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— *How to* —

CONSTRUCT AND APPLY

Creative **FILMMAKING
TECHNIQUES**

IN -corporate-

**[LOW-END] AND
[NON-FICTION]**

— *productions.* —

Written by Roos M Jansen

407023 | Art & Technology 2019

Executed in assignment of *ICamera, Amsterdam* and *Saxion University of Applied Sciences, Enschede*, with a shared aim for innovation and creativity as an exit point.

How to read this report.

*The report is based upon research conducted during my Graduation Internship at ICamera, Amsterdam and is written according to Saxion University guidelines. The entire research can be browsed at <https://roosgaatafstuderenant.wordpress.com/> through using the **menu icon** in the top right corner.*

The **first 3 chapters** in the menu all serve to introduce the research potential and to set the scene - world building our narrative. The [Introduction](#) contains descriptive information about Research core stakeholders such as the Graduation Assignment, a brief company outline and the Research Questions. The [Methodology](#) borrow insights in regard of the conduct method and the research design. [ICamera & Opportunities](#) allows for a more elaborate company outline. Note how each chapter ends with a short sum up and/or conclusion.

The actual research has been divided into 4 **sub questions** which all consider a segment of the main research question. Further motivation about the sub questions can be found in the report [Introduction](#). **The first 2 questions** are answered through theoretical study and on-set experiences. **The 3rd and 4th question** are answered through more practical conduct, experimenting and testing.

Each sub question ends with a short summary on the chapters' findings. These summaries can also be found at the [Research Questions & Summaries](#) page.

On an ending note, this research resolves with a chapter on the found [results](#) of the testing phase, which lead to my [recommendations](#) in regard of the creative processes applied in low-end, non-fiction, corporate film making. The recommendations tab has been split in two parts; a part on [general recommendations](#) for expanding this research, as well as a plan for [distributing and digitalising](#) of the product. To conclude, the reflection chapter focuses on my personal reflection on this research conduct.

The [APA Chapter](#) includes links to all sources used to create this research conduct categorized per chapter.

I hope my findings will be of use to your personal, creative processes and leave you inspired to become an innovative and story-driven thinker.

A Graduation Research by [Roos M Jansen](#).

Abstract

The intend of this research is to design a product or workflow to keep an innovational creative approach in low-end corporate film productions. For this the following research question has been designed: “*How to **construct** and **apply** creative film making techniques in corporate, low-end and non-fiction productions.*”. The corporate, low-end and non-fiction productions are a more descriptive term for the 1Camera ‘lite’ productions, which are also the testing field of this research.

To answer this research question two different directions are explored. At first in-depth knowledge about fundamental visual techniques and non-fiction storytelling essentials are gathered to better understand how to **construct** the moving image and what factors influence the creative aspect of film. This led to an index of visual and narrative techniques to consider when altering a concept to a more creative adaptation.

Secondly, a tool for the **application** of discovered techniques through creative concept creation was designed. The earlier found list of techniques has been dissected and translated from literate material to a playful game of cards. This card game could be used to craft creative concepts for film productions through randomized matchmaking between bite-sized cinema- and story components.

An observational test and follow-up interview were conducted to verify the game of cards method, now named ‘**Get2**’, in regard of **construct** and **application** of creativity in film productions.

Tests concluded that the **construction** of film productions through the **Get2** game of cards could be improved. The storytelling knowledge between the participants differentiated more than expected, and by minimising the visual style components a stronger, more minimal and applicable concept could be **constructed**. However, a non-digital, gamified experience did benefit the **application** of creative thinking. Tests also concluded that the designed product could prosper on a broader market.

Further research to the test outcomes led to the recognition of two underlying pain points. **The larger than expected differences in knowledge per specialised field** being the first pain point, and **the expected method if interaction being too limited** the second. Both pain points were then viewed through a digital spectacle, leading to distributional and digital solutions. One of the digital solutions focused on the creation of an interactive platform. [A prototype](#) of this solution based on the current 1Camera ‘films’ page of the intranet was later developed.

To conclude, two recommendations were written according to the findings of this research. To introduce a gamified workflow which stimulates the application of creativity is a more than interesting opportunity for 1Camera. The Get2 card game product could be a tool to help satisfy these means. The second recommendation is to work more with the archival material of 1Camera productions, as there are many learning and profiling elements to dig from this valuable data, which are as of currently not used to their full potential.

Introduction

This website is created as a part of the [*“Art & Technology”*](#) Bachelor program at [Saxion University of Applied Sciences](#), Enschede (2018) to communicate the findings during my Graduation at [1Camera](#), Amsterdam. This chapter will focus on introducing the Graduation Assignment, Internship Company and Main Research Question which form the fundamental grid of this conduct. A bit more about the author can be found at the bottom of this page.

1. | The Graduation Assignment

The graduation assignment is the final assignment for the bachelor diploma of Art & Technology (2014-2018). The student works full-time for the duration of 20 weeks on an assignment in a professional situation that fits the professional image for which the student has been preparing over their course of studies. (...) The student takes the initiative to start the search for a suitable graduation assignment. – *Graduation Guide 2017-2018 Creative Technologies*

The objectives of the graduation assignment are:

- Use & integration of **knowledge** and **skills** in a graduation assignment
- Complete a **test of competence**. This means that the student is able to independently and methodically analyse and find a **solution to a problem**.
- Act as an **independent** and **learning professional**.
- Show that the student can fulfil a professional role by carrying out professional duties.

Additional information about the curriculum and Graduation methodology can be found in the [Graduation Manual CMGT 2017 – 2018](#).

May 16 Update: An [Add on to the Graduation Manual](#) has been announced due to developments within the curriculum of the Art and Technology Bachelor program.

2. | Company Outline

1Camera is an award winning video production agency that was founded in 2008. We take corporate films of all kinds to a higher level by looking for the emotion behind the information and creating cinematic visuals. Our producers have backgrounds in academia and journalism, and we aim to create intelligent, well-researched films: stories with substance. From conceptualisation to production and social media & distribution strategies, we're a one-stop supplier that delivers high-quality videos with fast turn-around times – whether it's a large scale, international production or a one minute corporate Vlog! – *1Camera official website*

A more in depth conduct which singles out the mission and vision of the participating internship company can be found in a separate chapter focused on [1Camera & Opportunities](#) found in the main menu.

3. | The Research Question & The Internship Company

When operating in small Non-Fiction equipped crews on a tight schedule for brand-restricted, returning clients it can be challenging to stay creative. The work becomes routine and the crew becomes familiar with a clients feedback and taste. This leads to a tendency of performing the same known tricks for a good enough result. However, there is a great risk in such working procedures. The client and crew may become stuck in a loop of being less conceptual and creative. This is a troublesome position to be in for both client and crew operating in the creative sector which is driven by constant change and development. This research aims to explore new ways of making creative visual techniques more available for small, time-bound non-fiction productions.

1Camera aims for high quality production value, branding themselves as close to a cinema experience as a corporate approach can possibly be. The production house creates solutions for any client by offering productions for varying budgets through the introduction of **3 classes: *lite*, *classic* and *cinema*** productions. However, especially in the *lite* package creativity and cinema-value aesthetics often lack depth. It is difficult to apply the cinema norm – sophisticated visual language in an one-man crew and low-budget production. However, the *lite* productions are a popular choice by the 1Camera clients, making it difficult for 1Camera to stick to their brand promise.

This research aims to take a closer look at the production value of small productions; considering how to increase visual interest through camera & light techniques within the constrictions of a low-budget, corporate production. To activate more creative approaches without losing adaptability and movability which makes the small, non-fiction and thus story-driven crew so interesting.

4. | The main Question

“How to construct and apply creative film making techniques in corporate, low-end & Non-Fiction Production.”

The main question has been divided in an array of smaller questions to consider all aspects of the query not only in relation with each other, but to also consider these components for their individual derivation. Aiming for a deeper understanding of all individual stakes to encourage a broader starting point with more creative handles for the final product concept.

1. – *Theoretical Research* | [What \(innovative\) visual techniques can we identify?](#)
 2. – *Theoretical Research* | [What are the important components and stakeholders of a Non-fiction, corporate-style production?](#)
 3. – *Conceptualization* | [Can the discovered techniques be applied \(or made applicable\) in the low-end production?](#)
 4. – *Design, Testing & Developments* | [How to make the implementation of narrative- and visual techniques more routine?](#)
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5. | About the Student



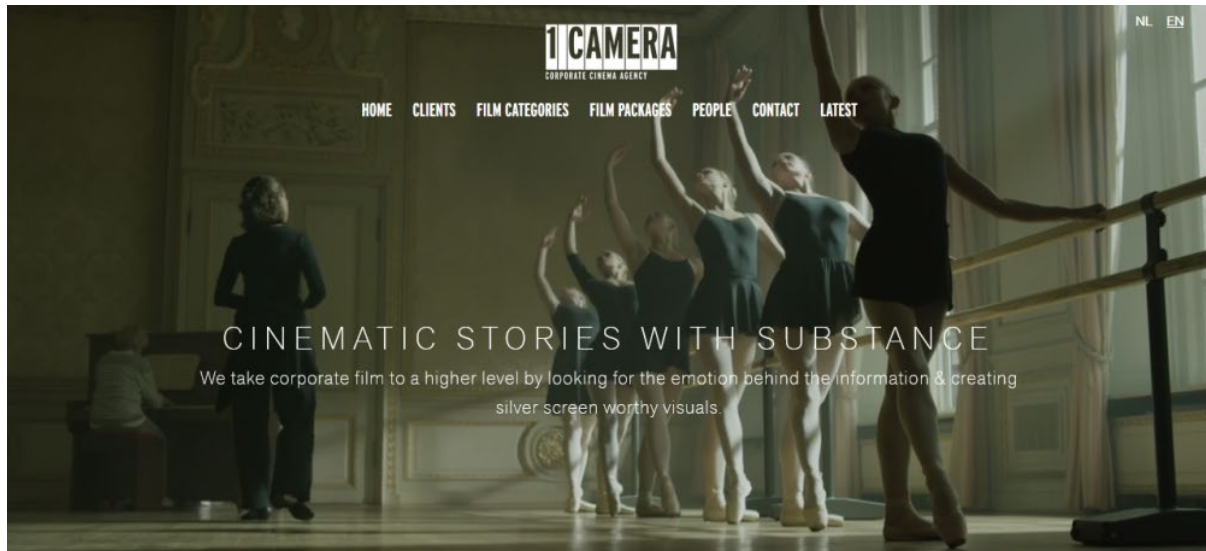
Video is voor mij een ontzettend persoonlijke dienst; het verhaal van een product, persoon of bedrijf verpakken tot een meeslepend audiovisueel portret. De sleutel tot een toekomst-bestendige video ligt voor mij in het gevoel welk deze opwekt; raakt de kijker geïnspireerd, gemotiveerd, geactiveerd of een beetje stil, dan krijgt de video een plaatsje dicht bij de kijker en wordt het verhaal doorverteld.

Video maken doe je niet alleen maar in goede samenwerking. Ik vind het belangrijk dat verhalen verteld worden vanuit een gevoel, als film maker help ik dit te vinden door een gezamenlijke kijk naar de intenties voor de video en belangen van de verteller. Zo ontstaat een toekomst-bestendig portret welk bij de verteller zijn visie, intenties en publiek past.

[Personal Website](#) | [Vimeo](#)

1Camera & Opportunities

Taking a closer look at 1Camera studied from an insider and outsider POV to consider the stakes which lead to the needs of this research.



1. A Closer look at 1Camera

1.1 | From an Outsider Perspective – 1Camera at First Glance

‘Cinematic stories with substance’ is the first, full-caps title on the official website, a title which you will be sure to find verified after a brief scroll past the website and her content. The page starts with a cinematic [showreel](#) video filled with drone-shots, extreme close-ups and carefully lighted scenery on autoplay, displayed in a full-width container for a cinema-feel. Scrolling further you will find that film-festival laurels and star-ratings rule the website. Everything is bold and visual, even the crew photo looks like a classic hand-drawn movie poster.

1.2 | Looking further...

1Camera’s main platform of establishment is their company website. The company is also active on social media with an official account on **vimeo**, **linkedin**, **instagram**, **facebook** and **twitter**, however, these social links are only linked to at the very bottom of the website and absent in the main header, underlining the corporate approach of the Audio-Visual company.

It is interesting to note that the .nl website automatically loads in English, signifying an International-interest. When reading further you will note a kinder tone of voice, yet referring to credibility for their work by the awards won, academia notices and big-name clients. 1Camera offers 3 different type of productions: *Lite* – *Classic* and *Cinema* productions.

LITE	CLASSIC	CINEMA
★	★★	★★★
Our Lite package is the best option for quick and straightforward productions.	Our Classic package is our core product. A great way to tell your corporate story.	Our Cinema package provides the highest quality available.
PROS short-notice, flexible, and cost-efficient.	PROS high quality video, quick turnover and attractive rates.	PROS the look and feel of a commercial, at corporate film rates.
CREW a single camjo.	CREW a DP (cameraman) and a producer.	CREW at least a DP, producer and director.
BEST FOR event reports and street interviews.	BEST FOR internal videos with some creative conceptualization.	BEST FOR external videos like campaign films that require advanced creative conceptualization.

- A *Lite* production for straightforward, quick, small crew solutions.
- The *classic* package for high quality videos with some creative conceptualization and storytelling.
- The *cinema* option for the most advanced, creative films created by big crews with quality engagement.

Even though the classic production is described as ‘our core product’, most productions showcased in the online portfolio are of the type ‘Cinema’.

2. Mission, Vision & Positioning

2.1 | Considerations from an insider perspective

From an insider POV matters always feel a bit different, however, there is one main alteration I experienced during my first month at 1Camera which I would like to point out in particular. Which is the question of Mission, Vision & Positioning.

2.2 | High-end & Low-end.

On the 1Camera website all productions are advertised as cinema ready material, placing big remarks about the silver-screen worthy visuals. Their positioning focuses on high production value and overall large-scale-ness of matters. However, most 1Camera productions come together through small screws, flexible outings and last-minute soft scripts; the ‘*lite*’ productions. Even though 1Camera strives for big-budget ‘*cinema*’ productions, in reality most clients refer to 1Camera for their low-end ‘*lite*’ packages. When ‘*cinema*’ productions do occur, 1Camera hires an external crew (often including the Director and DP) to do the job, almost operating like line-producers.

On their website, 1Camera advocates for the *Classic Production* as their ‘most chosen product’. They want to produce *Cinema Productions*. In reality the clients choose for *Lite Production* products.

3. Searching for Solutions

This raises interesting questions about the dream-identity of the company and the actual every-day flow of matters. There is an aim for aesthetics – high-value – creative and global trades, but the everyday reality of 1Camera consists of mainly testimonials, corporate statements and nowadays; many Vlogs. Is it possible to fill this **creative need** for cinema-quality content even when working with low-end production, crew and equipment? Can we *up* the visual quality of our images and communicate in more creative means?

Can we create ‘*cinematic stories with substance*’ by applying more extended and creative film making language even when operating in small non-fiction equipped crews?

3.1 | Approach & Ideas for improvement

In any format of film and especially corporate productions, the story is always to be considered first. Cinematic images alone do not communicate a message; for making film a profitable, corporate product a thought needs to be communicated which is done through storytelling.

1Camera is highly aware of the need of such a story. Choosing for small crews is often a conscious choice made not only for a financial cause but also to serve the story. For 1Camera a small crew means (next to a budget-saver) less distraction for the subject on film, allowing emotions to flow in a more natural sense and capturing these in a more raw format. Even I, as an intern, am not always allowed to participate on shooting days to keep the mood on set authentic and low-key.

Working in such a documentary-style format, with a *soft script* and moveable crew allows 1Camera to **adapt, react** and **observe** as flexible as possible. This brings 1Camera the **Unique Selling Point** of adaptability to unscripted, unique story elements, however, this also contributes to an end-product of a lesser visual quality: with shaky movement, unfocused areas and un-light situations. Making an adaptable story also means less space for creative conception and deep visual language due to more limited resources.

Such an end product does not correlate with the image 1Camera envisions. Unless shaky movement becomes a stylistic choice, and an un-light situation is paired with well light shots and becomes a story (turning) point.

4. Analysing Current Workflow

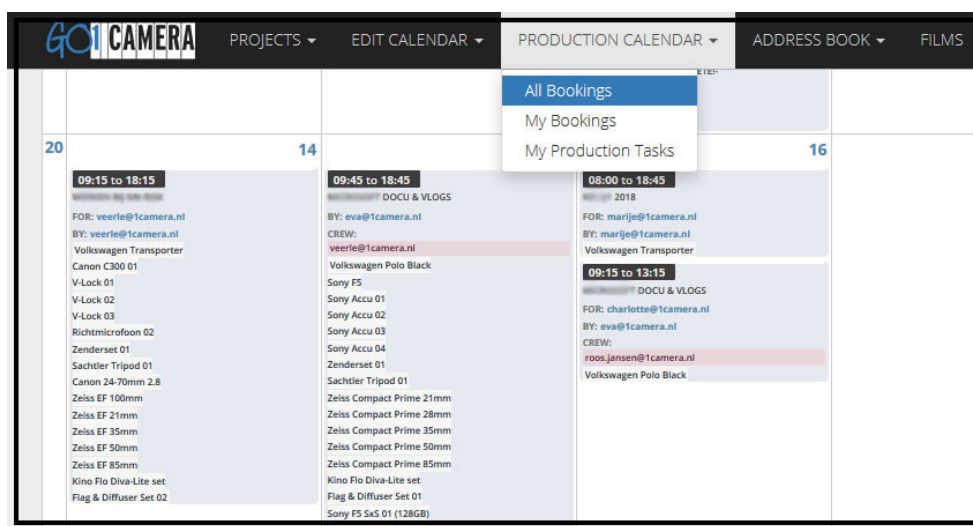
4.1 The Soft Script for Low-End Productions

At 1Camera, low-end productions often work with a so-called *Soft Script*. These scripts communicate an approximate framework of what is seen vs what is heard in the final video from beginning to end. These sheets are kept as reference for client communication during pre-production, as a shot-list and interview guide during production hours and as an editing reference during post. This provides an excellent base grid for all stages of production and preserves the freedom of a Non-Fiction production approach.



Example of a Soft Script as maintained at 1Camera. The Soft Script consists of a brief introduction followed by a 'What we see' vs a 'What we hear' scope. The page often ends with an additional header with the precise interview questions and is delivered to crew members along with a Callsheet including specific information about location, crew and time details.

4.2 Go1 – Intranet



Next to the Soft Scripts, the (pre-)production workflow at Corporate Cinema Agency 1Camera takes place within a digital environment named '*GoI*'. This in-browser experience keeps track of:

- *Projects*

A live overview of projects categorized by status, company, producer, client, crew members involved and type of production (lite, classic, cinema). The overview also includes a quick-view window with an overview of the ongoing projects, their state of production and the producer involved.

- *The Production Calender*

An online environment in which Producers can book equipment and crew-members for upcoming productions. This calender-design environment is public to all 1Camera members so an overview is shared publicly of which equipment and crew members are booked for which production days.

- *The Editing Calender*

An online schedule which communicates which editors/animators/colour artists are booked. Bookings are scheduled by time-frame per day and include an editing suite as well as additional project information. The *Editing Calender* is available for all 1Camera members to see.

- *Address Book*

An address book with details of both 1Camera staff as well as freelancers divided by profession.

- *Films*

An online archive of all 1Camera productions since 2013. The archive includes a search tool for filtering available films by company, crew-member, producer, freelancer and year of production.

After a conversation with Managing Partner Paul Keur at 1Camera, I was informed about current ongoing developments for a 1Camera App. Details about this app are still vague, however, 1Camera has communicated huge interest in the development of a more integrated and on-the-go digital space.

5. | Opportunities

My first question after reading the Soft Script is always: *“So how do you think we should capture these ‘What we see’ moments, in regard of visual style choices?”*. Sometimes thoughts about these are motivated as the DP and Producer in question shared a talk and/or inspiration video(s) about the visual style. However, just as often the visual style of low-end productions is only considered briefly, through type of camera shot (LS, MS, CU) and movement (often a walking shot) alone.

Opportunity I

Opportunity would be to closer examine the visual language from the creation of the *Soft Script* and onwards, so that a clear visual style can be linked to the production giving the video an unique, focused and consistent look. An early implemented *‘how we see’* tab would give the DP on set a much more focused approach to the tasks at hand, knowing more exactly **what to look** for and having been able to **conduct research** to the chosen visual style and how to achieve this look.

The image shows a document from '1 CAMERA CORPORATE CINEMA AGENCY'. The title 'Eva - Michael Bennis' and 'Outline 23 April - V 2' are in the top right. The main text describes a project for a double portrait of Michael Bennis. A handwritten note in green ink, 'how we see', is written in the bottom left corner. Below it, a table with two columns, 'Wat we zien' (What we see) and 'Wat we horen' (What we hear), provides details about the visual and audio elements of the film.

