

Copyright is owned by the Author of the thesis. Permission is given for a copy to be downloaded by an individual for the purpose of research and private study only. The thesis may not be reproduced elsewhere without the permission of the Author.

Motion graphics and storytelling



Exploring a new way of telling through contextualisation and the development of *Philippe Lars Watch*, a modern day fairytale.

A thesis presented in partial fulfilment of the requirements of the degree of Master in Design at Massey University, Wellington, New Zealand.

Susan Scott 2011

ACKNOWLEDGEMENTS

There are many people to thank for assisting with this project.

Firstly thank you to my supervisors Gray Hodgkinson and Antony Nevon.

Thank you to post-graduate director Patricia Thomas. Thanks to all my cast, special thanks to: Kent Lambert, Ben Priest, Willow Forgeson, Shaun McCluskie, Ellie Gray, Tom Rainbird, Daniel Rathborn and Ken Lewis.

Thanks to all of my crew, special thanks to: Jess Charlton, Simon Oliver, Andy Chappel, Dave Magane, Ian Pryor and Miguel Ruez.

Thanks to those who contributed their expertise, special thanks to: Russell Campbell, Clare Cunningham, Tina Cleary, Sally Boyd, Abby Richardson and the staff and students at Massey University who critiqued this project.

Thanks to Kath Boyle and Simon Vita who fed everybody and looked after all on set. Also to parents who supported their children in the workshops and ferried them around; to Richard Finn and the students at the New Zealand College of Performing Arts and to Massey University for providing me with cameras and equipment.

Thank you to Whitireia Community Polytechnic School of Catering who kindly allowed me to film in their kitchen. Thank you to the Whitireia Community Polytechnic research fund. Last but not least, thank you Stephen Stocks for your support in so many ways.

MOTION GRAPHICS AND STORYTELLING

CONTENTS:

1 ABSTRACT	5
2 THE BACKGROUND TO MY STORY	6
3 PLATFORM RESEARCH METHOD	10
4 EMERGING THEORY	13
4.0 INTRODUCTION	13
4.1 WHAT TIME TELLS US	16
4.2 CONTRADICTION AND DEFINITION/MOTION GRAPHICS	32
4.3 PSYCHOLOGICAL UNDERPINNINGS	50
5 MOTION GRAPHICS AS A STORYTELLING SOLUTION	61
5.0 CONTENT AND FORM: SAUL BASS	61
5.1 FORMAL CONTENT/WHOLE FILM/NEW PLOTS	64
5.2 A SUMMARY OF MY FINDINGS	81
5.3 MY GOALS FROM HERE	81
5.4 A MOTION GRAPHIC MODEL	84
5.5 A BRIEF SYNOPSIS OF MY SCRIPT	91
5.6 DEVELOPING A MOTION GRAPHIC SCRIPT FORMAT	93
5.7 PLOT AND WORKSHOPS	103
5.8 GRAPHIC IMAGES AND STORY	110
5.9 TESTS AND EVALUATION	115
6 CONCLUSION	122
7 APPENDIX	125
7.0 PRINCIPLES FROM SOVIET MONTAGE THEORY	127
7.1 GLOSSARY	128
7.2 BIBLIOGRAPHY	130
7.3 IMAGE LIST	134
7.4 SCRIPT	139
7.5 ETHICS APPLICATION	
7.6 THESIS DECLARATION	

1 ABSTRACT

How can the techniques and form associated with motion graphics contribute to film storytelling?

I describe motion graphics as a hybrid medium that utilises design and formal content to communicate graphical, moving image solutions. This project is an investigation of how a film that sits between motion graphics and dominant cinema (another hybrid medium) may work. In order to understand how the motion graphic film story will best communicate, I needed to explore the relationships between what motion graphics is (its form) and how it works (its function). I had seen a relationship between the multilayered narrative stories, termed fantastic, that have emerged from South America and motion graphics as a multilayered hybrid medium. I required a theoretical base to develop this work into a motion graphic film. Although motion graphics are common, particularly in advertising, music videos and opening film titles, theory that discusses motion graphics is limited; Manovich described academics as “having remained blind to it” (Manovich, 2006, p. 5).

As a means to develop my script this investigation uses a mixed method approach. I began with an interpretational method engaging in background research into the heritage of motion graphics and early film formalism. A significant realisation was that as art or design forms develop they often demonstrate interplay with other arts. I found that while dominant cinema primarily demonstrates a storytelling function with strong reference to theatre and the novel, motion graphics demonstrates a conceptual form of communication developed from its stronger heritage in fine art. There is also some suggestion that there was interplay between early Russian experimental animations and Soviet montage theory. This nexus is apparent today in both the value systems of motion graphic practitioners, and the works themselves.

I went on to examine the use of motion graphics, in titles and within feature films. I began exploring systems of narration based on traditional plot structures, in contrast to those based on style, termed parametric. I built models to support theory and practice. I used this method to support a process of conceptualization and production design through workshopping and storyboarding in the development of a motion graphic screen play. I developed a new script structure to accommodate my new story structure and shot the film. It became apparent that the greatest challenge for motion graphic film makers and designers is going to be resolving the problems associated with the layering of content and effectively communicating through interweaving simultaneous narrative lines.

I required a system to consider the intersections between the disciplines and the interesting interconnections in terms of how various media narrated. My final model shows how a narrative system including three dominant spheres emerged, through which strands of narrative could weave. The first sphere relates to gestalt theory, particularly the concept of closure. We make our audiences fill the gaps. The second, comes from the discipline of semiotics and relates to the concepts of denotation and connotation; the idea being that one strand dominates whilst the others provide richness and broader associations. The third is that which all films demonstrate and relates to Eisenstein’s “third meaning” the concept that combining two ideas creates a new idea (Eisenstein, 1945/1977). This is commonly referred to as idea A plus idea B creating new idea C (Monaco, 1981), (Shaw, 2007) et al.

Finally I develop some tests, evaluate them, then go on to produce a clip as the beginning of the post production phase of this project; a workbook clip that begins to look at how some of these concepts at play.

2 THE BACKGROUND TO MY STORY

Connections between long-term memories and my creation process.

In a writing workshop for Masters students chaired by Julieanna Preston and Aukje Thomassen, we were given a model outlining the connections between our long-term memories, personal experience and prior knowledge in relation to our design activities and creation process. This model has direct relevance to this project (see Figure 1).

The inspiration for this project came from a problem I once had in trying to tell a story, a highly layered interwoven story driven by the interconnections of the lives of three old friends. The story was to be an experimental film but I could never really get it to work on paper and considered it too risky to film.

To some extent, the story is autobiographical. For example, the central character is a cook, based on the chef at the New York Deli, an uptown Manhattan restaurant that I once worked in. John cooked for around 350 diners when the Deli was full. John was the fastest cook I had ever seen, and nearly mad. He had many helpers in the form of South American kitchen hands, who he threatened and bullied almost as much as he did the waiting staff. These staff were a mix of professional waiters, doctors from Ireland (who made more money waiting on tables in New York than practicing medicine at home), aspiring actors and film directors. As a waiter, I found the man both hilarious and terrifying and so did others. It was generally agreed that John should be a character in a film. He was visual, verbal, narrative, multilayered and, given that working with John was a high-pressured race against time, I would argue, time-based. John also pressed everybody's buttons on an emotional level. The man was an erratic mixture of something very hard and sentimental to the point of silly. John was also inherently filmic.

John was nearly seven foot tall, he was African American and he never stopped talking. He also had the worst temper of anybody I have ever met. Walleed, another waiter, Moroccan with a slightly wicked sense

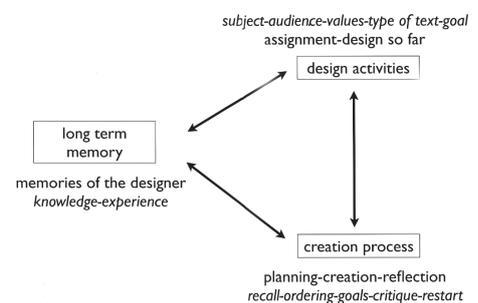


Fig: 1. A model from Julieanna Preston and Aukje Thomassen (2010).

of humour, took delight in baiting John, enjoying the reaction, sometimes with racist remarks. This was ironic, given that Walleed was himself a man of colour. Things came to a head when Walleed ordered boiled rather than broiled frankfurters and John shouted at him. On this occasion, Walleed shouted back at John, calling him “a black bastard who was no different than an animal except he spoke.”

John lost his temper and chased Walleed through the restaurant full of diners. He leapt over a table and pounced on Walleed, taking a bite out of his shoulder. I told the story at my local diner during breakfast the next day, only to receive a very Brooklyn “You’re kidding me” and a “Well, you know this is New York”. The story was surreal but nobody really disbelieved me.

The original structure of this story was also inspired by past events, mainly from the tail end of a five-year journey. I was in South America, having travelled up from the Venezuelan jungle, through La Gran Sabana into Brazil, up the Amazon into Peru, along the coastal desert and up through Belize and Mexico. I had become interested in the kind of stories I had heard around campfires. These stories were never written but travelled and evolved in the form of oral history. What interested me most was the way in which one could hear part of one story in one village, then a part of another in another village, then two different versions of the same as one travelled. These were true stories that seemed only just possible, or impossible stories that seemed real. Given that whole books, such as the *The Lights of Home* (Weiss, 2002), have been written on the effect of cultural displacement on writers in exile, I acknowledge that the turning of events into abstraction may have been born through a political need. Although I have always been fascinated by the way Gabriel Garcia Marquez stories have quite literally described the visual, I have never understood why the room filled with yellow butterflies when the colonel died (Marquez, 1967). I became interested not so much in the magic realist fantasy genre itself, but the way of telling, the way in which absurdest stories emerged from everyday life.

New Zealand is also a culture influenced by oral history. I am not going to even try and create a factual link between this, our parochial joy in urban legends and political culture. I can only demonstrate the similarity of this

notion, with the use of juxtaposition, the mix of the tragic and the trivial to the point that it is finally comic, through the following example. While talking to locals in an East Cape pub, discussing the threat of wild cats on bird life, a couple of men winked at each other before explaining that the vicious behaviour of the wild cats in the area was linked to an industrial accident down at the pet food factory. It was said, Jimmy hadn't used the safety latch on the mincer properly and it had grabbed him and ground him into bits. The pet food had been sold on special and the local cats had developed a taste for human flesh. I was left that afternoon with the sense that I had been told in a humorous way that people were more important than birds. I'll never know if the story was true, but I finished with a "You're kidding me" and remembered the story of John the cook and pondered the connection.

But it wasn't just the disconnection between reality and fantasy that interested me, it was the structure; the way in which parts are placed together and we the audience fill the gaps. Is it this which puts the imagination to work?

I was also interested in the way the South American oral story shifted in point of view and wove complex strands of narrative together. Some of these stories seemed to stretch, fragment and destroy lineal time. In response to this, I wove the story of John the cook and the urban legend about the factory together. I was fascinated by the juxtaposition of the tragic and the trivial and the relationship both stories had to what seemed barely possible.

I argue that content and form are related. After all, in the words of Jean-Luc Godard: "To me, style is just the outside of content, and the content the inside of style, like the outside and the inside of the human body – both go together, they can't be separated" (as cited in Dixon, 1997, p. 28).

The potential motion graphics has in weaving layers of information together and the multilayered nature of the South American oral story suggested a relationship that is utterly appropriate. In section 5, I describe this contextual relationship between the story told and the way of telling.

I began to investigate this genre and other experimental writing forms and found others had coined the term “fantastic literature” for stories in which “fantasy and reality collide.”

The foreword to Alberto Manguel’s 1983 *The Anthology of Fantastic Literature* describes fantastic literature as that which “...makes use of our everyday world as a facade through which the undefinable appears, hinting at the half-forgotten dreams of our imagination. Fantastic literature deals with what can best be defined as the impossible seeping into the impossible, what Wallace Stevens calls ‘black water breaking through into reality.’ Fantastic literature never really explains everything.” The fantastic genre is not limited to South American stories. Although the collection includes South American writers such as Julio Cortazar, the selection also includes stories by Tennessee Williams, Ray Bradbury, Graham Greene, Charles Dickens, Jules Verne, Edgar Allan Poe, D. H. Lawrence, Silvina Ocampo, Ursula LeGuin and many others (as cited in Manguel, 1983).

I considered making this project an investigation of the relationship between fantastic literature and motion graphics, but already having the basis of my story, this seemed contrived. Although I felt I should back my choice of content, I had no real need to go back through this genre to promote my ideas. My enquiry was about how this multilayered visual written/oral language, could be translated into a multilayered visual/filmic language. This would contribute to my motion graphic film. As Sheffield (2007) has demonstrated, there is already an emerging genre he calls the “graphic film” but one of the characteristics of the graphic film, as he describes it, is short duration. Sheffield’s (2007) thesis discusses a range other characteristics of the graphic film, including platform, audience and an array of techniques. He perceives the short duration of the graphic film to be related to the labour intensive nature involved in their creation as well as their ambiguous style.

My project is in part about how motion graphics work, in part about how mainstream cinematic stories works and the intersection between the two.

3 PLATFORM RESEARCH METHOD

As described in Figure 2, I begin with an interpretational approach, I develop theory then shift to praxis, storyboarding, workshopping and filming, continuing to develop theory as I go.

I undergo an in-depth enquiry of the potential motion graphic film form as I develop my motion graphic screenplay by engaging in the interplay between theatre, film process and motion graphic design.

The first and greater part of this work, the interpretational section is supported by Peter Lunenfeld (as cited in Laurel, 2003) who writes in his preface to the book *Design Research Methods and Perspectives*, “The importance of research into design process which includes traditional, historic and aesthetic studies of art and design cannot be overstated” (p. 11). His argument incorporates the idea that the hype and debate relating to new media enforces the need for historical and aesthetic background so that designers may see their work in larger contexts.

Lunenfeld makes a distinction between “styling” and “deep design” (as cited in Laurel, 2003 p. 12). There is a noted paucity of research relating to motion graphics. Manovich (2006) described academics as “having remained blind to it” (p. 5). The relationship between theory and practice within motion graphics is so lopsided that for me to make any real progress into the nature of the motion graphic “story”, a holistic theoretical base needs to be constructed in which to consider motion graphics in its larger narrative and visual contexts. For this reason, this project takes a mixed method approach. These methods fall under the umbrella of qualitative research. In agreement with Lunenfeld’s argument (as cited in Laurel, 2003), the choice of academic mode for the initial section of this research is an interpretational approach. I define motion graphics through existing descriptions and terms. I evaluate the historical and aesthetic developments relating primarily to motion graphics and aspects of film storytelling. I also include relevant graphic design and literary contexts.

