

Pullan, Martin (2018) Martin's struggle to film an otter [online blog]. Educating Frames [website] . (Unpublished)

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Write something about yourself. No need to be fancy, just an overview.

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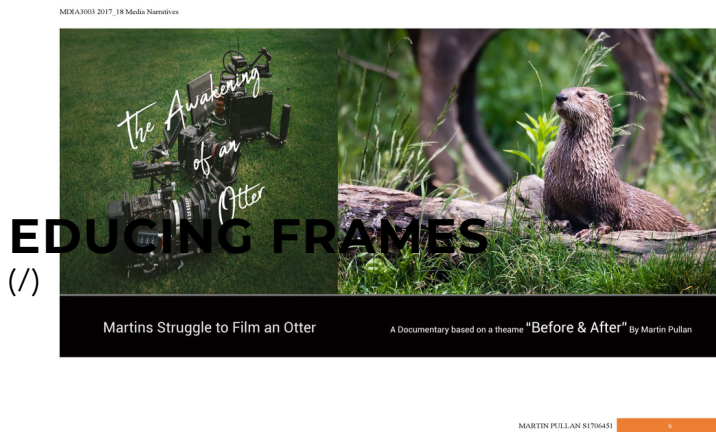
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Storyline

Martins struggle to film an Otter on the River Eden. Day one commenced with gathering all the photographic equipment for the project. Outdoor filmmaking requires all material to be checked and in working order. The leading protagonist Martin Pullan is a Wildlife Media Undergraduate studying at the University of Cumbria. Martins goal is to put into practice researched fieldcraft techniques. The outcome is to meet the second protagonist the otter. Research identifies how to track an otter from footprints and spraint which the mammal leaves behind. Day 2 commenced with a long 8k walk along the river bank seeking out signs of otter tracks. The evening draws near with no signs of the otter along this part of the Eden. Day 3 started with Martin meeting an expert Cain Scrimgeour to seek out any further advice. Consultation leads to new research in the campus library. An early start to Day 4 with a new location further down the Eden. Despite the fact of the rain and cold weather, tracking was severe along the edge of the river banks. The spirit of the monitoring and imminent threat of no otter on the River Eden, the mood was low. A new location was selected which looked more favorable. Challenging days ahead and

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perseverance paid off with the sighting of some possible footprints. Lifting the apprehension of otter tracks, consultation with the expert for clarification. An unfavorable outcome and determination to succeed

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Martin set about seeking new areas of the river Eden from further library research. Perseverance pays off from sighting more footprints in a new location near a bridge. Photographic evidence seems to match the presence of an otter.

Further clarification is needed. Spirits are high with a confirmed otter presence. A camera trap was deployed and fixed to the lower part of a tree and camouflaged – excitement and accomplishment of the otter tracks. Returning the following day with anticipation of capturing some otter media, Martin reviews the footage. All hopes dashed there were no recordings of the otter the mood was low. Dark times loomed ahead following daily visits to the site location. No otter captured on the camera trap. Was Martin missing something?

Further research needed to identify the habits of the otter. New tracking was the answer, additional areas identified as more favorable down the Eden. Another camera trap set up looks promising and hopes raised with more tracks left by the otter. Utilising a Nikon D800, PIR Sensor, and Flash Remote, a revised camera trap was set up. Security-minded, a cable to secure equipment used on the nearby tree. The weather was turning with sunshine forecasted. High spirits, determination prevailed to seek out further habitat locations. Early morning walks commenced in more favorable sites along the River Eden. The awakening, is today the day for otter media? With the weather improving and

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sunshine forecast, it is an 8k walk along the other side of the river. Approaching the camera trap with anticipation, like running downstairs on Christmas morning to opening the presents. Eagerly unblocking the padlock on the camera trap, emotions are high. Glancing over in front of the location to see fresh otter tracks. Surely today is the day of some video media of an otter? Lifting out the camera from the enclosure to review the media. An ecstatic response, we have video media of an otter.

Excellent, an otter in colour stood with its front paws on the tree log in front of the camera trap. All the hard work and perseverance has paid off. Tracking, and walking 28k every week along the River Eden for two months has provided some outstanding media of the otter. Is there anything on here? The camera was pointed out towards the river in the hope of capturing the otter approaching the river bank. Such a delight, long wait and hard work, will we see anything? Hands were shaking whilst opening the case to review the footage on the inbuilt screen of the camera trap. Yes, we have an otter, looking again at the media to see an otter laid on its back looking towards the camera. As the otter floated downstream is it cheekily swimming away. Indeed, the cheeky mammal was enjoying a swim right in front of the camera trap.

