

Blueprint

Telstra Bigpond Sports – Photography Treatment

Matthew Murray



Capturing the moment

The focal point of each of these images is the incongruous armchair and TV set-up – slap bang in the middle of a variety of situations where watching TV would generally be regarded as totally inappropriate – and until now has been impossible.

I like the fact that all around the blissful isolation of the sports viewer, life goes on. A band is packing up after a wedding, a boy rubs suntan lotion into his girlfriend's back on the beach, a bored businessman waiting for a train reads a newspaper, and all are utterly oblivious to the TV.

So my approach to this brief is all about capturing the moment – life is going on around the TV viewer and we are witness to a random instant. There's a freshness, spontaneity, vibrancy and energy to these images. The focus remains on the armchair and TV, and the background action merely serves to reinforce the blissful privacy of the Bigpond Sports viewer.

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Lighting

My intention is to make the images look very vibrant, very real, very natural - not staged. I'll use available light, with just a little fill from very soft flash so there are no harsh shadows.

The chair and TV will be lit separately with a more controlled and directed light source so they stand out slightly - this will, however, be done in a subtle way so that the eye is naturally drawn to the chair/TV set-up without it looking forced or stagey. These lights will help lift the chair, TV and TV stand, and will give them little more detail and prominence.

Camera equipment

The images will be all shot digitally - during the shoot the work can be viewed and aspects of the set altered, when and if needed. The set will initially be shot without any talent in shot, and then a variety of individual vignettes with the talent will be covered off. There'll be plenty of variations shot for each execution to ensure a sense of realism - this in turn helps convey a freshness, spontaneity, vibrancy and energy to the ads.

The camera will be locked off at the optimum position and will remain there throughout the shoot. If, at the post production stage, any of the talent needs to be moved in or out of the shot this can be easily achieved.

Props

Whilst we could use different furniture for each set-up, I prefer the continuity of using the same furniture, although dressed differently, for each execution (soft furnishings may vary, for instance, along with subtle changes in the props - e.g. a glass of champagne next to the chair for the wedding, suntan lotion for the beach etc.). We'll source furniture which is both stylish and comfortable - it may have a retro twist, but it won't be daggy or worn.

Talent

There'll be no more than a handful of people in each shot. They'll just be in the background - little observational vignettes that don't dominate the image, but help enhance the context for the chair/TV set-up by creating a sense of atmosphere and story. We probably don't even see their faces - they're not the main focus. They're doing whatever they are doing, totally oblivious to the chair/TV set-up.

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There won't be any slapstick, although there may be some gentle – seemingly unintentional - natural comedy in the action. It will look completely spontaneous and believable - it's important to their success that none of these ads look contrived.

Wedding

Possible scenarios:

- Two kids chasing one another around the tables while a couple stand and have a drink or chat
- A band setting up or putting their equipment away
- One guest seated at the table talking to another guest who is standing beside them
- The wedding couple cutting the cake with no guests around
- Bride throwing the bouquet with no one to catch it

Beach

Possible scenarios:

- A couple with one rubbing suntan lotion onto the other
- A girl shaking out a towel
- A man with a towel around his waist changing his swimwear
- Kids playing leap frog
- Adults or kids playing with a ball
- A couple exercising
- A bloke walking past with a surf board under his arm
- A child has dug a hole in the sand and is standing in the hole up to knees as another child stands by and watches

Train station

Possible scenarios:

- People waiting for a train
- Man reading a newspaper
- Somebody talking on a mobile
- People meeting
- Man sitting on brief case as he waits for train
- A lone man on the platform man with head back looking into the air - he can't believe he's missed the train
- A couple hugging one another - next to them, a man is nonplussed as he reads the newspaper or looks at his watch
- A person waiting with flowers as another person walks toward them, arms open