This research is also paradigmatic. In order to make sense of this material, I build models to explain the complex relationships between media and forms of narration. I apply this thinking to the treatment of my script as I

shift from theory to practice through storyboarding, workshopping, testing and evaluation methods. The development of a story that sits between a motion graphic and a traditional film is not going to be a straightforward path; it will be fraught with challenges and dead ends. After workshopping (discussed in section 5.7) and tests (discussed in section 5.9) reflection will be applied in alignment with Schön's thinking. Schön, (Schön, 1983, p. 68) states: "The practitioner allows himself to experience surprise, puzzlement, or confusion in a situation which he finds uncertain or unique. He reflects on the phenomenon before him, and on the prior understandings that have been implicit in his behaviour. He carries out an experiment which serves to generate both a new understanding of the phenomenon and a change in the situation."

Reflection on tests will be part of this research process, determining how a motion graphic could narratively and visually communicate. It is a project that will raise questions. Boud, Keogh and Walker place emphasis on the evaluation of experience in relation to existing knowledge in light of one's intent. Part of their process is to remove obstruction and find a way forward (Boud, Keogh and Walker, 1985). If this project leaves me able to re-examine existing theory and to raise further questions, it will help me and others find a way forward in the development of the motion graphic film. I see this project as a beginning, not an end.

Structure of Research - Academic model

The methodology associated with this investigation of motion graphics and storytelling falls under the umbrella of qualitative research. This research project takes a mixed method approach.

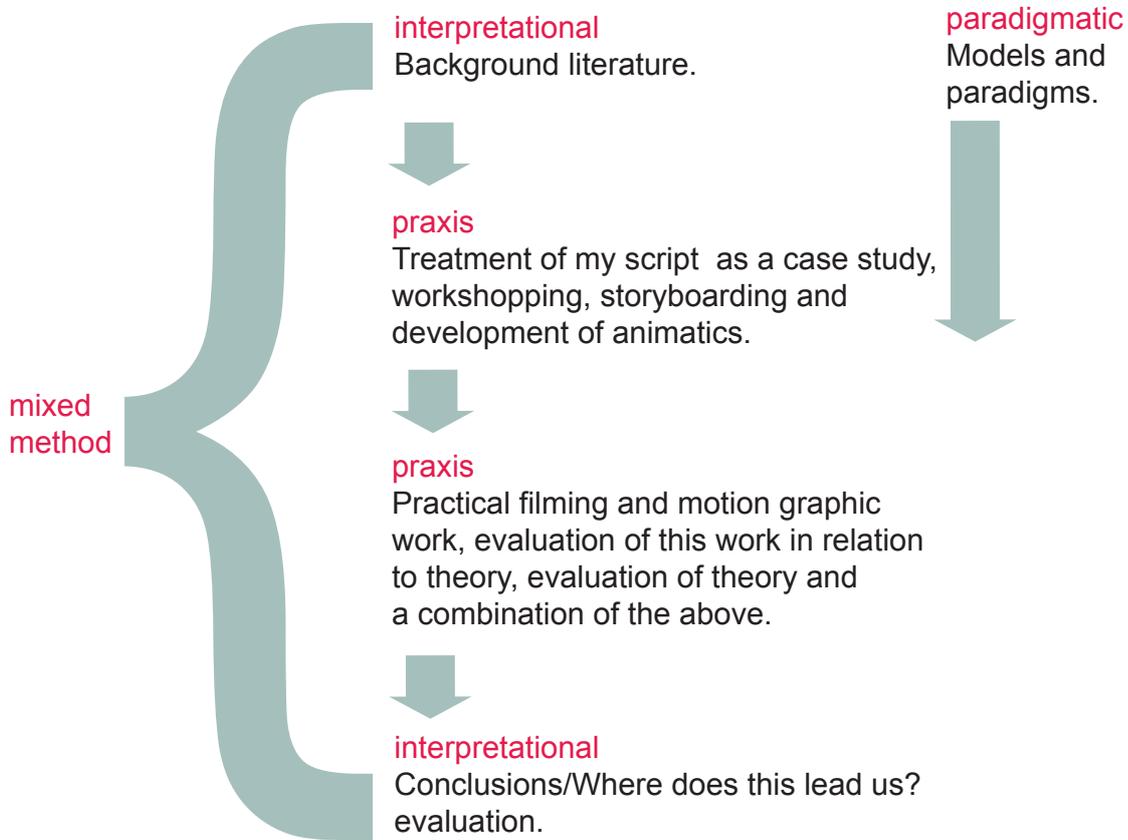


Fig: 2. Research structure

4 EMERGING THEORY

4.0 INTRODUCTION

In section 4.1, What Time Tells Us, I discuss how history reveals to us the patterns in which art forms develop. Focillon describes this development in stages (as cited in Schatz, 1981, p.37). Within the continual reworking of forms, I note that new media tends to create mediation with older art forms. Early experimental animations demonstrate techniques associated with motion graphics. They signify a possible heritage that is highly concept-based, demonstrating mediation with fine art, whereas film shows stronger alignment with the theatre. Part of this project was to introduce mediation between fine art, motion graphic design, theatre and film storytelling.

To do this effectively, I needed to engage with the debate and contradiction with respect to definitions of motion graphics and story media. In section 4.2, Contradiction and Definition, I not only examined definitions but considered them in relationship to Focillon's classic stage in which "conventions reach their equilibrium and are mutually understood by artist and audience" (Schatz, 1981, p. 37). I argue that dominant film, motion graphics and design have coexisted, but it is not until recent times that motion graphic morphology and techniques have been described. I sourced some relevant motion graphic morphologies and aligned them to my own set of techniques. I have used this model to develop a short proof-of-concept work. Although this work demonstrated motion graphic technique, it was not showing how motion graphic form could support storytelling. I began to investigate what early film theory could contribute to motion graphic film theory.

In section 4.3, Psychological Underpinnings, descriptions of early film techniques are defined by Soviet montage theory. These describe film language form, with emphasis on how it communicates to us on a psychological level. I build a model of this theory. Although morphologies of motion graphics do not place emphasis on the psychological workings of the discipline (revolving more around technique), the value system of practitioners, and examples of read works, suggest parallels in thought processes akin to the Soviet montage theorists. Understanding how motion graphics may work psychologically is indispensable to storytelling.

In section 5.0, Content and Form, I describe how Saul Bass in the 1950s utilised motion graphics as a film title solution, setting up the mood and creating a metaphor for the story to unfold. I argue that the medium began to shift toward a storytelling solution. More significantly, Bass made connections between the potential form and content of the work, suggesting the power of motion graphics in re-examining the ordinary. This is a theme that relates to the background of my story which has its roots in fantastic literature, a genre that also explores re-examinations of the ordinary. Themes relating to the power of motion graphics to the abstract world are discussed by many current practitioners. This also signifies a shift toward Focillon's final stage in creative development, the "self reflexive stage, when the form and its embellishments are accented to the point where they themselves become the substance or content of the work" (Schatz, 1981, p. 37).

In section 5.1, Formal Content/Whole Form/New Plots, I utilise more contemporary film theory, which centres more around how whole films work and considers "the overall system of relationships among the parts of a film" (Bordwell and Thompson, 2008, p. 478). The opening credits to *True Blood* (Bashore, 2008) demonstrate visual relationships described by Soviet montage theory, but the narration is style - and theme - centred and the concept as a whole is as much a part of the communications system as the parts. This led me to investigations of the function of motion graphics within feature films, revealing relationships between the motion graphic narrative structure and the lesser-known film narrative system termed parametric or style-centred. Some of these films are based on South American stories. About this time, I began to see a film form which could simultaneously work through a style-centred narrative and a conventional narrative. The two forms did not have to be mutually exclusive. I began explorations of new plot structures that aligned themselves to the way of telling I had experienced in South America.

In section 5.2, A Summary of my Findings, I itemise the key points from the preceding research.

In section 5.3, My Goals from Here, I outline how I intend to use these guidelines to proceed. I consider the shift in techniques from those seen

in dominant film storytelling, to the techniques introduced by motion graphics by utilising McLuhan's tetrad (McLuhan, 1988).

In section 5.4 Motion Graphic Model, I describe a model that highlights the relationships between the three narrative spheres that have emerged as a result of my background research. This model provides a methodology for the layering and interconnections provided by the motion graphic medium. It is used to describe the potential for motion graphics to provide a new way of telling. This also highlighted narrative systems relating to the terms fabula (story) and syuzhet (usually translated as plot) that have emerged from Russian folklore. I ask if there are commonalities between Russian folklore and other oral histories. I examine how Eisenstein used these terms.

Before demonstrating how this knowledge has been applied to my script in section 5.5, A Brief Synopsis of my Script, I provide a basic description of my story as it developed.

In section 5.6, Developing a Motion Graphic Script Format, I describe how I have developed a script structure to control the various strands of narrative.

In section 5.7, Plot and Workshops, I discuss the processes of developing my plot structure. I utilise a traditional screenplay structure to align my plot structure and divergences from it.

In section 5.8, Graphic Images and Story, I describe how I have utilised graphics to fulfil the roles of the filmic mechanisms used by the Soviet montage theorists. This further reveals relationships between my three spheres.

In section 5.9, Tests and Evaluation, I evaluate some tests from my screenplay.

4.1 WHAT TIME TELLS US

Graphics is the most elemental form of storytelling (Drate, Robbins and Salavertz, 2006, p. 9).

Art and design history is useful in considering the motion graphic story on several levels. History enables us to consider current thinking in larger contexts. These contexts have provided us with models of the systems through which art forms have developed. History also supports us in assessing the effects on the interplay between different media. Because motion graphics is a mix, or hybrid, of different media, this is particularly significant.

A MODEL OF DEVELOPMENT

Beginning with models that could be applied to the development of film stories and motion graphic stories, Thomas Schatz in *Hollywood Genres* (Schatz, 1981) has cited art historian Henri Focillon's theory which describes the processes art forms go through up until form and content merge. A range of theorists are quoting Schatz's utilisation of this model in relation to film including Berry-Flint S. (1999), Grant, B. (1986) and Wells and Hardstaff (2008). Schatz describes Focillon's theory as,

... the continual reworking of the conventionalised form – whether it is architectural style or a genre of painting – generates a growing awareness of the conventions themselves. Thus a form passes through an experimental stage, during which its conventions are isolated and established, a classic stage in which the conventions reach their “equilibrium” and are mutually understood by artist and audience, an age of refinement during which certain formal and stylistic details embellish the form and finally, the baroque (or “mannerist” or “self reflexive”) stage, when the form and its embellishments are accented to the point where they themselves become the “substance” or “content” of the work (Schatz, 1981, p. 37).

In a film or motion graphic context, this suggests that the mechanisms and techniques associated with the media have become at least as important to the story as the events that occur. On one level in a film or

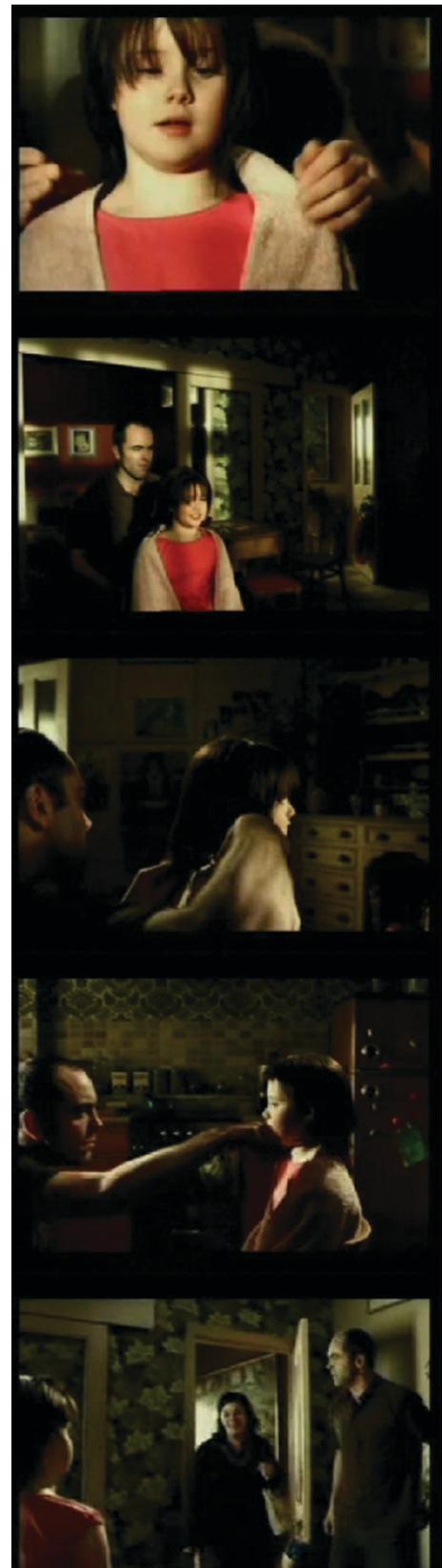


Fig: 3. The British Yellow Pages hairdresser advertisement (2010).

motion graphic context this would emphasise the importance of pace, lighting and a range of elements associated with performance and production design in its value to the story.

On another level, Focillon's acknowledgment of the intrinsic relationship between media and content raises the notion that any given discipline in advanced stages of development operates within a communication system that suits it best. With respect to film stories, this is easier to locate than describe. Consider the highly popular *British Yellow Pages Hairdresser Advertisement* (*Yellow Pages Hairdresser Advertisement*, 2010). Around 50 seconds in length, the story opens with a young girl saying, "Uncle James, Mummy said to take me to the hairdresser's." Uncle James considers this a waste of money and gives the girl a terrible haircut himself. At around 12 seconds, the girl's mother has arrived home, signifying the first turning point. She wants to know what happened. The situation seems to get worse as Uncle James tries to dig his way out, blaming a bad hairdresser. The second turning point takes us to the last third of the advertisement. Uncle James uses the Yellow Pages to contact a hairdresser and make a plan. This builds to a climax in a scene that deals with the mother watching Uncle James through the hairdresser's window. Here, James is visually trying to appear as though he is chastising the hairdresser for doing such a bad job, when in actual fact, he is verbally telling the hairdresser that he will pay her double if she fixes the haircut.

