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1 The generation of ideas

Lecture by Andrew Redman, Stockholm film school.

1.1 Ideas behind ideas

Film is very much about the translation of reality. It can also close the gap between different realities... the mediation of ideas.

Problems: Improbability, pre-expectations, prejudice, indifference. How to overcome it?
Who knows who cares and why bother?

- Trade places with the receiver group!

Powers of invention – manifesto by Andrew

“Creativity is simply the constructive aspect of logic. Typically the evaluation/response cycle is made manifest by powers of invention learned through empirical and conceptual trials in practise. I hold that the designation of cognitive activity and intention between Art and Science is an artificial partition that constricts articulation within the Art of Science and the Science of Art.”

Develop your creativity by research on everything that has to do with arts!

You become part of the cast in a film, as the camera puts you in the place of the actor, as a spectator you're part of the story, involved. Film and photography are the only media that enables this. It's called "The permitted image/idea".

From entertainment to art: The Love performance by Cirque de Soleil.

1.2 Toolbox for creative translations

Depending on whether the energy it takes to make an idea fly requires momentum, propulsion, tension, friction or reaction, a combination of these four methods can be used.

1.2.1 Host (momentum)

“Ideas on a plate” – To openly use someone else's work as a model by adaption, combination, extension, variant, reference, quotation or model. The transformation of a song by different artists is an example.

Music is an excellent host as there is strong association between songs and memories; visual, smell, feelings... (We listened to Beatles and Andrew asked questions about how the room looked where we listened to it, what people were present, what were the feelings at the time and all sort of stuff. Loads of memories come up among us, very detailed. Everybody immediately had a story and a setting.)

- Wrap your history into another setting and everybody will believe and recognize. The song is a link (shared experience).

1.2.2 Enzyme (propulsion)

The creative stimuli or seed idea is only used as a starting point or control reference and is not openly quoted. You start off with a trigger and develop a story, then change the trigger (soundtrack, original idea) and you have a new story, a new power.

Drama is made from anticipation, action and re-action. You need a surprise in the action. Replace the components as the story goes along. Synesthesia (a neurologically-based condition in which stimulation of one sensory or cognitive pathway leads to automatic, involuntary experiences in a second sensory or cognitive pathway) can be very useful. What colors are the weekdays? One sensation triggers other sensations.

1.2.3 Totem (tension)

A matrix for referencing set basics of any number or configuration in order to isolate or define the elements of the creative intention required for construction or criticism. This approach comes from a need to focus on foundation structures for strong ideas.

<i>Art/design</i>	Color	Form	Relationships
<i>Music</i>	Melody	Rhythm	Harmony
<i>Dance</i>	Movement	Sequence	Timing
<i>Structure</i>	Elevation	Plan	Detail
<i>Reduction</i>	Selection	Simplification	Abstraction
<i>Craft</i>	Mind	Material	Process
<i>Symbol</i>	Explicit	Implicit	Metaphor
<i>Thought</i>	Dreams	Imagination	Perception
<i>Identify</i>	Motivation	Intention	Outcome
<i>Content</i>	Substance	Style	Articulation
<i>Propulsion</i>	Friction	Tension	Momentum
<i>Point of view</i>	Witness	Player	Object
<i>Time</i>	Past	Present	Future
<i>Society</i>	Individual	Community	State
<i>Element</i>	Liquid	Solid	Gas
<i>Direction</i>	Opposite	Parallel	Diverse
<i>Behavior</i>	Conform	Control	Reform
<i>Drama</i>	Anticipation	Action	Reaction

1.2.4 Resonant/dissonant (friction/reaction)

The combination of unlikely sources, each with an integrity of their own which is challenged, expanded or shifted by unusual or contrasting associations. One may combine two or more Host components in this method. Useful for satire and virals.

1.3 Film language and storyboards

Basically, you need to know what you want to say and to whom (target group).

There are three kinds of storyboards; Presentation (moodboard), Narrative (comic book in edit order) and Production (shot orders with maps and floor plans).

Storyboards are used for selection, simplification and abstraction. They enable pre-visualization and set the anticipation of the production.

Image compositions

Where the action and what is the context? Implicit images show the immediate future (Kosovo war photos of John Reardon).

Storyboard artist can be hired outside the contracted company. Agreement to the storyboard, sign every page you agree on. Changes on behalf of the producer!