Wat we zien	Wat we horen
We zien Michael Bennis in de keuken een kop koffie voor zichzelf zetten. Hij loopt richting zijn werkkamer en gaat achter zijn bureau zitten.	Michael Bennis begint te vertellen over de vervlogen tijden bij zijn thuisbureau. "Ik ben een thuiswerker avant la lettre, ik was één van de eerste op kantoor die daarmee begon. Nu heb ik het wellicht iets teveel doorgetrokken en werk ik vier van de vijf dagen thuis"
	"in 1976 ben ik zonder opleiding gelijk vanuit de militaire dienst begonnen bij de Rijksoverheid. Vroeger was er wel meer afstand tussen bestuur en werkveld. Toen niet zo."

Giving closer attention to how a shot is captured, and what visual language is communicated so that a consistent, motivated and unique style can be applied to the video.

Example from Image: The *‘how we see’* scope now suggests that the story is portrayed through extremely wide angles with a focus on symmetrical elements and centre alignment, giving the DP an instant idea on how to capture the scene with more visual means instead of jumping in using the standard motives, allowing an unique and more intriguing look to unfold.

Opportunity II

Another opportunity would be to apply story structure to the ‘*what we hear*’ scope. As of now there are no additional remarks about dialogue belonging to the beginning – middle or end of the video. Although one can assume the first part belonging to the beginning and the final lines indicating the end of the video, there is no true indicator of where we shift from the beginning to the middle part and which lines are the gravitating turning points of the story.

Underlining such turning points would boost the story rhythm through ‘*story drivers*’; little peaks the story gravitates towards and demanding the audience to keep intrigued by what is next. Identifying those peak moments makes the story more engaging, helps the producer to keep the story dynamic, the DP to highlight turning points through visual means and the editor to work towards these drivers with tools such as sound and pacing.

<i>how we see</i>	Wat we zien	Wat we horen	
<i>extreme wide shot with focus on asymmetrical aspect ratio</i> <i>all angles are shot from a lower angle</i>	We zien: In de keuken een kop koffie voor zichzelf zetten. Hij loopt richting zijn werkkamer en gaat achter zijn bureau zitten.	begint te vertellen over de vervlogen tijden bij: "Ik ben een thuiswerker avant la lettre, ik was één van de eerste op kantoor die daarmee begon. Nu heb ik het wellicht iets teveel doorgetrokken en werk ik vier van de vijf dagen thuis" "In ik zonder opleiding gelijk vanuit de militaire dienst begonnen bij: Vroeger was er wel meer afstand tussen bestuur en werkvloer. U en niet jij, sfeertje. Er waren verschillende kantines links was de management kantine, daar stonden de sigaren op tafel. Rechts was de kantine voor het gewone volk"	<i>opening</i> <i>beginning</i>
<i>tf: we now meet at eye level and go to a CU</i>	We zien: wandelen langs de kade van de Amstel (met uitzicht op het water). Hij neemt plaats op een bankje aan de kade en kijkt terug.	"Eigenlijk ben ik van huis uit leraar. Ik wilde wel eens wat anders en ben zo terecht gekomen bij: was een echt: bedrijf, weliswaar met zo'n anarchistisch randje. De bedrijfscultuur was plat, alles kon tegen elkaar gezegd worden. Formiste... als je het goed kon beargumenteren."	<i>turning point</i>
<i>shots move from asymmetrical composition as both characters start to graduate to each other; play with framing</i>	We zien: een doos pakken uit een lade van zijn bureau. Hij opent de doos, er zitten oude foto's in van zijn beginlijd bij: verder wandelen op de kade met op de achtergrond. Vervolgens stapte hij in de auto en rijdt richting Den Haag. We zien: de tram pakken richting het in Den Haag.	: geeft ondertitels bij de foto's die hij laat zien: "Ja, gah dat is lang geleden, zie je hier was ik 25..." "Dit was net na de fusie..." "Ik heb veel verschillende functies gehad bij: or was een hoop mogelijk en dat heb ik altijd met beide handen aangepakt." "Ik heb zoveel functies gehad bij: ik heb veel kansen gehad en daardoor ook veel gedaan. Sociaal en anderszins: inge een goede wergever geweest."	<i>Middle part</i>

Example from Image: Note how the ‘*how we see*’ scope has changed as we have given the story more meaning through narrative structure. The story now flows from

- (*Opening*) Introduction to a high-born, prestigious figure who..
- (*Turning point*).. has quite relatable and ordinary dreams.
- In the middle part we then read about another similar figure and these are forced to work together, which brings with the necessary concerns.
- (*Turning point*) However, as they meet it turns out these concerns are far less of a problem than first assumed.
- (*Ending*) Their collaboration is the start of a complete new promising business.

The visual language from the ‘*how we see*’ scope now underlines this story by starting with:

- (*Opening*) Extremely wide shots filmed from a low angle. We avoid symmetry.
- (*Turning point*) We meet eye level and gravitate to a close up.
- In the middle part the alignment is all over the place, sometimes even annoyingly so.
- (*Turning point*) We find both characters in a perfectly balanced, symmetrical two shot.
- (*Ending*) Even their separate shots are now symmetrical, as balance has been restored by the introduction of their newly found collaboration partners and resolved presuppositions.

Chapter 1 | Summing-Up

Even though 1Camera brands their identity around cinema-ready productions, the high-end cinema-package which the company offers is far less applied than the low-end Classic & Lite packages. Even when Cinema productions are requested, an external production crew is hired. This means that the everyday reality of 1Camera employees exists of mostly low-end 'lite production' means. This raises questions about the dream-identity of 1Camera and its everyday reality; how to incorporate the ambitions of 1Camera when the paying client demands lesser resources?

Scripting the *lite*-productions too precisely would remove the USP of its adaptability to the story and lesser the motivation for such productions massively. As of currently, 1Camera approaches *lite* productions which is so-called 'soft-script' and through the help of the digital Go1 environment.

Go1 is created for internal communication about ongoing projects, calender activities, freelance contacts and to showcase finished productions for reflecting on.

The Soft Scripts communicate the crew a basic overview of what activities a shooting day will consist of and what is to be filmed during these activities, like a planning/shot list. Perhaps there is potential in elaborating on the Soft Script format. Deeper knowledge to the Non-Fiction production format could perhaps inspire low-end opportunities to turn weakness into strength.

Methodology

This research aims to *reintroduce creative film making techniques to the corporate, non-fiction workflow of low-end productions.*

To determine the aspects needed for such a refocus, a deeper theoretical conduct to the fundamentals of applied film formats, visual and narrative components has been assessed. The main question has been divided in an array of smaller questions to consider all aspects of the query not only in relation with each other, but to also consider these components for their individual base-line and derivation. Aiming for a deeper understanding of all individual stakes to encourage a broader starting point with more creative handles for the product concept. Therefore inspiration is drawn from both cinematic techniques applied in fiction cinema as well as story structure in documentary productions.

This theoretical conduct is later combined with practical participant observations from corporate/non-fiction film sets to better understand the behaviour and stakeholders of all groups involved. Interviews with producers and cinematographers are conducted to validate ideas, gain insights on opportunity for routes leading to prospect and to audit whether the direction of research stays in tune with a desired, applicable outcome.

To further test recommended methods for *reintroducing creative film making techniques to the corporate, non-fiction workflow of low-end productions*, practical studies and field experiences are conducted and gathered. Theoretical ideas about equipment and methods are put to the test for determining faulty misdirect and unexpected behaviour as well as other practicalities.

Research Design

Theoretical study is conducted through both literary sources such as book studies, trend reports and online articles written by/for audio-visual professionals, trend watchers and entrepreneurs as well as visual sources such as (documentary) films celebrated for their visual techniques and competitor products.

Trend reports are used to study the drives of consumer behaviour and technological advantages beneficial to the making of or/and consumption of video. The opinions of entrepreneurs are considered to not deviate from the economical drivers which enable the studied product. Both the client and production company perspective are considered.

Research on visual storytelling and narrative structure for high-end fiction work is available in great numbers. However, studies to creative application of visual means in low-end, corporate, non-fiction productions is still in short supply. The ultimate aim of this research is to make visual story telling and creativity a consumable product in a market which thrives on corporate, efficient and low-cost means.

This research report is written for Saxion University as a part of the 'Art & Technology' Bachelor graduation program (2018).

Research Questions & Summaries

“How to construct and apply creative film making techniques in corporate, low-end & Non-Fiction Production.”

The main question has been divided in an array of smaller questions to consider all aspects of the query not only in relation with each other, but to also consider these components for their individual derivation. Aiming for a deeper understanding of all individual stakes to encourage a broader starting point with more creative handles for the final product concept.

Below you find the summaries of each *Sub-Question* chapter, as well as a summary on the [Test Results](#) and [Distribution & Digitalisation](#) chapter. You can press the *Sub-Question* header to quickly navigate to the corresponding chapter for the full conduct. The summaries are also available at the end of each research page.

Sub-Question Summaries

1. – *Theoretical Research* | [What \(innovative\) visual techniques can we identify?](#)

There are 4 key techniques with great visual impact: *Movement, Light, Colour* and *Composition & Framing*. All of these technical considerations can be looked at from a more creative stand point for a more cinematic look.

Innovation in the application of visual techniques is partly obtained through the use of new (digital) tools and equipment, but is also obtained through creative application of the more matured key techniques. Following trends and daring to experiment with unconventional means of applying key techniques leads to new ideas and challenging the status quo. However, to successfully apply such unconventional means, mastery of the fundamental ideas which motivate the key features is a must.

2. – *Theoretical Research* | [What are the important components and stakeholders of a Non-fiction, corporate-style production?](#)

Many people are perplexed about the state of the world. Objective facts are fragmented and instead people are looking for a narrative which appeals to personal beliefs and emotions. This is where Non-Fiction productions enter the stage; delivering fact-based entertainment which does not only inform, but makes the audience feel what is going on.

There are 5 fundamental tendencies seen in Non-fiction productions: 1. *To record, reveal, or preserve* – 2. *To persuade or promote* – 3. *To analyse or interrogate* – 4. *To express (aesthetically)* and 5. *To start a conversation about ethical consequences*.

There are 4 important stakes when using a Non-Fiction approach to corporate productions. At first it is key to know your audience and their expectations. Secondly to work with story structure for a sensible narrative. Thirdly to look for Story components/plot points for added drama and at last to implement the latter not only in the production as a whole but to consider the individual scenes as stand-alone stories. Contributing to the greater whole while also telling their own structured tale.

3. – Conceptualization | [Can the discovered techniques be applied \(or made applicable\) in a low-end production?](#)

The discovered techniques are often left untouched in the Low-End field due to lack of time for visual complexity, and misunderstanding about the value of narrative structure. However, visual complexity is an actual fundamental of the 1Camera mission and the addition of narrative components can save a lot of expensive post-production hours.

The most thought and time consuming part of applying new techniques is the decision making part of *which* techniques have to be considered. To map and identify which cinematic language and narrative structure is needed for the product at hand.

However, through quick and dirty match-making techniques this element of the ‘*which option to choose*’ can be decided for the producer. With elaborate research packed, chunked and simplified to *9 Story techniques* and *11 Visual techniques*, the discovered techniques become more applicable, even in the Low-End field.

4. – Design, Testing & Developments | [How to make the implementation of narrative- and visual techniques more routine?](#)

To translate complex ideas to practical moves, text-book format conduct has to be replaced by interactivity and creativity. A system has to be designed which uses and introduces narrative and visual concepts and applies those in the root-system of production planning. In the case of 1Camera, this means an adaptation to their current production planning with the *Soft Script*.

For this, a *Creative Concepting* method called ‘*Get2*’ has been designed. This card-game based method introduces mature techniques in a playful manner, daring the user to construct creative ideas through interactive match making and a fresh look. Applying gamification to challenge creativity and to learn new techniques.

To find out whether the developed plan makes the implementation of narrative- and visual techniques more routine and fun, an observational usability test is developed. A hypothetical case will be presented to different film-industry specialists, for which a production planning has to be developed using the *Get2* method.

After the observational usability test a short interview shall be conducted to discover whether the designed *Get2* method leads to **application** of creativity. The amount of creative thinking

will be validated through categorization of the answers within the *four Ps* stakeholders. An additional question should help explore what potential for digitalisation could be implemented.

Additional Summaries

Test Results | [What can we learn from the Test Results?](#)

The decision to apply the **four Ps** technique to measure creative thinking through interview questions was a miscalculation, as these indicators turned out to be better identifiable during an observational method than through interview questions. With each participant, the **four Ps** were identified as positive during the out-loud thinking while interacting with the product, therefore the interview questions were refocused.

Each participant was able to work with the card-game, however, participants with a background in fiction-writing and/or cinema production planning performed significantly better. The ability to apply creativity through the ‘**Get2**’ card-game depended a lot on familiarity and understanding of presented narrative jargon and given techniques, such knowledge differentiated **more than expected** between the participants.

Additional guidelines could be added for the application of cinema cards. The test pointed out that a minimum of 3 applicable styles was **too high of a number** as this would introduce too many contrasting styles to the smaller low-end production. To make the product more broadly employable, this number should be narrowed down to 1. There is a need for additional guidelines on how to play the game with the minimum of drawing 1 cinema card, or potentially leaving out cinema cards after earlier implementation.

Results from the interview **discouraged a digital version** of the product, as the participants believed that several elements of the game of cards as is led to creative thinking.

Testing the cards as an addendum to the current Soft Script might have been a disparaged assumption. Test results pointed out that the product could prosper on a broader market, adding value not only to low-end productions, but to higher-end productions and freelance film makers alike; *designed to make space for creative ideas in film*. Interest has been shown to additional cards and broader product packages.

Distribution & Digitalisation | [How to distribute Get2, and what are the opportunities for digitalisation?](#)

Opportunities for the card game format as a practical instrument to improve a skill by activating creative thinking through playful suggestions and encounters are rising. There are many successful examples of similar products on Kickstarter. Most of these kickstarter products were able to transform their mindset to a business model, positioning themselves on the market as entrepreneurial, creative and/or technical workflow and brainstorm professionals.

Even though not all of these products chose for a digital pathway after raising funds, an in-depth look to the raised concerns in the Results chapter led to the discovery of **two underlying Pain Points**.

The **first Pain Point** is the “*larger than expected differences in knowledge per specialised field*”. A solution for this Pain Point is to add varying specialised card decks, so that each professional can work with a set of cards challenging their expertise. A partnership with selected film making brands, professionals and influencers would help to distribute and diversify the product.

Another solution would be to add a learning component to the cards, contributing more information to those who find certain cards too challenging. A digital link such as a QR or AR code could link to a digital environment in which more information can be communicated.

The second underlying Pain Point: “the *expected method of interaction is too limited*” could be solved with an interactive platform. By saving and distributing data about interaction with the product, a more detailed and personal guideline can be designed. A search engine based on Get2 components could connect creators based on creative application of the product. Setting up lines of communication and accessing inspiring examples to learn and expand the consumers view on creative applications of the product.

A digital prototype of the interactive platform has been developed to better illustrate the concept. The prototype can be accessed through [this link](#).

Methods for Visual Storytelling

Due to ever counting years of experience and advancing technology, even the most 'mainstream' film is becoming an incredibly intricate and layered manifestation. *Youtube* channels are dedicated to long deductions on the precise meaning of (ending)scenes and shots as the amount of visual complexity is thriving. Often times a complete new story can be found in the detailed and carefully scripted staging, composition and movement of a scene. Nowadays, the making of films is an inherently interdisciplinary process and there are many aspects to consider.

This chapter aims to map the most fundamental aspects for visual communication as seen in the current high-end mainstream, explore their potential and hint to creative guides for implementing visual interest in the lower-end productions.

1.1 Fundamental Aspects of Cinematography

Before pressing the camera play button, there are both technical and creative choices the cinematographer needs to consider. The technical choices are the most important in regard of usability of the shot (Is the image well exposed? What is the frame rate? Is the image sharp? What about film grain?) However, the high-end production cinematographer is hired for more than usability of the shot.

Creative choices are to be made in order to determine the unique style and mood of the film, to determine how the story feels and unfolds visually. Mapping the shots creatively through experimentation with the technical camera guidelines to not simply obey the rules but to express. Perhaps film grain is a stylistic choice to evoke nostalgia, over exposure can be used to signify extreme sensibility or trauma and a slower-than-expected framerate can, in the right circumstances, feel like a weightless dreamlike sequence or an aggressive hang over.

Raising a hand ful of simple questions about the subject matter, POV and audience experience can easily redesign the conceptual look of the production. Consider for example:

1. *Which props and scene elements should be emphasised?*
2. *Whose perspective are we seeing the scene through? How much light are they able to see?*
3. *How do the characters differ from one another in the frame?*
4. *Which emotions are being expressed (through harshness of light, colour and movement)?*
5. *What does the audience expect to experience/learn from watching this scene?*

The next part of this chapter will consider the 4 key film making elements a high-end cinematographer needs to consider when setting a scene visually. Manipulating these elements will help tell the story not through words but through images; a technique used inexhaustedly in high-end 'cinema' productions.

1.2 Movement

The first thing most people notice when looking at a shot is movement. Movement is *the* element which differentiates film from other art forms such as paintings and photography (hence the name *MOTION*picture), and contributes greatly to keeping the scene surprising and cinematic. Cutting on action is a celebrated technique for seamless, invisible editing because of how much attention gets directed towards the movement, making the cut seem almost invisible.

The starting point for successful movement within a scene is by understanding what the scene is about, to then express this in movement. Start with the characters in the scene, how are they feeling? Is there any way the actor can convey that feeling by moving?

If that does not work, take the feeling that is inside the character, and bring it out through the background. Another option is to contrast one person against a group, this way more subtle movements can be extremely provoking due to the contrast introduced in the scene.

Cinematic potential can be found when combining suitable motion with the right emotion.

Japanese film director Akira Kurosawa was a master at implementing movement to speak for his characters, he distinguishes 4 types of movement in his work:

- *Movement of nature*
- *Movement of groups*
- *Movement of individuals*
- *Camera movement*

Movement of nature – Sometimes shooting in ‘bad’ weather is a conscious choice. Rain, wind, water, fire, smoke, snow make for great ‘free’ visual effects and can introduce a lot of visual interest. Even when the shots are still, a simple dust of wind can spice up the frame.

Think about how movement of nature can communicate the underlying feelings of the scene; a heavy-hearted character might perform very well in front of a woodland furiously rattling from heavy wind. Even when the character is still, the audience would understand that there is a sense of restlessness in the story.

Movement of groups – More people in a shot feels cinematic as the movement oftentimes feels bigger when expressed by 2, 4 or 50 people. This is especially powerful during a reaction shot.

Movement of individuals – If someone is nervous they pace left and right, when someone is outraged they stand straight up. Akira Kurosawa used movement of individuals in surprising manners. For example by allowing his actors to pick a movement for their characters to then repeat this movement through different takes, making characters more easily recognisable.

Camera Movement – Just like a scene and a sequence, a single shot should have a clear beginning, middle and end, telling a story of its own. Camera movement allows a single shot to speak for itself. Simply shift the camera, move the characters in your scene and follow that movement.

The camera may track laterally, move around, look away or follow precisely, depending on the story it is trying to communicate. It can be helpful script a long shot to multiple compositions and smaller angles (from over the shoulder, to LS, to CU etc.). Steven Spielberg uses this technique a lot to create a sense of immersion in his famous one-take scenes, blocking and favouring different subjects through camera movement.

– Key Element 2 out of 4 –

1.3 Light

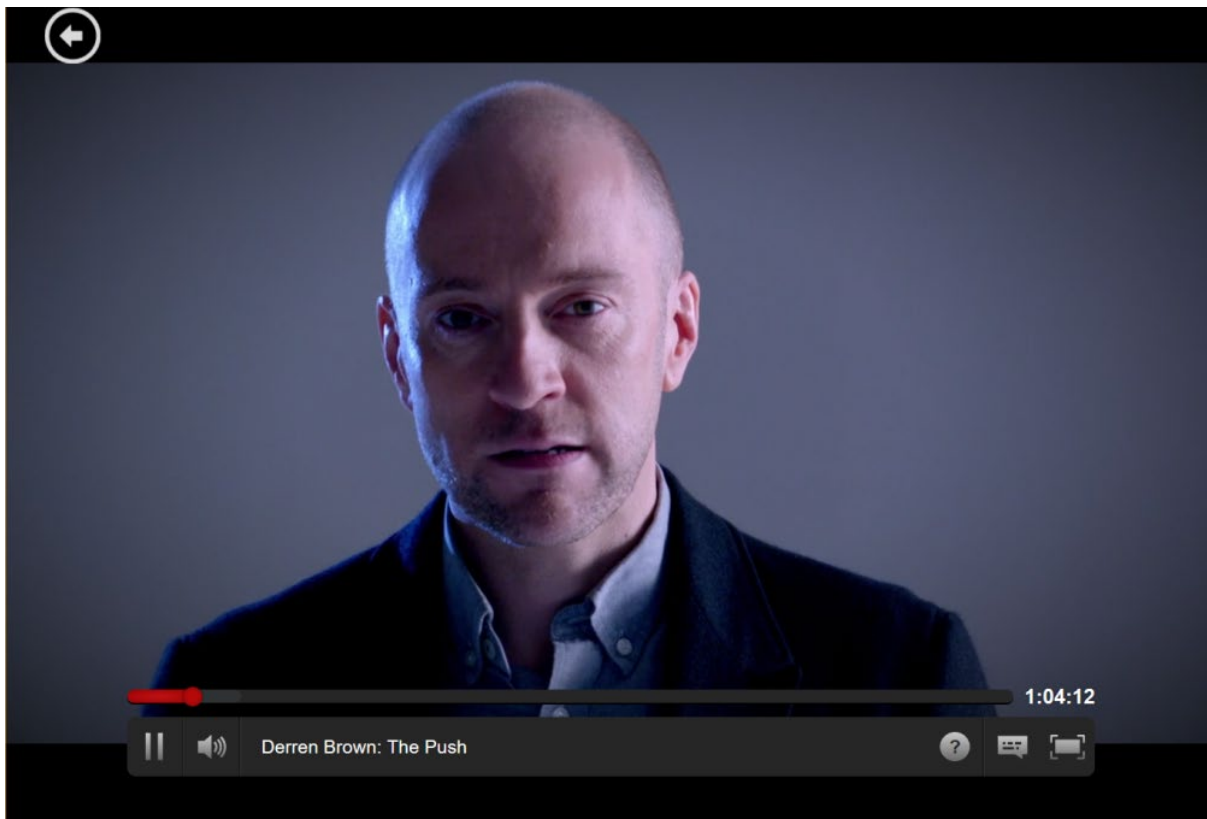
Light is incredibly important when setting up a scene and communicating a story through film. After all, the camera would capture nothing without light, so the way light (and shadows) are shaped, blocked and manipulated literary says everything. Light also helps to direct focus within scenes by assisting the audience in where to look. A rule of thumb is to compose the most important element of the scene to be the brightest, because this is where the eye will naturally move.