This advertisement includes no motion graphics and follows conventional film language going beyond plot, in that it portrays two themes and clever use of montage. The first theme tells us that using the *Yellow Pages*, you can get your way out of anything. The second theme says, don't be a cheapskate, you'll pay more in the end. But what really makes this story work is the description of Uncle James. Uncle James is stupid enough to have landed himself into this situation, yet clever enough to get himself out of it. Equally important to the story is the way of telling. There is a contradiction between what we see and what Uncle James is actually saying. I could call this a conflict between the diegetic (recounting, telling or narrating) and mimetic (imitative representation), or discuss how the juxtaposition (contrast, opposition) between what Uncle James says and does creates comedy.



Fig: 4. The British Yellow Pages hairdresser advertisement (2010).

However this is described, we are witnessing something that literature and theatre struggles to do, but film does well. Although this story may be driven by the script, the writer has used film techniques, such as juxtaposition, to the extent that these elements of form have become part of the substance of the work. We are witnessing a relationship between content and form that fits within the realm of Focillon's mannerist stage. For me, the question arises, how would a story that best uses motion graphic techniques unite content and form? Is there a means of communication that motion graphics best convey?

HISTORICAL INTERPLAY BETWEEN THEATRE AND FILM

Aside from the filmic, visual and audio relationships, the hairdresser story communicates through a three-part structure demonstrating a filmic theatre heritage. In considering the mediation between the relationships of theatre and film as it developed, these connections extend way beyond the structure of the story. References to film's historical relationship to theatre include currently used terms such as soundstage and staging. Other references are not so obvious to us today because in the evolution of film some references to stagecrafts have altered beyond recognition. For example Melies,' (1897) film set studio appeared to be based on a stage (Bordwell and Thompson, 2003). Eisenstein in 1934 also built a stage, although Bordwell described this as "a paradox: a theatre that tries to overcome the heritage of theatre" (Bordwell, 1987, p. 12). While I see the paradox, I point out that without these studios as stepping-stones, it is unlikely we would have the studios of today. For me this introduced questions regarding what should be borrowed from dominant film and theatre, to support the development of the motion graphic film. The suggestion here was that this would concern a far more complex interplay than merely borrowing story structure from dominant film. I discuss this interplay in section 5.5 to 5.9 as I workshopped and storyboarded my motion graphic screen play.

Within history we also see the recurring notion that new crafts can destroy older crafts. Conversely, there is the argument that new arts encourage a level of inventiveness in older art forms. This is reflected not just in the relationship between theatre and film, but also in some current thinking on the relationship between film and digital imagery.

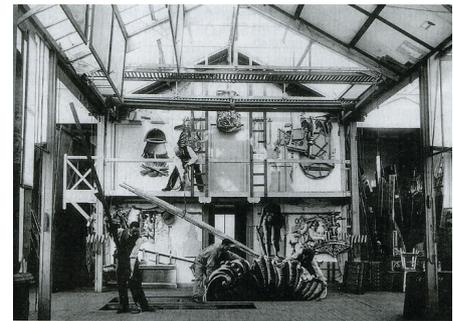


Fig: 5. Melies (1897) film set references a stage, an example of the interplay between the two art forms, theatre and film.

Monaco (1981) points out, in a discussion on the relationship between theatre and the emergence of film, that there is evidence to suggest that a surge in creativity can be a side effect of this challenge. He writes: “The close parallelism between the form of theatre and feature film could very well have meant disaster for the older art... Theatre responded to the challenge of film with a new vitality, and more interaction and between the two forms of art has proved to be one of the major sources of creative energy in the mid-twentieth century” (p. 37).

With respect to motion graphics, Wells and Hardstaff (2008) describe both scenarios. Firstly, they point out that computers can actually be used to generate imagery. They write: “It is possible that we are closing on the post photographic era where film will be viewed as an arcane medium of image generation” (p. 6). After stating the threat, they flip sides and describe how “other disciplines have in essence fed animation emancipating it” (p. 21). Their emancipated animation is a shift toward the motion graphic hybrid medium. They describe how a “disciplinary shift, more readily embracing illustration, graphic design, architecture, product design, fashion idioms, interaction design and medical imaging has occurred and re-imagined the form” (Wells and Hardstaff, 2008, p. 21). Motion graphics could equally be described as a means of liberating graphic design or film.

Robbins (Drate et al., 2006), describes the beginning of motion graphics as the merging of graphic design and film, which coexisted, not really fusing until the advent of television. Robbins notes that “5000 years ago the Egyptians used hieroglyphics, a set of symbols depicting an event.” These symbols suggested motion. “In fact the Greek word hiero means to set in motion and glyph means symbolic character or sign” (Drate et al., 2006, p. 11). That human appreciation of moving imagery may have existed long before the technology allowed it to be, suggests our appreciation may be innate. This is in alignment with Marshall McLuhan’s theories which anticipated the development of a new visual culture that would resurrect certain powers of perception, that he said had lain dormant (McLuhan, 1988).

Robbins (Drate et al., 2006) describes a history which takes us through the invention of the camera, Muybridge’s recording of the motion of the

horse in 1873 and a series of inventions leading up to the invention of cinematography in 1895 by brothers Auguste and Louis Lumiere. He points out that whilst Muybridge was showing his works in America, Toulouse-Lautrec was working at the lithographers developing posters for mass distribution to market the Moulin Rouge.

Robbins comments on a range of art forms including Art Nouveau, Cubism, Dadaism, Modernism and Expressionism that emerged at this time. He does not discuss how some of these artists were working with moving image sequences at a parallel time to the early developments in film.

Those who write about motion graphics including Robbins (Drate et al., 2006), Frantz (2003), Sheffield (2007) and others write little about the experimental avant-garde animator's heritage and literature. They tend to locate the origins of motion graphics with the work of Saul Bass and Pablo Ferro in the mid-1950s. The heritage of early avant-garde is however well documented in the literature on fine art and film. For example a range of journals began to emerge at least as early as 1926 including Hunt's journal *Ray* (The Burlington Magazine, 2010), leading to a range of books covering the underground film movements. A recent work by Rees *A History of Experimental Film and Video* (Rees, 1999) follows the connection in avant-garde film and modern art from the invention of moving images to current times. Whilst tracking this relationship he writes about it as a medium with its own aesthetics and form.

I will argue that some of the techniques and conceptual form normally associated with motion graphics actually emerged with these experimental animators. Further to this, some of these artists (or early designers) bridged over into advertising well before the 1950's. This discipline of short experimental animations akin to motion graphics, although not termed motion graphics, began to emerge at least as early as 1908.

Before going on to discuss the connection between the early experimental animations and motion graphics, I will outline what avant-garde is, and how I have engaged with this heritage in considering the development of the motion graphic film.

Akin to motion graphics, definitions of avant-garde film vary. (Motion graphic definitions are discussed in section 4.2) O'Pray in his book *Avant-Garde Film* (O'Pray, 2003) discusses issues in respect to a selection of definitions of the avant-garde. He begins by acknowledging that "A. L. Rees and others settled for experimental" (O'Pray, 2003, p.5), but finds this definition problematic because of the range of examples of experimentation in dominant cinema. O'Pray goes on to discuss the political ideals associated with this heritage but also finds problems with the term "underground," referencing the aesthetics belonging to the avant-garde. Here he notes that Deren, Mekus and others used the term "poetic film" (p.5) but argues that a range of relevant films would be excluded by this definition. He acknowledges how they have been described as a reaction to realism, however any photographic reproduction is on some level realist; he also critiques the use of modernism in relation to avant-garde because modernism has a level of realist heritage. Although O'Pray does not use the term non-narrative as a definition of avant-garde, he acknowledges areas of non-narrative exploration in some periods of avant-garde film history.

This range of definitions suggests a broad scope of work. The variety of work which is included in this scope also varies. For example, O'Pray, states, "...often excluded are Sergie Eisenstein, Jean Luc Goddard, surrealism to name but a few controversial cases" (O'Pray, 2003, p.1).

For the purposes of this research, which is aiming to find motion graphic solutions to a complex multilayered story, I have followed an avant-garde vein that begins by observing relevant motion graphic connections between some of the early experimental animators. This vein shifts to the avant-garde margin with Soviet montage theory. I go on to consider a later and sometimes more figurative avant-garde aesthetic that appears to have been referenced in the contemporary title sequence for the television series, *True Blood* (Bashore, 2008). Finally, I consider a selection of feature films that demonstrate experimental plot structures.

Both the definitions and the scope of avant-garde heritage highlights tensions between realism and abstraction, as well as tensions between that which is narrative and that which is non-narrative and style-centred.

As discussed in section 5.1, these tensions are shared by dominant film and motion graphics. To some degree, the initial decision to analyse the potential of Soviet montage theory in relation to the motion graphic film was because it sign-posted a logic that may support a bridge between these systems of narrating.

The films discussed in the later part of this research were chosen because of characteristics they had that could contribute to my multilayered screen play. Their experimental nature has meant that some of them are covered by avant-garde literature; for example O'Pray (2003) includes Antonioni as an avant-garde filmmaker and Rees (1999) discusses Greenaway within his selection of avant-garde filmmakers. Other works I have selected are not included in this heritage. Relating this research back to the avant-garde opened up a range of issues concerning definitions and genre. The scope of this research does not encompass the broader issues of avant-garde heritage. Even with respect to the experimental animators whose work precedes motion graphics, I have chosen only a few works and writers for discussion.

HISTORICAL INTERPLAY BETWEEN FINE ART AND FILM

I have created a timeline of some experimental animations and avant-garde works in Figure 6 (page 29). This timeline briefly describes some of the goals of the artists as well as the techniques they used.

The relationship between these early experimental avant-garde animations and motion graphics is tempestuous. In some ways the goals of these artists are in opposition to the hybrid or mix of media seen in motion graphics today. Some of the themes explored by the experimental animators relate to concepts of purity. Rees describes this as, "stripping the image to pure graphic form, but ironically also nurturing a modernist variant of synaesthesia, purging the screen of overt human action while developing rhythmic interaction of basic symbols" (Rees, 1996, p.96).

Despite these differences, it is difficult to ignore the possibility of motion graphic heritage in this area. I can demonstrate this connection by looking briefly at some of the work of Len Lye. Beginning with Lye's short film *Tusalava* Jonathan Dennis points out that *Tusalava* is a circumspect Polynesian word [a Samoan phrase: tusa lava] inferring that eventually

everything is the same" (Dennis, 2000, p. 184). Lye described this work himself stating, "The primitive side of my brain must have communed with my innate self enough to have reached down into my body and come up with gene carried information which I expressed visually..." (Dennis, 2000, p.184). Art critic Roger Fry had written to Lye saying, "you really thought not of forms in themselves but of movements in time" (Dennis, 2000, p. 185). In contrast to this innate or pure treatment of form, *Tusalava* merges ideas from different cultures, with the name coming from Samoa and the images derived from Aboriginal representations of the witchetty grub (Dennis, 2000).

Later Lye's work also shows an early link between fine art and motion graphics in advertising. Dennis describes how Lye was unable to afford a camera or lights, causing him to find a solution by painting or scratching directly onto film or clear celluloid. In 1935, these costs were covered for a series of shorts by the The GPO Film Unit (a subdivision of the UK General Post Office) providing Lye was willing to carry an advertising message for the cheaper pass the post tests. These advertising films include, *A Colour Box* (Lye, 1935), *Rainbow Dance* (Lye, 1936) and *Trade Tattoo* (Lye, 1937). In *Trade Tattoo* (Lye, 1937), animated words and patterns combine with the live-action footage to create multilayered images. This work shows a use of hybrid media as well an early connection between fine art and the emergence of motion graphics in advertising. O'Pray cites an even earlier connection to advertising stating, "Oscar Fischinger made advertising films in the 1920's..." (O'Pray, 2003, p.2).

The experimental animators or filmmakers were however primarily fine artists, but they were using techniques including the use of type or imagery painting on or erasing off; layering of images; split-screen effects (multiple frame imagery); sometimes the mixing of different media (despite their purist ideas) and exploring kinetic effects. All of these techniques have been used in motion graphics. Although it is commonly stated that motion graphics started with Saul Bass, in actual fact the name motion graphics emerged with Saul Bass. There are others that draw a link between motion graphics and the early experimental animations. Krasner goes as far as describing early motion graphics as a form of experimental filmmaking. He states, "Film title design evolved as a form

of experimental filmmaking within the realm of the commercial motion pictures” (Krasner, 2004 p. 35). The work of the avant-garde filmmakers was well known in New York at the time and as Horak (2003) points out, they were commonly screened by the New York film society. He describes its popularity at this time stating, “Cinema 16 was the most successful film society of the twentieth century, presenting monthly film programs to its seven thousand members” (Horak, 2003, para. 3).

The nexus between Bass and the avant-garde animations is further supported by a recent world press article that claims Bass was closely in touch with the Bauhaus School, particularly with Professor Laszlo-Moholy Nagy who was one of the founders of the light art movement and a strong advocate of the integration of technology and industry into the arts (Berrakcolak, 2010).

Akin to Krasner, I argue that Bass’s work in the 1950s signifies a new market for these concepts and techniques, setting up the mood and creating a metaphor for the feature film story about to be told (Bass on Titles n.d.). Motion graphics continues to demonstrate a dominant conceptual and structural form. Bass’s work also shows the development of motion graphic concepts relating to stories. This is not to say feature films do not carry conceptual form, but they tend to be driven by its relationship to the story. With motion graphics, the concept is a more dominant aspect of the medium often filling the place of the story.

AVANT-GARDE FILM AND STORY TELLING/ EARLY FILM FORM

There is some controversy as to whether or not Soviet montage theorists such as Eisenstein should be included as part of the avant-garde heritage.

O’Pray writes;

Despite his own antipathy toward the label, Eisenstein’s credentials were based on his formal experimentalism and radical and social political aims. For some, it is the merging of radical form and content (or signifier and signified) that identifies avant-gardism at its most successful and most potent” (O’Pray, 2003, p.28).

Because my original interest in this area was based on the notion of a crossover between the supposedly opposing style-centered and story-centered systems of narration, this section examines the interplay between

early storytelling film form and experimental film. I will briefly outline the processes and some of the basic concepts relating to collision and linkage from Soviet montage theory before going on to describe this relationship and how it would be useful in the development of the motion graphic film. (See Appendix 7 for an overview of these principles.)

This research was primarily a result of the work of the Kuleshov School during the 1920s. The students of the Kuleshov School worked with used film stock they had on hand, as well as used stock from the west, to edit and re-edit sequences. Mast describes how a copy of *Intolerance* had been smuggled into Russia and analysed by the school and states that “these lessons in editing had been learned from Griffith” (Mast, 1981, p. 153).

