FILMMAKING UNDER UNCERTAINTY

Research for Development Program SNF
‘Social Conflicts’; Script Writing Workshop on
A Documentary Synthesis Project: ‘Inequalities’
18. – 20. April 2018

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Science Videos
RedMorpheus GmbH

Research
Centre for Innovation
Leiden University, The Netherlands
TRANSFORMATION OF CONTENT THROUGH (AUDIOVISUAL) LANGUAGE
VISUAL

1. Standard Moving Images
2. Slow-Motion / Time Lapse / Macro
3. (Moving) Photographs
4. Animations: Stop-Motion, Drawings, 3D, Motion Tracking, Deepfakes ...
5. Written Text: In the image / Part of the image / Overlay / Subtitles
1. Voices: On-Screen, Off-Screen, Voice-over
2. Sound Elements: Foley, Sound Elements,
3. Atmosphere: Surroundings Spaces
4. The Power of Music
Synchrese: «forging of an immediate and necessary relationship between something one sees and something one hears at the same time.»

»We never see the same thing when we also hear; we don't hear the same thing when we see as well.«

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Performance; characters; surrounding spaces; image-sound rhetorics; visual argumentation; but also ambiguity of images;
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Storytelling; narration; time-space element; rhythm; film = conflict;
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5. Playful Approach
Filmmaking is such an intense work; you have to enjoy it!
DOCUMENTARY FILM & EXPERT INTERVIEWS
talking head (eng. trans.)

Rather ironic term for the dominance of the "talking heads" of interviewees, who appear primarily in television documentaries and are usually recorded in semi-near to close setting sizes (whether against a scenic background - bookcases for humanists, laboratories for chemists, archive shelves for historians, etc. - or in front of a neutralized, mostly monochrome black surface). The staging appears static, is visually unattractive, shifts attention entirely to the spoken word.

http://filmlexikon.uni-kiel.de/index.php?action=lexikon&tag=det&id=777

talking head
dt. „sprechender

Eher ironische Bezeichnung für die Dominanz der vor allem in Fernsehdokumentationen auftretenden „sprechenden Köpfe“ von Interviewten, die meist in halbnaher bis naher Einstellungsgröße aufgenommen werden (sei es, vor einem szenisch-sprechenden Hintergrund – Bücherwände für Geisteswissenschaftler, Labore für Chemiker, Archivregale für Historiker etc. –, sei es vor einer neutralisierten, meist monochrom schwarzen Fläche). Die Inszenierung wirkt statisch, ist visuell wenig ansprechend, verlagert die Aufmerksamkeit ganz auf das Gesprochene.
Principles of Electrical Circuits

L18 Operational Amplifier
Op Amp

presented by Xinjie
Empathies Conference 2017 European Society for Literature, Science and the Arts, University of Basel
Chair of Ecosystem Management, ETH Zurich
Prof. Dr. Jaboury Ghazou
Chair of Ecosystem Management, ETH Zurich
Prof. Dr. Jaboury Ghazou
WWF, COOP & Southpole Carbon
Maasai Women, Cookstoves And Fairtrade Flowers
VISUAL SYNTHESIS
POSSIBLE VISUAL CONCEPT FOR OUR SYNTHESIS PROJECT

1. Historic Material ‘Slider’
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2. Match-Cuts between Projects (Visual & Audio)
Lines;
Shapes;
Objects;
Actions;
Movements;
...;
- Needs concrete planning of scenes;
- Access to previous archive material BEFORE field work;
- Script development: identification of Montage Points
Preproduction
Definition of target audience, genre, format, technical equipment, work plan (times, deadlines, work steps, tasks), roles, organization of production, script writing, production plan, research on similar films, access to existing material, search for copyright-free material and historical material.

Production
Stakeholder interviews, key locations, impressions, Field work, sleepless nights, long working hours

Postproduction
Montage, titles, translations, subtitles, ‘lower thirds’, (maybe) animations, visual effects, color grading, voice-over texts and recording, sound design, music, sound mix, end credits, rendering.
PREPRODUCTION
Overview:
topic of the film is;
(presentation of hypothesis)

Logline:
Brief synopsis of story in 1 or 2 sentences. Hook!

Scope of Film:
list of what issues are being examined;
limitation is important; not say everything

Outline (script):
sketch of the film, describes the narrative arc of story;

Characters and Storyline:
list all characters in story:
what is their role in the story;
PRODUCTION

What to expect in the production, field work? How is it to work with us on-location?
POSTPRODUCTION