

5UN, 2:30, Moving Image, 2026

<https://auckland.au.panopto.com/Panopto/Pages/Viewer.aspx?id=63941bd2-092d-47eb-9cb3-b42e00119765>

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Group F

# FA224 Moving Image Workbook

## Assessment 1: Group Music Video

Thurs 05/03/26

In-class notes:

FA224: MOVING IMAGE (ISP)

Assignment 1 23 APRIL 40%  
collective video art project: music with pictures  
group project

Assignment 2 4 June 60%  
sound-led video project: sound with pictures.  
individual project

Post-production processes.  
eg. Foley.

05/03/26  
ASSIGNMENT 1

group project - MUSIC video genre  
using props & with/queing it.

2-4 minutes

how these work conceptually } fragmentation  
repetition  
performance  
live vs. recorded etc.

sound activating  
gesture

↓  
Identity + self construction  
collective / individual agency  
Politics of representation  
fictional / expressive / abstract  
narrative structures.

\* sound / rhythm / editing / time

Need artist references.

Submit on USB or Vimeo upload w/ password  
needs title + credits.

\* individual workbook  
document your contribution

05/03/26

group  
Christina + Coco

Laurie Anderson  
"O Superman" (1981)

art-pop  
experimental sound artist

technology (+ military) can't save you

"United States" H-10 performance set documentation

Camera tutorial with Tracey  
~~21xvan~~ 21xvan.quo@auckland.ac.nz

Loanout  
Mon/Wed/Thu returns 1-2, pickup 2-3pm  
elambookings.creative.auckland.ac.nz

Black Magic Pocket Cinema Camera 4k

SD card needs to be the correct speed.  
300 250

each battery = 20 mins of recording  
charge day before.

HFR =  
High  
Frame  
Rate.

use exFAT format for SD cards

horizontal x vertical

Constant bitrate 5:1 or 8:1

Constant Quality QS - best compression/storage

4K DCI for Theatre

4K HD for TV. → for final handins

Dynamic range: film (flat but can colour correct later)  
MONITOR: 3D LUT (on) bring back colour on monitor.

## Camera Tutorial

Focus ASSIST (ON)

frame rate in camera, in editing + exporting should be the same.

cinema 26fps NZ standard.

SETP → 60Hz 50Hz

off speed (on) For  
Slomo - 50 fps

## Settings during recording

WB

Auto White Balance (AWB)

Point at something that white.

False colour to  
Monitor exposure  
red = too bright  
blue = too dark  
pink + grey = good

2. Shutter angle
  1. ISO
  3. aperture (iris)
- } for exposure

ISO - sensitivity to light  
native ISO:

daylight 400.

night/dark: 3200.

DOWNLOAD +  
BACKUP FILES.  
Review clips  
in DaVinci resolve

Shutter angle

affects motion blur - the higher it is the more blur.

180° standard for video

aperture/iris - f stop.

bigger number - less light let in

affects depth of field (bokeh)

f 2.8 for portraits/closeup.

get a harddrive.  
SSD or  
HDD

## Homework tasks:

The music video I have chosen to share in class is Closer by Nine Inch Nails ([link](#)). Content warning for nudity, sexual elements, general weird/squeamish stuff. It cuts on the beat, though not every time, so it's not as noticeable as it could be. There are elements of performance in Trent singing the song, in him acting for the video, and in everyone else's acting. The visuals of the music video also match the energy of the music.

09/03/26 Christina (one of my group members) booked the camera the Friday before (organised on a whatsapp group chat), and filmed the first clip on the list today. Our schedules were misaligned by an hour, so she and Coco (the other group member) did the first clip, then I joined later to collaboratively film the last two clips with Coco.

We then moved the clips from the camera to my hard drive and Coco's laptop respectively and returned the camera to loanout. At this time I also sorted out my loanout account so I could book a camera for myself or my group further down the line.

12/03/26

Sriwhana Spong *Costume for a Mourner* (2010)

<https://youtu.be/HtusBW0ZJaA>

- Performance, dancing.
- Exploration of a single element; the costume, how it interacts with the body, with light, with space.
- Diegetic noise demonstrating how the costume interacts with body and space.
- Absence of music for something that usually has music, then absence (but presence in your mind) once they've played a brief snippet of it
- Collaboration/giving away of total creative control. Spong made the costume and gave the proposition, but the rest of the work was executed in collaboration.

12/03/26

Music video watching

narrative structure  
beginning/middle/end  
turning points

Stevie Nicks - Chemical Brothers

using landmarks to represent different parts of music  
speed of images matches speed of music  
many clips spliced together, CGI

Virtual insanity

Fixed camera angle, hidden cuts, continuous shot, CGI

Parade - Blur

Jump cuts, Repetition - to parts of music (pre-chorus, etc).  
Continuation of movement between shots. (Match cut)

Closer - NIN

cutting on beat, elements visually representing  
parts of the music (steam noise & heart etc).  
intensity of ~~beat~~ builds both visually & audio  
Mouthing lyrics, playing piano @ the end.

Korg Funk 5 - Aphex Twin

one shot/continuous, hidden cuts.  
repeating imagery/motifs. CGI

early NIN  
animation/  
stop motion.

Come to Daddy - Aphex Twin (Chris Cunningham)

visual reflect intensity of audio  
distorted tv face reflective of digital-y-ness of song

Nothing's gonna happen - The Fall Dwarfs.

stop motion/low frame rate overexposed.  
'other world' experience thru stop motion  
cultural references - found footage.

12/03/26

## DaVinci Resolve Tutorial

### File management

- Assets > organised by date & type
- Final export
- Project > save different edits.
- work documents (transcripts, etc).

media page  
for importing clips.

### cut page

for quick editing, good for narrative editing

### editing page

more conventional

### fusion page

motion graphics, effects.

### colour page

for colour grading (week 3)

### fairlight page

audio / sound design.

### delivery

export / output project

## MEDIA PAGE

right click > add new location to show external hard drive

Set timeline to 3840 x 2160 ultra HD.

Instructions are on the canvas page, however I find it easier to learn when I'm writing things down. And there's no guarantee that everything spoken about is on the info sheets. Taking notes also demonstrates I was in class.

12/03/26 editing tutorial

⏪ ⏩ select beginning + end of clip in preview window  
⏏ ⏏ insert clip

📌 Flags: can leave notes on clips

📌 Markers: can mark timelines + leave notes.  
↳ shows up on Main View.