Mast argues that by working with “tremendously diverse and disjointed material students came to explore how rhythm and contrast can be used to intensify emotion and support narrative” (Mast, 1981, p. 151). A major part of this theory relates to the concepts of collision and linkage. I will describe these concepts by outlining the research of major Soviet montage theorists Pudovkin and Eisenstein separately.

Pudovkin’s major theoretical works includes *Film Technique* (Pudovkin, 1926) and *Film Acting* (Pudovkin, 1935). His films include *Mother* (Pudovkin, 1926), *The End of St Petersburg* (Podovkin, 1927) and *Storm Over Asia* (Podovkin, 1928). Pudovkin created the ‘Theory of relational editing’, proposing that the function of montage is to combine and build. To Pudovkin, editing is about linkage. Pudovkin saw editing as something that should be fluid and hidden from the viewer. Pudovkin identified five types of editing techniques (outlined in Figure 7 p. 31, and discussed in appendix 7). These include “contrast, parallelism, symbolism, simultaneity and leitmotif” (Monaco, 1981, p. 323). Monaco describes this as “the basic premise for film formalism. Pudovkin discovered the categories of form and analysed them” (Monaco, 1981, p. 323).

Pudovkin also had a strong interest in the shot itself. Not only did he demonstrate that camera angles can magnify emotion; he was interested in what today we would call mise-en-scene, which translates as “put in scene.” This term has come to describe all that is choreographed in front

of the camera: the composition, the movement of camera and actors, the positioning of the lights and so on. Pudovkin saw montage as something that should support narrative, rather than modify it. To him, montage “was the method which controls the ‘psychological guidance’ of the spectator” (Monaco, 1981, p. 323).

Eisenstein, a friendly rival of Pudovkin’s, saw montage as a “collision rather than linkage” (Monaco, 1981, p. 232). To Eisenstein montage was about the building of ideas. He created a series of film essays beginning in the 1920s and continuing throughout his entire life. These essays are collected in *Film Sense* and *Film Form*. His films include *Potemkin* (Eisenstein, 1925), *Old and New* (Eisenstein, 1929), *Alexander Nevsky* (Eisenstein, 1938) and *Ivan the Terrible* (Eisenstein, 1948).

Major to Eisenstein’s theories are his “montage of attractions”. Through contrast or juxtaposition, Eisenstein’s editing is dialectic, almost argumentative in nature. As Monaco states, “If shot A and shot B were to form new idea C, the the audience had to become directly involved. It was necessary that they work to understand the direct meaning of the montage.” (Monaco, 1981, p 327) This is commonly described as a “process that creates a third meaning out of the original two meanings of the adjacent shots” (Monaco, 1981, p. 183).

This concept was applied by Eisenstein on a range of levels, conceptually, graphically and in layers. Sometimes he discusses montage in relation to shots, then later as cells and sometimes as like bricks (Eisenstein, 1945/1977). In a chapter of *Film Form* titled the “Cinematographic Principle and the Ideogram,” Eisenstein describes how the principle of montage “can be identified as the basic element of Japanese representational culture” (Eisenstein, 1945/1977, p.28). He goes on to discuss the work of Ts’ang Chieh well know for ancient Chinese bronzes and the huei-i the “copulative.” He later states, “The point is that the copulation (perhaps we had better say the combination)... their combination responds to a concept” (p.29). “From separate hieroglyphs has been fused - the ideogram. a picture of an ear near the drawing of a door = “to listen;”... Yes. It is exactly what we do in cinema combining shots that are depictive, single in meaning, neutral in content-into intellectual contexts and series” (p.30).



Fig:6. Graphical representations of abstract ideas or ideographs combined with more representational symbols pictographs form compound ideographs and compound pictographs Ager (1998).

Shaw goes on to describe Eisenstein’s Hegelian bent within his dialectic approach to *Film Form* as stating;

Just as the conflict of classes drove history – with the bourgeoisie as thesis clashing with the proletariat as antithesis to yield the triumphant progressive synthesis of the classless society – so too (famously, in *Strike!*) shot A of the workers’ rebellion being put down is juxtaposed with shot B of cattle being slaughtered and the synthesis yields the symbolic meaning C, that the workers are cattle (Shaw, 2007, para. 5).

Eisenstein’s idea on contrast extends beyond type ideograms and concepts into visual and physical elements; he describes “conflict of scales, conflict of volumes, conflict of masses, conflict of depths” (Eisenstein, 1945/1977, p.39). The goal being for Eisenstein’s shots to “collide, crash and explode onto each other” (Monaco, 1981, p. 323).

This period of inventive research was reasonably short-lived because the Russian government implemented a series of interventions (including the 1934 policy called Socialist Realism) that can be linked to end of the work of the Soviet Montage theorists. Mast however points out that their ideas had caught on in the west describing how in the 1920s producers began “installing metronomes on the sets and in cutting rooms to control rhythms and movements” (Mast, 1981, p. 180). The Russians had developed a film language form with editing and montage, experimenting and documenting how film may communicate on a psychological level. This influence can be seen in film works today (Discussed in section 4.3). For me, part of the challenge has been to consider how these theories can be re-examined and applied using the techniques found in contemporary motion graphics. Of significant interest was the realisation a mediation between the experimental and storytelling narratives may be significant to the basis of Soviet montage.

Hansen has some interesting thoughts on the emergence of Soviet montage, perceiving it as something that actually developed from the Soviet avant-garde. He describes how at a 1996 festival of silent film in

Pordenone, the featured program was a selection of early Russian films made before the canonical works of Eisenstein and Pudovkin. Hanson writes:

To be sure, Soviet montage aesthetics did not emerge full-blown from the encounter with Hollywood-style continuity editing; it is unthinkable without the new avant-garde movements in art and theater, without Constructivism, Suprematism, Productivism, Futurism--unthinkable without a politics of radical transformation (Hansen, 1999, para. 7).

Like Mast, Hansen also supports the idea of American influence in the emergence of Soviet montage. His point of difference is that this film genre was about this influence on an already existing avant-garde form. He comments: "Hyperbolically speaking, one might say that Russian cinema became Soviet cinema by going through a process of Americanization" (Hansen, 1999, para. 4). If what Hansen says is true then this shows a successful merge between abstract kinetic film form and early narrative film form into a more psychologically effective storytelling film form. Part of my goal in this project is to map out how I can re-engage in this interplay to best effect.

Supporting Krasner's argument is a range of parallels that can be drawn between the goals of these artists and the research of Soviet montage theorists (see Appendix 7). For example, the French painter and animator Fernand Leger's work corresponds to the form cut, in which similar objects are linked metaphorically. Also, his comparison between the human form and machines demonstrates a level of juxtaposition (Krasner, 2004). Harry Smith's research into unconscious and mental processes could be likened to the Soviets' desire to make films affect us on a psychological level. Finally, many of these artists were experimenting with light and rhythm. This research aligns itself with the kinetic experiments of the Russians. It is very likely that some of the experimental artists were referencing the Soviet montage theorists and that this relationship worked both ways. Krasner cites an example of this, pointing out "Norman McLaren was inspired by Eisenstein, Pudkovin and Fischinger" (Krasner, 2004, p. 23).

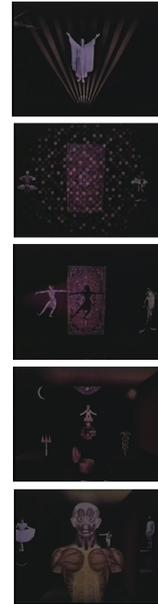
In acknowledging this connection, I wonder why the two media (dominant film and motion graphics) have primarily developed as separate strands and showed so little holistic development until more recent times. (discussed in section 5.1) A possible reason could be to do with the budgetary and funding issues associated with the strikingly long time frames the experimental art forms required. For example Eggeling's *Symphonie Diagonale*, beautiful but very simple by today's standards, and only a few minutes long, took almost four years to complete (Krasner, 2004). It seems that what computers offer us is not just an ability to mix media in new ways, but ease an accelerated rate of production. I wonder what would have been created if these filmmakers had access to today's technology.

The techniques and overall form we associate with motion graphics emerged parallel to film.

Fernand Leger was described as a painter who linked industry to art. He produced *Ballet Mechanic* in 1923, which quite literally combines dance with mechanics. Described as "a classic film that approached the possibilities of time and motion through the use of sequential juxtaposition" (p. 156). "The films continuous rapidly, cut movements and compositions produce a type of complex, multilayered structure that can be easily described as a kinetic exploration of cubist form" (as cited in (Krasner, p. 156).



Hans Richter created *Ghosts Before Christmas* (1928) a film in which hats fly around and a man's tie is miraculously undone as though ghosts are in the room. It is documented that Richter was interested in dadaism and cubism (as cited in Krasner, 2004, p. 17).



Harry Smith who trained as an anthropologist, painted and collaged directly onto film. Krasner states "that his films have been interpreted as explorations of unconscious and mental processes" (p. 27). Krasner says he worked secretly for almost 30 years.

1908

1921

1923

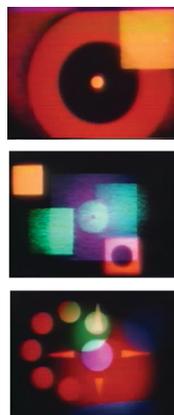
1928

1939

1950s



Viking Eggeling tried to describe painting through music. "His desire was to establish what he referred to as a "universal language." "He tried to do this by "emphasising musical structure and avoiding representation." (Krasner, 2004, p. 16) Eggeling produced *Symphonie Diagonale* in 1921.



Oskar Fischinger who is believed to have helped develop the music video genre as well developing a range of techniques, creating a wax slicing, wire, cardboard cut-outs. During the 1930s his films were being screened world wide (as cited in Krasner, 2004).



John Witney built a computer called the "cam machine" during the 1950s from antiaircraft hardware after recognising that this equipment could calculate trajectories and be used to plot graphics. Witney produced openings for shows such as *Dinah Shore* and *Bob Hope*.

Emile Cohl with his 1908 film *Fantasmagorie* combined hand drawn animated content with live action footage (as cited in Krasner, 2004).

Len Lye painted *Tusalava*, (strongly influenced by cultural motifs) directly onto film in 1929. He was also interested in surrealism, futurism, Russian constructivism, abstract expressionsim and jazz (Krasner, 2004).

Mary Ellen Bute who had studied stage lighting created *Spook Sport* in 1939 then later *Rhythm and Light*. that was never completed.

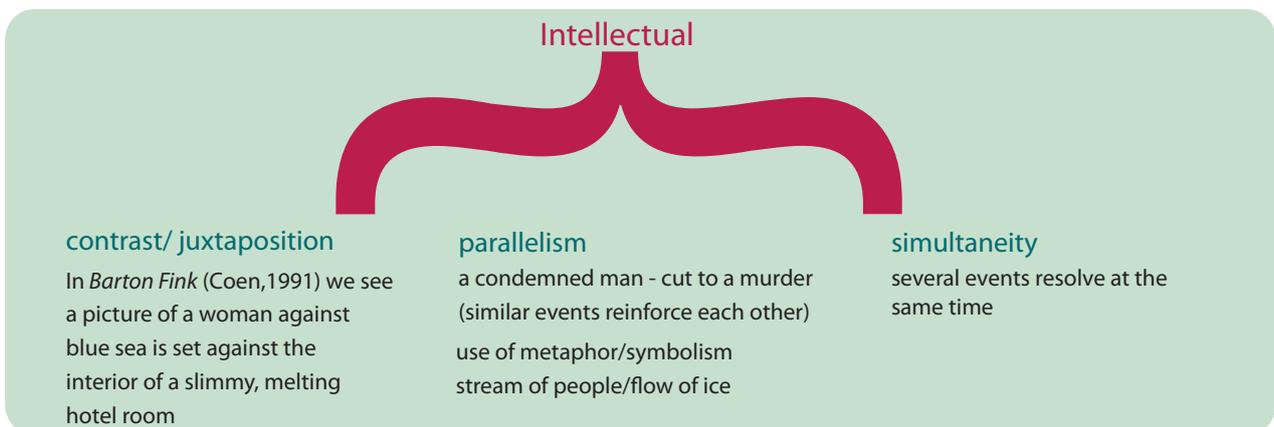
Fernand Leger, images retrieved, (<http://www.youtube.com/watch?v=9SgsqmQJAq0>)
 Mary Ellen Bute, images retrieved, (<http://www.youtube.com/watch?v=6wXTx9BKENs>)
 Viking Eggeling, images retrieved, (<http://www.youtube.com/watch?v=gd00PfbtpUc&feature=related>)
 Hans Richter, images retrieved, (<http://www.youtube.com/watch?v=TBmjGV2Kb8k>)
 OskarFischinger, images retrieved, (<http://www.youtube.com/watch?v=RrZxw1Jb9vA&feature=related>)
 Harry Smith, images retrieved, (<http://www.youtube.com/watch?v=ho4rf1zTCq0>)

Fig: 7. Timeline

Toward the end of section 4, I discuss the parallels in thinking between the Soviet montage theorists and contemporary motion graphic designers. However, before doing so, it is timely to discuss definitions of motion graphics, narrative and story and to consider the form (what it is) of motion graphics today.

Fig: 8.A summary of Film Language from the Kuleshov School. See also Appendix 7.0.

An outline of techniques from Soviet montage theory



leitmotif
reiteration of theme



4.2 CONTRADICTION IN DEFINITIONS, MOTION GRAPHICS, NARRATIVE AND STORY

“The image is not a word. The sequence is not a sentence. Yet film is like a language (Monaco, 1981, p. 341).

This section begins by introducing some of the definitions associated with motion graphics in relation to its potential narrative function. I go on to consider definitions and concepts relating to narrative and story. These definitions vary and the main realisation in this section is that in discussing concepts relating to story and narrative, I am engaging in age old debates surrounded by huge complexity. Nobody puts this better than Bordwell (1987) who with respect to Aristotle’s ideas on storytelling writes, “the dust has not yet settled on all the controversies that surround them” (p. 3). A consistency, however, lies with the emotive potential of stories. This is interesting to consider in relation to film stories and how the form of film may work. Finally in this section I go on to consider some models of what motion graphics is, its form. I align this to a proof-of-concept work and consider how this may support a multilayered fantastic way of telling.