When considering how to light a scene, another starting point can be to imagine how your protagonist feels the scene. What does he see? What casts shadows upon him? How does he feel about what he sees? There is a lot of opportunity for creative means when considering the scene from such a viewpoint.

There are four key characteristics of light to consider when lighting a scene, all of which shaping and manipulating the feeling and story of the image.

- *Light colour*
- *Direction of Light*
- *Quality of Light*
- *Quantity of Light*

Often times the **colour of light** is only considered in regard of achieving natural looking footage (kelvin set to match a daylight or tungsten standard). While a technically correct white balance is important, intensely altering the colour of the scene can lift your story to new dramatic foundations. Try filming scenes looking too cold or warm by breaking the white balance rules, or mix daylight and tungsten for added interest. Consider how time of day influences the colour of light and add coloured gells to stylish the set lighting even further. After all, being technical is great, but having vision is what is important.



A screenshot of 'Derren Brown – The Push' on Netflix, in which daylight and tungsten is mixed to create a stylistic, technological look.

The angle or **direction of light** is about the placement of the (key) light, determining where the primary shadows will fall and highlights will be. Common directions of light are front light, back light and side light. However, note that the direction of light communicates a lot about the when, as well as the setting and staging of the scene, communicating suggestive hints about what is beyond the frame. Consider how light leaking from above is often used to portray a message from a higher entity, while light falling on the face from below hints at a scary story being told.

The **quality of light** does not refer to the conditions of the light in regard of favour, but is a technical term to address the light being hard or soft. Hard light is more dramatic and moody in tone, creating sharp shadows and hard high-lights on the subject. Soft light is more diffused and is considered really flattering to the human skin, but soft light also takes away the shadows from a scene leaving a less dramatic impression.

The **quantity of light** considers the amount of light on set in the context of the camera settings. As the sun rises higher in the sky, the quantity of light increases. The orange warmth of first light slowly fades away, and the contrast between shadow and light becomes more noticeable. These situations demand for different camera settings, such as the use of ND filters, ISO or a change in aperture. The exposure compensation needed is referred to as the quantity of light.

1.4 Colour

If light is the dialogue the cinematographer uses to tell the story, colour can be considered for all forms of speech in between silence and screaming; the vivid palette between light and darkness. With the right colours, an object can reveal just as much as a characters dialogue and coetaneous, reveal the words which can not be spoken.

The language of colour can make a strong emotional impact and some cinematographers even go as far as to put colour as the highest priority. Italian cinematographer *Virrotio Storaro* believes the use of colour is the ultimate tactic for introduces art in the technical toolkit of film.

Colours can be used to:

1. *Elicit psychological reactions with the audience*
2. *Draw focus to significant details*
3. *Set the mood/tone of the film*
4. *Represent character traits or context*
5. *Show changes or arcs in the story*
6. *To be more in-tune with a certain character/situation/environment*

(Risk, M. 2016.)

Each colour has its own unique mood, but can also be inter pretended in complete different ways depending on the viewers subjective POV and cultural background. Therefor there is no absolute set rules for how to use colour. The emotion the film maker wants to resonate in the scene is a good starting point for motivating the colour associated. There are some subjective guidelines, but keep in mind that often times the strongest movies are those who attribute their own unique correlation to its colour palette, using the colours of the spectrum to represent the individual hero's journey.

Black – *The absence of emotion, there is no light.*

Contrasting colours *hint to conflict.*

Warm tones – *Connected/intimate.*

Cool tones – *Such as cyan and blues feel distance, like a far horizon.*

This **Color Psychology** (*LillySeare, 2016*) video shows the wide variety of interpretations colour can be applied for, as well as how effective these work.

1.5 Composition & Framing

Exposing your subject through a *Long Shot (LS)* builds builds distance between the subject and the audience. A *Close Up (CU)* however, is used to close such distance,

making us less aware of the surrounding elements explore facial gestures and detailed movement instead. Those familiar with shot size will know how these techniques form the fundamentals for choosing camera shots. However, not each production uses these techniques to guide their audience as profoundly.

When combining the camera positioning with framing, focus and movement deeper visual meaning can be an addition to the production, creating a visual understanding of the subjects on film which can leave a lasting influence on the way a viewer feels and thinks about the subject. This is not only interesting for high-end 'cinema' productions but brings new potential to the lower-end corporate, non-fiction as well. Implementing effective means of visual storytelling connects a feeling to a brand.

The following techniques work especially well when speaking of visual communication through composition & framing in film:

. Those familiar with shot size will know how these techniques form the fundamentals for choosing camera shots. However, when combined with framing, focus and movement deeper meaning can be added to the shots. These more experimental means of visual language involve:

The *Extreme Long Shot (ELS)* can indicate a feeling of overwhelming surroundings, making the subject appear incredibly small compared with the location.

The *God perspective*, in which a high angle shot looks down on a subject, creates a similar effect. However, where in the ELS the audience feels as if on the same side as the subject, with a God Perspective there is a sense of superiority towards the subject.

Low and High angle shots emphasize power dynamics. The Bird eye perspective (synonym for *High* angle shot) is especially interesting to emphasize a sense of scale and movement. Emotions which rhyme well with a *Bird eye perspective* are isolation, seclusion, interconnectedness but also big emotions like death, victory or escape.

The Dutch angle is mostly used for a sense of disorientation or alteration. For example, the tilt can be used to express how odd or unusual a character is, how outside of reality a situation is or to creatively show power dynamics. Marvel uses a lot of Dutch camera angles to make their movies feel more like comics.

Shot – Reverse Shot. These takes can be shot with a wider lens from in-between two characters so that both individuals each get their separate shots, or through over-shoulder takes with a long lens. Both techniques allow for a different look and feel. When filming in-between with a wider lens (for example 27mm-32mm), non-verbal movements become more powerful, especially when directed forwards to the camera. There is a larger sense of action and movement, making the shot feel more alive and edgy. A wide lens also exaggerates the face. When choosing for an over-the shoulder shot, the takes feel more intimate, as if you are listening in alongside the characters. The long lens will make the faces of the subjects more flattering, and there is much opportunity for creative frame blocking due to the constant foreground element.

What (Innovative) Visual Techniques can we identify?

There are 4 key techniques with great visual impact: **Movement, Light, Colour** and **Composition & Framing**. All of these technical considerations can be looked at from a more creative stand point for a more cinematic look.

Innovation in the application of visual techniques is partly obtained through the use of new (digital) tools and equipment, but is also obtained through creative application of the more matured key techniques. Following trends and daring to experiment with unconventional means of applying key techniques leads to new ideas and challenging the status quo. However, to successfully apply such unconventional means, mastery of the fundamental ideas which motivate the key features is a must.

What are the important components and stakeholders of a Non-fiction, corporate-style production?

2.1 Why Non-Fiction

In order to get more creative with the genre at play, it is important to understand all the components we have control over so we can apply creativity in a structural manner. This chapter exists of 3 parts. At first, a closer look will be given to the core drivers of Non-Fiction work in current times; vocalising the trends and needs which are to be considered when working with documentary-style productions in 2018. The second part of this chapter introduces the fundamental tendencies of the documentary format. The third part leans to a practical approach to the making of Non-Fiction work through theoretical study about story structure, client expectations and scenes.

2.2 Documentary format film in 2018

With mountains of data created through exponential growth in computing power, 24/7 live global conversations and growing numbers of connected devices, a sense of data overload is luring for many. Instead of more numbers, there is a growing demand for structure and context to help comprehend what all this gathered information means. However, traditional frameworks do no longer offer satisfying solutions.

The banking crisis made people doubt economics and with Trump becoming president public trust in the government is fleeting. God is death, and our traditional news outlets seem flooded with fake news. Those who turn to science are faced with contradicting research outcomes as even global warming is still considered a hoax by many in the field. We live in a world of data, but no facts and numbers are viewed more as indicators than as statements about reality.

However, in this raging age of post-truth politics the documentary format has become an unexpected vehicle for providing answers through in-depth analysis into complex issues combined with character-driven story. An example being *'Chasing Coral'* by director Jeff Orlowski. This sequel documentary to *'Chasing Ice'* by the same makers addresses the effects of global warming and pollution on the ocean. The crew follows a marketer named Richard Vivers who explains how bad the marketing surrounding the effects of coral bleaching are; it is a problem of immense impact to our entire zoological system but nobody is talking about it because it appears below the surface of the sea out of our daily sight. According to Vivers: *"If trees were to be bleaching, forests turning white, the problem would be a global conversation. However, nobody sees the impact of coral bleaching in the deep ocean rifts, the only notifications we can access about the matter are scientific papers without captivating images."* Chasing Coral explains this phenomenon and documents the difficulties scientists experience while trying to record the bleaching on video with specially developed underwater timelapse cameras. All the while creating immense sympathy for the heart breaking efforts young scientists and scuba divers go through while fighting for awareness to the impossible. The documentary binds a human element to a global problem,

spicing the subject matter with cutting edge technological developments and a story the audience understands.

Where Non-Fiction writing used to be the less-fashionable, dull brother of fiction the genre now offers great potential. Documentaries make us feel smarter in a time when we are looking for enlightenment of the facts. Best documentaries will stimulate constructive conversation amongst viewers who often times feel compelled to spread the message further. People will listen.

2.2.1 | Make it premium

News and media outlets share facts but lack depth and fiction film, which as of currently sees a hype in explosive superhero and sci-fi/fantasy genres, often feel too far away to bring meaning to what is real.

So-called “premium documentaries” have the unique charm of speaking to both entertainment and knowledge “to allow us to escape as well as to make us think” (Kevin Iwashina, president of the board of Directors 2018 at the International Documentary Association (IDA)). Documentary makers are becoming better at their art, using storytelling techniques and character-driven motives. Dawning away from interviews which feel too scripted and making space for tangible emotions documentary makers now toy with the trending and much demanded for human-centric approach in their narratives.

2.2.2 | Distribution

Documentary series strive on Youtube as well, with the influencer lifestyle starting to crack and viewers getting tired of the always sunny other side leading to controversial dilemma's and monetized burn outs. There seems to be a trend on multi-sided expert conversations instead of unverifiable monologues. A new generation is growing up who do not know the documentary format from Animal Planet and Discovery but learn about non-fiction storytelling through Youtube.

Although theatrical distribution of documentaries is still a hesitant market, moviegoers surely do not hesitate for watching Non-Fiction at their homes, with digital platforms such as Apple, Facebook, Youtube Red, Netflix, HBO and Hulu all investing greatly in the format. (*Indiewire, Anthony Kaufman, Apr 17, 2018, " "Netflix and Amazon Aren't Buying Documentaries, But the Non-Fiction Market Is Booming Anyway"*). Documentaries at Cannes doubled in five years to 16% in 2013 according to the film festivals director, Jerome Paillard.

2.3 Fundamental Tendencies of the Documentary

It is difficult to think of a format more diverse than the Documentary genre, however, writer and thinking Michael Renov suggests that each documentary practice has been guided by at least one of four fundamental tendencies. These should be seen as the set desired motivation for the creation of a documentary:

1. *To record, reveal, or preserve*
2. *To persuade or promote*
3. *To analyse or interrogate*
4. *To express (aesthetically)*

For many years, these four tendencies have been a guide for scripting documentaries, however, in 2008, when *Youtube* and online video activity became trending, Renov added a 5th tendency to the string.

5. *The Ethical*

While all other tendencies are quite self-explaining (the desire to be persuasive, the desire to analyse social phenomena, the desire to preserve a moment, the desire to express what I feel about this thing), the category of *The Ethical* raises questions, which is the exact intent of the tendency. *The Ethical* is about the interactivity of 3 groups: *the film maker*, *the subject* and *the audience* which are brought together through the documentary film and asks us to consider how we are treating one another. *The Ethical* is about the desire to understand the relationship between the self and another and the need to have an ethical engagement in the world.

When recognising the desire which drives the documentary, a deeper understanding of the format can be achieved. The fundamental tendencies can be used as a red line when scripting a documentary to keep a consistent core element within the project.

2.4 Shooting corporate Non-Fiction

To produce a video with a non-fiction approach might be motivated by very economic and blunt stakeholders such as client influence and budget. Especially when operating with the client on set, non-fiction allows for a lot of staging and shaping by the product owner; as there is no set script and thus space for spontaneous alterations. It is of course true that the client is the ultimate expert on their service and product, however, it is also important to keep in mind that, as a film maker, you are the expert on making video content engaging and immersive. There are a few traps to keep a watchful eye for during non-fiction (corporate) work.

2.4.1 | The Audience

At first and foremost, it is up to the film maker, to recognize the questions beneath the question and to answer these with story- and visual techniques.

The film maker needs to get familiar with the target audience to ultimately figure out how to make this audience feel, think and do what the client proposes. If the audience needs to be inspired, a different approach for story and visual techniques is to be consulted than when the audience needs to be educated. The needs of the target audience are important building blocks for determining the creative aspect of the shoot.

2.4.2 | Story Structure

Second, when shooting a documentary even with a fundamental tendency and target audience need determined, it can be difficult to not end up with hours of material which do not serve the story. This makes the documentary an expensive and labour-intensive product. To minimise the effect of these tendencies, story structure should be applied as early on as possible.

A thought-out beginning – middle and end will help communicate shooting schedules and production purpose to investors and crew, maximalising the potential of recording at the right time, with the right people and the right questions.

2.4.3 | Story Components / Plot Points

Thirdly, there are the story components such as the establishing of characters, plot turns and inciting moments to create immersion and drama. Determining the story components allows the film maker to seed information in a way that allows the viewer to anticipate the story and its tensions and to ultimately resolve those.

By being aware of the story components beforehand the crew can react to quotes and happenings during filming for a richer story. It is highly encouraged to always consider the basic framework of the story even in low-budget non-fiction productions.

2.4.4 | Scenes

When having determined the fundamental tendency of the production, the needs of the audience, beginning – middle – end structure and decided on several plot points it is time to look to the scenes.

Scenes should be considered like a microcosm of story, each having their own beginning middle and end while also feeling like part of a bigger story.

In the case of non-fiction, scenes can be difficult to find, however, a simple trick for getting started is to consider whether a change in location could be a stand alone scene. There is no full control of what will happen once events unfold, but a storytelling approach can often times be found. When filming, for example, the coffee break at a conference, the film maker can choose to catch a few random shots of coffee, cakes and people lost in a dialogue or consider the break as a scene, or event of its own:

For a **beginning** the film maker can capture the coffee being prepared, spoons are neatly placed on the saucers and cakes are carefully positioned.

Inciting moment: Then the doors open, and guests are seen entering the informal bar area.

For the **middle part** guests are seen considering the cakes, engaging with staff members and coffee being consumed. A shared glance between two individuals leads to a handshake and a conversation. The conference has spiked conversations and networking.

Turning point: the speaker is seen in the lecture hall all set and ready to host the group again.

As an **Ending** people are seen nodding a thank you to the staff, leaving their empty coffee cups behind and heading back to the doors they entered from.

Applying story structure and plot points to individual scenes makes for a more engaging audience experience and a stronger sense of completeness.

– Summing up; Sub-Question 2. –

What are the important components and stakeholders of a Non-fiction, corporate-style production?

Many people are perplexed about the state of the world. Objective facts are fragmented and instead people are looking for a narrative which appeals to personal beliefs and emotions. This is where Non-Fiction productions enter the stage; delivering fact-based entertainment which does not only inform, but makes the audience feel what is going on.

There are 5 fundamental tendencies seen in Non-fiction productions: *1. To record, reveal, or preserve – 2. To persuade or promote – 3. To analyse or interrogate – 4. To express (aesthetically) and 5. To start a conversation about ethical consequences.*

There are 4 important stakes when using a Non-Fiction approach to corporate productions. At first it is key to know your audience and their expectations. Secondly to work with story structure for a sensible narrative. Thirdly to look for Story components/plot points for added drama and at last to implement the latter not only in the production as a whole but to consider the individual scenes as stand-alone stories. Contributing to the greater whole while also telling their own structured tale.

Can the discovered techniques be applied (or made applicable) in a non-fiction production?

3. Shaping theoretical conduct to practicalities befitting the Low-End production.

The previous 2 chapters of this report focused on storytelling and visual mystique studied from a more abstract, fundamental perspective. This chapter will focus on more practical means of applying narrative and visual techniques in low-end productions by looking at the challenges of conventional methods and transforming those to opportunities.

3.1 Challenges

3.1.1. Chapter 1 | No time for Visual Complexity

When working low-end it is easy to overlook the creative opportunities an image brings with. Especially when working as a one-man band the prioritising focus will always be on getting the technicalities right. However, considering the creative aspect of perhaps just a few shots in the production can make the absolute difference between another corporate video and an unique style and mood.

Such an unique mood is attributed through visual meaning; using a visual technique not just because it looks good but because it adds to the story of the video/and or client. Figuring out which visual technique to apply for what cause, however, costs time and practice. Two resources which are a rarity out at Low-End productions. What we need, is a quick, creative solution.

3.1.2. Chapter 2 | The value of narrative structure is often underestimated

Story structure and story components are essential building blocks for hooking the audience and getting a message across. In low-end, non-fiction productions there is often a tendency to overlook these elements; simply documenting an event or story without thinking of a structural approach beforehand. This translates to a lot of (unusable, unfocused) footage as well as much lost time in the post production process (spotting footage, crafting a story which makes sense).

Applying narrative components to a production script should become a deeply rooted habit during the preparation phase of any film outing.

3.2 The 1Camera Mission & Creative Solutions

The branding of 1Camera evolves around their cinematic, silver-screen quality and emotion-driven potential. To raise these quality stakes in the lower-end, corporate and non-fiction productions, story-structure and visual language have to be considered more thoroughly. However, these techniques demand a more labour-intensive pre-production stage, asking for more time thus money. Even though lost time in pre-production will most likely be counterbalanced through a more focused production and post-production approach, there should be means for implementing story structure and visual language in a more routine set of actions; translating creative concepting to an applicable product.

The most thought-consuming part of these additional stakes which have to be considered is to map and identify **which** cinematic language and narrative structure is needed for the product at hand. I turned to popular design techniques to find inspiration for how to ease this research- and thought- consuming decision process. Looking for the most ‘quick and dirty’ techniques to simplify conceptual trap-hazards.

Indian Designer Shibu Pingme creates brand icons by combining two elements; creating thoughtful, minimalistic and consistent pursued images as seen below:



Pingme's technique of combining contrasting efforts made it easier to generate ideas. This technique became the fundamental idea for my product. To chunk difficult studies to a simple title card, to then combine a card categorised 'Visual Language' with a 'Story Components' card in a simple sum, to make the generating of ideas less widespread and labour-intensive but easy and minimalistic.

3.3 Chunking & Simplicity

Pingme's technique is so highly effective because it presents two simple starting points: a simple image matched with another simple image forming a more intricate shape together. Note how this feels similar to our 1st challenge from chapter 3.1, **we need to match visual features with meaning and story.**

3.3.1 Chunking Chapter 1 | Visual Methods

I applied Pingme's technique to my conduct by grouping the collected information from the 1st chapter and 2nd chapter on visual techniques to sweet and simple means. Dissecting the 4 key features to 11 applicable style choices, all achievable with current 1Camera equipment or small purchases.



A Mindmap for grouping all the information described in the 1st and 2nd chapter to create simple starting points for applying Pingme's technique.

