Part One

The brief for my advanced production was a Music-documentary in the style of a 'Street DVD' with emphasis on combining two genres of music: Rock and Hip-Hop. Primarily I set out a course of gathering all my initial ideas and breaking them down into process of selection. This was set out in mindmaps and elaborating any ideas I had and seeing the potential flaws in them (see appendix 1) i). I had many ideas including: TV (video) advertisements, Music album/CD promotion, Television sketch show and Radio documentary. After a careful progression of narrowing down my ideas I selected the Music-documentary as I had a passion for viewing them.

My second task was to plan my organisation and how I was going to go about my whole practical production. I decided I would maintain a log for references which was done by Firstly by analysing how existing aspects of any product I chose this. for this product to subvert my targeted audience to a younger audience than the 26+ year olds how make up the mainstream audience of mainstream documentaries, for 15-19 year olds who would have a closer insight into the topic of my product and greater interest in my music-documentary.

I studied the ideology of the institution I wished to target, Low budget TV. Low budget TV was founded to depict true life on the streets, while using a handy cam as its recording equipment to portray realism, while having an emphasis on music and live performances and/or freestyles. Low Budget TV is the driving force behind 3 of the underground UK music-documentary/street DVDs; the B.A.R.S trilogy.

Having studied the ideology of my institution, and identified my target audience, it became apparent that certain forms and conventions were present in all music-documentary/street DVDs. I discovered this by analysing various trailers and extracts from Music-documentary/street DVDs (see appendix 3i) for example: Lord of the Mic 1 and 2, B.A.R.S and More Grime. These were very similar in the artists presented wore the same type of clothing and spoke in the same accent and slang. The shots were simple, yet worked well in the setting. There were no special effects to represent realism and to

move away from mainstream ideas of music-documentary whilst keeping the idea of low budget.

An essential task was to amass all that I had discovered via the analysed texts in terms of forms and conventions, mise-en-scene and camera angles, themes from my market research (see appendix 3) i) and 3) ii)) and input from my audience research (in the forms of questionnaires) (see appendix 4) i) onto a collage (see appendix) which I would work from in preparation for my draft storyboard. The reason why I did a draft storyboard first, was to layout my ideas in visual format and if any flaws occurred I would have the opportunity to change them and create a final storyboard (see appendix 5) i)) which was the end result of a progression of organised planning and research. I committed to my organisation plan (see appendix 2) i)) via creating shooting schedules, equipment and casting lists before shooting my project.

I began filming the setting whilst they were unpopulated to get a feel for the camera. My first location was at Esquires, which is a local music venue where underground, unsigned local bands play. This created a great setting for the Rock element of the product. Although there were many bands playing I filmed a particular band which had a lot of energy and who were the most popular via the crowds interpretations. I filmed the band from many shots and angles to convey different perspectives for the audience as if they were the crowd. I did not manage to get an interview with the band as I had planned in my draft storyboard (see appendix 5)i)) ,but was able to get some very short 'vox pops' to convey the idea of the 'street' which was used a lot in the 'Street DVDs' I analysed, in

The second location was near some sub-urban basketball courts, I used this setting to enable me to understand the perception the audience had of the band.

this setting I videoed two young MCs rapping with different backgrounds and styles I was enabled to represent a broader view of underground UK Hip-Hop. After shooting all the necessary footage I was ready to edit my footage, which I did so on Apple iMovie software via an Apple Mac. This allowed me to incorporate sounds, overlapping them and splicing footage to cut out and delete certain unsuitable lengths of footage and any footage that had problems.

After most of the editing was complete, it was time to show my draft product to my target audience. It was revealed by a young person called 'Andrew' that I ought to have name

titles of the MCs who performed because it would give clarity to "who it was" and also to give a sense of identity to the MCs and ownership to the audience in knowing "who was who". I took this on board as constructive criticism, but to put the titles in the product was easier said than done. For this I had to research on the internet how this process was done with overlapping the sound of the footage, without the footage going out of sync this was a frustrating process to say the least. It occurred to me that a good idea was to use relevant music, which I discovered from a 'Street DVD' called: Practice Hours. I selected a song called: "Injury Time" by Choong Family (who are a very popular UK-Rap group in the underground market) for the Hip-Hop side of the product. For the Rock side of the product; I cut a very short 'scream' from a song called: 'HALO' by the American hardcore metal group, Soil. I also used a song called 'Buried alive by love' by love-metal group, H.I.M for the introduction of the Rock side of the product and a song called: 'Drive' by alternative rock group, Incubus to overlap the interview with an organiser of the underground Rock events, as I was told that his voice was very 'monotone' and the scene needed to be "less boring" by one of my target audience members aged 15. With these revisions made I now had a finished product which satisfied the audience and me.