An examination of motion graphic definitions (see Figure 8) reveals little consistency with respect to the narrative function of these definitions, except that they tend to exclude short film or storytelling. I find this exclusion dubious, in that these media selections are based on a limited range of possible design solutions and there is no reason for storytelling to be excluded. Before going on to discuss issues associated with motion graphic definitions I will state my own. I define motion graphics as a hybrid medium that utilises design and formal content to communicate graphic, moving image solutions. By formal content, I include material that is selected and processed through graphic, moving or conceptual relationships in response to a problem or theme. (The concept of formal content will be discussed in more detail in section 5.1 on whole form.)

Fig: 9. A Table of motion graphic definitions demonstrating a variation in interpretation of narrative quality.

Practitioner	Motion Graphic definitions
(Curren, 2001, p. 14)	“Motion graphics is a term used to describe a broad range of solutions that graphic design professionals employ for creating a dramatic and effective communication design for film, television, and the Internet. It combines talents such as design, filmmaking, writing, animation, information architecture and sound design into a profession.”
(Frantz, 2003, para. 4)	“I will define motion graphics as designed non-narrative, non-figurative based visuals that change over time.”
(Sandhouse, 2006, p. 1)	“A broad field of design and production that embraces type and imagery for film, video and digital media, including animation, visual effects, film titles, television graphics, commercials, multimedia presentations... presentations, architecture,... and/ video games.”
Manovich cites Frantz (Manovich, 2006, p. 6)	“I will define motion graphics as designed non-narrative, non-figurative based visuals that change over time... it manifests itself most clearly in non-narrative forms, it is also often present in narrative and figurative sequences and films.”
(Sheffield, 2007, p. 10)	Sheffield uses Franz’s definition. “I will define motion graphics as designed non-narrative, non-figurative based visuals that change over time.”

Manovich(2006) and Sheffield (2007) adopt Matt Frantz’s (2003) definition, taking the stand that motion graphics is primarily non-narrative. This is problematic considering that I wish to use motion graphics as part of my storytelling. However, further examination reveals a lack of consistency with respect to these non-narrative descriptions. Although Manovich (2006) cites Frantz, he later contradicts the concept of non-narrative motion stating, “It manifests itself most clearly in non-narrative forms; it is also often present in narrative and figurative sequences and films” (Manovich, 2006, p. 6). Adam Sheffield (2007), who also adopts Franz’s definition (p. 2), also contradicts himself, using the term narrative (and indeed, sometimes non-narrative, 33 times within 47 pages) as part of his thesis on the graphic film. He uses the term so frequently that the narrative quality of the graphic film becomes a theme within his work. Consider some of his comments:

Figurative elements can be present in graphic film, but they alone do not convey the narrative” (p. 26). “Bass attached a “micro

narrative to the opening moments of the film ...” (p. 11). “When captured footage dominates the screen it is not the element which contains the narrative – the story is contained within the graphics” (p. 29). “Figurative elements can be present in graphic film but they alone do not convey the narrative” (p. 30). “It borrows many narrative devices from these older, more established forms of moving image but combines them with many others from often very different media” (p. 39).

The problem in part lies with the word narrative, which shifts in meaning according to context. Whilst the Oxford Dictionary (Grathwohl, 2010) defines narrative when used as a noun as “spoken or written account of connected events, a story,” when used as an adjective, it is more interchangeable with the word language. For example, we might describe a narrative technique within a story. For my purposes I will use the word narrative to describe the language base of a storytelling medium.

Sheffield (2007) does not deny that motion graphics communicates through something which functions like language. He states, “There is a distinct genre called ‘graphic film’ and that graphic film has emerged from the field of motion graphics (itself a sub-genre of moving image). I will argue that graphic film has become distinct because it is not commercially motivated. In the absence of the client the designer can explore and develop visual languages unhindered and without compromise” (Sheffield, 2007, p. 4).

So why did Sheffield (2007) choose Frantz’s definition? Because others appeared “large and amorphous” and the terms lacked “clarity and specificity” (p. 6). Later, however, he contradicts himself again, admitting that this definition could be too narrow and stating, “The problem with it, however, is that with its precision it excludes much that is currently considered motion graphics” (p. 11). With respect to contradiction I say Sheffield (2007) is keeping good company.

I argue that even the most abstract motion graphic work by artists such as Len Lye tend to be narrative in quality, but do not tell a story. Within a film context, Bordwell and Thompson (2008) describe narrative as “a chain of events in cause-effect relationship occurring in time and space” (p. 75).

They connect the concept of narrative to story in the following statement:

“Our engagement with Story depends on our understanding of the pattern of change and stability, cause and effect, time and space” (p. 75).

Whilst I will adopt Bordwell and Thompson’s definition of narrative, for my purposes, I enlarge on their interpretation of story to include a structure, a plot, and theme(s). Although conventions relating to plot and theme exist, for the purposes of this discussion, they do not need to be followed. In the words of Jean-Luc Godard, “A story should have a beginning, a middle, and an end . . . but not necessarily in that order” (The Guardian, 2010). Many of the stories from Fantastic Literature do not follow conventional order.

In keeping with the online Oxford Dictionary (Grathwohl, 2010) the definition of a story “is an account of imagery or real people or events told for entertainment.” One of the more consistent ideas relating to stories is that in order to entertain, they should affect us emotionally. Our sense of plot and theme is communicated not just through our intellectual understanding, but our emotional engagement with them. References to the importance of emotional engagement with stories also go back to Aristotle, who described the importance of *Oikeia hedone* (the proper pleasure) which consists of fear, pity and catharsis (Hiltunen, 2002). Discussions of how to build emotional effect appear throughout film history and are of particular significance to the Soviet montage theorists (Monaco, 1981). These themes are still being explored in current times and recently books such as *Emotion and the Structure of Narrative Film: Film as an Emotion Machine* (Tan, 1996) have been written in attempt to explain this. Stories fall into genres that describe emotions. These include comedies, tragedies, horrors, and thrillers, playing on emotions such as humor, sadness, fear, curiosity and any combination of these.

The Soviet montage theorists investigated the emotive power of film language by exploring how editing techniques created film form that could guide the audience (Monaco, 1981).

More recent theorists consider how whole films work. To Bordwell and Thompson (2008), film form is “the overall system of relationships

among parts of a film” (p. 478). I later consider this in relation to motion graphic form and apply this thinking to the motion graphic film. The liquid use of terms in relation to form, content, style, narrative and story suggests elements can never be totally separated. Like the elements that make up the medium, they too operate in conjunction with each other in aiding content and style to merge.

INTRODUCTION TO DESCRIPTIONS OF MOTION GRAPHIC FORM

To understand how the motion graphic film could function, I needed to understand the language base. This is interesting to consider in light of Focillon’s stages the first of which describes form passing through an experimental stage, during which its conventions are isolated and established. Motion graphics when considered in its entirety appears to be within this stage because conventions and techniques are presently being described. (Descriptions of how they function are in their infancy.) However, when considered in the separate disciplines that contribute to what motion graphics is, such as, animation or film, these areas appear to be described in more advanced stages. I will briefly discuss two different descriptions that relate to the form of motion graphics: Woolman’s description of morphology and Sheffield’s description of a genre of motion graphic he calls graphic film. Finally, I will compare these descriptions to a description of animation form. Animation is a discipline that is part of the hybrid from which motion graphics is built.

WOOLMAN’S FORM

As can be seen in Figure 9, Woolman’s morphology (2004) is essentially a table of graphic design elements, relating to space and form as well as elements relating to time. In his book, Woolman’s description of morphology is presented as the study of the language of motion graphic design. He draws from the experiments of educators Kenneth Hiebert and Rob Carter (as cited in Woolman, 2004). This morphology is divided into three sections: space, form and time. Although it may work as a dictionary of techniques, this description of morphology does little to describe how the elements work together to create meaning.

In alignment with Focillon’s model, naming and isolating techniques represents the early stages of the development of theory. This is in effect what Woolman is doing.

Woolman’s (2004) description is “flexible allowing for experimentation and invention.”

Fig: 10. Woolman’s description of morphology (2004).

1 Space					
1.1 STRUCTURE					
1.1.1 elements	point	line	plane	volume	
1.1.2 perspective	one-point	two-point	three-point	multiple	
1.2 FRAME					
1.2.1 aspect ratio	1.33:1 (4:3)	1.66:1	1.85:1 (16:9)	custom	
1.2.2 orientation	horizontal	vertical			
1.2.3 composition	room	window	single	multiple	
1.2.4 ground	planar	linear			
1.2.5 depth	scale	focus	shallow	deep	
1.2.6 mask	geometric	organic			
2 Form					
2.1 IMAGE					
2.1.1 render	graphic	photographic	drawn		
2.1.2 shape	geometric	organic	hybrid		
2.1.3 size	small	medium	large		
2.1.4 color	monochromatic	polychromatic	solid	gradient	
2.1.5 surface	outlined	shaded	textured	patterned	
2.1.6 dimensionality	flat	extruded	shadowed	simulated	
2.2 TEXT					
2.2.1 case	upper	combination	lower		
2.2.2 face	geometric	hybrid	humanist		
2.2.3 size	small	medium	large		
2.2.4 weight	light	medium	heavy		
2.2.5 width	condensed	medium	wide		
2.2.6 posture	roman	italic	oblique	custom	
2.3 SUPPORTING					
2.3.1 line	straight	curved	uniform	variable	
2.3.2 symbol	alphabetic	analphabetic	numeric	pictorial	
2.3.3 shape	geometric	organic	hybrid		
2.3.4 audio	voice	music	sound	ambient	
3 Time					
3.1 MOTION					
3.1.1 dynamics	real time	implied	abstract		
3.1.2 direction	straight	curved	spatial		
3.1.3 orientation	upright	inverted	radial	skewed	
3.1.4 rotation	flat	spatial	random		
3.1.5 proximity	spatial	sequential			
3.1.6 grouping	symmetrical	asymmetrical	consonant	dissonant	
3.1.7 layering	opaque	translucent	transparent		
3.1.8 transformation	reductive	elaborative	distortive		
3.2 SEQUENCE					
3.2.1 structure	linear	nonlinear			
3.2.2 juxtaposition	layered	sequential	simultaneous		
3.2.3 hierarchy	image	text	audio	synthesis	
3.2.4 transition	cut	wipe	fade	dissolve	
3.2.5 rhythm	repeating	alternating	synchronous	asynchronous	
3.2.6 duration and pause	foreshadow	recall			

ADAM SHEFFIELD'S FORM (2007)

Sheffield (2007) discusses the characteristics of the graphic film; (a genre of motion graphics) exploring how combinations of techniques work together. Sheffield's (2007) thinking, although useful, appears less flexible. He discusses how his description of characteristics, "form an instruction manual or rule book that designers new to the field can use as a guide for their own examples" (p. 21).

Akin to my own research, Sheffield (2007) begins by applying an interpretational approach. His thesis explores the notion of genre, definition of motion graphics and the history of designed moving image. His methodology later shifts to grounded theory through which he considers a large sample of works. He lays these out in an "axial coding system" and through deconstruction and analysis of these works, he demonstrates that a group shares ten primary characteristics. He calls this genre graphic film. This is not a character-based genre and is most suitable for very short works to be viewed via the Internet.

Although Sheffield's (2007) thesis on graphic film is the most thoughtful theoretical analysis of motion graphics I have sourced in relation to my own, I find aspects of his research problematic. Firstly, my research is about narrative and story. As already mentioned, Sheffield has chosen Franz's definition of motion graphics that describes it as "non-narrative" (Frantz 2003, para. 4). Secondly, because Adam Sheffield's (2007) ten characteristics of graphic film are about defining a genre, some films that could be of interest to my project would fall outside his genre. He describes some of these works. For example, with respect to *Arlington Rd* by Imaginary Forces (as cited in Sheffield, 2007) he states; "The captured footage in this work contains the principle narrative excluding it from the graphic film genre" (p. 25).

Nevertheless, his thinking describes a range of techniques akin to those I have utilised. Figure 12 is a chart that compares the motion graphic techniques Sheffield has found in his graphic film genre to the motion graphic techniques I use. My own descriptions of technique sit with ordinary usage among colleagues and students. Within my proof-of-concept work, I had generated a simple narrative work. This work is significant in two ways: one is that it is connected through stylistic links.



Fig: 11. Selected images from *Axn 1* by MK12, some elements are consciously unreadable. *Axn 1* also uses captured footage and edited cuts.

As a response to this I later began to explore style-centred narrative forms. The other is its relationship to processes of reduction and this relationship to concepts such as editing. Editing may be viewed either as the building of footage or the removing of unwanted footage. Using graphic techniques to reduce visual images bears a relationship to this. Graphic techniques can be used to edit and reduce visual content in single shots as well as to create focal points and build connections between parts of layers of images. My proof-of-concept work uses these techniques as aesthetic treatment of imagery that could be used to create a film story.

Fig: 12. Sheffield's graphic film characteristics and techniques I use.