3.3.2 Chunking Chapter 2 | Narrative Components

The narrative study pointed out the importance of a clear intention (in the shape of fundamental tendencies) as well as the need for story structure and scenes. I decided to dive deeper into the application of story structure to simplify and chunk the narrative information to practical playable cards.

Each link below leads to a small page about the described Story Component. Why the component is vital, how the component is applied and what opportunities the application of mentioned components awakens. All components together make for a structured story.

ACT I*

1. [The Opening Shot](#)
2. [The Establishing Shot](#)
3. [The Inciting Incident](#)

ACT II*

1. [The B-Roll](#)
2. [The Interview Shot](#)
3. The Middle Part

ACT III*

1. [The Ending Shot](#)
2. [The Call To Action](#)
3. [The Portray Shot](#)

*The components are also linked in the side tab below the main menu.

– Summing-up Sub-Question 3 –

Can the discovered techniques be applied (or made applicable) in a Low-End production?

The discovered techniques are often left untouched in the Low-End field due to lack of time for visual complexity, and misunderstanding about the value of narrative structure. However, visual complexity is an actual fundamental of the 1Camera mission and the addition of narrative components can save a lot of expensive post-production hours.

The most thought and time consuming part of applying new techniques is the decision making part of *which* techniques have to be considered. To map and identify which cinematic language and narrative structure is needed for the product at hand.

However, through quick and dirty match-making techniques this element of the ‘*which option to choose*’ can be decided for the producer. With elaborate research packed, chunked and simplified to *9 Story techniques* and *11 Visual techniques*, the discovered techniques become more applicable, even in the Low-End field.

How to make the implementation of creative visual techniques more routine?

[Developing new Tools](#)

So far we have mostly focused on theoretical means for producing a visual of cinema standard against a budget image. We explored the *theoretical pillars of non-fiction film* like the *basic tendencies of the documentary genre* and the *breakdown of a scene*. We also covered *visual film-making techniques* such as *movement, light and colour*. Our motivation for looking into these topics was to broadly understand the medium at hands; to understand what we want to tell and how we can tell it; as efficient and beautiful as possible. So that we can strip down and dissect this understanding for application not only within boundless cinema-budget equipment but also in more limited environments.

4.1 | Story & Cinema

For sure, the complex essay text from the previous chapters as in its current state, is not going to be applied in low-end film making. Simply because there would be no time and money to work out such complex ideas to practical moves in a tight schedule.

However, with a bit of creative thinking, applying new ideas can become an exciting and fun process. We need to repackage discussed matter to something short, sticky and easy in use to motivate creative thinking processes. The idea is to design a product which will offer all the theoretical conduct on a small serving plate to it's user. Not through the current text-book format but through interactivity and creativity.

I dissected and grouped the information to fit a small tabloid. The earlier conducted narrative study on non-fiction work will be referred to through **9 'story cards'**, and the study into cinematography and visual design by **12 'cinema cards'**. These cards can be interacted with during the planning of a media production in a game-like manner. The cards will help to access complex information and to apply creativity in the constructing process of a visual look and story, without stealing too much time.



The Cinema Card on the left – and the Story Card on the right bundle information from the narrative and visual research conducted in earlier chapter; presenting the information in a more simple and apply able form.

I have chosen for a card design so that the cards can be used as simple cheat-sheets, but even better through a little ‘**Game of Cards**’. After all gamification helps to relax the mind by introducing a playful tone to the task at hand, which favours our creativity. Interactive gameplay also helps acquire new skills and to motivate.

4.2 | Usability & Experience

The Get2 Game of Cards exists of 2 sets: the Story Cards and the Cinema Cards. The cards are to be applied after having received a first Production Briefing and help create the Concept Proposal for the client & crew.

*The **Story Cards** are your first move in the Get2 game of cards. This 9-cards deck is to be seen by the player, who can freely choose the **Story Components** the video needs (a minimum of three). Choosing **Story Components** help the user to apply **Story Structure** to the script or video concept. Each individual **Story Card** contains a **Story Driver**, an action or decision which drives the story rhythm, allowing the narrative to move forward or find closure.*

STORY DECK | Consists of: 9 Cards [3x 3 Arcs] Each Card Includes:

- Place of Story Driver on Timeline.
- Brief Explanation of the function.
- Opportunity for thinking direction.
- The question which the Story Driver answers.
- Option: QR code to inspiration log.

*The **Cinema Cards** are designed to add visual interest to the production. This is done by assigning a visual attribute to each **Story Component**. The 12 cards are to be shuffled and randomly assigned. Matching one **Cinema Card** with each **Story Card** on the table. Once the matches are made, it is up to the user to find creative means of making the match work. Each individual Cinema Card contains creative handlebars to help guide the user in the brainstorming process. The card also addresses a short description of the Cinema Technique and possible implementations.*

CINEMA DECK | Consists of: 12 Cards [] Each Card Includes:

- Creative thought about the use of the Cinema Technique.
 - Possible implementations to consider.
 - Sub tittle to help raise ideas.
 - Brief description of the Cinema Technique.
 - Option: QR code to inspiration log
-

4.3 | User Testing Plan

The current Game of Cards is not necessarily the end product. The current product contains all hypothetical information and interaction for the end product to contain, but whether a Game of Cards is the most efficient medium for application has yet to be tested.

To verify the product concept a paper prototype has been printed. The prototype will be used during an **assessment type observational usability test**, followed with a brief **interview**. At the end of the User Test Experience we will asses the outcome of the creative concept through the **COCD box**.

The **Goal** of the User Test is to figure out whether the designed Get2 product is a welcome way of enhancing creative processes during the concepting phase of a Low-End production. To best test whether the current product type adds value, focus during the observation will be on:

- Clarity of the interaction.
- User friendliness of the provided tools.
- Mood during the interaction (fun, excited, curious, enthusiasm).

4.3.1. | Where, How and Whom?

The test will be held at the 1Camera office, which is the usual environment for the participants to be planning a production. To test the product, a hypothetical **Product Brief & Soft Script** will be provided, as well as a short description on how to use the Game of Cards. To help determine who our test participants are, a **Persona** has been created. The test participants have been selected by their specialisation and to best match the **Persona** characteristics.

The test participants specialise in **Camera Operation (1x)**, **Creative Production (2x)** and **Head of Production (1x)**. The product is originally designed for the Creative Production specialists, however, for testing purposes it is interesting to see how someone more visual (Camera Operator) as well as someone less familiar with Product Proposals (Head of Production) interacts with the product.

To better know the potential audience, the Customer Empathy Map is used. The map helps determine how potential costumers think, feel, hear and see.

Customer empathy map



1 Think & feel

What really counts, major preoccupations, worries and aspirations

The customer works in a great team with stable clients and income. She is familiar with her coworkers style, customers needs and how to fulfil those and generally happy. However, a need for creative expression is rising.

She is hoping to one day produce a film of real creative capacity, but does not know where to start, plus there is never time for the research which comes along with the creation of an idea. She feels like she needs a push to get kickstarted in creating something different and finds herself listening to influencers on Youtube for hours on end.

2 Say and do

Attitude in public, appearance, behaviour towards others

Her friends and family believe she is living the dream, as film making is often perceived as a very daring and 'cool' job from an outsiders perspective.

People are curious to her job and like to ask her about ideas and recent productions. She appears cool and adaptive, yet sometimes a bit occupied.

She is friendly and often waves off the enthusiasm that follow after she shares her job tittle, saying it is really not a big deal at all.

3 Hear

What friends say? What the boss say? What influencers say?

Influencers keep advertising how 'following their passions' and 'daring to be diferent' made them the succesfull selves that they are. Howy difficult times can be overcome by following your heart. They make it sound easy.

The boss always communicates that there is plenty of space for creative expression. That tools can be provided, money invested and ideas can be executed. He is supportive and conversational about 'trying new things'.

4 See

Environment, friends, what the market offers

There are many opportunities in the field. A major client recently commented that the structure of each production is kind of the same, indicating that there surely is an opportunity for a change and a leap of faith.

5 Pain

Fears, frustrations, obstacles

She thought passionately about her work in the beginning, but has gotten used to the job. She surely did create some note-worthy productions in the past, when she was younger and the medium was still new to her. But now that she has hit her 30s she finds it difficult to stay innovative.

She is quietly afraid her dream of once making something big will stay a quiet thought alone. She sometimes gets a bit frustrated by influencers who make everything look so easy, since she feels so opposite.

The biggest obstacle perhaps is that she wants too much which ends up in her doing nothing really.

6 Gain

Wants/needs, measures of success, obstacles

She enjoys to be a significant part of the time. Someone who introduces ideas and finds solutions. She is also a very empathetic and a bit of a people pleaser, now that she feels the need for a creative change she wants to play, as much for herself as for the people around her.



WHAT DOES THE CUSTOMER:

board of
innovation

About this tool

The "Customer Empathy Map" helps you to provide a basis for identifying the needs of the customer and opportunities for the

project. It is a tool for the synthesis of information on the customer through visualisation of what she/he says, does, thinks and feels. This tool also provides you with an

understanding of possible situations arising from the context, behaviour concerns and even the aspirations of the user.



printsize: A3
boardofinnovation.com/tools

The results of the Costumer Empathy Map led to the persona below.



Demographics “Anne”

Age: 32
Education: Marketing & Psychology
Occupation: Producer & Allround Filmmaker
Location: Amsterdam, The Netherlands

Personality: Ambitious, Curious, Chaotic,
Optimistic & Helpfull.

*I love to start a project of my own but really lack the time,
however, one day I will for sure!*

**Does not have a Film Education
background.**



**Enthusiast about trying new
things & following trends.**

Always on a short schedule.



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1Camera employees who best match the persona are Shanice (Creative Producer & Director), Mirjam (Creative producer), Alyssa (Head of Production) and Tess (Camera Operator& DP).

4.3.2. | The hypothetical Case

For the hypothetical video production a Product Brief is presented. The brief is designed to match the Low-End “Lite” Productions; through a late-notice phone call with little information and minimal creative demands.

Product Brief

[Starship & KPN]

INT. BMW - MORNING (DRIVING)
You receive a phonecall.

Hi!

In 3 days we are hosting an event to launch a new pizza delivery robot. We would like a video covering the event.



What: Product Launch Event

Hi! Sounds great! So the main focus of the event video should be the product launch?



Well, the underlying motive for the event is to celebrate our new partnership with Starship, the developing company. We would like to invest in more developers companies in the near future and are working on our image in regard of innovation.



UPDATE What: Product Launch Event & celebration new partnership

Target Audience: Innovative Developers

Exciting times ahead! Could you tell me a bit more about the event schedule? What are the key events we should capture?



Ofcourse! The event will open around 15.00 at The Overlook Hotel, there will be a blue carpet for the guests and robots to arrive. We shall then kick-off with a breakdancing robot show to then introduce some speakers on stage. There will be keynote presentations for the next hour.



We will finish the afternoon with drinks and a live band at the hedge maze in the backyard. We are ending the event around 19.00.

Thank you! I will get back to you tomorrow with a proposal! Good luck with all the preparations!



You to! We shall speak tomorrow! Bye!



Starship and KPh

[illegible]

The

Next to the **Product Brief & Project Proposal Schedule**, the participants will receive a **tutorial** on how to interact with the Game of Cards, so that my influence during the test can be kept at an absolute minimum.

21/12/18 | @ 1Camera Headquarters

A Creative Face Off!

Help met het testen van een nieuw product
voor het maken van Creatieve Low-end Film Concepten!

In een Interactieve test van 30 minuten maken we een
video concept met de Get2 methode. Prikkel je
creativiteit met innovatieve Cinematische technieken
en vergeten Verhalende Elementen.



Laat mij per email weten of je erbij kan zijn
en hoe laat jou uitkomt.

Mail naar roos@lichtgevoelig.com

The invitation sent to the participants.

4.4 | Questions & Hypothesis

After the **assessment type observational usability test**, we will follow-up with a few interview questions. The aim of the interview questions is to better understand the perceived clarity of the experience, whether any information is missing or overly present and to gain opinion on the creative qualities* of their production proposal. At last the participants will be questioned about digital opportunities for the product, as of currently this part of the product has yet to be explored more.

*Challenges

Since creativity is such an extremely multifaceted quality, it is as of yet difficult to measure scientifically. However, since this research depends a lot on the value and growth of applied creativity, a measure should be conducted to verify the effects of the Get2 design. Therefore the “**four Ps**” by *Mark Batey*, a subjective measure, generally used in psychology to examine aspects of creativity, shall be applied. This method is by no means a scientific consensus, but as of yet more clarity on research techniques for the measurement of creativity has yet to be conducted.

The interview questions:

1. [1st P – Cognitive Process Element] | How **did you feel** using the product?
 - Creativity will be verified through an answer which reflects elements of **improvement, innovating, insightful or imaginative**.
2. [2nd P – Personal Element] | Did you learn **something new** during your interaction with the Get2 product?
 - Creativity will be verified through an answer which reflects having learned new **abilities**/found **new insights** as positive.
3. [3rd P – Product Element] | What do you feel about the proposal you created?
 - Creativity will be verified through an answer which reflects elements of **surprise, originality, utility and beauty**.
4. [4th P – Press/Environment] | How did you find the use of a **Card Game** for crafting a concept proposal?
 - Creativity will be verified through an answer which categorizes the card game as **prohibiting/conducive** to the creative process.
5. Could **digital tools** enhance this product? In what way?
6. Do you have any **suggestions/recommendations**?

4.5 | Final Updates for the Testing Day

Update #1 | Playing Cards

After testing the Product myself I made a few small changes to the product design. **Firstly**, after printing I found the readability of the cards challenging, so I upscaled the cards to 120% of the original size and reprinted the product. **Secondly**, I changed the card number from the Component number to the ACT number. This way the game can be played with less cards (a minimum of 3, 1 per ACT) which makes the experience more free and allows for more

choice (cheaper, smaller productions) which I found welcoming during my test. **And at last** I updated the web link given on the card. The updated web links are now obtained in the web blog, containing extended information to the subject of the card such as creative examples, ideas and explanation.



Three updates to the product before testing day.

Update #2 | Additional information Soft Script

I had also decided to fill in the “What you See” and “What you hear” column of the Soft Script before the test to avoid time being spend on an activity the participants are already familiar with.



Starship and KPh

Story Component	What we See	How we See	What we Hear
	A look at the Overlook hotel. There is not a lot going on.		Birdsounds. Nature, Soft clutter noise of staff working at the hotel.
	A robot is seen traveling by himself. He does not seem to know where he is heading.		Footsteps of the robot. VO: Robotics are on the move, but are still looking for direction.
	Then a group of people is shown. They just met each other, shaking hands. They notice the robot and nod invitingly.		VO: Robotics are a challenge, an expense. A risk. But what if we look in a new direction, what if we look together?
	The Robot arrives at the Overlook hotel changed. It is now a vibrant place. People meet robots and there is a lot of dancing.		Noise, chatter, laughter. VO: Robotics can be great fun!
	The mood shifts and people gather towards a lecture hall. Presentations are being held.		VO: With the right knowledge, the right people. We can teach, share and understand.

More information has been given at the start of the test so that we avoid spending time on a well-known activity and instead focus on interacting with the cards.

Update #3 | Playful explainer cards

I finalised the 'How-to-Play' cards to have a visual, engaging explanation on how to interact with the cards. This way my interventions can be kept at a minimum during the tests.

[Step 3 / 9]

Pick your Story Cards!

A story should always have a clear **beginning, middle** and **end**. Think about your production and imagine how you could break up the information to **Story Components**.

Study the Story Cards and decide on which **Story Components** you can use for your production.



Pick **at least 1** card from each **ACT** (**beginning, middle** and **end**).

[Step 4 / 9]

Story meets Style

Now that we have decided on our Story Components, it is time to think about our **Visual Style**.

1. Shuffle the Cinema Cards

2. Draw a card from the Cinema deck for each Story card on the table **at random**.



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How to make the implementation of narrative and visual techniques more routine?

To translate complex ideas to practical moves, text-book format conduct has to be replaced by interactivity and creativity. A system has to be designed which uses and introduces narrative and visual concepts and applies those in the root-system of production planning. In the case of 1Camera, this means an adaptation to their current production planning with the *Soft Script*.

For this, a *Creative Concepting* method called '**Get2**' has been designed. This card-game based method introduces mature techniques in a playful manner, daring the user to construct creative ideas through interactive match making and a fresh look. Applying gamification to challenge creativity and to learn new techniques.

To find out whether the developed plan makes the implementation of narrative- and visual techniques more routine and fun, an observational usability test is developed. A hypothetical case will be presented to different film-industry specialists, for which a production planning has to be developed using the *Get2* method.

After the observational usability test a short interview shall be conducted to discover whether the designed *Get2* method leads to **application** of creativity. The amount of creative thinking will be validated through categorization of the answers within the *four Ps* stakeholders. An additional question should help explore what potential for digitalisation could be implemented.

Results

At the 21st of December, 2018 we held a Testing Day at the 1Camera Office. The previous chapter focused on the preparation and planning for the test, motivating the product and test methodology. This fifth chapter shall focus on the test results and the give answers to raised concerns.

The Test Report

21st of December | Backershagen 99a | 3 participants | 40 minutes per test

The product has been tested with 3 *1Camera* professionals. Each individual test would start with a small introduction to my research, sharing the participants the delineation and purpose of the product (emphasising that the test focused on small, low-budget ‘*lite*’ productions). After the introduction, the product was handed to the participant. The participant received a **folder with step-by-step explanation**, a **Soft Script**, the **Product Brief** and the **Playing Cards** in a sealed envelope. After a brief explanation the participants were told to open the provided folder, minimise their interaction with the observer and to share their thinking out loud while going through the process of planning a production for a hypothetical client.



All needed materials were provided to ensure minimal communication with the observer during the concept creation for the hypothetical case.

Results of each test

IMPORTANT NOTE: The ‘What we See’ and ‘What we Hear’ tab had been filled out in advance in order to not complicate the participant with familiarities, but instead use all the time to focus on the new method. However, this turned out to be very confusing. For this

reason the 'What we See' and 'What we Hear' tab are ignored during the test. Allowing the participant to come up with a story from scratch instead of expanding on an existing concept. Instead the 'What we See' is written out in the 'Story Component' column – next to the story component involved.

Test 1, 15 minutes – A – Creative Producer & Director for Cinema Productions.

Test participant A drew the following matches:

- Chose 'The Establishing Shot' randomly matched with 'Special Effects'.
- Chose 'The Inciting Incident' randomly matched with 'Motion'.
- Chose 'The Interview' randomly matched with 'Transitions'.
- Chose 'The B-Roll' randomly matched with 'Light'.
- Chose 'The Portray Shot' randomly matched with 'Movement'.

Story Component	What we See	How we See	What we Hear
establish the location with clear shots of the hotel	A look at the Overlook hotel. There is not a lot going on.	mirror the image and double it to give a spacey experimental vibe	Birdsounds. Nature. Soft clutter noise of staff working at the hotel.
until he stumbles on the hotel or someone who's going to the event: inciting incident	A robot is seen traveling by himself. He does not seem to know where he is heading.	cool shot beginning with shadow of robot on street until we see him walk	Footsteps of the robot. VO: Robotics are on the move, but are still looking for direction.
and we introduce the person who goes to the event by interviewing Jane and telling about it.	Then a group of people is shown. They just met each other, shaking hands. They notice the robot and nod invitingly.	via cool transitions (motion circle etc) we ship to other people also entering the hole for the event (end their interview)	VO: Robotics are a challenge, an expense. A risk. But what if we look in a new direction, what if we look together?
We do B-roll with both robot and Jane, and the B-roll of their POV as it were	The Robot arrives at the Overlook hotel changed. It is now a vibrant place. People meet robots and there is a lot of dancing.	using a dolly and macro lens to make the B-roll extra magical.	Noise, chatter, laughter. VO: Robotics can be great fun!
The robot and Jane shake hands to symbolize KPN making a pact with innovation	The mood shifts and people gather towards a lecture hall. Presentations are being held.	The camera pans out, transitioning to a drone shot of the city -	VO: With the right knowledge, the right people. We can teach, share and understand.

Test 2, 30 minutes – B – Producer for Classic Productions.

Test participant B drew the following matches:

- Chose 'The Inciting Incident' randomly matched with 'Movement'.
- Chose 'The Interview' randomly matched with 'Motion'.
- Chose 'The Ending' randomly matched with 'Transitions'.

wide shot	Robot is walking fast out of the overlook hotel.	A look at the Overlook hotel. There is not a lot going on.	dolly shot towards Hotel zoom in.	Birdsounds. Nature, Soft clutter noise of staff working at the hotel.
medium close	portrait shot of a lady journalist. looking straight into the camera	A robot is seen traveling by himself. He does not seem to know where he is heading.	hyperlapse door de stad.	Footsteps of the robot. VO: Robotics are on the move, but are still looking for direction.
wide shot	journalist walking through the crowd. Still talking.	Then a group of people is shown. They just met each other, shaking hands. They notice the robot and nod invitingly.	Ronin smooth movement shots around robot & people	VO: Robotics are a challenge, an expense. A risk. But what if we look in a new direction, what if we look together? <i>gevoel</i>
close shot	See journalist standing. Bows over puts an arm around robot	The Robot arrives at the Overlook hotel changed. It is now a vibrant place. People meet robots and there is a lot of dancing.		Noise, chatter, laughter. VO: Robotics can be great fun!
	Sits Journalist between the crowd.	The mood shifts and people gather towards a lecture hall. Presentations are being held.	bright room. hyperlapse action	VO: With the right knowledge, the right people. We can teach, share and understand.

call to action
Robot camera glijd door de zaal eindigd bij de ogen vd. robot.

