

Duncan Law

### Part 1: Photograph explaining:

This photograph, taken September 25, 2024, at Stratford Station, captures a Greater Anglia train arriving. I aimed to explore the dynamic energy of a transport hub and the interplay between modern transit and urban architecture, themes readily applicable to video production. Using an iPhone 11 Pro, I sought to convey a fleeting moment of transition and connection within this bustling environment.

The composition employs the rule of thirds, placing the train off-centre to create dynamic movement. Converging lines of the platform and walkway further guide the viewer's eye towards the arriving train, a technique easily transferable to video. The rust-coloured metal and glass of the overhead walkway frame the scene, contrasting with the train's sleek design, a juxtaposition highlighting the blend of old and new in urban spaces. The 16:9 aspect ratio enhances the widescreen, cinematic feel, suitable for television and emphasizing horizontal lines.

The soft, diffused light of the overcast day resulted in a balanced exposure, though the foreground is slightly darker. This subtle underexposure, a consequence of the camera's automatic settings (1/845s, f/1.8, ISO 32), enhances the contrast between the illuminated destination display and its surroundings, focusing attention on the train. The wide aperture creates a shallow depth of field, isolating the train and blurring the platform activity. This technique could be used in video to create focus amidst busy scenes. The image is unedited, preserving the scene's authentic lighting and colours.

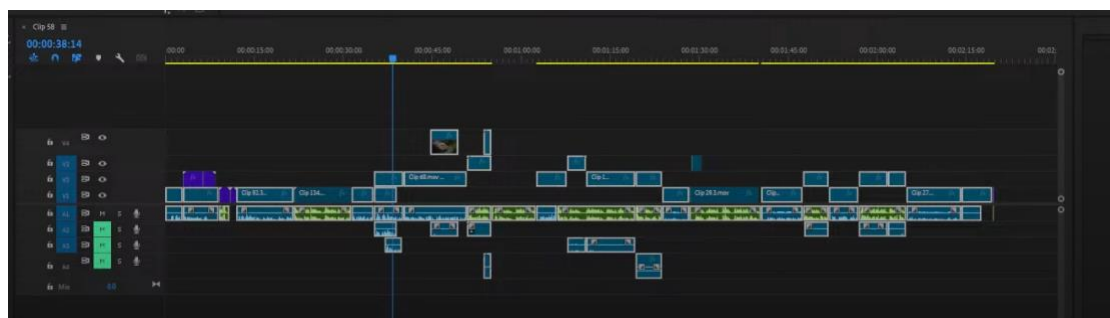
Beyond its visual aspects, the photograph explores themes of movement, connection, and urban flow. The inclusion of signage for the Olympic Park and Westfield Stratford City subtly adds narrative context, hinting at the role of transport in connecting people to destinations. The photograph strives to capture not just a train's arrival, but a microcosm of the urban experience, demonstrating compositional and technical choices relevant to both photography and videography.

## Part 2 – Video explaining:

I spent approximately eight hours completing this video editing assignment. The project brief reminded me of the style of YouTube channels like Jay Foreman and Londonist Ltd, so I revisited some of their videos for inspiration and reference.



My first step was to gather all the necessary video and audio clips from the provided source material. I meticulously reviewed the footage, selecting the relevant sections and discarding the rest. Once I had all the essential components, I assembled them in the timeline, creating a cohesive narrative flow.