CMD + +/- zooming

video track 2 for cutaways.

video track 1 for main timeline.

Inspector > Speed change

Set frames per second 10G.

Relink videos:

Right click in

media pool (hard)

(just do good  
file management)

→ clip operations

→ Relink selected

Inspector > Composite

have 2 videos on top of each other in tracks.  
can use like Photoshop layers.

Key Frame transaction

diamond dot to select first frame - Set value (eg. zoom)

~~then~~ move playhead to next select frame, then

Select ~~next~~ diamond & next value

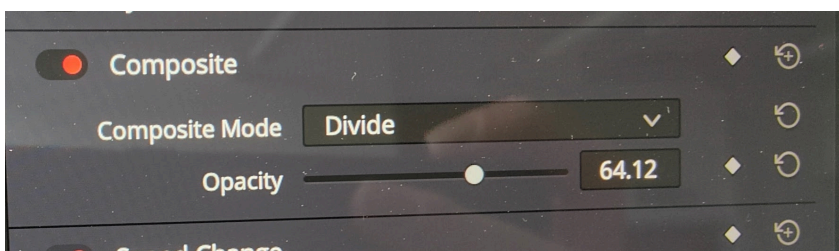
Can zoom in & out with this smoothly.

EXPORT PROJECT

File > export project.

So it can be edited on other devices.

(different from exporting video to MP4, etc).



17/03/26 Group meeting was cancelled due to Christina double booking herself. The next time to meet was Friday after class. Due to me booking the camera from Monday to Wednesday, I ended up filming and editing out work to present on Thursday morning.

18/03/26 My two video experiments:

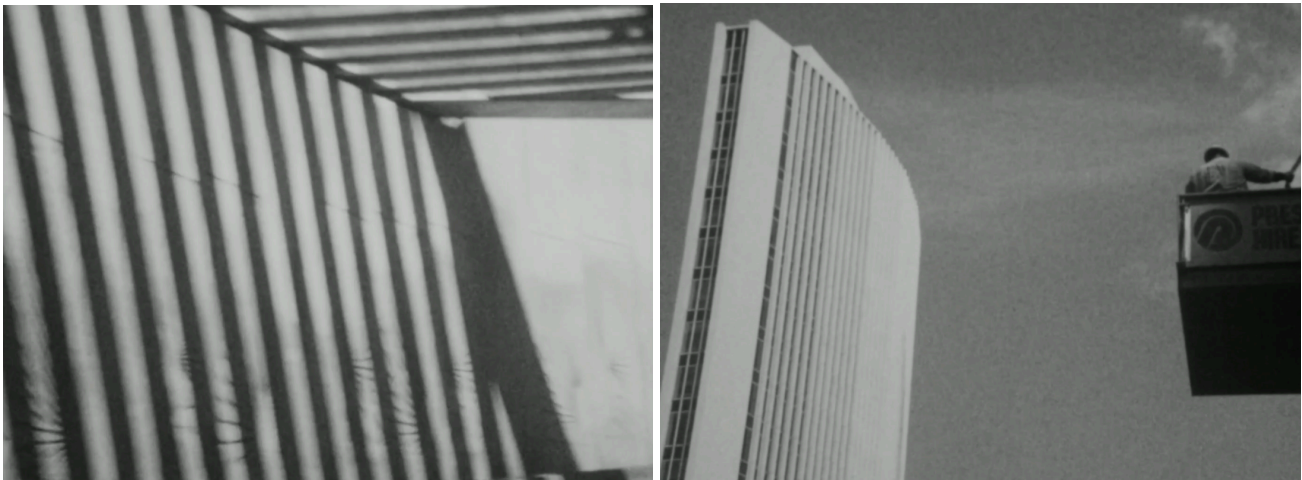
<https://youtu.be/yL4EK7T3hnY> In this one I played with the composite layers and ended up with Vivid Light as it intensified the greens (we have not yet learnt colour correcting, and my clips were very washed out). The cuts occur when I turn or am where I would appear in the next frame, if I was actually in the shots.

<https://youtu.be/14ZajT09eeg> This second one is the one I decided to share for Thursday. It's edited to a 120bpm metronome, with the shot changing every 4 beats. I didn't particularly want to film myself, so the wide shots don't have me in them. They do correspond to where I'm walking in the shot where you can see my feet.

18/03/26 Looking at artists on [Circuit.org.nz](http://Circuit.org.nz)

*Elbow Room* (2018) David Cowlard

<https://www.circuit.org.nz/work/elbow-room>

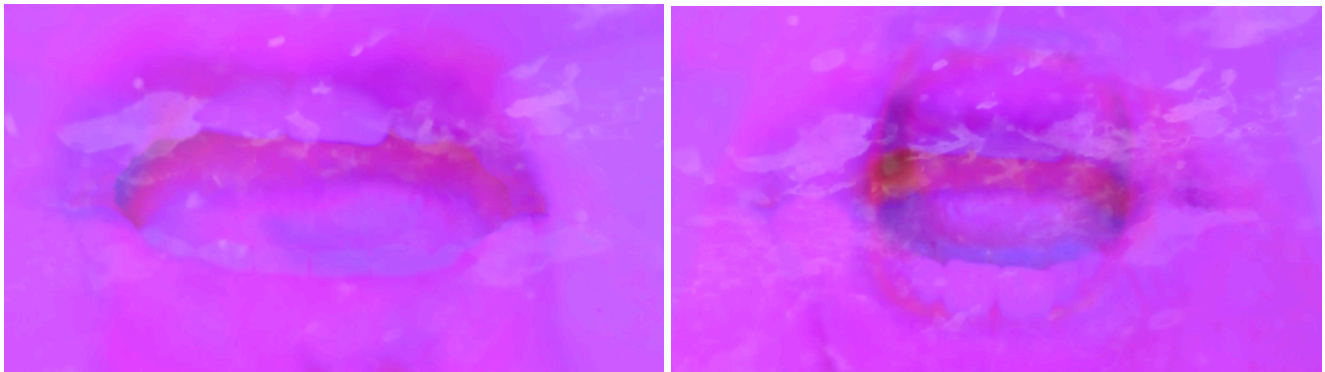


This work has no sound. It focuses on the form and shapes Auckland's buildings. Clips are generally short, and cut between each other briskly. Many of the shots are zoomed in, both from close up (showing a select section of a building) or far away (showing part of a building or area). Even if the shots are still, the grain of the film dances around and gives them energy. People feature but they are small, hurried, impersonal inhabitants of the buildings which are the main focus.