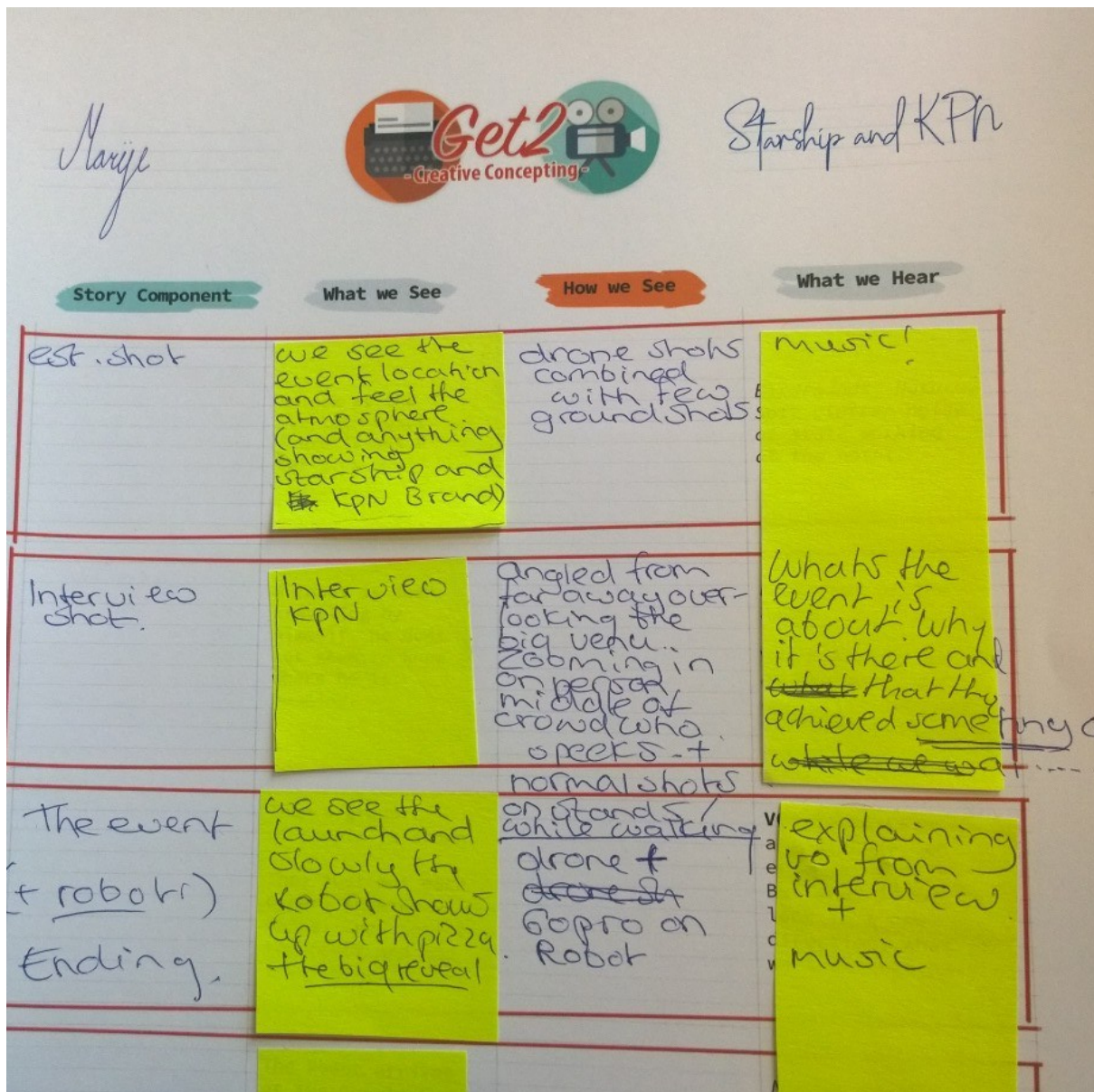
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Test 3, 20 minutes – C – Camera Operator for Lite and Classic Productions.

Test participant C drew the following matches:

- Chose 'The Establishing Shot' randomly matched with 'Aerial Shots'.
- Chose 'The Interview' randomly matched with 'Experimental Angles'.

- Chose 'The Ending' randomly matched with 'GoPro Shot'.



The image shows a handwritten storyboard on a grid. At the top, there are logos for 'Marje', 'Get2 - Creative Concepting', and 'Starship and KPN'. The storyboard is organized into four columns: 'Story Component', 'What we See', 'How we See', and 'What we Hear'. The rows represent different scenes: 'Est. shot', 'Interview shot', 'The event (+ robot) Ending.', and an empty row at the bottom.

Story Component	What we See	How we See	What we Hear
Est. shot	we see the event location and feel the atmosphere (and anything showing starship and KPN Brand)	drone shots combined with few ground shots	music!
Interview shot	Interview KPN	angled from far away over looking the big venue. zooming in on person in middle of crowd who speaks + normal shots on stands while watching	What's the event is about? Why it's there and what that they achieved something whole at wa ...
The event (+ robot) Ending.	we see the launch and slowly the robot shows up with pizza. the big reveal	drone + GoPro on Robot	explaining go from interview + music

Differences and Similarities

All participants were able to use the cards as intended. All participants **praised themselves** on their conceptual ideas while interacting with the cards, sounding overall **surprised** and **delighted** at the different matches found. Incidentally, their audible thinking verified the positive presence of the **four Ps** indicators even before the interview questions.

The test outcomes for **B** and **C** were quite similar. Both participants were very careful while interacting with the cards, picking only 1 card per ACT (the minimum) and hesitating a lot whether they were on the right track. Both participants worked very orderly and with dedication for the concept. Both tests had to be interfered with due to the participant feeling

too unsure about certain steps, however, with all interferences the participants were already following the laid out path correctly. Still they felt the need for a confirmation.

Test subject **A**, in complete contradiction, raced through the experience. Reading the instructions hastily, flipping through the pages and playfully making the table hers. Participant **A** hesitated not even once, even started to hum while writing down her concept. Participant **A** also chose 5 cards (2x *ACT1*, 2x *ACT2*, 1x *ACT3*) instead of the minimum of 3 cards.

The different experience for participant **A** could be explained by her specialisation. **A** is familiar with planning for cinema productions, which requires a highly creative mind. **A** is also a writer, which made her more educated in regard of the Story Components which came with the Game of Cards. Were participant **C** could not explain the meaning of the *Inciting Incident* (Story Card Act 1,3), for **A** none of these cards introduced any conflict, which made the product interaction less intimidating to her.



Interview results

After the test was over, a short interview with the participants led to some interesting insights.

Note: Surprisingly, the observational test had already validated **the four Ps**, as enthusiasm and self-praise was given aloud during the requested audible thinking. Therefore the interview questions are focused most on suggestions, recommendations and digital opportunities.

Participant A

- To **improve the Story Component Cards**, participant **A** remarked that the '*Middle Part*' card could be more elaborated. The '*Middle Part*' of the story is often the most difficult to write, this card could be split into smaller story components to make the card more applicable.
- To participant **A**, the product felt **out of the box** and was experienced as a very accessible (laag drempelig) way of introducing story and cinema to the script.
- Participant A mentioned the existence of [a similar product](#) crafted for helping writers stuck in a writers block find creative solutions to continue their story. The game is similar due to its focus on creativity and due to the card-game format.
- When questioned about digital opportunities for the product, **A** discouraged such an approach. Claiming that the cards helped her to get in an '*out-of-the-box creative state*', and that her computer only got her thinking inside boxes. She claimed that she never writes ideas behind a computer, but does the initial concept draft on a piece of paper at a minimal desk environment.

Participant B

- **B** raised a concern; stating that a production with so many different style elements might be '*too much*', especially for a production which is supposed to be more '*low-key*' (*stijl breuk*). She raised concerns about the chain of production, expenses and applicability. (this concern is backed by participant **C**, who raised the same question.)
- **Breaking the rules became much easier** with the use of the cards. It is easy to get stuck and feel stuck, but once you consider a combination long enough, you can find incredibly **creative insights**.
- Participant **B** expressed a significant amount of **enthusiasm** about the outcomes of her concept proposal. Feeling truly stunned with the results especially for enhancing the Interview Shot.
- When questioned about digital opportunities for the product, **B** advised against it. She noted that, at the 1Camera office, producers who are working on a creative concept often abandon their computers to sit on the sofa or a work spot with limited computer access as they prefer a more *casual* scenery for their thinking.

Participant C

- Participant **C** complimented the *Story before Style* approach. She noted that this is something easily forgotten by clients especially. The card game could help the production planner not to forget about the story.
- Participant **C** noted that perhaps the Get2 Game of Cards could be implemented in an earlier stage of planning for the Classic Productions. For the Classic (and cinema) Productions there is a *Concept Phase*, in which the producer presents a concept to the client (this is after the initial conversation, but before the first agreement and thus before the crafting of the Soft Script). In the *Concept Phase* the visual style as well as the story and production essentials are communicated to the client. The Get2 Card Game would be very promising for this stage of production due to the creative decisions made at this point, as well as the budget being discussed. This way the production budget (crew and equipment) can be matched to the Get2 planning.
- **C** noted that the product would be very interesting for '*zzp-ers*' or freelance film makers, working all by themselves or in small crews and often not having a framework for concept creation or product proposals.

- When questioned about digital opportunities for the product, **C** proclaimed had to think for a while. She then responded that perhaps a desktop-based application could work more than a mobile application since the concept is ultimately typed on a laptop. However, she had doubts about the added value of a digital tool since she really liked the hands-on experience of the card game.
-

Conclusion

Observational Test

The observational test concludes that the product, as of currently, is a challenging but entertaining experience which does impact the creative aspect of the production planning according to the **four Ps**.

- All participants did successfully craft a product concept in **half the calculated time frame**.
 - All participants implemented (visual) ideas in their concept which they themselves found to be more creative and conceptual than their average work.
 - The test was more successful with participants who had a **background in writing** and/or **creative cinema production planning**.
 - A **messy, intuitive approach** seemed to work better than a structured approach.
 - The ability to apply creativity depended a lot on the level of understanding and familiarity with the **narrative jargon** and **given techniques**.
 - The basic understanding of storytelling **varied a lot more than expected** between the participants. Participants familiar with writing fiction found the story components to be almost 'too basic', were participants unfamiliar with writing fiction struggled to develop a free-of-stress mindset during the test.
-

Reflection Interview

The interview pointed out that the matchmaking flow of the card game concept was not only effective, but considered **casual** and **fun**. Each participant **met all four Ps** validation indicators for creative thinking, and all objected against a digital solution over a hands-on experience, proclaiming that the real feel of the cards helped the participants to access creativity more spontaneously. However, concerns were raised about the productional impact of the product.

Concern 1 | Too much Visual Style Elements

Introducing 3 different style elements (one for each ACT) in a single production might be 'too much', especially for a low-end production. Introducing this many visual styles might be impossible to execute money/equipment wise, and may create a confusing mixture of contrasting styles, making the final product a messy blur of ideas instead of meaningful cinematography.

Solution 1 | Easy it down

Not all styles need to be executed as complexly defined, minor implementations can already transform a standard image to a stylised shot. However, alterations to the current game concept could be implemented to prevent a mixture of styles:

- Only drawing one Cinema Card for all Story components combined; to make 1 cinema element stick out over an entire production. This would be easier to apply for a one-man crew (due to equipment and overall focus), and could really empathize one cinematic style with the idea of the video. For example looking at the image below, only composition could be used for enhancing the Establishing shot, middle part and ending shot. Using contrasting composition styles to mark the beginning, middle and end of the video.



An example of a product concept lay-out made using the Get2 playing cards.

- After a *Cinema Card* is drawn for each *Story Component* and a match is thought out and put on paper. The production planner could play with removing cinema elements to see what works best. This method would inspire a broad way of thinking, to then narrow down results to an executable product (like a T-model).

Concern 2 | The Middle Part is too complex

The middle part being the most difficult to write is a known claim among writers, Donald Miller (Author and CEO of '[StoryBrand](#)') compared the challenge of writing a middle to rowing a boat to an island. *"At first you feel like you are making a lot of progress, but once you get halfway the island does not seem to get any closer, you get stuck and start questioning why you even started."* Adding more cards in the 2nd ACT could stimulate progression in the story.

Solution 2 | Additional Decks

It is true that many clever minds engineered ways of breaking down the middle part of a story to create a total of 4, 5 or even 7 *ACTs*. Larry Brooks dissected the middle part to '*the response*' and '*the attack*' in his book '[Story Engineering](#)', and Shakespeare blurred the lines

between the 1st and the 2nd ACT through an additional ACT focused on complications. However, these sort of methods are not really interesting for Low-End productions, in which Story Components are already new to the average creator, and kept at a minimum. Adding extended narrative study elements to the basic line-up would make crafting a narrative for low-end productions too complex. The '*Middle Part*' card as of currently is designed in such a way to easily apply the basic Three Act Structure to a production.

However, [additional card decks](#) could be created to fit personalised needs. Cinema Productions would surely benefit from an additional deck with all sort of ideas and alterations surrounding the middle part of the story.

Concern 3 | Does the Get2 Card game work best as a tool assisting the Soft Script development for *Lite* Productions at 1Camera or could the cards be implemented elsewhere?

The Get2 card game is tested as a tool to kick-start creative implementations while brainstorming ideas for the Soft Script of Low-end productions, however, during the interview this purpose was put to the question. The concept-phase of the *Classic/Cinema* productions was voiced as a great place for implementing the Playing Cards, as well as the hunch that freelancers and all-round film makers could [benefit from the product](#).

Solution 3 | Less restrictions, more creativity

The Get2 card game has been tested in combination with the *Soft Script*, however, this does not rule out other implementations being possible. Each film production is absolutely unique. Different crew, creative freedom, budgets and clients highly influence the flow and planning of a production. Depending on these factors, the Get2 product will surely work better for some productions than others. The concept-phase of the Classic and Cinema productions within 1Camera are a great finding of such an alternate implementation within 1camera, but will, once again, not work for all productions.

Even though the Get2 card game is designed from the notion of adding creativity to low-end productions, the tool seems to add interest on a broader scale. According to the interviews the tool could better be named as *designed to make space for creative ideas in film*, and could be implemented [when there is a need for creative ideas](#) no matter the production type (*lite, classic or cinema*).

What can we learn from the Test Results?

The decision to apply the **four Ps** technique to measure creative thinking through interview questions was a miscalculation, as these indicators turned out to be better identifiable during an observational method than through interview questions. With each participant, the **four Ps** were identified as positive during the out-loud thinking while interacting with the product, therefore the interview questions were refocused.

Each participant was able to work with the card-game, however, participants with a background in fiction-writing and/or cinema production planning performed significantly better. The ability to apply creativity through the ‘**Get2**’ card-game depended a lot on familiarity and understanding of presented narrative jargon and given techniques, such knowledge differentiated **more than expected** between the participants.

Additional guidelines could be added for the application of cinema cards. The test pointed out that a minimum of 3 applicable styles was **too high of a number** as this would introduce too many contrasting styles to the smaller low-end production. To make the product more broadly employable, this number should be narrowed down to 1. There is a need for additional guidelines on how to play the game with the minimum of drawing 1 cinema card, or potentially leaving out cinema cards after earlier implementation.

Results from the interview **discouraged a digital version** of the product, as the participants believed that several elements of the game of cards as is led to creative thinking.

Testing the cards as an addendum to the current Soft Script might have been a disparaged assumption. Test results pointed out that the product could prosper on a broader market, adding value not only to low-end productions, but to higher-end productions and freelance film makers alike; *designed to make space for creative ideas in film*. Interest has been shown to additional cards and broader product packages.

Distribution & Digitalisation

This chapter follows-up the '[Results](#)' chapter with an in-depth look at the *distribution & digitalisation* opportunities for the Get2 Product. The chapter starts with distribution opportunities through a brief market research on the opportunities for the card game format. After the product research a look is given to the current pain points of the Get2 cards, based on the conclusions of the [Results](#) chapter. Solutions for the pain points are sought by digital ideation, researching what digital means could help develop the current product to a stronger format. At last, one of these digital solutions is developed further to a working prototype.

Successful Cards in the Market

According to [Methodkit](#) there is great opportunity for cards as a distributable product. As a matter of facts, their entire business model is build on “Cards in Action”.

“Analogue workspaces are boring. They often consist of whiteboards, flip-charts and post-its. Cards have the possibility to transform analogue work and meetings in both structured and creative ways.” – [Methodkit](#)

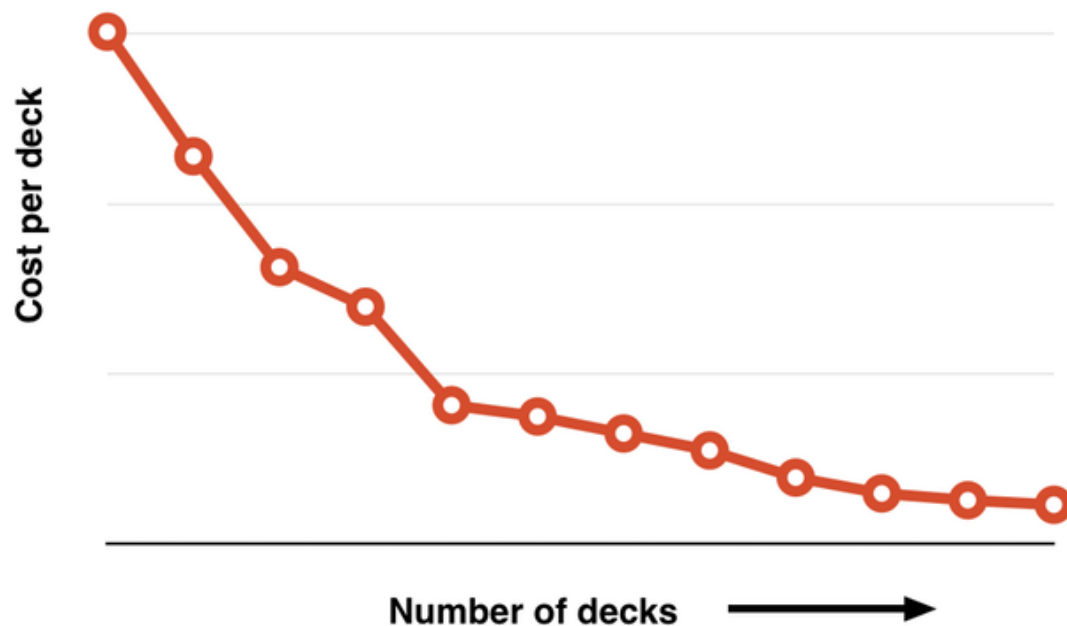
[Methodkit](#) aims to bring the digital mindset to the analogue world, providing an update to the analogue workspace as digital workspaces are updated constantly; with clever, innovative, visual and gamified tools.

This mindset seems to be one shared globally, as similar card-based products are often distributed through Kickstarter. Successful examples are:

- [The Writer Emergency Pack – Cards for Fiction writing](#)
 - (US, **2015**, Pledged **\$158,109** of **\$9,000** goal by **5714** backers.)
- [Design Kit Travel Pack](#)
 - (US, **2018**, Pledged **\$243,000** of **\$40,000** goal by **3796** backers.)
- [Triggers – A powerful ideation tool for any creative project](#)
 - (Spain, **2018**, Pledged **€19,611** of **€3,800** goal by **177** backers.)
- [Kernel Cards – A simpler way to craft a digital content strategy](#)
 - (UK, **2016**, Pledged **£5,220** of **£4,000** goal by **194** backers.)
- [Intùiti Creative Cards – Creative Inspiration Cards](#)
 - (Italy, **2013**, Pledged **€38,257** of **€10,000** goal by **1935** backers.)
- [Pitch Cards – For Pitch, Performance, Stage and Structure](#)
 - (Sweden, **2017**, Pledged **€21,356** of **€20,000** goal by **258** backers.)
- [Fabula Fiction Writing Cards – For fantasy writing and screenplay](#)
 - (Poland, **2015**, Pledged **€5,882** out of **€1,500** goal by **289** backers.)
- [IMPACT: A Foresight Game](#)
 - (France, **2016**, Pledged **€20,819** out of **€15,000** goal by **289** backers.)

The varying Card Decks are all described as: “A **practical instrument to improve a skill** by **activating creative thinking** through **playful suggestions** and **encounters**. *All* Kickstarter pages link to a still active website which *all* maintain an active blog with tips and explanation

on the specialised trade of their cards. *Six out of eight* still deliver cards. *Four out of eight* added more decks to their original product of which *three* collaborated with experts of different fields for in-depth knowledge on new topics. *Five out of eight* now hosts lectures, courses, facilitates training programs and offers brainstorm sessions with their product at high-end companies. *Five out of Eight* spoke at a Ted event after their success. *Three* out of eight went digital by launching a [mobile website](#) for their cards, developing an assisting [software program](#) and launching [an online learning platform](#).