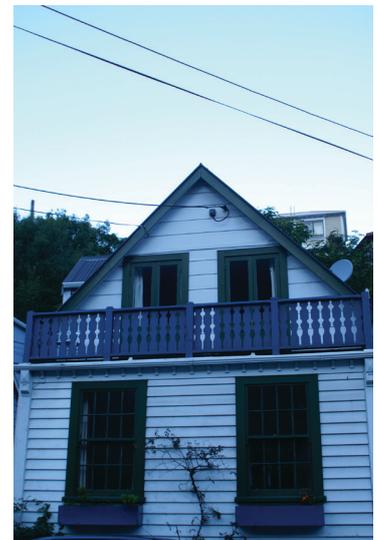
Sheffield (2007) Graphic Film	Relevancy to my project
<p>1 With respect to information aesthetic; Sheffield (2007) writes, "The content within an example of graphic film is bound together by an aesthetic of graphic information " (p. 23). He is discussing information graphics. Aspects of this characteristic also include; "information overload" and "layered, complex data fields" (p. 23).</p>	<p>In my proof-of-concept work, I utilised a simple graphic showing the numbers from my alarm clock. This was to suggest a day-in-the-life concept. It is part of the aesthetic and it is not intended for the viewer to read. Examples of work such as <i>Axn1</i> (Mk12, 2010) show text that cannot be easily read. Conversely the type from the MTV: <i>Osbornes</i> advertisement from the same site can be read. Many of the motion graphics discussed in the project do not contain information graphics. These include <i>True Blood</i> (Bashore, 2008), <i>Desperate Housewives</i> (Yu, 2004) and Björk's <i>Bachelorette</i> (Birkett & Shulman, 2006). Works operate along a continuum from very busy to quite simple. Sometimes information graphics is used as noise to create emotive effects as in <i>Untitled: Exp Infinity</i> (Mk12, 2010) I layered a range of material together but utilised colour reduction and moving white masks to create unity. I utilised some scraps of material such as the piece of string to help build some of the details of the environment into the work.</p>
<p>2 Captured footage Within Sheffield's graphic film genre, footage is used in a textual manner rather than to explain what is happening. Graphic films are made in the design studio with post production tools and sets are unnecessary. They involve little planning. He believes the creative process begins after the camera work is done. Figurative elements can be present in graphic film, but they alone do not convey the narrative.</p>	<p>Many of the works discussed in this project demonstrate a level of planning. My story has been planned. Conversely, my proof-of-concept work is a selection of random photos taken around Wellington and has been unified through graphic technique. Although no captured footage (live action footage, video or filmed footage) was used in this project, dirty torn textures were. Akin to Sheffield's captured footage concept, post production will play a significant role. Whilst not all footage will be reduced to textual elements, some may be.</p>

<p>3 Unmade</p> <p>“The alteration of captured elements results in them being unmade” (p. 32). To Sheffield all elements in a motion graphic are altered.</p> <p>“Computer, scanner, digital camera, and ink-jet printer are the tools used to input and output captured elements. They are available in the studio and in the design studio. No special equipment is required” (p. 32).</p>	<p>Sheffield (2007) discusses <i>The Zoo</i> by Viagrafik (2005) in this section. He describes the “deliberate lowering of quality” when the background footage in this work has been reduced to black and white. As work is layered together, the need to reduce information will become an important way to control focal points as well as reducing visual overload. I reduced colour in my proof-of-concept work. Some matts were reduced even to white silhouettes creating a form of negative space. This is a common technique in motion graphics (see Figures 12-28). Within a Soviet montage context (see Appendix 7), this toolset will be useful in terms of controlling collision and linkage, utilising a deluge of noise as against clearer, cleaner focal points. My proof-of-concept work was approached from both ends: real world environments have been used but the work is highly manipulated.</p>
<p>4 Shift</p> <p>In terms of editing, graphic films do not contain cuts. The designer instead moves the viewer from one scene or moment of action to another via a shift. A shift moves the viewer through temporal and positional space. Sheffield (2007) states “Shifts do not jump to a place or time.”... “Point of view shifts through the planar space and is always active” (p. 31).</p>	<p>The proof-of-concept work I have made operates purely with key framed content gliding in and out. This is the premise of Sheffield’s (2007) shift.</p> <p>In this area I try to use animation principles, particularly the concept of overlapping action where one activity starts before the next one begins. Animation principles relating to timing are also relevant.</p> <p>Converse to Sheffield’s ideas, many motion graphic works, including Kyle Cooper’s famous opening credits to <i>Seven</i> (Behnen, 2008), include standard editing techniques. Both systems of controlling visual information may be used.</p>
<p>5 Planar space</p> <p>Graphic film elements reference a planar spatial system in a manner that can be detected by the viewer. Within After Effects the point of view can be altered revealing overlaying elements to be individual components of a larger construct. Sheffield (2007) completes a series of experiments demonstrating that, “Depth on a printed page is an illusion; spatial depth is a real and measurable compositional device in a graphic film” (p. 35).</p>	<p>Here Sheffield (2007) is discussing what is commonly termed 3D layers. This is a software-related term and a frequently used technique in motion graphics. I have used it in my proof-of-concept as it gives the work a stronger sense of visual depth. It is difficult to know how it could work within a storytelling context. In some ways it offers more control over mise-en-scene and could offer control parallel to the introduction of deep focus.</p>

<p>6 Construction deconstruction Sheffield (2007) writes, “Unlike traditional forms of moving image in a graphic film, elements are formed in full view of the audience. They are not just shown to us, we see them constructed“ (p. 36).</p>	<p>I have utilised this in my proof-of-concept work. It offers an alternative to edited cuts. This will offer some interesting opportunities in terms of exploring the connections between my characters. The only simple use of it in a drama such as my own will be when footage has been shot against a green screen. I use the write on tool, moving matts, animated masks as well as key-framed footage to build and deconstruct the images.</p>
<p>7 Narrative outside frame “Graphic film borrows traditional narrative devices from the documentary genre of moving image and combines it with devices from other media. In particular video games and graphic novels” (p. 41). In this section, Sheffield (2007) describes the authoritative nature of the documentary style (“voice off”) which is often laid over layers of visual narrative which can conflict or support each other. Sheffield (2007) comments, “The rhythm of a graphic film changes in a manner more akin to a contemporary comic book than typical narrative film” (p. 41).</p>	<p>Comic book narratives are highly relevant to my own project. I later relate them to gestalt theory, particularly the concept of closure. There is debate among practitioners on what medium should dominate (as discussed in section 5.9). Woolman (2004) suggests that we may weave between the elements. My proof-of-concept demonstrates visual dominance. But in <i>Axn-1</i> the documentary narrative (more commonly termed “voiceover”) dominates. Described by the Oxford dictionary as “narrate (spoken material) for a film or broadcast as a voice-over” (Grathwohl, 2010).</p>
<p>8 The background is a page “The background behaves like a substrate forming a limit to the film’s otherwise formless and endless planar space. The colour and texture of the background can vary with the intent of the film” (p. 42).</p>	<p>This is the use of a background texture in my proof-of-concept work. Some of it demonstrates negative space, at other times, the white matte, which was created from a tree texture, becomes a background page. I would generally refer to this as a background texture.</p>
<p>9 Duration “Graphic film is short film. There are exceptions, as there are in song writing. It is less expensive to make than live action but production times are longer and labor more intensive” (p. 46).</p>	<p>Most graphic films are short, although motion graphics do exist in some longer works discussed in section 5.1.</p>
<p>10 Audience Graphic films are mainly accessed via the Internet and through festivals (Sheffield, 2007).</p>	<p>As discussed in section 5.1 there are many examples of feature film length works that demonstrate evidence of motion graphics within stories.</p>

Figs: 13, 14, 15. (right) Simple snapshots from around Wellington. I reduced them to black and white and then added colour to create the composition below.

Fig: 16. (below) One of the final images that was used in my proof-of-concept motion graphic work. Even though I had gone through some reduction processes, when all the layers were composited together the image was still busy. I added some white matte creating some negative space around the tunnel to soften the work. This system of adding and reduction can be used to control systems of collision and linkage in a motion graphic story.



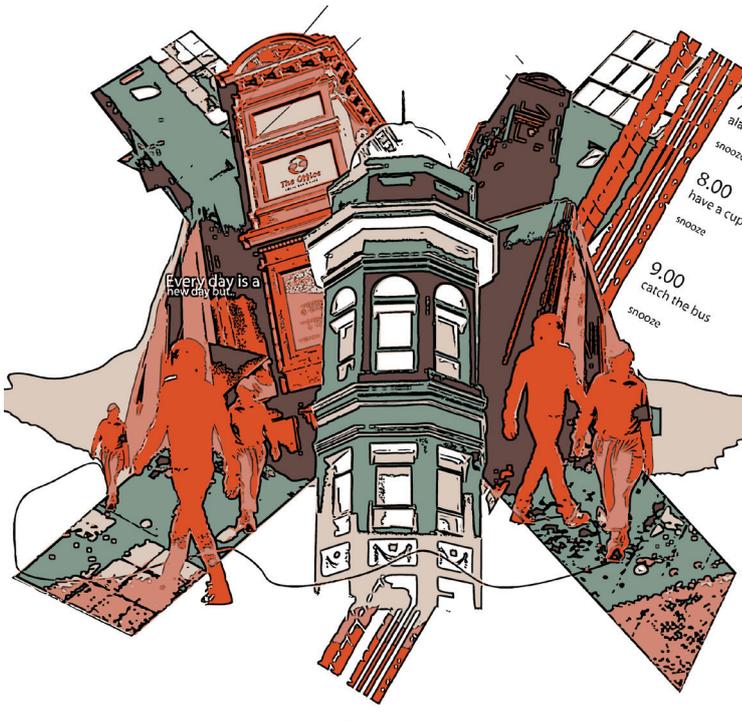


Figs: 17. (right) *The Zoo* by Viagrafik (2005), an example of Sheffield's unmade.



Figs: 18, 19, 20. (below) Photos are reduced to black and white before I added colour to create the final montage. Torn paper is added into the mix to create texture and create unity within the work. Again I added white areas are to create some visual relief.





Figs: 21, 22, 23, 24, 25. The images on the right were used to create an animated montage. Frames from this are above and below. I again used colour adjustment to create this final composite but because of the large areas of white space around the final composite, I did not need to add any white layers. To maintain a textual feel I added an ink smudge. Finally as in fig: 14 I created a version of the image with an illustrative four-color mix to finish the motion graphic.





Fig: 26. (above) Troika design group combined a whole mix of graphics in this promotional campaign for the TV Land Network. They used a dominant colour palette of flat pastel 1950s style layers interwoven with white lines and matts. This work shows layers of footage running at the same time; this could act as an effective way to manage a multi-layered narrative with strands of information colliding and linking.

Fig: 27. (below) Style Wars' design team developed this identity for MTV Nordic. They have used white objects and matts contrasting against saturated colour.

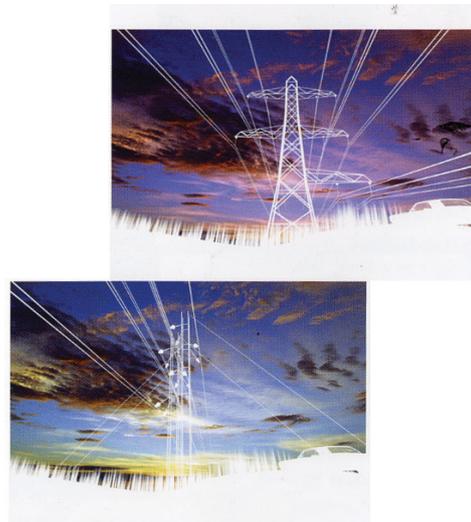
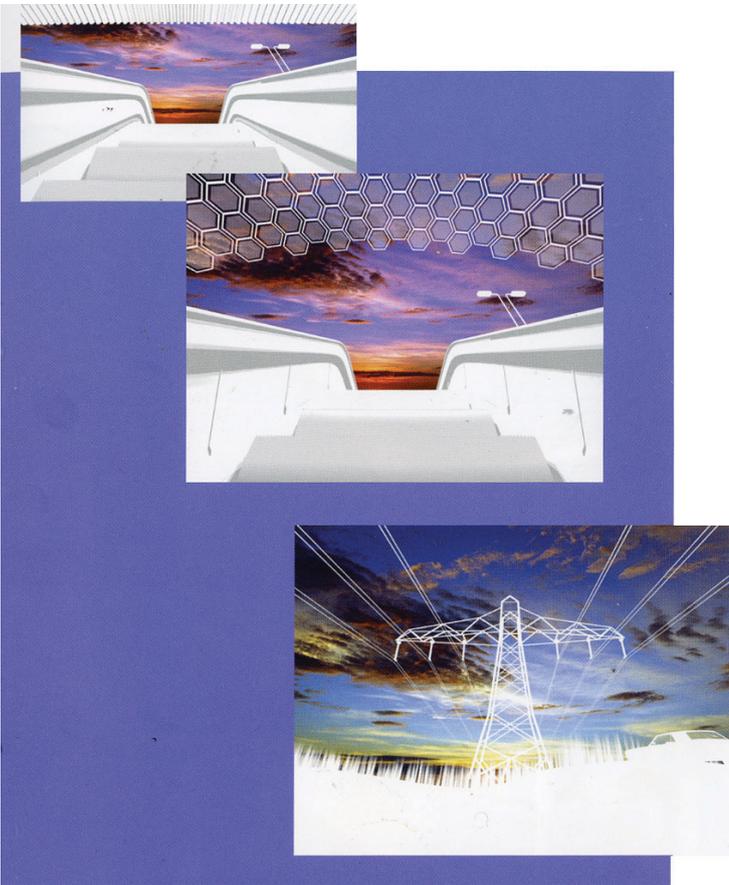




Fig: 28. (above) A show package for *Audiofile*, Tech TV's television series about online and digital music showing highly layered imagery controlled with some bold shapes.

Fig: 29. (below) The opening credits for the TV show *Going Home* by Studio Engine. The frantic blurred background imagery is overlaid with white lines type and information graphics. The white text can sometimes act a visual noise and at other times it may convey narrative messages; again this can be used to support collision and linkage in a multi-layered story.



Animation is one of the disciplines that contributes to motion graphics as a hybrid medium and it is frequently discussed that animation skills are important to motion graphics although few discuss why or how they work. For example, Roepstorff is a senior artist at the Los Angeles location of Hornet, Incorporated describes how “animators may have a large role” (as cited in Frantz, 2003, para. 19). Roepstorff includes *The Illusion of Life* as one of the key skills motion graphic designers should be learning. Animation and movement are communication systems in their own right and have a role to play in supporting and controlling narrative.

In evaluating animation in terms of its potential storytelling function within motion graphics, it is particularly interesting to consider in relation to Focillon’s theory because in some ways it appears to be in more advanced stages of development. The final stage of Focillon’s model describes a classic stage in which the form and its embellishments are accented to the point where they themselves become the “substance” or “content” of the work” (Schatz, 1981, p. 37). In the case of animation, this would mean that the motion itself would be communicating the message. I have no doubt that principles of movement can be applied to communicate a message. A popular exercise derived from animation principles (Johnson, 1986) challenges animators to move black squares so that they communicate concepts such as playfulness, order and boldness. If one can succeed in this exercise then the movement itself is communicating the message and the form (what the medium is) has become the content (the message itself). I aimed to use animation and motion effectively to support my characters thoughts and the pace of my work.

Johnson (1986) describes tacit knowledge as it emerged within the Disney studios. He writes; “A new jargon was heard around the studio. Words like aiming and overlapping and pose to pose suggested that certain animation procedures gradually had been isolated and named” (p. 47). One of the main differences between Woolman’s description of motion (within his matrix) and Johnson’s (Thomas and

Johnson, 1986) is that Woolman's is purely a description of movement, whereas Johnson relates movement to bringing characters or objects to life (described in Figure 29). The Disney concepts demonstrate a shifting from the naming of elements to guidelines on how to make movement communicate. He also describes the feelings that this gives us. He uses words such as spontaneity, magnetism, spirited and charm. Johnson is using emotive expressions to describe how living things affect us. More recently Blumberg, Tomlinson and Downie (2001) point out that, "While the *Illusion of Life* makes it clear what one must do if one wants to bring a character to life, it does not address the question of why these techniques work" (p. 1). They cite philosopher Daniel Dennett's *The Intentional Stance* with respect to explaining the actions of animate things in our world. *The Intentional Stance* revolves around three principles. Firstly, you start with a character's desires. Secondly, you work out what its beliefs about the world are. Finally, you assume that it will act in a "character-specific" way (Thomas and Johnson, 1986, p. 1).