The material choice of Kodak Tri-X Super 8 film greatly affects the effect on the viewer. It looks like something that could have been filmed in the 50s or 60s, both materially but also in the creative direction choices. There's a way of filming the city that makes it look massive and overwhelming.

*Muramura* (2023) Tia Barrett

<https://www.circuit.org.nz/work/muramura>



The audio in this work is layered, as is the video. Multiple mouths speak and repeat the word "muramura", and over this are underwater river sounds. This too is reflected in the video. These techniques are definitely something that could be used in our group project.

I enjoy the brightness and choice of colour. All the layers of video can be sort of made out but together they create new shapes and colour combinations. I am curious as to if this was done by colour correcting or composite layers, or some other third thing. The pink, as unnatural as it is, evokes the body (the inside of the body).

*Western Line* (2023) David Cowlard

<https://www.circuit.org.nz/work/western-line>



This work is a two channel work. It layers audio, though not images. The images are presented together, implying there is some relationship between them, both between the concurrent two, and what came before & the current image displayed. To me there's a version of the Kuleshov effect going on.

In each of the pairs of shots there's a give and take of motion and light. The composition of each shot is also very well done to create distinct shapes that draw the viewer's eye around even when there is no movement on behalf of the camera/train.



I enjoy that not all the shots are taken from a train-riding POV. There are shots taken of the train from the station; shots of the station from across and the same side of the station. There are also shots of level crossings. There are shots at night and during the day. Lots of variety, showing the variety across the western line.

It's also interesting to see the familiar be made into an art video. A lot of these shots are of places I could pinpoint, and probably have photos of. It goes to show the accessibility of video art. This took particular dedication, using a year and a half of recordings to create this final work.

19/03/26 Critique of video in class.

I was unable to make it to class for medical reasons, but Coco was there to present our video and report back. *Meshes of the Afternoon* (1943) by Maya Deren was recommended to us as an artist model, which looking back at the video I can definitely see.

20/03/26 Group meeting.

I came to this meeting with an agenda and a semblance of a plan so that the group could effectively meet the assignment goals. I also took meeting notes, which can be seen over the page.

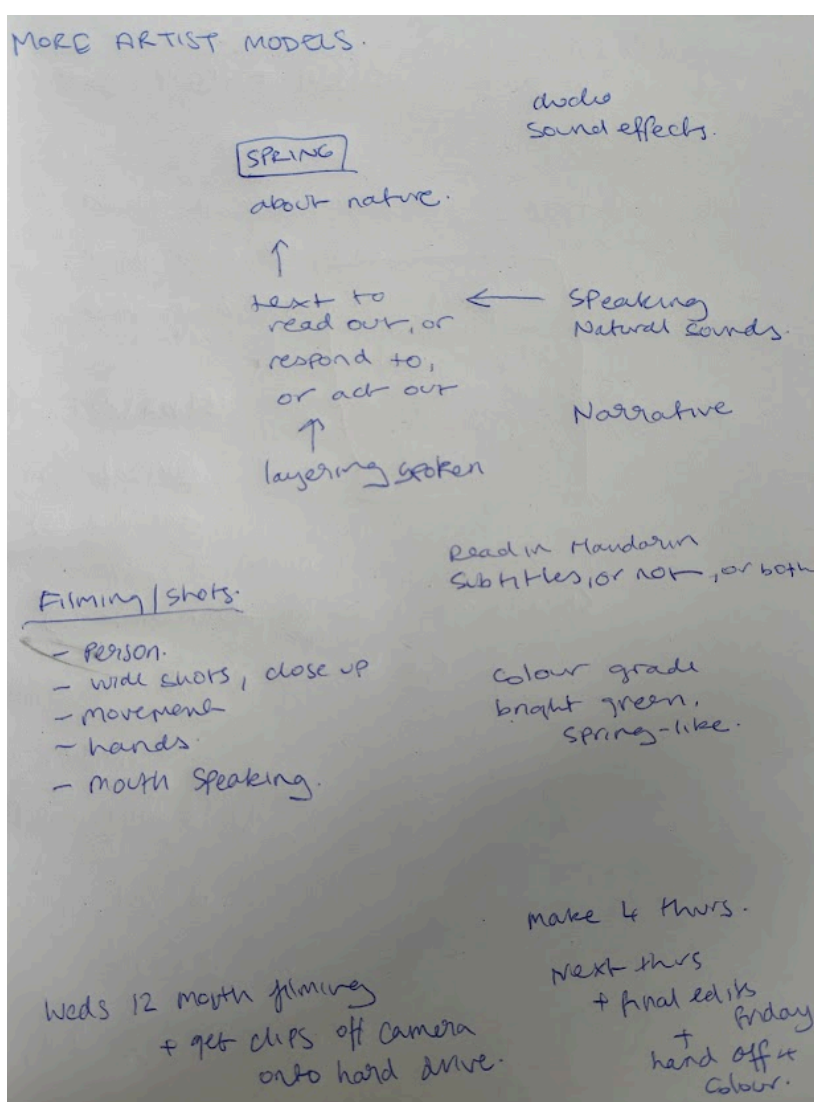
Our first step was assigning roles within the group as we all have our strengths. I covered editing as I have experience, and can be quick with it. Coco was the only one to make it to the colour grading tutorial, so she's covering colour grading at the end. Christina was happy to do all the audio and visual recording.

Next up was discussing artist models we'd looked at. I brought up *Muramura*, and we all agreed on liking the layering and how Barrett incorporated both nature and spoken sounds. After mentioning the speaking element, we discussed how that could be incorporated: we could speak it, we could illustrate it with our video, etc.

Then there was the question of what text we could use. Christina googled 'Chinese nature poems' and selected *Spring Morning* by Meng Haoran. We decided Coco would speak it in mandarin, and the audio could be repeated or played with in the editing process, as it is a very short poem. It has 5 words/mandarin characters per line. This is something I noted that could be incorporated into the editing process.