This Graph displays why many Concept Card Developers choose for [Kickstarter](#) as their start-up medium. According to the makers of **The Writers Emergency Cards**: “(...) making cards scales really well. As long as you can print enough at once, it’s viable.”

Pain Points, Digitalisation & Distribution

Digitalisation has been discouraged in the product test phase, however, concerns about the usability of the product have been raised as well. To not close out digitalisation yet, let's look at the [raised concerns](#) and current technology trends, to see what opportunities for digital and distribution assistance are possible.

The results chapter ended with 3 concerns, which can be further explored through the underlying customer [Pain Points](#). The Pain Points help to transform the concerns to opportunities. Below the Pain Points are identified, leading to digital or distributional solutions. Below the bullet points further exploration of each solution is given.

- **Easier Playing Styles**
 - Using the Get2 Game with the minimum of only 1 Cinema Element would make the product better applicable in low-end productions.
 - This is a **Support Pain Point**.

- **Additional Decks (Distribution)**
 - Additional decks would make the method more tailor-made for specialised crews and equipment availabilities.
 - This is a **Process Pain Point & Support Pain Point**.
- **Less restrictions, more creativity**
 - The cards should not come with a too specific guide, but instead be implementable for whenever there is a need for creative ideas.
 - This is a **Support Pain Point**.

Process Pain Point

The **Additional Decks** concern is coined due to a **Process Pain Point**: *larger than expected differences in knowledge per specialised field*. The test phase pointed out that knowledge about story components differs a lot between fiction and non-fiction film makers. Every specialist has focused knowledge on a specific field of film making. To best provide a product for all specialists there are 2 possible solutions.

- **Specialised Decks |** Additional products should be designed which can be tailored to specific product house needs; with alterations depending on the production company's equipment and crew. This way simpler as well as more complex card decks can be distributed depending on the specific specialisation and equipment of the buyer.
 - **Distributional Solution I | Partnership with Brands for highly specialised decks.**
- **Learning Environment |** By enhancing the cards to provide more knowledge on how to use a cinematic technique or interpret a story component, the difference between the participants could be levelled out.
 - **Digital Solution II | AR or QR codes to link the cards to a learning environment.**

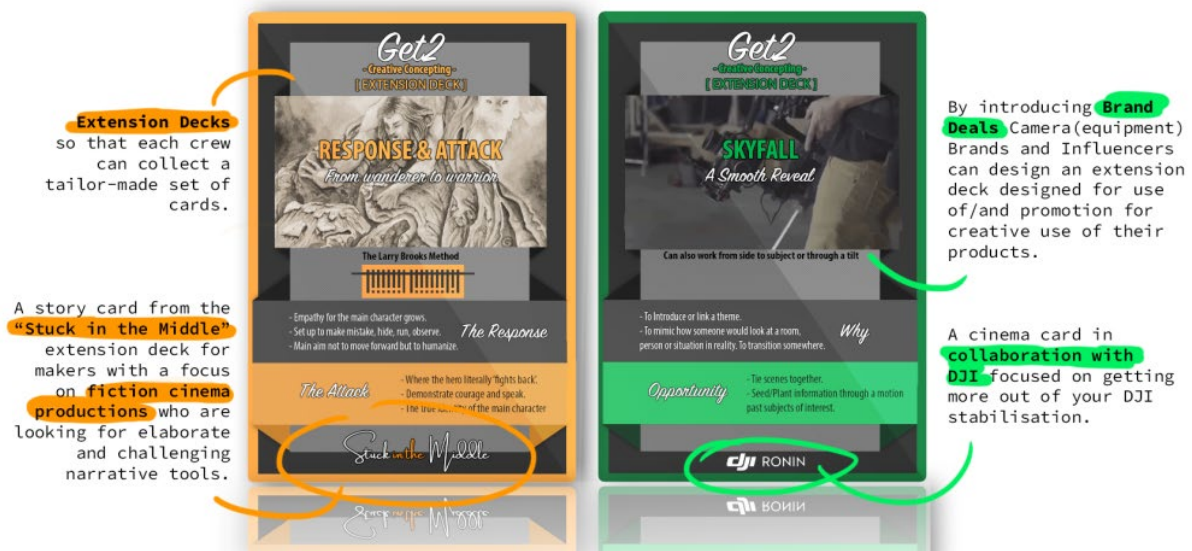
Support Pain Point

The **Easier Player Style** concern as well as the **Less Constrictions, More Creativity** Concern could both be explained by a **Support Pain Point**: *the expected method of interaction is too limited*. The provided methodology for interaction with the cards turned out too complex and to cause style breakage, and the assumed playing field (the soft script of low-end productions) turned out too limited. Since the product is designed as a 'creative handlebar' and not as a strict rulebook, a lot can be learned from the different creative interpretations and applications.

- An Interactive Platform could be used to learn from the costumers interaction with the cards, saving data and recommending features or combinations depending on previous choices and/or choices from similar uses. Inspiration boards could be crafted to inspire communities on application of the cards and to share findings with costumers of a similar profile.
 - **Digital Solution III | Save and Distribute Data through an interactive platform for better insights & improved performances.**
-



Distributional Solution I | Partnership with Brands for highly specialised decks.

Additional decks could tackle the **Process Pain Point** of “*larger than expected differences in knowledge per specialised field*“. Instead of this Pain Point hindering the experience, now production companies could freely design their own card decks through these extensions to the original game, depending on (available) crew and equipment. This way the cards can be a challenging product to film-makers of all (niche) professions.




Extension Packs can be designed for the Story as well as Cinema card deck. Cinema card decks could also expand with **lighting techniques** for gaffers, **audio tools** for sound designers and **creative colour schemes** for colourists. The Story deck could be extended through format film techniques such as **commercials, vlogs, and narrative work**. **Influencers** and **Brands** can collaborate and design their own Story or Cinema packs as well.

Brand deals with film making brands, professionals and influencers would not only generate more creative decks, but would be an incredible form of getting the *Get2* name across. The involved brands would be more closely connected with the whole film making process from the early stages onwards, positioning themselves as creative thinkers.

Item	Item Price	Quantity	Price
  <div> Ronin-S Estimated to ship 1 business day after payment confirmation. </div>	USD \$749	<div> <div>–</div> <div>1</div> <div>+</div> </div>	USD \$749


Recommendations



Get2 Extension Deck for Ronin Stabilisation

USD \$28,99


Add to Cart



Mavic 2 Zoom & DJI Goggles RE

USD \$1,698 USD \$1,798


Add to Cart



Mavic 2 Fly More Kit

USD \$379 USD \$584

Add to Cart



Mavic 2 Intelligent Flight Battery

USD \$139

Add to Cart

In an ideal situation the decks would grow popular enough to not only be distributed by the creators company, but put up for sale in the collaborative brands shop as well. In this example image you see the cards appear as a recommendation when purchasing a Ronin-S stabiliser.

Digital Solution II | [AR or QR codes to link the cards to a learning environment.](#)

The existing opportunities and creative handles described on the cards could be more elaborate through a digital link. QR codes could be added to facilitate Digital Solution III, or Augmented Reality links could be implemented to make the cinematic cards more self-explaining.



The collectable trading card game '[Magic the Gathering](#)' is exploring AR to bring their users new ways of interacting with their collection.

Augmented Reality in the '*cards*' industry has taken off in 2018. Companies such as [Kineticards](#) who send AR greeting cards, [Augment](#) promoting the development of [AR business cards](#) and start ups such as [AR Flashcards](#) who promote learning through AR cards entering the market. And don't forget the [AH 'Dino App'](#) in 2016.

QR codes could benefit the cards by adding a digital link to a learning environment to fill the knowledge gap users experience as of currently. QR codes could also help to distribute data for a more personal user profile. When motivating the user to not only scan his cards for additional information, but to always scan the digital barcode for their personal archive.



A QR Code example and an AR Scan for Cinema Cards.

Digital Solution III | Save and Distribute Data through an interactive platform for better insights & improved performances.

The [Test Results](#) pointed out that much can still be learned about how consumers interpret and interact with the creative concept cards. Thereby, [chapter 4](#) pointed out that creativity itself is a subject which requires data to be further understood and programmed. The provided methods and means of application turned out too limited. A solution for these concerns could be to digitise the product through a web application which does not only track the made matches, but tracks their successes and connects people for better feedback and to construct less restricting means of application.

Production companies, freelancers and film makers could connect and communicate over different creative applications of card components. Showcasing their work by applications of the Get2 cards, and opening discussions on valuable additions or needed limitations. Opening a conversation in which work is not appreciated for high-end means or involved actors, but navigated through by explored applications of cinematic and narrative techniques. Freelancers could be hired for their creative application of 'aerial shots', or screenwriters discovered by their noteworthy 'call-outs'.

Scaling down

The design of such an interactive platform however, is a highly expensive and time consuming procedure. This could be a far out '*stretch goal*' for a possible Kickstarter launch. For this research it is more interesting to scale down and redirect to opportunities for 1Camera, in which features of such a platform could be prototyped and tested. This would also build a stronger case and allow for insights about costs and needed features for the Kickstarter stretch goal.

Go1 – Admissible opportunities

In the chapter “[1Camera and Opportunities](#)” a look was given to the 1Camera intranet named *Go1*. In the early stages of this research, *Get2* was an extension to the internal web environment. Looking back, there are opportunities for digital extension of the *Get2* card deck within the *Go1* platform:

- **Go1 Intranet**
 - (...)
 - An **address book** with details of both 1Camera staff as well as freelancers divided by profession.
 - An **online archive of all 1Camera productions since 2013**. The archive includes a search tool for filtering available films by company, crew-member, producer, freelancer and year of production.

Additional search filters could be added to the 1Camera archive. This way videos can be stored not only by client and year of production, but by demonstrated creative cinema techniques and story structure. Turning the 1Camera archive into a learning environment with plenty of examples cases on how certain techniques can be applied. Such an expansion would help 1Camera employees to better understand the possible interpretations of *Get2* components and allow for a moment of reflection on the creative segments of their own productions. Posting producers could also be assessed and appreciated for the amount of creative experimentation involved in their productions, since these overshadowed, more abstract components would now be mapped and visualised.

To best visualise the work abilities of the hypothetical digital environment, a clickable prototype of the *Get2* Add-on for the *Go1* Archive environment should be created. The next header shall focus on the build of such a prototype.

Go1 & The *Get2* Add-on | Building the Prototype

A list of (must-have) functionalities is a good starting point for sculpting a digital model. The following functionality listed through MOSCOW is based on the found solutions for the discussed pain points.

Must-Have

- Searching the *Go1* archive directory by *Story* and/or *Visual* *Get2* components (**search filters**).
- **Tags** displaying which *Story* and/or *Visual* components are used in each video.

Should-Have

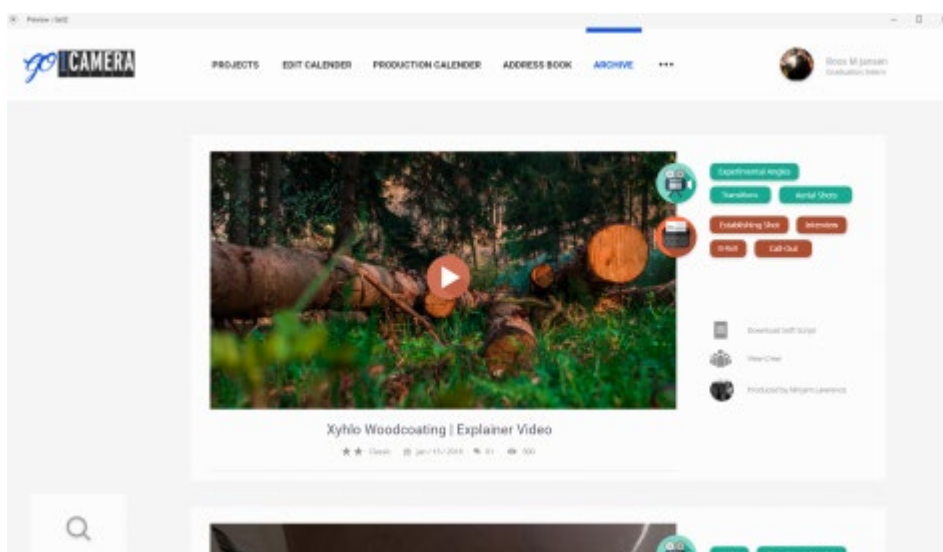
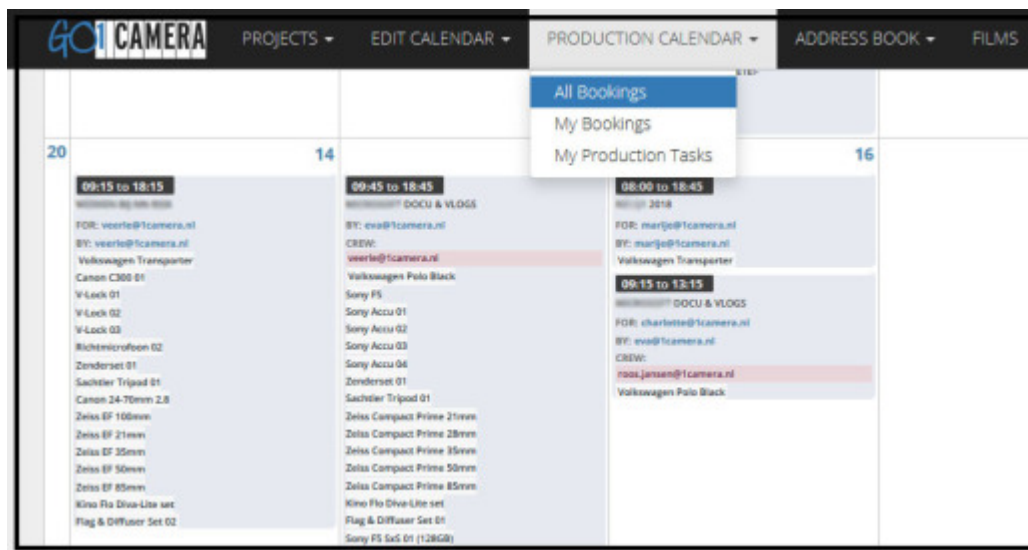
- A **personal employee profile** displaying the amount of applied creative styles (as a gamification ‘badges’ system, to motivate the use creative styles and to collect data).
- An automatic ‘**request SoftScript**’ or ‘**see SoftScript**’ function next to each video so (new) employees can learn about each video (like accessing the recipe of a dish).

Could-Have

- A **'Sent Feedback or Ask Question'** option which links to the Producers inbox in which you can write your ideas/feedback about equipment or displayed techniques to involved crew members at each video.
- A **'view crew'** option at each video so more can be understood about how a video came together (size of crew, who did the camera operation, etc.)
- **Subscribe to** a visual or story component, get updates in your mailbox when a video with a subscribed to component has been uploaded.

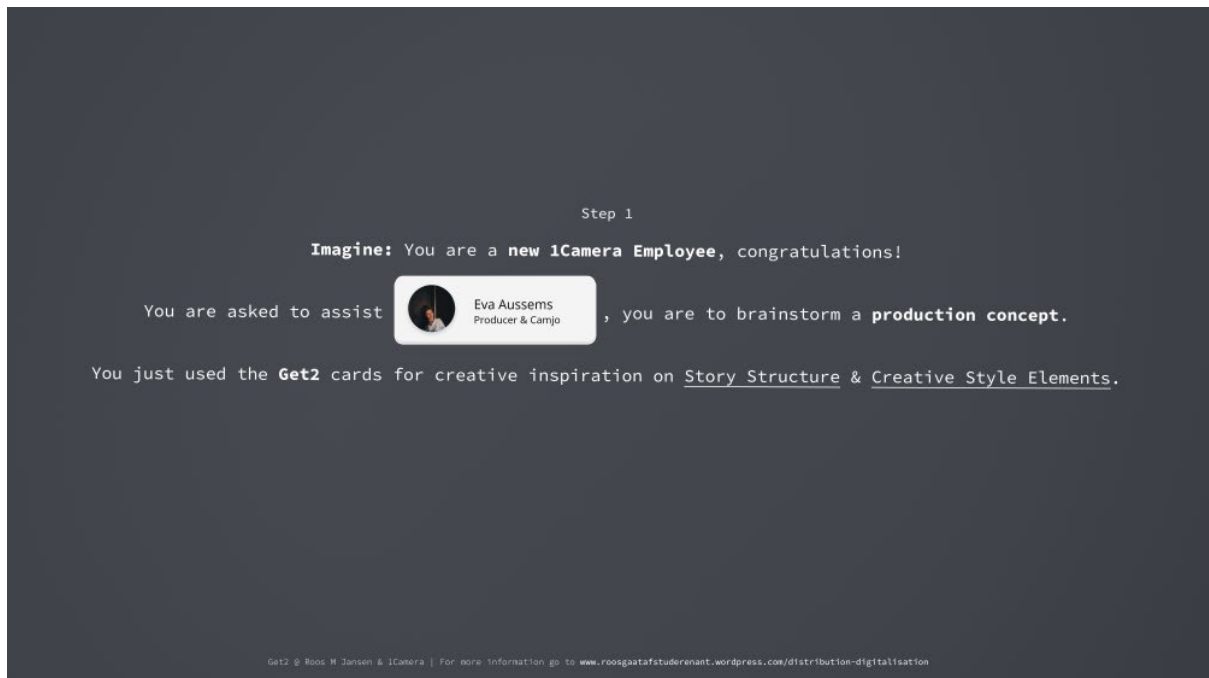
Building the Prototype

With the original Go1 environment in mind, a template for the Get2 extension was creating with Adobe XD. Adobe XD is designed for prototyping mobile- as well as desktop-based applications. The previous [test results](#) pointed out that a desktop-based program is preferred over a mobile version. Together with the MOSCOW functionality a desktop prototype based on the original Go1 intranet came into view.



On the left, the current Go1 Intranet. On the right, the new Get2 Extension. The 'archive' menu item is a replacement for the 'films' item found in the left image.

The main goal of the prototype is to discover the value of the Get2 data additions within the excising Go1 model. After building the initial platform, a subject was asked to test the model. However, it turned out that without a set of guidelines, or a set **mission**, the subject had absolutely no idea how to interact with the platform. Therefore, the needed pathways were programmed and a **mission** was thought out to best test the consumer experience, to ultimately test the value of the added Get2 data components.



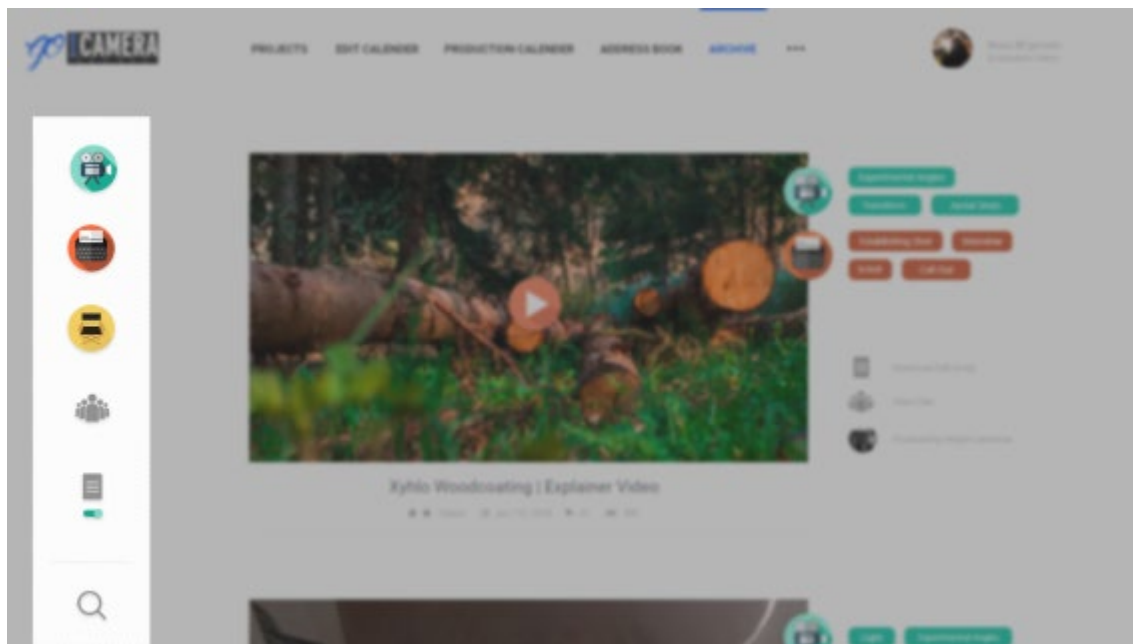
A **mission** was thought out, introducing the subject to the digital 1Camera environment while assuming the subject has knowledge of this research as well as the Get2 product.



The starting point of the user experience is after use of the initial Get2 product, using the digital environment as an extension to the original interaction.