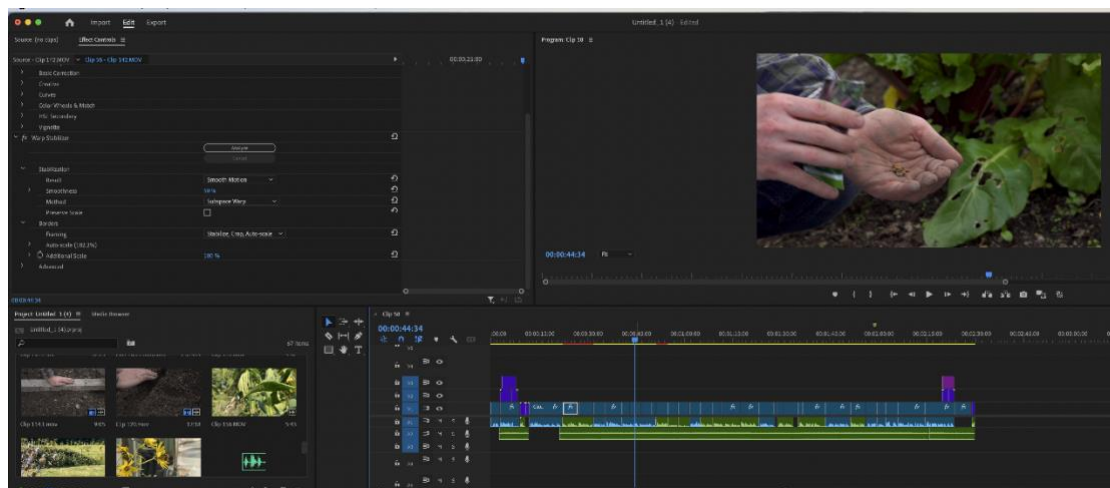
A noticeable issue was the unbalanced audio in some clips, particularly those recorded outside a studio environment. To address this, I adjusted the left and right audio channels, ensuring the overall volume remained below -12db for optimal dynamic range.

Next, I sourced royalty-free music online, taking cues from Jay Foreman's videos regarding the timing and style of background music (BGM). I aimed for a similar aesthetic, selecting tracks that complemented the video's tone and pacing.

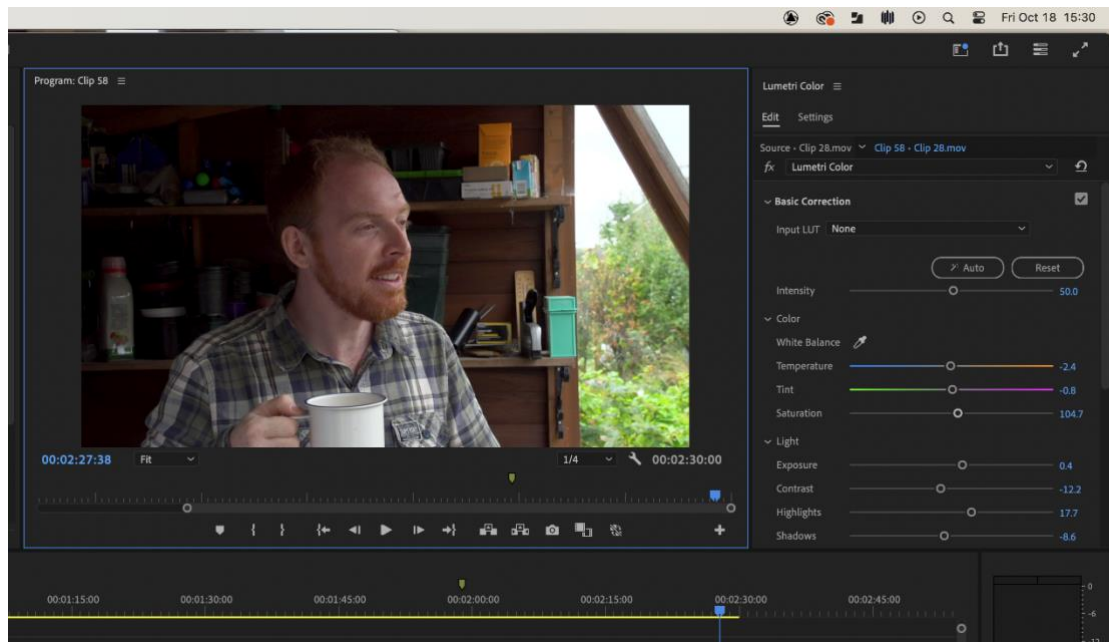
The title card, featuring the protagonist's name, Patrick, and the end screen hashtag, #GrassStrap2, were not included in the original footage. I created these elements myself, adding text overlays and keyframes to synchronize their appearance and disappearance with the background visuals. This process required careful consideration of shot selection, as I discovered that certain shots were obscured by the text and grassy background.



I generally prefer to use wider establishing shots before transitioning to closer, more detailed shots. For example, when Patrick picks up a plant, I initially used a wider shot to capture the action before tightening the frame to focus on the beetroot in his hand, following his dialogue, "Look at these beautiful beetroots."