Beats Sheet

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Suspense *Awakening* *Beats Sheet* *Drama*

01. Photographic? Film Kit.
 SU. Set the scene, who is Martin? What's my Goal?
 CAT. Find otter tracks, but nothing, further research needed.
 A2. Tracking, look for signs of Otter, Ask expert & further research.
 F&G. Found otter prints, ask an expert, no good.
 MID. Otter prints, confirmation of an Otter.
 O2. W.T.F. is the otter? Day1, Day2, Day 60.
 O3. Find the otter, Camera Trip 2. Further research.
 F.I. Know where they are. Presumably, I can obtain footage.
 CL. Dejected, Martin films an Otter.

Dark Times *Dark Music* *Guitar Music* *Radiant*

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Martins Struggle to Film an Otter *Before & After*
 A Documentary based on a theme "Before & After" by Martin Pullan

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Mood, Tone & Genre Narratives

MDIA3003 2017_18 Media Narratives

Research portfolio of 3 images showing: Mood, Tone & Genre

Image 1



The performance of the Otters genre shows clearly within the dramatic ending of my documentary. From the theme "Before & After." A visual, aural relationship with the leading character of Martin Pullan. With an unpredictability of this Otter showing up and remained absent from the scenes. The story builds up the grand finale of this marvellous, mammal stood over the River. The Otter seen here was the central ingredient in my documentary. Further transforming the storyline as Martin searches for the Otter. A dedicated, detailed search for an elusive mammal. Given the spectacle performance of the leading character, the final image shows the result of hard work and dedication as seen within the storyline. There is no staging shown in this image and nature isn't moulded in such a way. The genre of the documentary is to cleverly show Martins difficult times of tracking and seeking of an Otter. (Patrick Philips,2000)

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Image 2



The discourse of this image illustrates the dark times within my story. Not only within the storyline itself but by utilizing mood language and making this a priority within my account. I choose this as a significant part of my documentary. It employs a prominent visual expression language. Incorporating tension and moral attitudes into my story. The story builds up nicely from searching every day along the Eden for an Otter. The anticipation was on a downward slope until confirmation of the otter was received. Further changes to the story show emotion and the despair of no Otter media! Hegemony within this picture illustrates the concept of taking for granted. Giving a disguise of discursiveness, to bring the audience directly to the scene as if Otters are there at the moment. High & low points, the dip point within this frame emotional with despair. The protagonist shown is a determined wildlife media undergraduate who set about searching for an Otter. The image is showing confidence and a genuine nature towards Wildlife. Clearly as seen, demonstrating a narrative function to the audience. To capture media footage will show alignment within the story as I track the Otter. Clear, careful emotional shot to portray the "Dark Times" utilizing "Dark Music" further capturing the moment. (Patrick Philips,2000)

MARTIN PULLAN S1706451 3

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Image 2



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(/) A crucial creative scene is portraying the location of the documentary. The image is showing space to identify to the audience the vast areas that need tracking to locate an Otter. Openness and low mood of the film as Martin endeavours to pursue the Otter. Through further research after each failed attempt signifying a fresh approach to wildlife tracking. Change the environment, seek out more favourable locations. The plot is changing the image gives space to move and seek out the Otter. Clever use of emotion is shown to bring the audience into the picture. A transformation is born with the guided knowledge from research. Capturing the plot scene for the audience to join me within my emotions as I endeavour to seek out this elusive mammal. My pathway is long as displayed in the image. (Patrick Phillips,2000)

Bibliography

Patrick Phillips (2000) Understanding Film Texts, Meaning and Experience.
Photo by Steve Halmon on Unsplash Otter on river. Available at: <https://unsplash.com/photos/zLkEazXBtEPA> (Accessed 25th Feb) Image 1
Martin Pullan. (2018) DSC_4664.00_02_28_19_Skill001 WTF is that Otter!.jpg; Image 3
Martin Pullan. (2018) DSC_4837.MOV.00_01_25_10_Skill0023 no otter.jpg; Image 2

The Awakening of an Otter

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Storyboard & Camera Actions

<p>he Awakening of an Otter</p>	
	<p>Action</p> <p>The above image The Awakening</p> <p>Following this by Martins Struggle</p> <p>A Documentary Martin Pullan</p> <p>Fade in</p>
<p>p. The logo is made up of 8 separate layers to combine and produce a used for the opening fade introduction to the documentary.</p>	<p>0</p>

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