This kind of thinking can also be applied to the use of type. Woolman and Bellantoni (2000), in another book entitled *Type in Motion*, do however, discuss type in its potential to come to life. They explore a broad range of ways in which type can be animated to communicate. Their headings relate to concepts such as sculptural interplay, fusion and fission, subversion, typographic opera and much more. As motion graphic designers shift from describing what things are in terms of simple physicality, to what they communicate emotionally, the void between form and function in relation to storytelling is being bridged. So is the relationship between form and content.

I later go on to cite examples of how motion associated with graphic elements have been used to support the thoughts and emotions of characters. I have used this knowledge to support the development of my motion graphic screen play. Considerations of animated motion go further than this, for example, in an analysis of works such as *Axn1* (MK12, 2010) we can see flickering, pausing and overlapping action used to control the rhythms and feel of the work. As elements roll in and out of the work, the narrative shifts from one thought to

another. Here animation is being used to help guide the viewer through streams of narrative as they collide and link. How we derive meaning from the relationships between imagery has been well described by the Soviet montage theorists. In the next section I describe how contemporary motion graphics designers appear to be engaging in a similar value system to these theorists.

Principles of animation

The word **anticipation** is based on the idea that for action to be understood, activities must lead from one to the next. “They must be prepared for the next action and expect it before it happens” (p 51). This idea also relates to the basic physics of movement: for example, we must go down before we leap up.

Staging is about presenting an “idea so that is completely and unmistakably clear... If a certain piece of business will advance the story how should it be staged?” (p. 53)

Straight-ahead action and pose-to-pose, relate to the decision to either draw spontaneously or to plan from one pose to another.

Follow through and overlapping action relate to the idea that things don’t come to a sudden stop, one part stops before another and some things drag behind others.

Slow in and out also relates to the way things really move: we accelerate as we begin to move and slow up at the end of an action. Getting this correct helps the action seem “spirited”.

Natural things move in **arcs**. Unless something is intended to have a mechanical feel it should arc.

Secondary action is important to storytelling in that what happens after an action gives away a lot about how a character is feeling.

Timing is quite simply the understanding of the speed in which things move in terms of frames.

The idea of **exaggeration** is related to understanding the essence of a character’s or object’s movement and to make it so extreme that is caricatured.

Solid drawing expressed the idea that drawings needed form and volume “our main search was for “animatable” shape. We needed a shape that was a living form, ready to move – in contrast with the static form (p. 67). “We used the term ‘plastic’ and just the definition of the word seemed to convey the feeling of potential activity in the drawing” (p. 68).

Appeal meant “anything a person likes to see” including charm, pleasing design, simplicity, communication and magnetism.

Fig: 30. From *The Illusion of Life* (Thomas and Johnson 1986).

4.3 PSYCHOLOGICAL UNDERPINNINGS

“the most important effect motion graphics can have is to make an emotional connection with the audience” (Garson Yu as cited in Drate et al., 2006, p. 21).

In this section I describe the ways in which current motion graphics practitioners perceive the mechanisms through which motion graphics communicates. Of interest it bears great similarity to the theories of the Soviet montage theorists. Firstly however, I shall describe some examples of the ways mechanisms derived from Soviet montage theory continue to occur in more recent films. I later use these systems to support my own story.

The Kuleshov School principles can be seen in *Amadeus* (Zaentz, 1984), where the messenger comes to pick up Mozart’s requiem. We start with a close-up of some spooky-looking stuffed birds. We pan across what looks like a dressmaker’s cosy shop, past a group of women having a shawl measured, with a hatbox in the background. The hatbox is passed from one man to another. We cut to a long shot of a man running up the street with the hatbox. We cut to a close-up of a feverish-looking Mozart drinking. Then we cut to a close-up of a cape being removed from the hatbox. We cut to a long shot of a caped man entering a tunnel, then back to a mid-shot of a sicker-looking Mozart frantically writing whilst pouring a drink. We cut back to a long-shot of the caped man moving through the snow. The man passes a lit window. We cut to Mozart writing, with his bottle carefully framed, and we hear the door knock. We cut to a mid-shot as Mozart goes to the door, and then a close-up of his face looking shocked. We cut back to a close-up of a masked man in a cape.

Here shots have been chosen because they suit the themes of the story. The shop could be a studio and it is unlikely the tunnel is en route to Mozart’s house but visually they make sense because of the screen navigation.

The kinetic effects of the sequence lie with the way in which the editing increases pace right up until Mozart opens the door; this is supported by the music, which also stops when the door is opened.



Fig: 31. Images from *Amadeus* (1984).

This juxtaposition is not just a result of direction, but also the work of production design from storyboarding to art department. Although this is a Hollywood film, not an art film striving to reference Soviet montage, the sequence shows examples of many of the montage theorists' techniques. These include the sequencing of points of the action: the juxtaposition between the creepy stuffed birds and the cosy clothing shop; the parallel between the frantically-writing Mozart and the running man; and the juxtaposition between the snowy outside and the yellow warm interior of Mozart's room (the associated metaphor described could be his fever). This all leads to moment of simultaneity when Mozart opens the door and the man is wearing a mask not too dissimilar from one of the creepy bird faces at the beginning of the sequence. (Because we know the story of Mozart, we think this man is coming for Mozart's requiem.) An example of leitmotif within this sequence could be Mozart's drinking which comes up repeatedly within the film. The concept of creative geography when working well is hidden. We can speculate that the city shots have been chosen because they suit the themes of the story.

SOVIET MONTAGE AND MOTION GRAPHICS

The literature reveals similarities between the aesthetic and narrative goals of motion graphic designers and those of Soviet montage theorists. Dominant themes relating to the need for motion graphic artists to affect audiences on an emotional level can be cited within articles by Trollback company, yU+Co. (as cited in Drate et al., 2006) Ziegler, Greco and Riggs, (2002) as well as Saul Bass (1996) and others.

As I will later describe, motion graphic practitioners also share values akin to the Soviet montage theorists in discussions on juxtaposition and abstraction of worlds in order to re-examine reality. Another similarity to the Soviet montage theorists appears when practitioners demonstrate ideas on how motion graphics communicates, these appear very close to Eisenstein's concepts of collision and linkage. Differences, however, reside with the greater emphasis placed on overall concept and whole form that motion graphics portray.

The question that arises is, does this thinking come directly from research into Soviet montage theory?

It is commonly noted that Kyle Cooper studied under Paul Rand and did his Yale masters thesis on Eisenstein. Although Codrington attributes Cooper's "editorial sensitivity" (Codrington, 2003, p.19) to this research she does not discuss Cooper's work in direct reference to Eisenstein's theories. Neither is Cooper's thesis discussed in any detail in her book. To date, I have been unable to gain a copy through any library catalogues. There is, however, the evidence of applied Soviet montage theory apparent in Cooper's work.

Cooper's works include the titles to *Seven* (as cited in Carlyle, 1995), *Mission Impossible* (as cited in Prologue, 2004), and *Spider-Man* (as cited in Prologue, 2004). A timeline in the front of the book *Pause: 59 Minutes of Motion Graphics* describes Cooper's *Seven* as a work that "spawns a new wave of title design" (Hirshfield, Barth, Hall and Codrington, 2000, p. 2).

Akin to the Soviet montage theorists experiments, Cooper has worked with a range of footage; for example, in titles for *The Island of Dr. Moreau*, (Pressman, 1996) a film about the disastrous results of genetic tinkering, Codrington describes how "Cooper and his RGA/LA assembled a wildly heterogeneous array of visual source material, including stock medical photography, digital illustrations and computer - generated animation" (Codrington, 2003, p.12). There are four hundred discrete shots in these titles which are less than two and a half minutes and took four months to edit. Codrington describes them "as - a visually orgiastic assault on the senses..." They strongly portray Frankenheimer's brief to create a sense of "cellular violence" (Codrington, 2003, p.11). They depict high levels of juxtaposition, high levels of contrast in colour and visual scale, but are held together by a limited colour palette that flashes from warm red deep oranges to cold blues.

The content is also held by constant visual themes of animal eyes and cells with bright colours and large black type superimposed on them; conversely dark colours have small white type superimposed on them. Sometimes the type collides against itself in the form of contrasting layers.

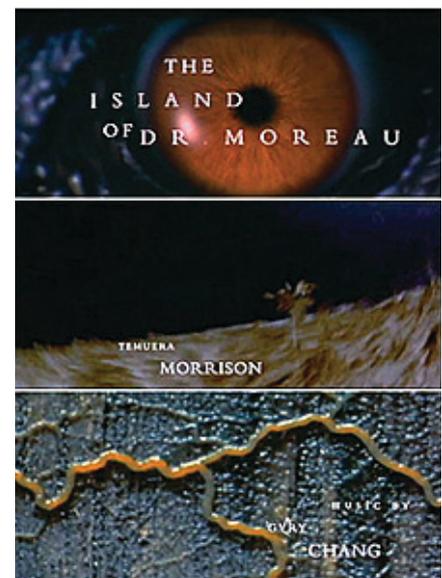


Fig: 32. Images from the titles for *The Island of Dr Moreau* (1996).

Despite this connection it may be that motion graphic designers may be reaching similar conclusions to those of the Soviets as a result of direct experience and observation. This also demonstrates that motion graphic designers are considering not just what motion graphics is, but how it works.

Ironically, one of the strongest arguments in support of the parallels between the Soviet montage theorists and motion graphic designers came from Sheffield (2007) who actively denies any relevance. Whilst on one level Sheffield claims that montage theory is not relevant because in graphic film there is no editing, he later describes something very close to collision and linkage. He states;

The Russian film maker Vsevolod Pudovkin [sic] describes editing: "Editing is the basic creative force, by power of which the soulless photographs are engineered into living cinematographic form" (Pudovkin, 1960). Editing in this sense of the word does not need to occur in graphic film production" (Sheffield, 2007, p. 29).

Then later Sheffield states, "streams of narrative often diverge and converge acting in harmony or creating tension" (Sheffield, 2007 p. 41). Although when Sheffield refers to imagery diverging and converging, he is not referring to editing, he is discussing the relationships between images, as I will soon point out. Soviet montage theory also extends beyond editing. Along with the Soviet montage theorists, Sheffield describes juxtaposition; he describes how in,

4D Softcore Sweater Porn (2001), a film which pays homage to the aesthetics of 1960s knitting patterns. In this example, the 3D character is a toy monkey, a hard plastic form juxtaposed amongst the soft planes of the suburban construct. It is an unnerving object, out of place and more than a little unsettling" (Sheffield, 2007, p. 34).

It is a misconception that Soviet montage theory is only about editing. In fact, it is about relationships between and within images. This can be demonstrated by Eisenstein's interest in the dialectics or "attractions."



Fig: 33. Images from the Odessa steps sequence of *Potemkin* (1925) The last frame of the old man about to be run over by a baby carriage demonstrates an example of internal montage in that juxtaposition is represented simultaneously not just sequentially.

He extended this thought even into considerations of a single shot.

Eisenstein writes:

...every aggressive moment, every element that brings to light in the spectator those senses or that psychology that influence his experience – every element that can be verified and mathematically calculated to produce certain emotional shocks in a proper order within the totality ...(as cited in Monaco, 1981, p. 326).

A strong example of this may be seen in the Odessa steps sequence of *Potemkin* (Eisenstein, 1925) which is essentially a battle scene in which Eisenstein not only cuts back and forth between shots of oppressors and victims, but layers oppressors and victims, young and old etc., within the shot. For example, a mother picks up her wounded son and turns to face the soldiers; she is shot down; the crowd runs down the steps, trampling those shot down; two groups of soldiers fight with the innocent caught between them; a child's pram rolls down the steps in the foreground of this shot an old man lies dead facing upward. This use of juxtaposition within a shot was termed internal montage. Eisenstein's work is about relationships between imagery. Editing was his way of shifting from one image to another. I began to investigate ways this occurred in motion graphics and used these findings as I developed my motion graphics screen play. This is described in sections 5.5 to 5.9.

Although the use of juxtaposition within a single frame is less common in more recent feature films, it does exist. For example, in *Barton Fink* (Coen, 1991) we are confronted with the greasiest of hotel rooms, so sweaty that paper peeling off the wall has become a reiterated theme. On the wall, however, is an image of a beautiful young woman sitting on a beach. The contrast of this image highlights the grottness of the room. The film ends with the main character burying a box in the sand which we assume holds the head of his dead counterpart, and then we see her. The image on the wall is reconstructed but it has a very different meaning given the catastrophic events that have occurred throughout the film. The themes between the two sets of internal montage have been reversed, his utopia has become his nightmare.



Fig: 34. The picture from the greasy hotel room wall creates itself in real life for *Barton Fink*. But the meaning has changed: his utopia has become his nightmare.

Technology aids our ability to layer imagery together and the way films are made is in some areas changing. For example, Monaco's comment from the early eighties is no longer appropriate; he wrote, "...there are only two ways to put two pieces of film together: one can overlap them double exposure, dissolves, multiple images, or one can put them end to end. For images the second alternative dominates almost exclusively" (Monaco, 1981, p. 183). Although this may have been the case well into the eighties, compositing has increasingly become an established practice in film and is essential to a wide range of effects techniques in both special effects and motion graphics. This offers us new graphic ways to layer ideas.

Berton, in an article *Film Theory for the Digital World: Connecting the Masters to the New Digital Cinema*, takes this idea further suggesting that digital technology provides filmmakers with, "complete control and responsibility for the content" (Berton, 1990, p.7). He claims that "many digital cinema artists attempt works wholly dependent on internal montage" (Berton, 1990 p.7). However, he is concerned other forms of montage may be lost. He continues stating, "with more control over interior montage than their cinematic counterparts digital artists must not forget that exterior and vertical montage can and probably should figure in the creation of any cinematic work" (Berton, 1990, p.8). In this article Berton is discussing digital cinema, not motion graphics specifically. This is an interesting concept although not something I can easily locate.