I then outlined a timeline & to-do list for executing our plan:

- ★ Monday 24 March Christina picks up camera
- ★ Tues 25 March Christina films & records nature
- ★ Weds 26 March 12pm Christina films Coco reading out the poem. After this I transfer the .BRAW files to my hard drive and spend the afternoon editing something brief for Thursday.
- ★ Thursday 27 March present short edit to class: explain concept
- ★ Friday 28 March onwards I do main edit for proper length work
- ★ Thursday 2 April present main edit to class. Implement feedback into edit after class
- ★ Friday 3 April hand over the file to Coco to do colour grading.
- ★ Thursday 9 April present big/proper work. Get feedback.
- ★ HAVE A GROUP MEETING FRIDAY 10 April - two weeks out, reevaluate our work, concept and this timeline.
- ★ FINAL HAND IN: 23 April





*Meshes of the Afternoon* (1943) Maya Deren

We were recommended this video after showing our first video. I have seen this before, and perhaps was subconsciously influenced in my editing style, as I enjoy this film.

It has an ambiguity yet definitiveness to almost every aspect. We do not see entire figures for a good portion of the film, faces are obscured until they're not. Shots are edited together imperfectly in terms of continuity, making time seem jerky/stop-start. Deren uses a range of shot types: panning, static shots, close ups, wide shots, etc. The narrative is full of symbology and is unclear or illogical most of the time, though it does have the traditional three part structure.

The use of hands and symbolic objects is something that I could take into either my own work or the group work. I am also a fan of the editing style/structure.

24/03/26 Trying to do some artist research on [Ubu.com](http://Ubu.com) and its lack of any filtering system is really grating. It seems like a great place if you know who you're looking for, however, I do not. [Circuit.org.nz](http://Circuit.org.nz) is much more helpful for showing you things you might want to see. I sorted by nature and by music & sound on different occasions.



*a (alpha) pulse* (2014) Carsten Nicolai  
<https://www.youtube.com/watch?v=lbwU8LB1NqI>

I enjoy how Nicolai keeps the visuals to his audio simple. He keeps them simple both here and in his other work. Blocks of colour provide the eye with something to follow as his “music” plays. They are representations of pure tone, pure light.

Despite the rigid technological aspect of it all, Nicolai is also in tune with how his work affects people. The massive scale of this work means that anyone in the city who can see the building can see the work. It makes art more accessible to the everyday person who would not usually find themselves in a gallery. The work is also directly linked to place because of the building it uses to perform its pulses.

He also mentions how bodily a “pulse” is, and how the human body loves being in tune with light and sound. A pulse is the reason we’re all living. There’s a fascinating relationship between human and technology that he’s touching on here. Technology is in its nature non-human, yet it was created by humans to do human things, in this case, making music or art.

Susan Philipsz

<https://www.youtube.com/watch?v=2seKIksUt6A>

Philipsz' sound works also work in how space and sound meet. She talks in this video about how sound from a particular space (train station, etc.) can be overlooked. Her works mentioned here are linked by how the current shape of something can create sound. For example, what noises old damaged instruments from the war make.



It could be interesting to investigate all the noises a particular space or item can make, and make an audio track from that; bringing attention to the little things that go easily unnoticed.

*Backscatter interferometry, Piha Radar station, 20190131* (2019) The Observatory Project

<https://www.circuit.org.nz/work/backscatter-interferometry-piha-radar-station-20190131>

Similarly to Philipsz, the people in this clip investigate the electromagnetic noises and radio signals that are there to be recorded at the Piha Radar station. They move about through the clip in an attempt to catch a variety of noises. Also present are wind static and the noises of the people moving about (one nearly falls over at one point).

Apart from the audio aspect of this video, I enjoyed the functionality of it in simply recording their antics. There is a long period at the start of the video where the camera is static, and no-one is in the shot. Birds or insects fly around, and there is static like on a TV. The audio is static, the camera is static; they reflect each other until just over 3 minutes in when the people appear on the left from behind the hill with their equipment. It reads a little like a comedy skit



performance, the straightforward absurdity of waving their big stick around for noise. They exit back down the hill the way they came in, and there is a couple of minutes of nothing again before the feed cuts out. The lack of any major editing is key to the performance of this work.



*Truth Approximations & Echo Chambers* (2021) Sarah Callesen

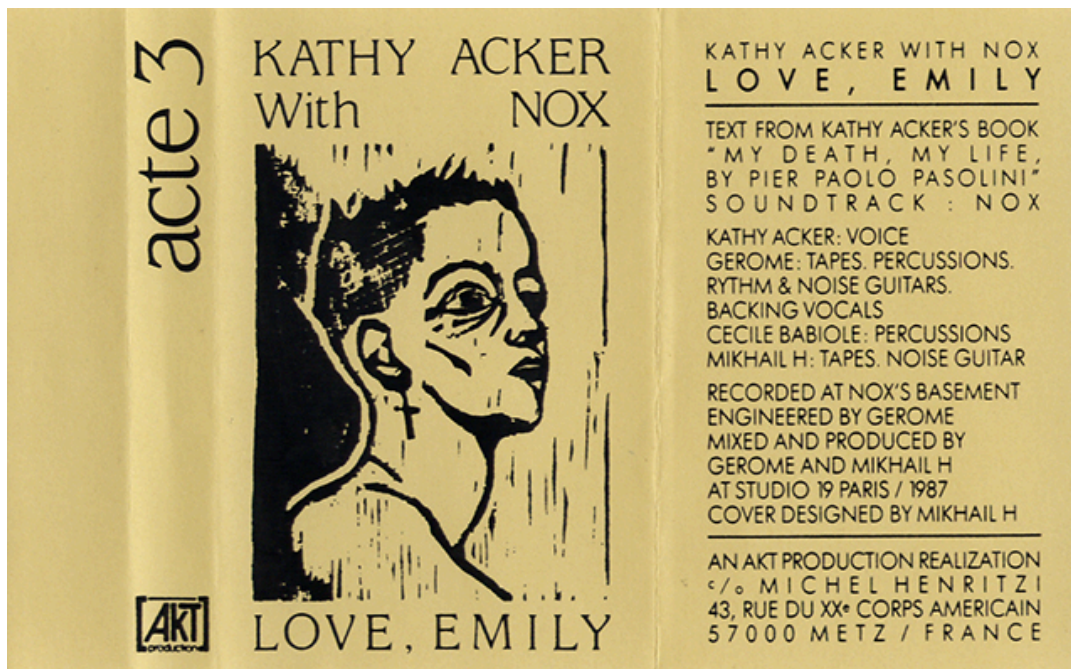
<https://sarahcallesen.com/> <https://vimeo.com/664505355>

To expand my artist research from outside of just Circuit I had a little look on the Elam Artists website to see what people here have made in the past. Callesen's MFA work is in a similar vein to The Observatory Project and Philipsz' work I've just researched.