UX Update #1-3 | What was the goal again?

Only using an opening introduction without any further guidance during the experience turned out to be too minimal. During the exploration of the prototype users got lost. Additional guidance was needed to help users stay on track.



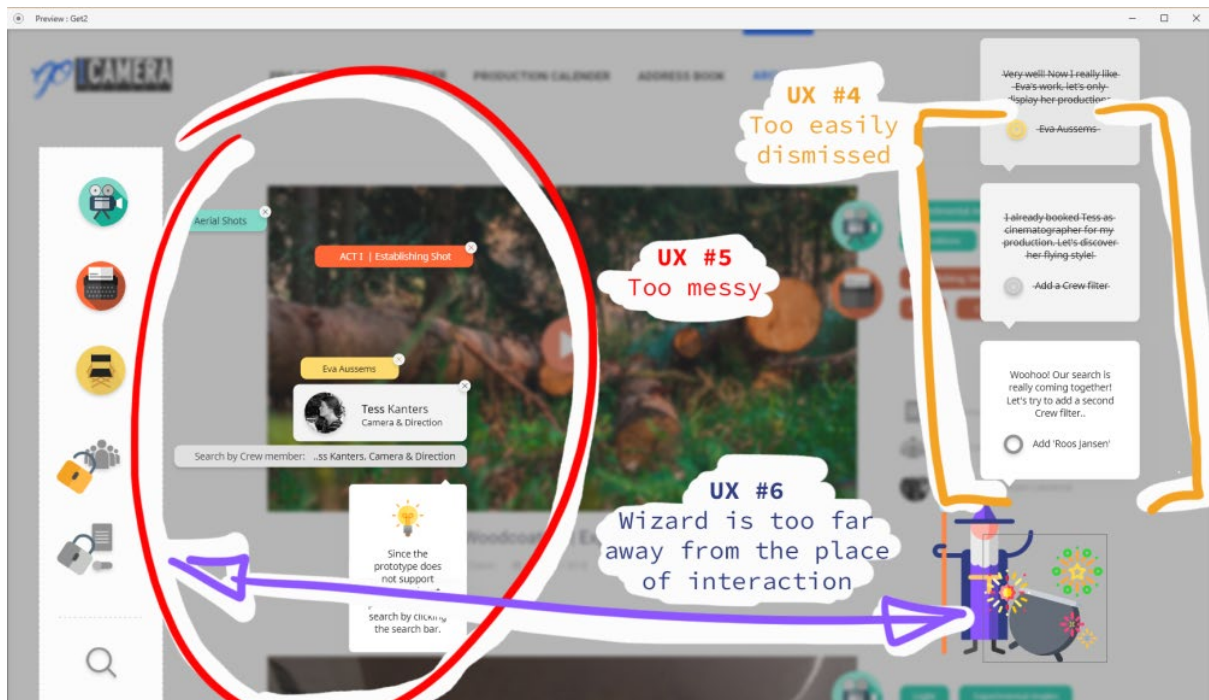
User test #1: The user opened the menu and simply started pressing all possible buttons, to then turn around and ask “what was I supposed to do again?”. An opening word did not turn out to be enough of a tutorial to explore a new program.

Several UX updates led to a babysteps-based tutorial. A wizard was installed to take the user through the experience. The wizard would remind the user of the set mission through small tasks. Additional Pop-Ups would explain more about the options on screen.



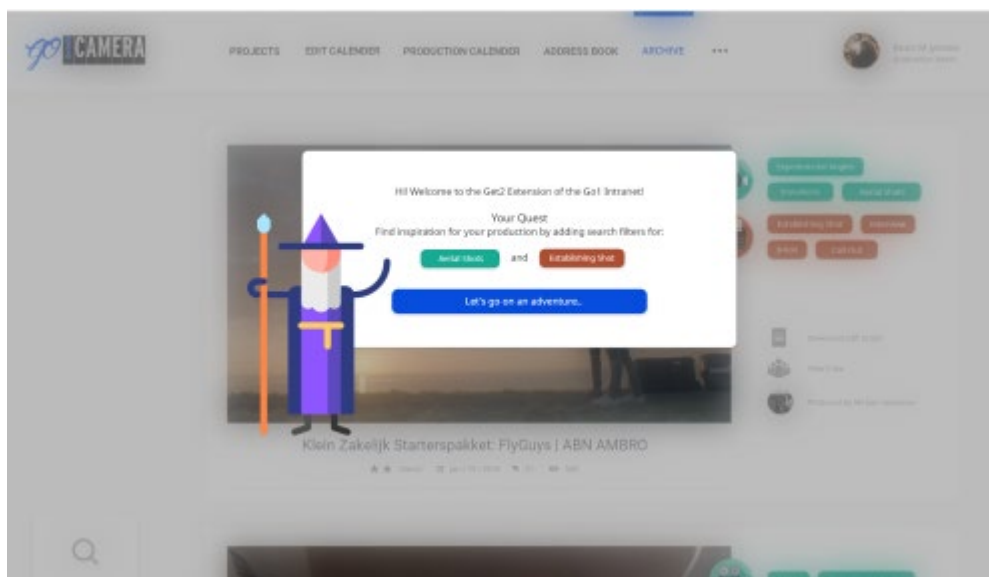
UX Update #4-6 | Design choices

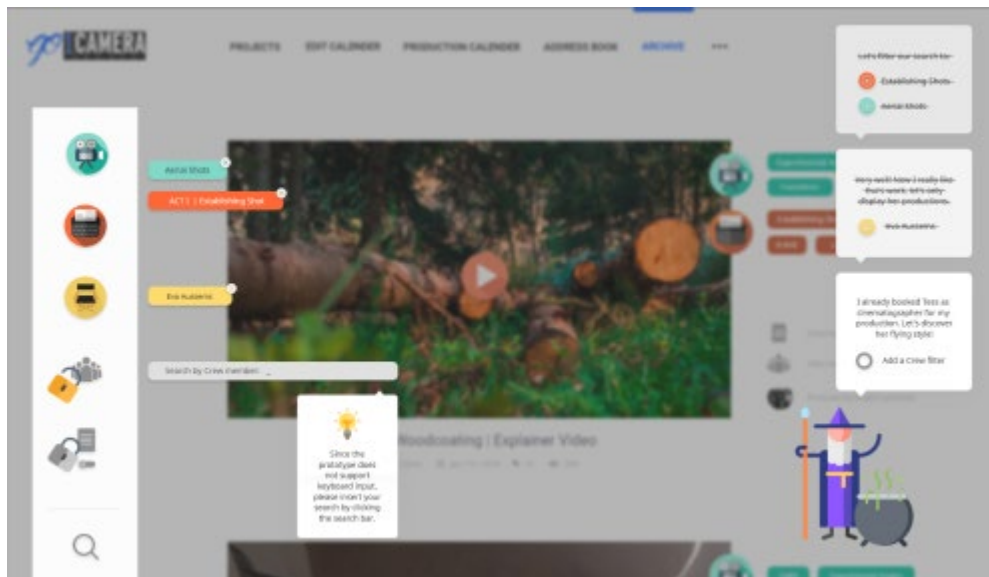
When testing the prototype with the additional UX updates, the course of action had improved significantly. However, observations pointed to a few **design flaws**. The users often times ignored the wizard, simply following the pop-ups from **UX Update #1** instead of the tutorial. This made the users miss needed feedback moments. When asked about their motivation the subjects claimed to not have seen the incoming text bubbles.



The current design leads to important notifications being overlooked.

To improve flow, design choices were altered. Selected search filters are now left-aligned instead of having a fixed position, making the search menu less messy. Secondly, a **pop-up** has been added for each incoming notification, to make sure the participants would not miss any given updates.





The left image shows the added Pop-Up. The user has to press the blue button to continue, making incoming notifications hard to miss. The right image displays the improved search-filter alignment, making the chosen options easier to overlook.

The Prototype

Digital Solution III | A taste of what could be

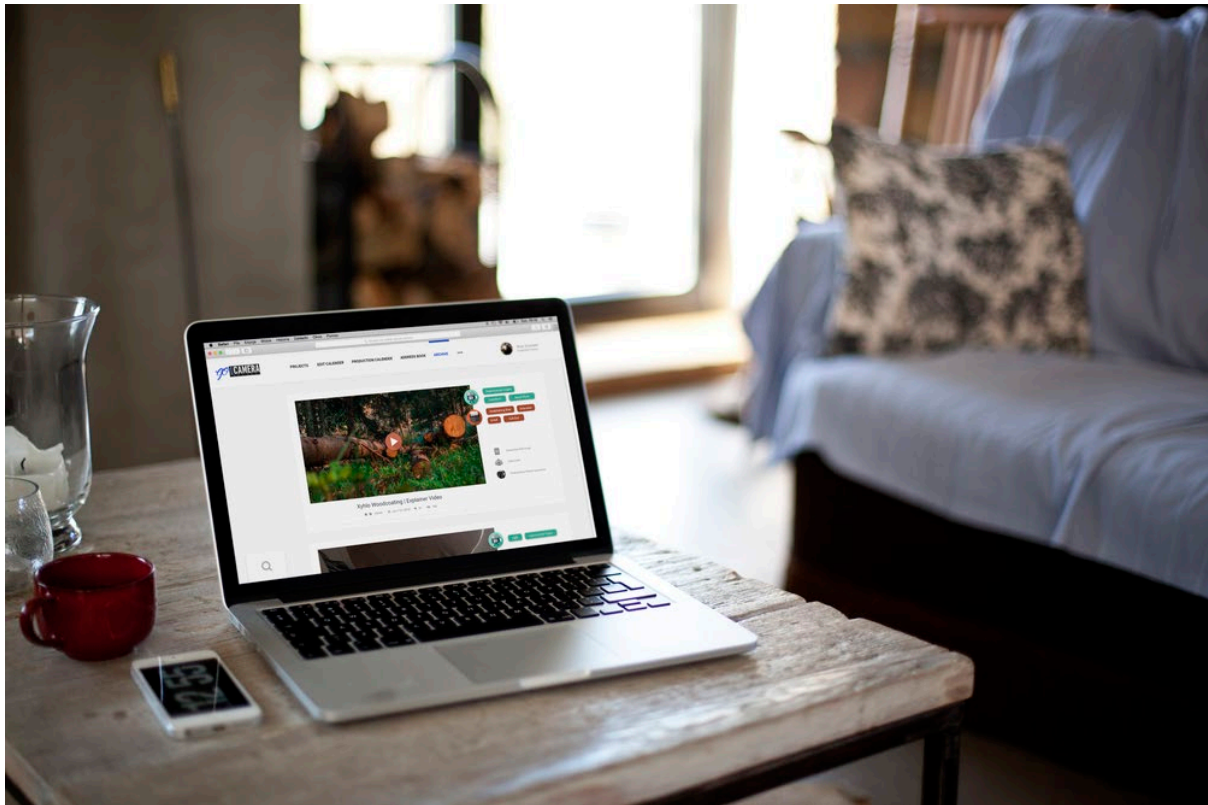
The final prototype for the digital extension of the Get2 game of cards has been exported for experience and for further developing. The Experience export is for testing the prototype in a web environment and for leaving feedback. The Developers link gives more insights on how the application is build as well as on how to recreate the prototype.

[Experience the Prototype.](#)

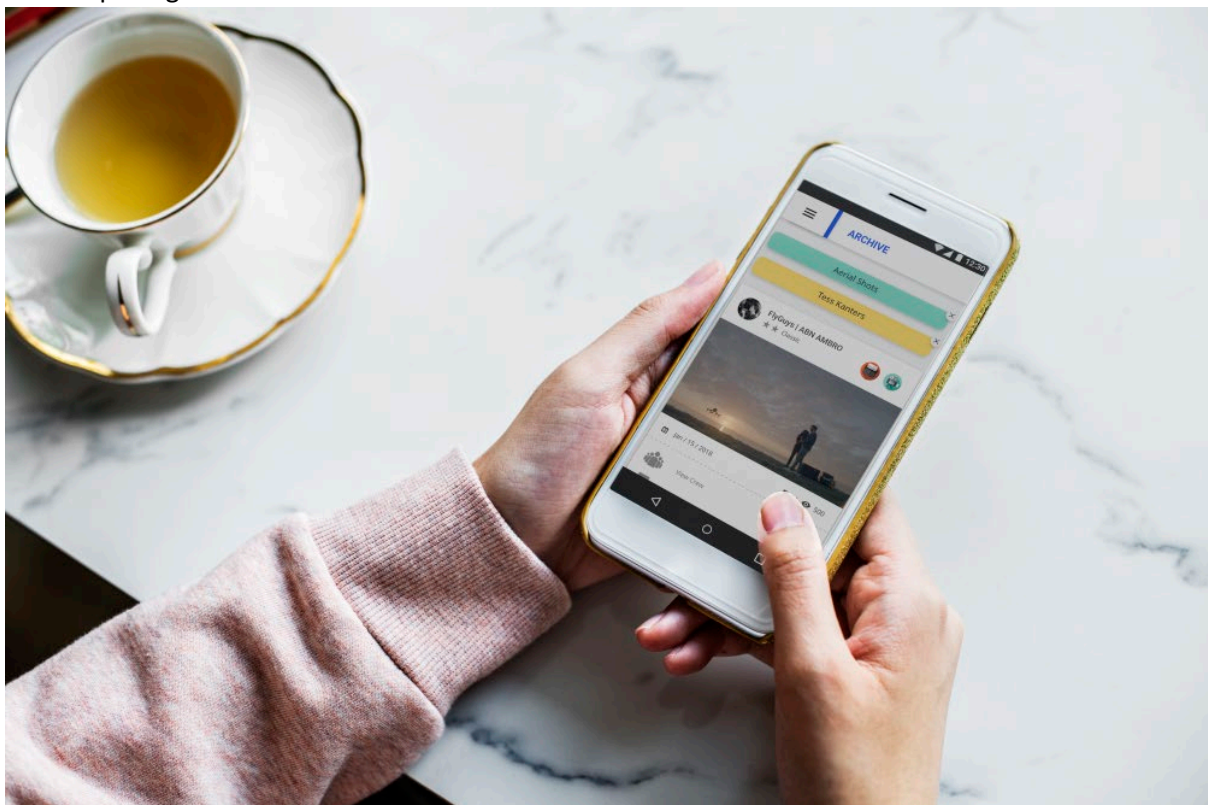
[To the Developers Product.](#)

Below you can find a few screenshots of the final product.

Mock-Up

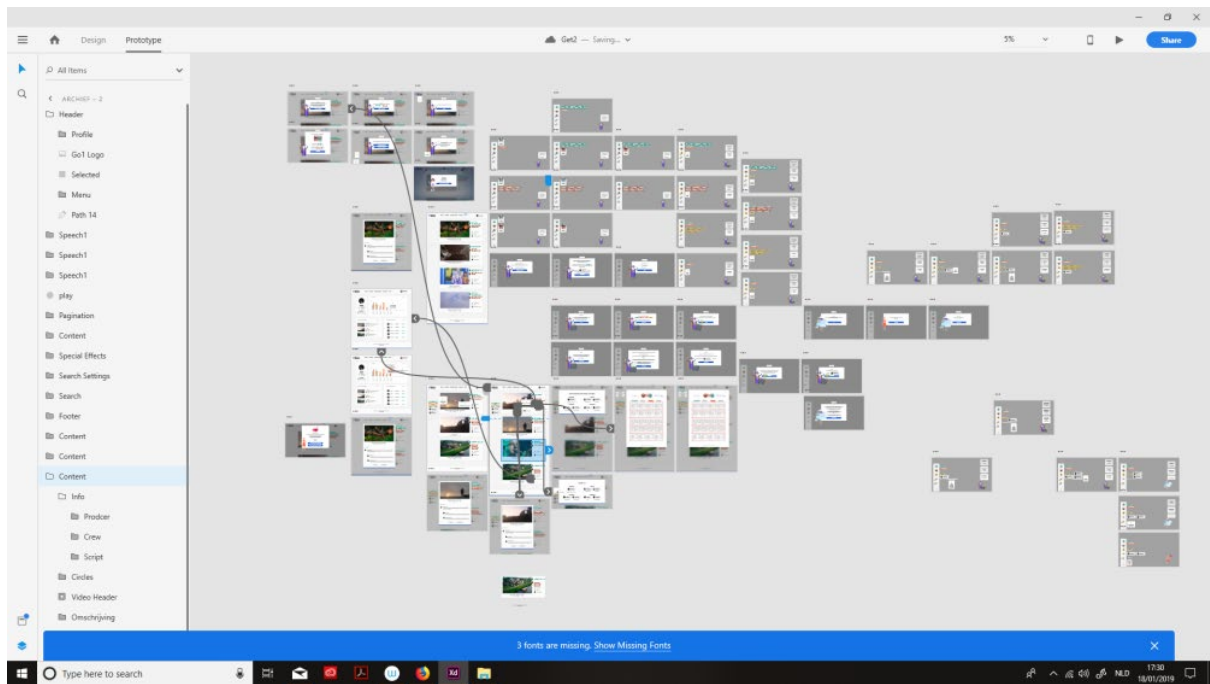


Mock-Up image of the Get2 Extension for the Go1 Intranet.

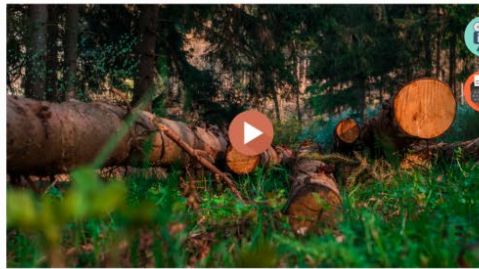


Even though a desktop version was said to be preferred during the test phase of the Get2 product, developing a mobile extension of the product would be very future proof.

Screen Shots



The final Wireframe



Xyhlo Woodcoating | Explainer Video

☆☆ Classic Jan / 15 / 2018 01 500

- Experimental Angles
- Transitions
- Aerial Shots
- Establishing Shot
- Interview
- B-Roll
- Call-Out

Download Soft Script

View Crew

Produced by Mirjam Lawrence



Duurzame Ondernemers: APOC Aviation | N=5

☆☆ Classic Dec / 25 / 2018 07 301

- Light
- Experimental Angles
- Opening Shot
- B-Roll
- Portrait Shot

Download Soft Script

View Crew

Produced by Eva Autstern



Human Cities | AkzoNobel

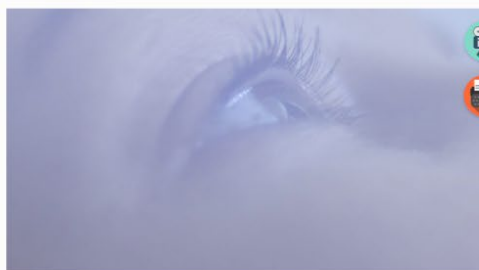
☆☆ Classic Nov / 09 / 2018 03 563

- Aerial Shots
- Special Effects
- Portrait Shot
- Middle Part
- Call-Out

Download Soft Script

View Crew

Produced by Mirjam Lawrence



Anna & The BRCA1 Gene | Linda.nl

☆☆☆ Cinema Jul / 15 / 2018 11 806

- Experimental Angles
- Movement
- Special Effects
- Opening Shot
- Inciting Incident
- B-Roll
- Ending Shot

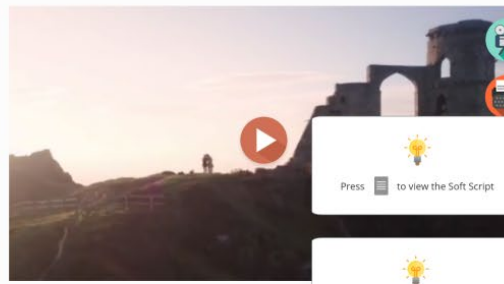
Download Soft Script

View Crew

Produced by Shantice Kamminga

< 1 2 3 4 5 > Go to 12 >

- Aerial Shots
- Eva Aussems
- Soft Script ON
- Tess Kanfers
Camera & Direction
- Roos M Jansen
Graduation Intern



Mow Cop | UK

★ ★ Classic Dec / 25 / 2018 01

Press to view the Soft Script

Press to view Eva's profile

Light Aerial Shots

ACT I | Opening Shot

ACT II | B-Roll

ACT III | Portray Shot

Download Soft Script

Press to view the involved Crew



Klein Zakelijk Starterspakket: FlyGuys | ABN AMBRO

★ ★ Classic Jan / 15 / 2018 01 500

Experimental Angles

Transitions

Aerial Shots

ACT I | Establishing Shot

ACT II | B-Roll

ACT II | Interview

ACT III | Call-Out

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View Crew

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Cooldown7 | Event Report

★ ★ Classic Jan / 15 / 2018 01 500

Motion

Transitions

Aerial Shots

ACT II | Interview

ACT II | B-Roll

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Tussen Kaag & Brassem | Moodfilm