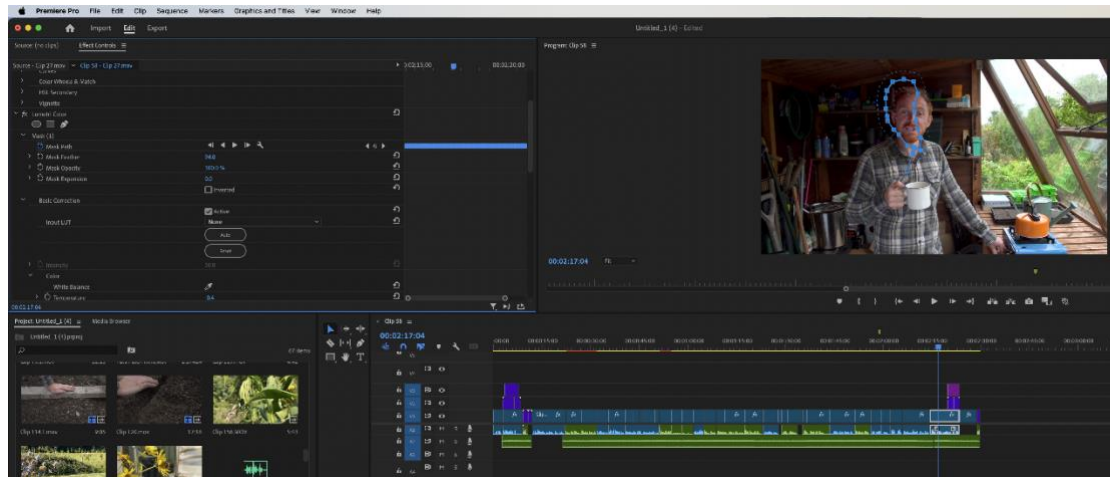


To enhance the visual appeal, I colour-graded the footage, adjusting the white balance and overall colour palette. Recognizing that screen quality varies across devices, I previewed the exported video on my computer and several other devices to ensure the colours remained realistic even on lower-quality displays.

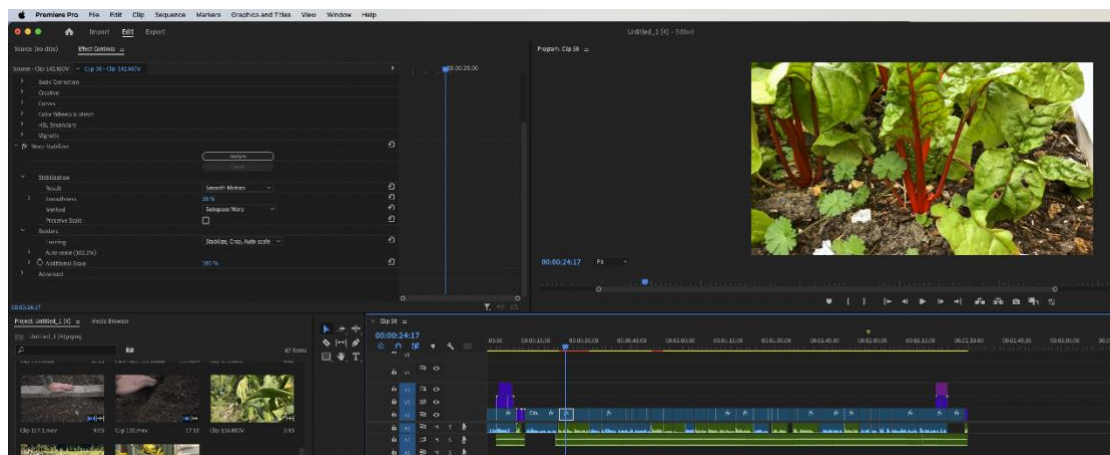


For the voiceover sections, I found multiple takes with varying inflexions recorded in the studio. I chose the takes that best matched the style of my reference videos.

During a lab session, Kobe helped me identify some shots where Patrick's face was unevenly lit, with one side too dark and the other too bright. He taught me how to use a mask, leveraging AI to automatically track the darker areas of Patrick's face throughout the shot. This allowed me to selectively brighten those areas, balancing the lighting and achieving a more natural look.



I paired some audio-only segments with footage of plants. However, some of this footage was shaky. Kobe also assisted me in stabilizing these shots, resulting in a significantly smoother and more professional appearance.



When it came to exporting the project, Kobe advised against exporting a large ETL file. He recommended sharing the original PRPROJ file instead, as it would be more efficient and retain all the editing data.