Her work is inspired by the 1988 Essay *Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Perspective* by Donna Haraway. Now I have not nor will I read this essay for this class, however the idea of a "situated knowledge" is interesting in terms of audio. In Callesen's work, you can't initially tell what the recordings are of. However what's recorded is key to understanding this work conceptually.

"It begins with electromagnetic field recordings made within Elam's main building—opened in 1962—exploring the translation of information, particularly my body in relationship to the architecture, through sound. These are followed by recordings made within the Faculty of Science building, a site chosen in response to seven UoA science professors who recently claimed mātauranga Māori isn't science. The third site selected was the anechoic chamber at the university's Acoustic Research Centre, which has nine academic staff, all male. This recording is of my heartbeat, in a room that absorbs sound reflections and electromagnetic waves. The second half of the sound work is an etching by Agnes Denes ('Untitled from Fragmentation', 1998) converted to sound using synthesizer software."

Similarly to the previous two artist models, the selection of space/location is just as, if not more important than what is recorded in that space. This is the situation, and the knowledge is the recording; they make sense together. Her recording and selection of these spaces provokes questions as to who is allowed or approved of in these spaces, what methods of knowledge or knowledge production are approved of, and who's bothering to record these goings-on and critique them.



*Love, Emily* (Side A)(1987) Kathy Acker

<https://www.ubu.com/sound/acker.html>

Whilst exploring Ubuweb I came across Kathy Acker, someone who I used as an artist model for my Capstone project last year. I was curious as to what sound works she'd done as I was only familiar with her collage novels.

*Love Emily* (Side A) reminds me of listening to the Homily in Mass as a child. The audio is echo-y, loud, disturbed by the buzz of speaker feedback and the intonation and word choice Acker speaks with is that of a preacher. I enjoy the quality of the spoken audio, it makes you work to understand what's being said and more so to go the extra step and grasp it conceptually.

She then introduces non-spoken, repeating musical elements. These build tension, and also further distract from what is being spoken; the whole work is more musical than a simple recording of speech.

Given that my group is trying to use a poem to focus our conceptual angle, I think incorporating the spoken word in a similar way to how Acker has done here could elevate our work. I would perhaps go heavier on the distortion on the words, as they are not our own, and the focus of this class is more on the technical aspect of video/audio art than anything else.



*Nature Writing* (2023) Gavin Hipkins

<https://www.circuit.org.nz/work/nature-writing>

I looked at Gavin's work here for how it uses both audio and subtitles/text. The static-y ambient noise from nature accompanies still images, imbuing them with life. The shot of the car on the road with movement is silent, already alive because of its movement. I like how the non-specific diegetic noise can evoke a scene, even with the most minimal intervention. It keeps the video calm and purposeful.

The text is formatted like subtitles even though no-one is speaking. They take their time on the screen, similarly to how the first image lingers before cutting to the next. The text relates to the visuals and helps shape our conceptual understanding of the otherwise rather minimal work. The font choice is important here. I'm no font expert, but this is perhaps Arial or something similar. It's a plain font, straight to the point, no embellishments. It does not take away from the rest of the work, does not distract. This is important to its functionality, and the functionality of the overall work in properly delivering its concept.

The text is a potential way to incorporate the poem into our video, especially given that our poem is in a different language. This could be something to experiment with.

25/03/26 Week 4 video

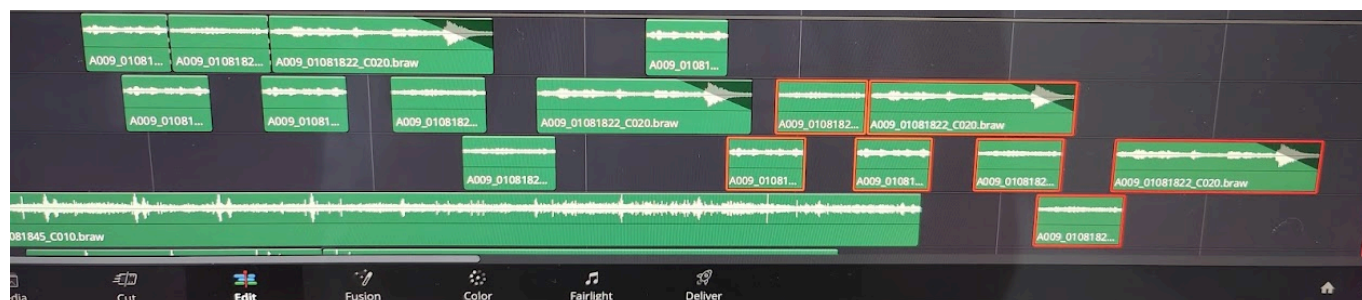
[https://youtu.be/I\\_IVa2ArfG8](https://youtu.be/I_IVa2ArfG8)

Christina did not keep to the set schedule of when she agreed to film the nature shot. When I arrived at Elam to get her clips off the camera her and Coco had also still not managed to film the single shot of Coco reading out the poem without it being blurry. I suggested to press the auto focus button on the right and this fixed their problem.

Only after importing the clips to DaVinci Resolve did I find there to be no nature clips. This was not mentioned to me in person nor on the group chat. I followed up with Christina immediately and she filmed a bit outside Elam. From these brief clips I edited this week's video.

We planned to use Muramura as an artist model pretty exactly. However, leaves do not make for good composite layers; it's too busy. I experimented with layering in sections instead.

I also experimented with the audio this time. I repeated sections in order to make the whole thing feel like one continuous audio and not simply like the spoken poem was being repeated. I repeated this twice (copy & paste) and edited to merge the two together more seamlessly. The selected clips in the image below are a repeat of the first set of clips, only without the first clip on the far left.



I left the ambient noise of the bird chirping in from three separate clips (can see in image on next page). We were meant to get more nature sounds recorded too, however this was the extent of what I had to work with. I spread them out enough to cover the whole video, overlapping at many points.

I faded out one of the audio clips as it had a loud door closing noise towards the end that I couldn't cut out as Coco was speaking over it. This lessens the abruptness of the bang, and the fade out isn't too noticeable.

It would have helped to have more variety of shots, both in type and subject matter. At multiple points I requested that Christina take both still and moving shots, close ups and wide shots. I also prompted her to film birds. This edit would have benefited from having more than 2-3 types of trees filmed, as I could have repeated some things left.