★ Lite Jul / 13 / 2018 11 1159

Aerial Shots

Special Effects

ACT II | Middle Part

ACT III | Portray Shot

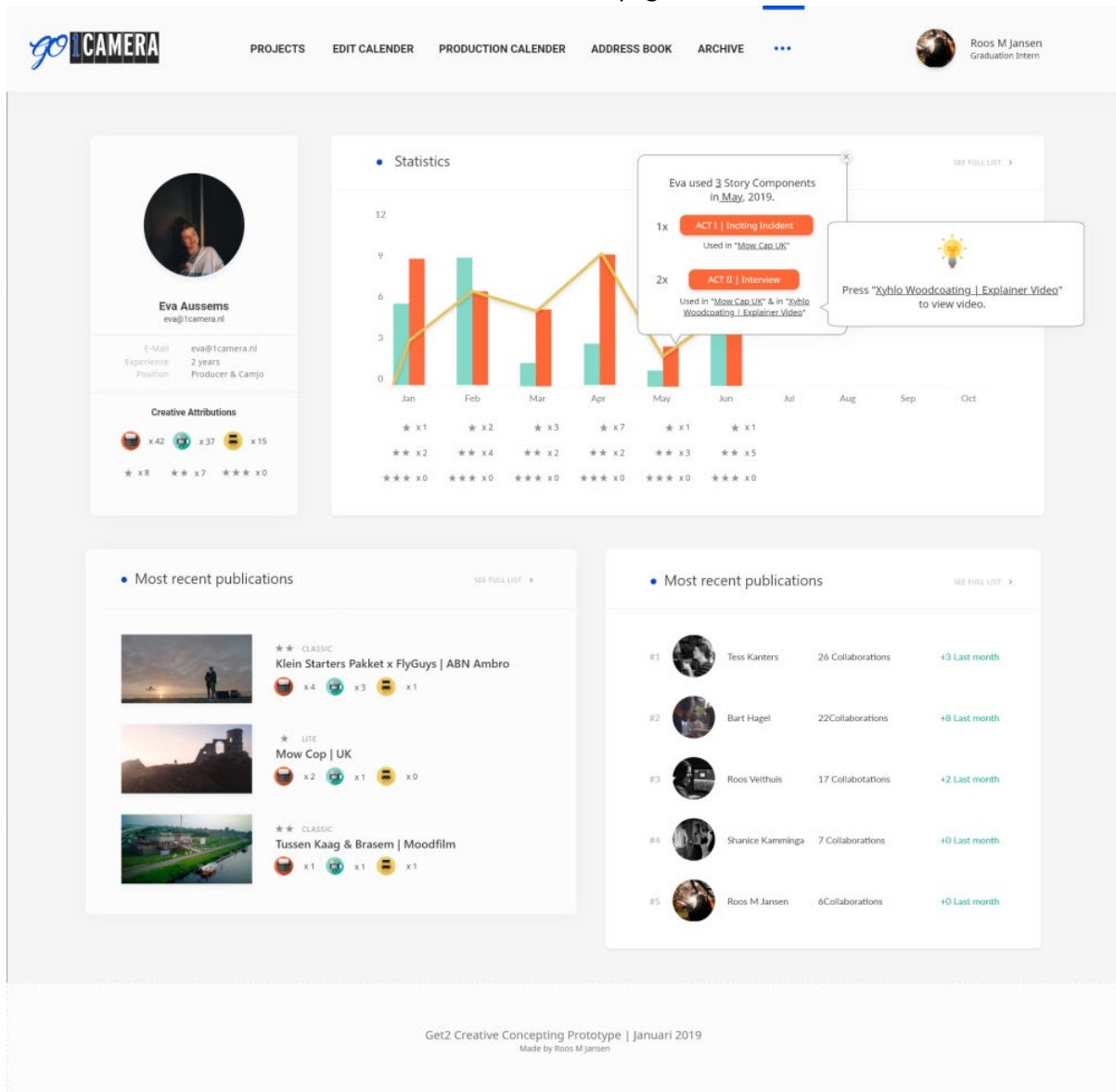
ACT III | Call-Out

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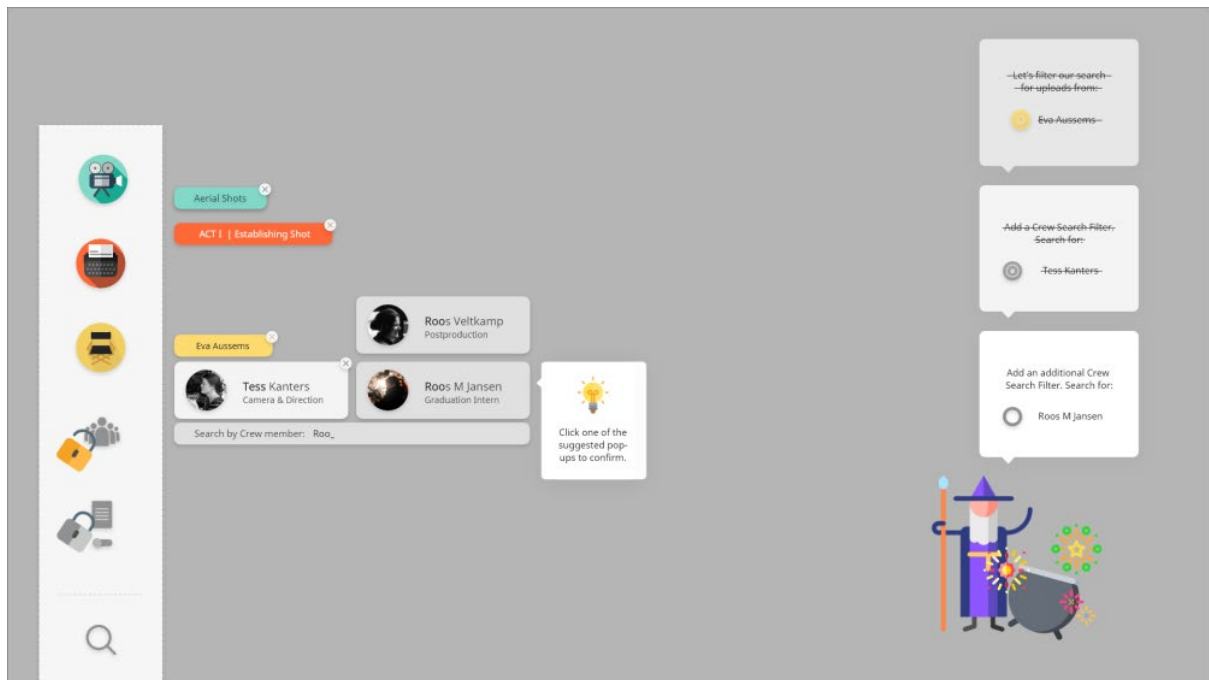
View Crew

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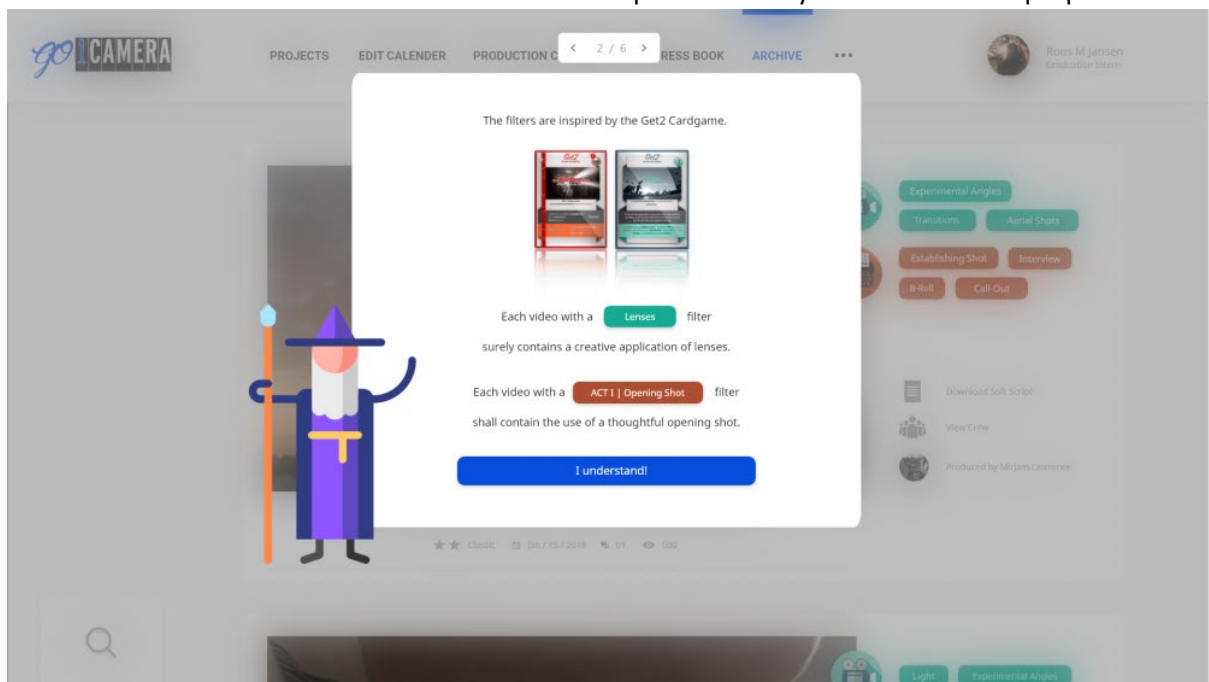
search. Note the activated filters on the left side of the page.



An example of a personal profile page.



The Search menu. Note that the wizard and locked options are only there for tutorial purposes.



An example of the added tutorial pop-up pages.

– Summing-up Distribution & Digitalisation –

How to distribute Get2, and what are the opportunities for digitalisation?

Opportunities for the card game format as a practical instrument to improve a skill by activating creative thinking through playful suggestions and encounters are rising. There are many successful examples of similar products on Kickstarter. Most of these kickstarter

products were able to transform their mindset to a business model, positioning themselves on the market as entrepreneurial, creative and/or technical workflow and brainstorm professionals.

Even though not all of these products chose for a digital pathway after raising funds, an in-depth look to the raised concerns in the Results chapter led to the discovery of **two underlying Pain Points**.

The **first Pain Point** is the “*larger than expected differences in knowledge per specialised field*”. A solution for this Pain Point is to add varying specialised card decks, so that each professional can work with a set of cards challenging their expertise. A partnership with selected film making brands, professionals and influencers would help to distribute and diversify the product.

Another solution would be to add a learning component to the cards, contributing more information to those who find certain cards too challenging. A digital link such as a QR or AR code could link to a digital environment in which more information can be communicated.

The second underlying Pain Point: “*the expected method of interaction is too limited*” could be solved with an interactive platform. By saving and distributing data about interaction with the product, a more detailed and personal guideline can be designed. A search engine based on Get2 components could connect creators based on creative application of the product. Setting up lines of communication and accessing inspiring examples to learn and expand the consumers view on creative applications of the product.

A digital prototype of the interactive platform has been developed to better illustrate the concept. The prototype can be accessed through [this link](#).

Recommendations

How to keep an innovational and creative approach in corporate low-end ‘lite’ productions? This research has aimed to take a closer look at more creative means of expression within the constrictions of the limited low-end model.

Determining a visual style and planning a well-structured story are two of the most important pillars of a production proposal. However, these more creative tasks are difficult to ignite when answering client phone calls, tutoring interns and handling crew and equipment choices within the limitations of the low-end budget and time frame. However, if a workflow is designed for activating and motivating creative decisions within the low-end field, creativity can be implemented in a more effective habit-driven manner. The ‘lite’ productions get more varied and the 1camera staff gets more experienced with creative expression without the unforeseen loss of time creative processes occupy without set guidelines.

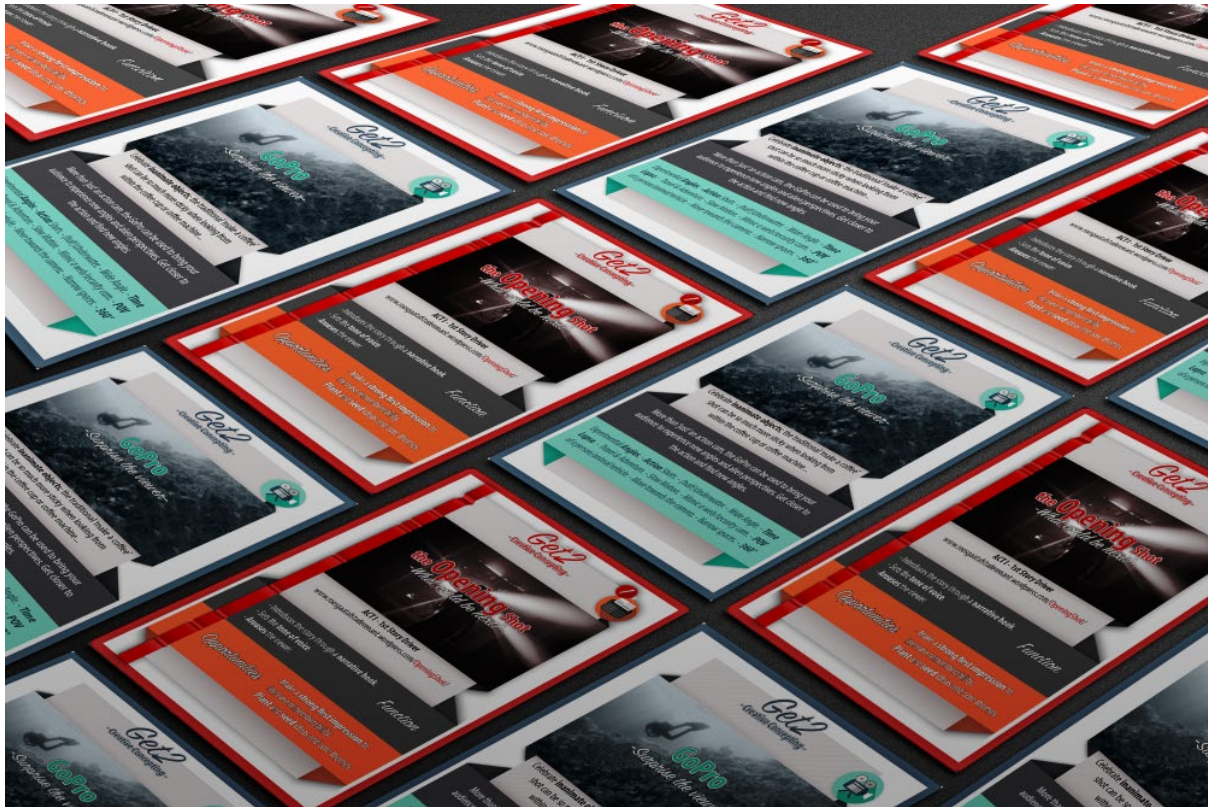
Results

Research has indicated that, as of currently, there is a notable difference in the understanding of story structure and the level of demonstrated creative comfort within the 1Camera staff. Research has also indicated that creative techniques can be learned, constructed and applied with the help of, and much exposure to, analogue tools such as cards, and that creative comfort could be influenced by the ‘fun’ element of a gamified solution.

Recommendation #1 | [Make Creativity part of the team.](#)

Looking out for creative opportunities is important when operating in the creative sector which is driven by constant change and development. Especially when the work becomes routine and the crew becomes familiar with a clients feedback and taste. Therefore, introducing a gamified workflow which stimulates the application of creativity is a more than interesting opportunity. There are many tools available for creative impact, and such tools can be crafted and personalised easily. By investing in such tools and having creative equipment accessible, opportunities arise for employees to act upon these. As creativity takes practice, employees should be motivated to think about and reflect upon their creative flow.

The cards designed in this research are by no means **the** solution for increasing creative impact, however, the fundamental idea behind the cards comes close. The idea that deep understanding of the basic film making components leads to experimentation. Being able to recognize and call upon visual and story components, to then take those out of context and mix with something else entirely, can be a tool for innovation. The results of this research do not recommend that the cards should be applied for each and every production. However, interacting with, and thinking deeply about visual- and story-components is often times missing, and a game-like format of interacting with these topics could be a habit creating, fun and fast way of learning about these complex elements.

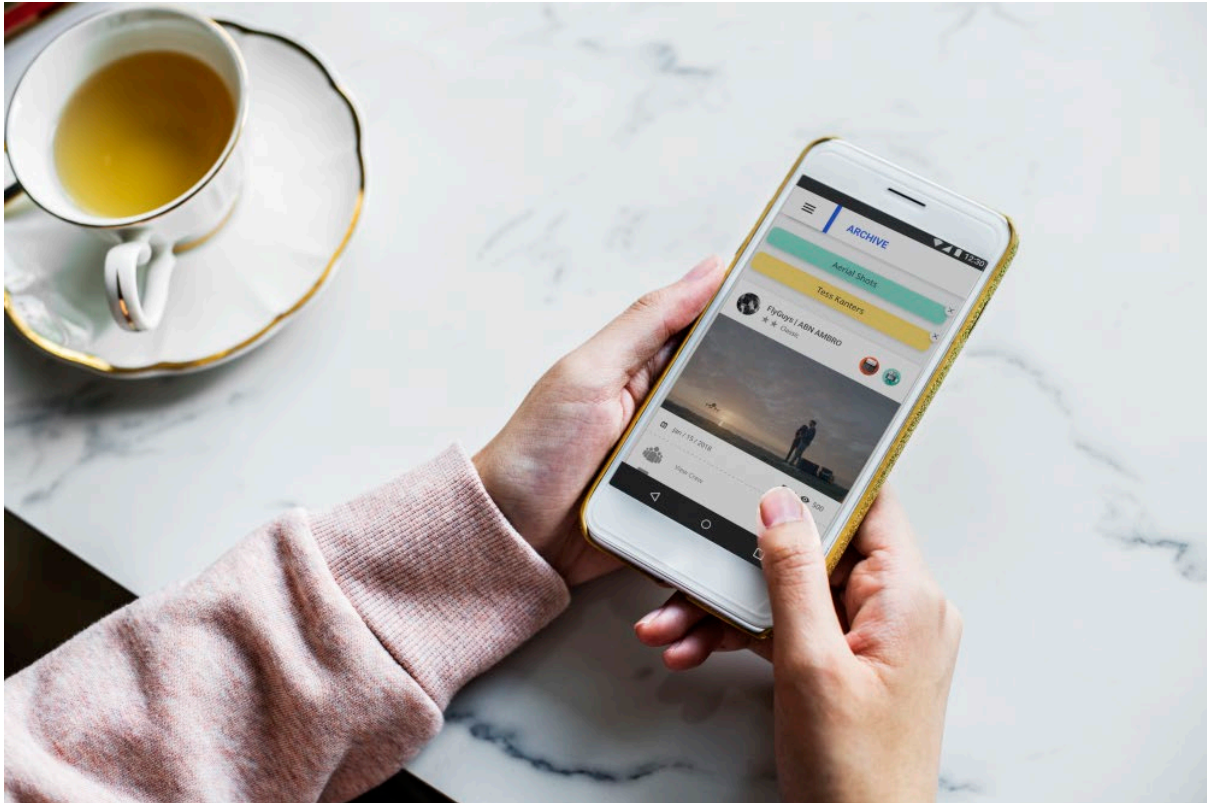


Recommendation #2 | Use the 1Camera archive more profoundly.

But application of creative techniques is only the beginning. Building an environment in which creativity is part of the fundamental conversation, is accessed, reflected and called upon more easily would be highly recommended. For this, 1Camera has an incredible asset which should be used much more profoundly; the Go1 'films' page.

Through experimentation means have been discovered to use the archive as a learn- and reward environment. When adding search tags to the production archive based on visual and story components, examples of film making techniques can be identified and accessed. Producers would be forced to reflect on their productions, and point out the creative elements in their work before uploading to the archive. Such a critical look would be a wake-up call for some, and a praising tap on the shoulder for others. Thereby, producers would always have an inspiration tool nearby; a library of work for which the 'recipe' is always traceable within owned resources.

By keeping track of implemented creative components on a personal account page, employees would be motivated to use more creative components for better public ranking. Creativity would become measurable, and the impact of creative inventions would become trackable.



Restrictions, limitations and further opportunities of this research

To apply visual and narrative techniques within a constricted budget is still a challenge. Designing a product which offers a solution to those constrictions turned out difficult, and the current product design does not truly meet this set premise. To better match the value fit of the Get2 product to Low-End productions, more hands-on experience with the product content should be tested and altered accordingly. However, a case can be made against this restriction, as finding low-end solutions is also a creative process which needs practising.

Secondly, research surrounding abstract terminology such as 'creativity' is difficult to confirm, measure and verify. Even though attempts have been made to map creativity, it is still a very subjective subject. However, the premise of the developed product is not to deliver creativity itself, but to direct creative thinking.

Furthermore, a finding quite unexplored is the messy versus ordered approach ([Observational test conclusion, Results](#)). This conclusion did not fit with the direction of the research and the scope of operation, but this finding could be interesting for future UX design.

At some point in, this research became quite scoped on visual and story components, however, there is also great creative opportunity in sound. To get a more well-rounded view on creative tools to be applied, further study should be conducted to the (creative) application of sound. Perhaps in the form of an extension to the current Get2 format.

Other opportunities would be to extend the mobile prototype of this research, and to look into a subscription tool ([MOSCOW, Distribution & Digitalisation](#)) for the creative components on Go1.

APA

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