidated in the practical, production stage.

I will test many different lighting setups and techniques on a model, as I would like to focus on having flattering lighting for the subject or model's face during the film. The same lighting setups and techniques will need to be tested indoors and possibly outdoors, and tested in terms of portability, available power supply in various locations, mobility while filming, effectiveness in different conditions and the shadows or contrast each setup creates

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## EVALUATION:

*Explain how the completed exercise realises the stated intention. This should outline the extent to which the intention/s were realised. Outline what possibilities and limitations you have discovered with the technical equipment.*

### The first thing I discovered was...

Creating a naturalistic look is difficult due to the shadows and contrast created by placing extra lights, especially in multiple positions simultaneously.

### One limitation was...

Time constraints; limiting time available to test daylight conditions and outdoor scenarios. Filming outdoors would have been a useful comparison to filming indoors, though the techniques used indoors can also be applied in different ways outdoors to achieve the same desired look, or to eliminate strong shadows etc.

### A solution for this could be...

Firstly ensuring that there is sufficient power supply outdoors to power any light sources that may need to be utilised; using power cords/extension cables, power boards etc. But also testing appropriate lighting setups in a certain scene first before filming to achieve the desired goal and visual style.

AVAILABLE CEILING LIGHT – This setup does create a naturalistic look, though very amateur and unprofessional. Contrast and shadows are minimal.

FLOOD LIGHTS (FROM LEFT) – Strong shadows cast on the right, and slightly washed out the left, difficult to create a balance in contrast and exposure.

FLOOD LIGHTS (FROM RIGHT) – Similar to results when on left but in mirror/reverse.

FLOODS (FROM RIGHT) WITH GOLD REFLECTOR (ON LEFT) – Still generates strong shadows, but fills in the extremely dark side of the shot, making the subject more visible overall to the viewer. Quite high contrast with very high key/over exposed sections and some darker parts.

FLOODS FACING OPPOSITE WITH REFLECTOR UMBRELLA – Umbrella can be positioned in multiple ways to create different effects, and emulate light coming from different directions and in varying quantities. The diffused/reflected light appears much more naturalistic and professional than direct light from the floodlights.

CEILING LIGHTS WITH GOLD REFLECTOR – A minimal but significant difference can be seen using a reflector in conjunction with available light. As the available light source is not very strong, the reflector does not reflect very much light. Filled in shadows using this method are most visible in close up shots.

X2 ENERGY SAVING LAMPS (FROM LEFT AND RIGHT) – Some harsh and unpleasant shadows produced by using this method. The position of both lamps along with the quality of the light seems slightly unnatural and not very professional.

SINGLE ENERGY SAVING LAMP (FROM RIGHT) – The single lamp creates very high contrast, and casts strong shadows. This could be useful for scenes where strong shadows are needed, to emulate a certain visual style; e.g, a streetlight or a dark bedroom.

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**SINGLE ENERGY SAVING LAMP (FROM BELOW LEFT)** – Creates high contrast and strong shadows. Very low key lighting set up, and only illuminates certain elements within the frame. Could be very effective for certain B&W scenes to emulate the typical 'film noir' visual style.

**X2 ENERGY SAVING LAMPS (FROM BELOW AND FRONT)** – Shadows are cast upwards giving a slightly unnatural look, but could be used for any scenes where a light is below the subject, e.g, a footlight on a stage.

**CANDLES IN FRONT AND BELOW** – Creates a very intimate and low key effect. Only the elements close to the light source (candles) are lit, and with a dull, very soft, orange coloured glow. Elements within the frame gradually get darker, the further away they are from the candles. As the candles produce a very small amount of light, the camera's ISO must be turned up to a higher number setting, resulting in a more grainy image/picture.

**FLOODS BOUNCING OFF WALL, X2 FILL LAMPS (IN FRONT)** – This setup is very bright, meaning the camera can use a low ISO, resulting in a better quality image. The shadows on the subject, however, appear slightly strange as they come from both sides, as the floods fill most of the scene up with light, and the 2 smaller lamps in front attempt to eliminate shadows. In theory this setup should balance nicely, though as light bounces, the shadows and overall look becomes a bit confused and unnatural.

**X2 ENERGY SAVING LAMPS (FROM FRONT AND LEFT)** – This setup emulates a more naturalistic look, as the lights create more natural shadows, being generally cast from one side of the frame, though as there are 2 key lights, the shadows are softer and more naturalistic.

**SINGLE ENERGY SAVING LAMP (FROM LEFT)** – This single, key light works very well for close up shots, giving a very naturalistic look, especially in the shadows. As the whole image/frame is cropped in a close up shot, many of the larger shadows cast by objects within the frame are not seen, making the scene look more realistic.

**X2 ENERGY SAVING LAMPS (FROM LEFT AND RIGHT)** – This setup, although not very naturalistic, provides light from both sides of the frame for details to be seen within the mise en scene. This technique may be effective for showing costume or set details, but not so good for lighting the model or actor's face, as it would appear very unnatural and cast strange shadows.

Some of the most effective lighting setups were ones which I thought would not appear the best for the desired result, namely the setups with a single light, in a low key situation, and dark backgrounds. The surrounding darkness around one single light and the contrasting shadows it makes is quite typical of the film noir genre. Some of the more complex lighting setups using fill lights did not look as effective as the shadows created by multiple lights became distracting and unrealistic. Most of the setups would require power sockets in order to work, limiting outdoor use, and the larger floodlights would need to remain stationary in order to be most effective and realistic.