All of her shots had the camera moving in an overhead arc. None still, none panning straight. This is the style that I would have preferred. Given that we were given *Meshes of the Afternoon* to look at, and how I had made last week's video I half assumed she would do this. I made what she'd given me work though.



26/03/26 critique of the video in class:

- ★ The way the audio is layered gives it a good noticeable rhythm
- ★ The way the video and audio are both related in how they're layered is interesting
- ★ Could incorporate more than just the mouth, it's a little weird that the human and nature shots are so disjointed.
- ★ We should be deliberate with choosing what plants are in shot in terms of symbology and variety.
- ★ If our shots are better (more deliberate/stable) we can do more when editing. A greater variety of shots would also be better.

# AUDIO RECORDING

26/03/26

good audio + bad visual = watchable  
bad audio + good visual = not watchable

## The Blair Witch Project

example of good audio + bad visual.  
consumer grade cameras + handheld.

Loudness: decibels (dB) - gain knob      0 = too loud  
Frequency: Hertz (Hz)      -6-12 = good range

Human voice 100 Hz

Rumble / 80 Hz → set low cut filter to  
wind      set rid of this

## Types

voice over: close mic, quiet environment (no echo)

sound effect: close mic, multiple takes

Ambient: record long, stay still  
(makes video feel real).

Tone/music: use the soundlab @ Elam  
book w Tracey.

synchronise  
audio + video.

- start vid first
- start aud
- loud clap  
(peak wave)
- sync in post

## Files.

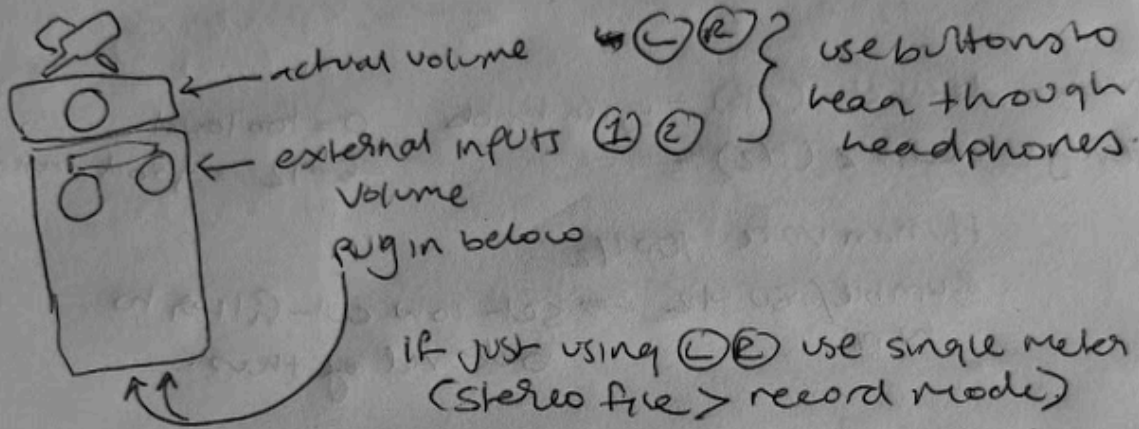
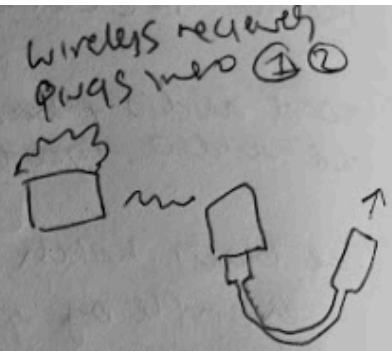
①② "Stereo" folder

①② "mult" folder

change file names to  
be descriptive. eg  
"voiceover in x room." for post.

Handy zoom Recorder  
Sennheiser Headphones

good for stereo sound.  
Download files using USB cable.



if just using (L) (R) use single meter mode  
(Stereo file > record mode)

menu > REC > 48KHz / 24 Bit audio format

menu > in/out > can do low cut filter here, ~~input~~ / R > 80 Hz

for extra mics that need power

menu > in/out > m 1/2 phantom > voltage 48

types of mic

fluff cover  
for high wind.

foam/cage  
for low wind

Condenser mic  
- more sensitive  
- can do distance  
- needs power

Dynamic mic  
- less sensitive  
- good for loud environments  
- needs to be close  
eg. Band recording.  
no power needed

\* listen w headphones + adjust gain.



*Blue* (1993) Derek Jarman

<https://www.youtube.com/watch?v=g10i34FbCBk>

<https://subscribescript.com/movie/Blue-106438>

This work focuses mainly on the audio experience of the viewer. It contains a mix of voice over/voice acting, soundtrack to evoke emotion and diegetic/ambient environmental sound. These all work together similarly to an audio book to convey what's going on in the 'film'.

At this point in the semester I do not have as much time to spend delving into individual works of art as I would like, so I cannot comment on the emotional or conceptual impact/effect the technical elements of this work contribute to.

#### [Frieze: The Relevance of Derek Jarman's 'Blue' Now](#)

"Sometime in 1992, during a trip to St Bartholomew's Hospital, London, the filmmaker, writer and painter Derek Jarman was told his eyesight was fading. 'Fizzy holes' had appeared in his vision: the result of an AIDS-related complication that would, by the end of the year, leave him blind in one eye. In this growing darkness, to his surprise, he started seeing flashes of bright Yves Klein blue. This had always been his favourite colour – the blue of his boiler suits, or the skies over the Dungeness coast – and, during the last months of his life, it inspired his final, most personal film."

"the text is an unflinching account of his fear, uncertainty and courage in the face of impending death. By pairing it with a single shot of blue, luminescent and unchanging throughout its 79-minute running time, viewers experience for themselves the terror of Jarman's diminishing eye-sight, but also the freedom of transcending it: he wonders, at one moment, what lies beyond the sky."

"For Bernard, it offers the chance to create solidarity between generations of queer people: 'Your art, your work, your relationships, your loves, your life. All these things still constitute a nightmare for a certain sector of society,' they laugh. 'And I'm really happy with that.'"



*Capital* (2000) Sarah Morris

[https://sarahmorris.com/single\\_films/capital-extract/](https://sarahmorris.com/single_films/capital-extract/)

Sarah Morris' *Capital* has been one of my favourite video works for a couple years now.

Audio is the starting point for the work. It's musical, repetitive, and purposefully matches the quality of the later visual elements. Its musicality is experimental, rather than "proper". There are speaker glitch noises which may indicate the end/beginning of a loop. Different loops play, tones play, ambient/diegetic sound is dispersed in similar loops, and sounds play that sound like they could be diegetic, but when you really listen they're probably not.

The work has a title screen, with the video showing through the letters of '*Capital*'. The font is an all-caps bold sans serif font, big enough to see through. This is a choice none of the other artist models I've looked at here have made, and I wonder if it was more of a thing back when this was made.

Morris shoots a variety of things: indoors, outdoors, people, cars, close ups, long shots, etc. There's a lot of variety. The video was filmed in Washington DC during the final days of the Clinton administration, capturing the state of both the city and its people in that specific moment and place in time. This recording of a place & time is similar to the previous artist models who were interested in recording specific places.

The most relevant parts of Morris' work to my group's project are the way audio is edited, and what kinds of shots she takes/uses. We could perhaps also choose a site to base a work around, however this would have been a better thought to have at the start of our project, as we've already based our concept around the poem.



Behind the scenes making *THE DEATH OF PEACE OF MIND* (2022) Bad Omens  
<https://www.youtube.com/watch?v=UHLhf6TSh8s>

I came across this video a couple of weeks before the audio tutorial in class, as I am a fan of Bad Omens' music. Having been to the audio tutorial I was reminded of it, both in terms of the mics used at different points, and in how we're supposed to be making experimental music for our videos in this class. Just to be pedantic, this video just shows how the backing track/start of the song was made, as the final *THE DEATH OF PEACE OF MIND* song has actual drums, guitar, and singing; not exactly what we're doing in class, but this video's worth of music is close enough.

Now that I have the knowledge from the tutorial, I am going to do something similar for our next video. I'll be recording sounds around the house and outside, and editing them together into something resembling music. I will no doubt do it far worse than Noah did in this video, but then again he is a professional.

28/03/26 Planning our next video:

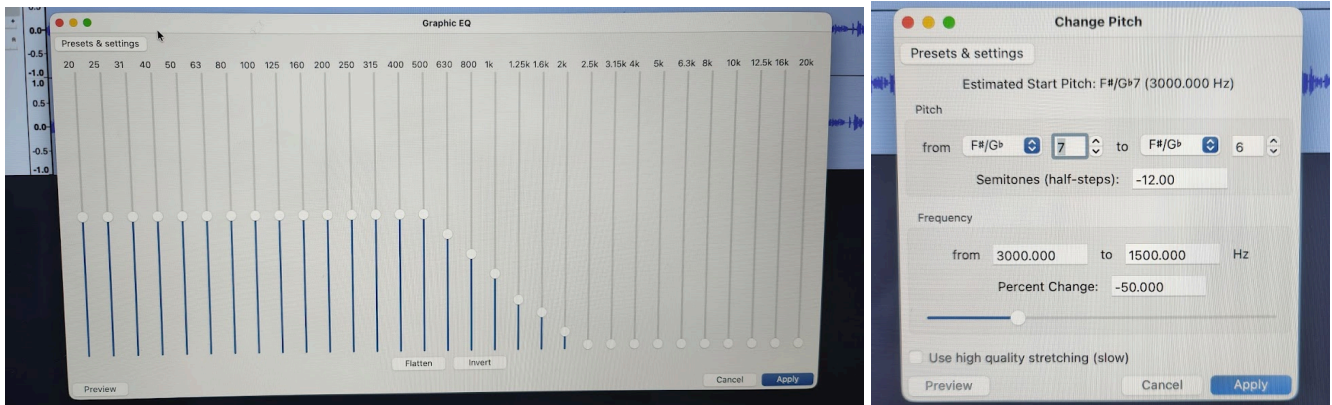
I made [this plan](#) for the group, as Christina and Coco both asked our group chat what we were going to do for the next video and no ideas were posed nor any conclusions made until I put this forward.

After confirmation from Coco and Christina our poem for this next week is *Sunrise* (2008) Louise Glück:

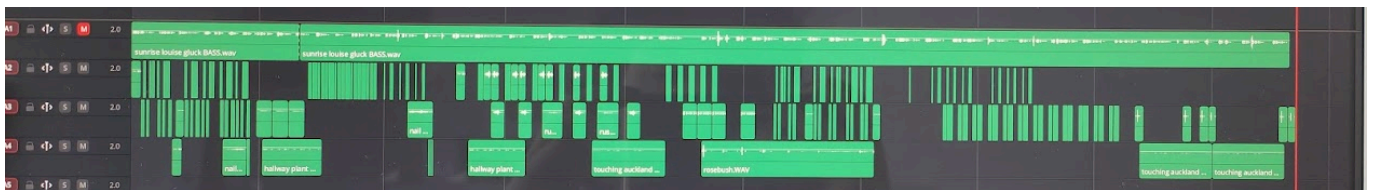
<https://yalereview.org/article/louise-gluck-sunrise-poem>

31/03/26 Audio track & beginning editing week 5's video

I recorded sounds around the house and some nature noises from my backyard yesterday. I edited the recording of me reading out *Sunrise* in Audacity (which I have used before) so there were no mistakes. Then I played with the EQ and pitch, taking out the highs and pitching it down, mostly because I don't like listening to my own voice, but also to potentially use the track as a bassline of sorts, and to distort the audio enough that it's not clear what words are being spoken.



I then trimmed down my samples in Davinci Resolve and messed around making a few patterns, linking them together into something a little cohesive. However, I did get carried away and forgot about my 'bassline', so they didn't quite go together when I tried that. After this realisation I chopped up the 'bassline' and dispersed it throughout the track. The image below has the 'bassline' at the top; not where it ended up in the final product.



This is what I ended up with: [Audio Track Link](#)

I think more ambient noise would probably be better for the shots that were taken, and I went too overboard making my samples into beats; too music like for the visuals. The next step with this is to set the samples to the rhythm of the 'bassline', and record more ambient samples.

When I tried to begin editing after this, my hard drive had a hard time running fast enough to play any of the many clips Coco got this morning (she had problems with camera settings on Monday). Before I had to leave, I experimented with downloading all the files to the computer's desktop, which worked; they all played fine after that.

01/04/26 Editing

Passed off to Coco to colourgrade bc we have time this week bc we started earlier. We should really have been doing this the past couple weeks.

This video only me and Coco worked on. The last time I heard from Christina about this project was on Sat 28/03/26, where she said "I'm busy both Today to Monday...so I won't be replying much. But I'll agree to anything you decide on". She has also not read any messages since asking how to send a survey to the class on 29/03/26.

[This is the link](#) to the video we presented in class.

02/04/26 In class crit:

- ★ Gives the impression that trees are talking & connected: The Hidden Life of Trees (book)
- ★ Reminds people of museum exhibit: interactive, the sounds restart as if the audience is pressing a button again and again
- ★ The audio being in sync with the clips works well
- ★ The talking baseline is good & spooky & surprising: "sonic abject"
- ★ The colour grading works well with the sounds

Next video:

- ★ Make it a loop?
- ★ Edit the audio to the 'baseline'!
- ★ Lean further into the spooky vibe
- ★ Maybe experiment with what slowed down jungle music is like cause that would be very funny in conjunction with the filmed content
- ★ Filming: what is the camera's POV?
- ★ Pick parts of the poem to base the vibes around
- ★ Personally I'd like a more consistent colour scheme/palette or the colour grading

After being asked what the plan for our final video would be, I put together [this plan](#) to guide us.

My camera booking during the break is for Wednesday. I'll work on the audio aspect in the meantime, to make editing quicker after me and Coco have finished filming.

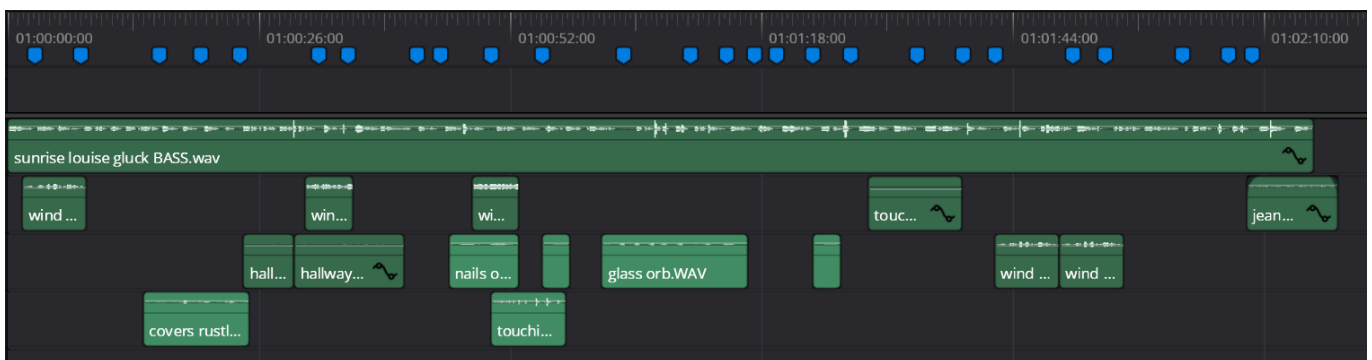
9/04/26

I re-arranged my schedule for the rest of the week in order to make the most of the good weather to film before the Cyclone on the weekend (I acquired the Blackmagic camera yesterday). Coco will get the camera off me on Monday 13th April and film some more. I am apprehensive of weather making future filming difficult. In terms of editing a contrast of sunny to rainy may or may not be successful though. We will meet to edit and colour grade on Thursday 16th April.

As of today Christina was viewing our group chat messages, however she did not directly offer to help for our final video. She messaged finally with reasons as to why she was not more present in the project. Personally these would have been appreciated more at the time.

12/04/26

I edited the audio track for our final video. It can be listened to [here](#). My starting point for this track was to put bookmarks where the pauses in the bassline spoken word poem occurred. The poem is written to have a rhythm when read, so there is a visually evident pattern in the pauses, which can be seen in the image below.



I turned down some of the louder sounds, as I really liked how the bassline sounded by itself on the big speakers during our last video. That is the main element of this track. The other sounds work more as accents than creating a beat like last time. I think this will also work better with editing, as shots can linger longer when cutting on these beats.

I inserted extra wind interference at points (in the second audio track in the image) for some audible texture. I also used the full length of my audio recordings at points instead of what I did for the last video, cutting it down to the best sample. They have their own rhythms of how I made noises and paused between attempts. It makes them sound more natural than the rhythms I forced them into in post when I was really trying to think about making it good.

My favourite part is the ending where I've put in the sound of walking. I was going for something similar to the ending (from around 3:50 on) of the Type O Negative song *I Don't Wanna Be Me*. It also gives a slow fade out of the track rather than simply finishing the bassline and the track being over.

13/04/26

I copied my clips off the camera onto my hard drive and gave the camera to Coco to film. The weather is so different from what I've got in my clips and it doesn't seem that it will clear up in the next couple of weeks. I am not hopeful for how her things will turn out in terms of editing them alongside mine, but we shall see on Thursday.

I looked at the requirements for handing in the assignment & made this list of credits for the end of our video so I don't have to worry about doing more than copying and pasting it when editing later this week.

Concept - Coco Wu, Zach Muir, Christina Pritchard

Videographers - Coco Wu, Zach Muir

Sound recording - Zach Muir

Editing video - Zach Muir

Editing audio - Zach Muir

Colourist - Coco Wu

Special acknowledgement to Tracey Guo for equipment loanout.

I proposed the title *5UN* for this final video to our group chat. I got 'sun' from *Sunrise*, the poem we're using, and 5 as I believe this will be our fifth video. Both Coco and Christina approve of this and didn't have any other ideas.

16/04/26

We edited, colour graded and exported our video. I didn't have any problems with putting the two sets of footage together. This is my edit, before colour grading: <https://youtu.be/pvHZYVqpeKo>.

I used the same method beginning with marking where each segment of talking stopped so I could use these as guides for matching clips to phrases (see image over page). I chose to edit in a rather pared-back style in order to fit the pared-back audio. I did consider overlaying smaller parts of clips in conjunction with the sampled audio clips but thought this may detract from the overall "poetic" (to go with the fact that a poem is being read out) effect I was going for.



At the end I added credits and a title slide. I played with a couple of fonts but landed on Helvetica. I wanted a clean font with no extra bits n bobs, and one that the 5 was in line with the letters, not too far down. This difference can be seen below. I also increased the line spacing on the credits for legibility.

## 5UN - Times New Roman

## 5UN - Helvetica

My two points to guide Coco's colour grading were to make the greens of the trees/plants more green, and to push the shadows darker. Otherwise, it was all up to her.

The link to our final video is on the first page of this PDF. It can also be found manually on Panopto in the FA224 Group Showcase folder, titled [5UN]\_[Group F].