All of the works discussed include internal montage but continue to demonstrate montage in sequentially (external montage) as well as vertically. (By vertical montage Berton means interaction with elements using sound music and colour.)

Some of Eisenstein's notes suggest he may have foreseen a greater use of layered imagery, or possibly even other forms of internal montage. For example, in *Film Form* Eisenstein wrote a chapter titled, "The Forth Dimension," discussing "overtonal conflict" in relation to music, imagery and type (Eisenstein, 1945/1977, p.69). Eisenstein wrote "a shot is by no means an element of montage, the shot is a montage cell" (Eisenstein, 1945/1977, p. 37). Eisenstein discussed the visual relationships between pieces of film footage laid out on the table with both dialectical conflict as well as dominant ideas and connotations operating together. Without engaging in comparisons of interpretations by different writers, the concept that this chapter may be interpreted in a number of ways is supported by the notion that Eisenstein may not have been entirely sure of his argument himself. At one point he wrote: "The Forth dimension, Eisenstein? or mysticism? or joke?" (Eisenstein, 1945/1977, p.69).

Whatever he may mean, I argue in contemporary film stories internal montage is seen to a lesser extent, while in motion graphics it occurs frequently. Layering of imagery, moving mattes, imagery painting on and off, allow for greater levels of internal montage between simultaneously - running shots. Some examples of works that support this are as follows:

In Cooper's title designs for *Wild Wild West* (Cooper, 1999) we see kinetic rhythms, contrast, repetition across frames, concepts playing with scale as well contrasting content playing simultaneously; for example, a close up of Salma Hayek's lips are composited next to a spinning pistol. An example of a form cut includes a spinning train wheel, against revolving type.

In Skindive's video for the song *Tranquillizer* (Palm Picture, 2010) (see Figure 35) a child views "a montage" of disturbing imagery



Fig: 35. An example of juxtaposition in the titles for *Wild Wild West* (1999).

from the modern world. The music video is of a small boy watching a huge television showing an old tramp, shifting through the city with a supermarket trolley. The imagery begins with the layering of symbols. The imagery is noisy, distorted, abused and ambiguous, but this visual confusion causes the viewer to ask questions. Who is the old man? Is the child watching himself in a future time? Where is the man? Why is the child watching this? *Tranquillizer* is described by Greene (Greene, 2003) as that rare piece of media that transcends the standard viewing experience by “drawing the viewer into a strange yet familiar world, where his or her own predilections and subconscious are as important, if not more so than the story being unveiled” (Greene, 2003 p. 164).

Another story told through internal montage is the music video for *Faster Way to Start the Day* by Honest. This is a reasonably conventional story, told through dual meanings operating simultaneously. This work is a cross between a documentary style, a motion graphic style and a more traditional film narrative. The work allows for three threads of narrative to run at the same time. The actions of the characters are similar but their personalities are very different. This work is presented as a research documentary trying to determine the key qualities for morning efficiency. The subjects include a lawyer, an entrepreneur, a professor and a slob. The slob has been fired from his own hotdog stand. A series of mishaps happens to all except the slob, who stumbles off the couch at the last minute. The definitive findings of the research are: “never buy an alarm, don’t brush your teeth, don’t take showers and dirty clothes are preferable. Follow these rules and you too can be a specimen of efficiency.” Whilst this piece is a funny satire and the concept is strong, I found the idea impossible to separate from the way it is told. It works not just because of the contrast between the characters, but also because of the contrast between how the narrator is describing the situation compared to what is actually happening. For example, the narrator describes the slob as “leaping off the couch like a cheetah,” when he is barely moving. The work is presented through split screens with very simple graphics (Systems Design Ltd, 2005, p. 204).

Whilst the previous work creates humour through quite simple parallels and contrasts, motion graphic dialectics sometimes appear to shred and destroy imagery in order to create collision and linkage. *Meth 911* is a

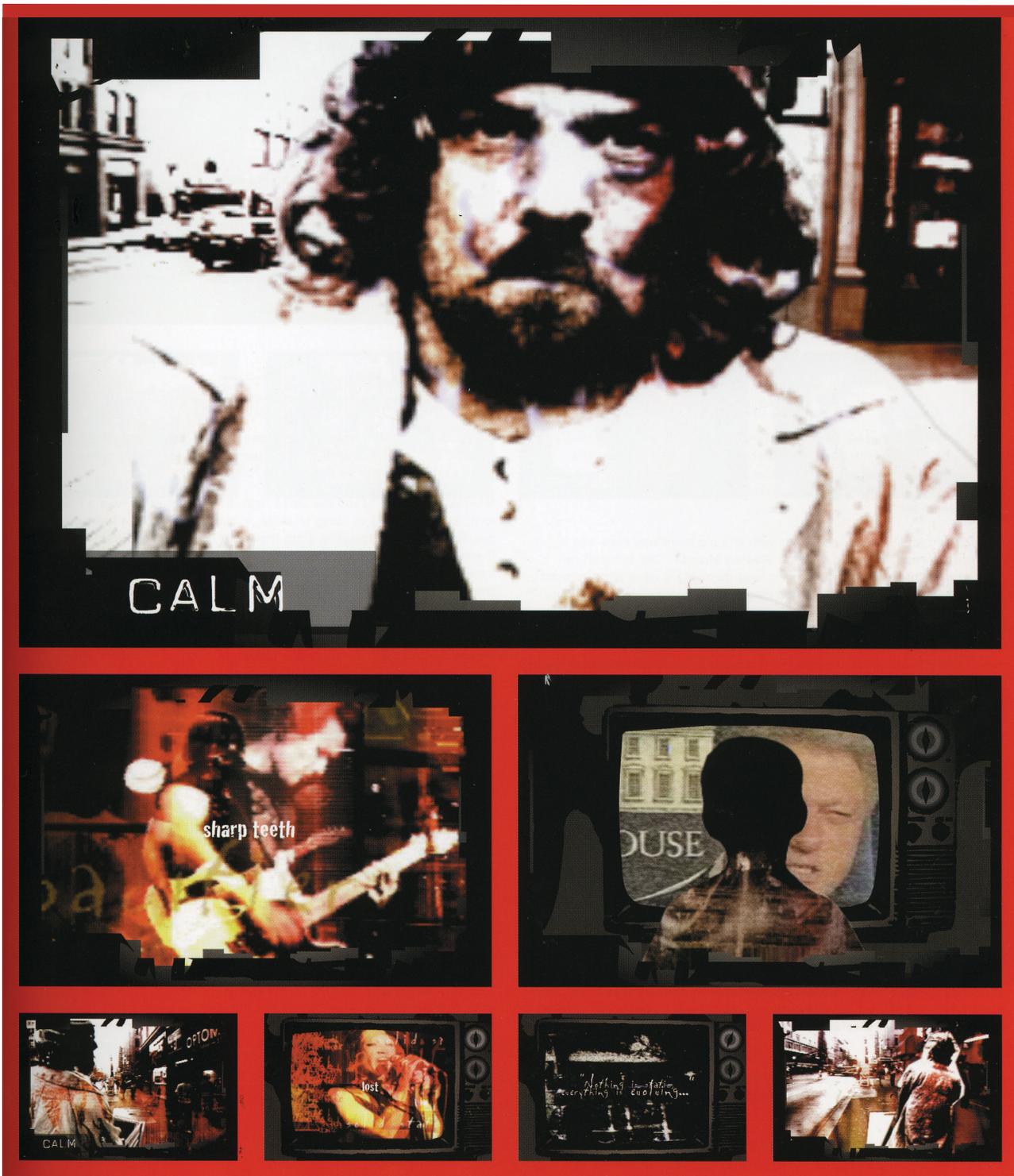


Fig: 36. Skindive's *Tranquillizer Lable Palm* picture
 A child views "a montage" of disturbing imagery from the modern world.
 This video is also of interest in that it begins with abstract symbols and
 becomes more representational as it begins. We experience a form of
 internal montage when we see the child viewing the disturbed world.

short motion graphic film visually describing “the emotion” of the 911 call. It describes how “fragments of text are” juxtaposed to voiceover’s frantic call for help, conveying an overwhelming sense of helplessness” (Ziegler, Greco and Riggs, 2002, p. 76).

On other levels relating to Soviet montage theory, we have designers working with kinetic effects through the destruction of imagery. Jeff Scher is a motion graphic artist who experiments with high contrast film collisions of quickly cut together street-found objects. He demonstrates how “an unexpected narrative occurs from the fast and violent collision of graphic forms.” As Scher puts it, his “film is an experimentation of an idea of content contradicting form and how we are just such a narrative species we can read form despite endless abuse, replacement and distraction” (Hirshfield, Barth, Hall and Codrington, 2000 p. 03h12m23s00f).

Whether or not we can read several sets of opposing imagery consistently becomes a problem. If the action is fast the reader is likely to become confused. Sometimes this confusion contributes to a desired emotional effect. At other times, it may be desirable for a particular layer to be understood. A level of hierarchy is required for a specific element to communicate well.

Film theorists seem less often to describe how “later Eisenstein developed a more elaborate view of the system of attractions in which one was always dominant while others were more subsidiary - this conflicted with the concept of neutralisation, which supposedly prepared all the elements to be used by the filmmaker” (Monaco, 1981, p. 327).

One of the apparent strengths of motion graphics is the control over visual hierarchy that graphic techniques offer. Managing this will be crucial to the development of my multilayered motion graphic story. Conversely, one of the challenges lies with how the works hold together as a whole. To Cooper’s renowned motion graphics company Prologue, the goal of the hybrid medium is to “engage people emotionally.” But they stress the importance of collaboration, stating, “our capabilities and our identity is stronger because of who we are as a group” (as cited in Drate et al., 2006, p. 26). They discuss a cohesive vision relating to process and concept.

Similarly, Trollback Company states, “emotional connection is the result of a process where an idea is turned into a concept, and that concept drives the creative execution.” “The design is born from the idea not the other way around.” They also suggest “every solution must be unique” (as cited in Drate et al., 2006, p. 23).

This highlights a difference between the motion graphics practitioners’ thinking and early film theorists’ ideas. This takes us closer to concepts of whole form. Motion graphics appear to have gone through a development process that takes the sense of concept (which I argue comes from its fine art heritage but has continued to develop through design) and utilised this to build metaphors to introduce film stories. This is a process that allows for stronger relationships between content and form. More contemporary works have developed these metaphors into structures through which the visual relationships are controlled. This increased control actually gives us greater power in the context than for the Soviet montage theory.

Taking the Soviet idea that “it was necessary to destroy realism in order to approach reality” (Monaco, 1981, p. 327), when we pull imagery apart to re-examine it, we have the power to create links to other ideas. Through motion graphics we have greater power to examine reality through the layering of information in order to mould and form our emotions. It is Saul Bass who has made the initial connections between the motion graphic form and storytelling content.

Bass comments on the use of metaphor in order to emotionally connect audiences to the story. He states;

My initial thoughts about what a title can do was to set mood and the prime underlying core of the film’s story, to express the story in some metaphorical way. I saw the title as a way of conditioning the audience, so that when the film actually began, viewers would already have an emotional resonance with it (Bass on Titles, 2010).

MOTION GRAPHICS AS A STORYTELLING SOLUTION

5.0 CONTENT AND FORM

Bass's experience extended over sixty years and some have attributed him to be the inventor of motion graphics. His famous works include the titles to Otto Preminger's *Carmen Jones* (1954), *The Man with the Golden Arm* (1955), Hitchcock's *Vertigo* (1958), Hitchcock's *Psycho* (1960), right through to Martin Scorsese's *Casino* (1995) (as cited in designmuseum.org, n.d.). In keeping with my own story Bass demonstrates an interest in relationships between the ordinary and the extraordinary.



Fig: 37. Saul Bass

In an interview Bass describes how,

... in these titles I came to grips with what I consider the most challenging aspect of any creative endeavour and that is to deal with ordinary things, that we know so well that we cease to see them, deal with them in a way that allows us to understand them again, in a sense it's making the ordinary extraordinary. *Nine Hours To Rama* is about the nine hours that preceded the assassination of Mohandas Ghandi, by taking a clock - an ordinary object - and subjecting it to an unrelenting examination, I hoped to create an intensification of one's awareness of each moment. In *Walk On the Wild Side* I used a cat, a creature we probably stopped really seeing a long time ago. The challenge was to restore our original view of a cat when it was new and strange and to transform it into a pervasive presence which was at the same time faithful to Nelson Algren's story of New Orleans Street life (Bass on Titles, 2010).

Ironically, Bass's extraordinary graphic talent and vision has been blamed for his undoing in Hollywood. His graphic contribution to cinema and storytelling has been discarded not because it did not work but because it worked too well.

One issue revolved around who directed the famous quick-cut shower scene in *Psycho*. Although it is agreed that Bass storyboarded the sequence, the debate as to whether he or Hitchcock directed it signified the end of their working relationship (Coupland, 1998). According to Coupland (1998), Bass' titles weren't just title sequences; he created

short films whose dramatic impact threatened to “eclipse” the features for which they were intended. Coupland (1998) describes how when Edward Dmytryk’s *A Walk on the Wild Side* (Charles, 1962) opened, Bass’ credits were celebrated while the film was trashed. A Time magazine review said in effect: “see the credits then leave before the film” (Coupland, 1998, p. 104). Friz Freleng had a similar experience: he comments on his opening cartoon titles for the *Pink Panther*, “They just flipped when they saw it! When they finally got it onto the screen and they previewed it, the comment from the press was that the titles were better than the picture” (cited in Krasner, 2004, p. 39). It is unlikely that either Bass or Freleng were trying to upstage the films.



Fig: 38. The storyboard to the famous graphical shower sequence in *Psycho* (Hitchcock, 1960). It was drawn by Saul Bass. It is argued that Bass also directed this scene.

It is in fact well documented that Bass always aimed for his credits to set the scene for the film to come, and that he described showy graphics as “irrelevant tap dances”. The popularity of these credits does indicate the potential of motion graphics as an emotive storytelling medium (Inceer, 2007 p. 27).

In an interview (Bass on Titles, 2010), Bass asserts that the role of film motion graphics is to “symbolise, summarise and to establish a mood.” But of greater significance to storytelling, Bass realised that opening titles could actually create a “prologue” for the film, acting on the time before the film started. An example of this can be seen in the titles to the film *The Big Country* (as cited in Peck, 1958) which show a tiny western town in a vast desert and a stagecoach on an endless journey towards it. Only when the coach reaches the people does the story begin. Going one step further, film credits today sometimes provide us with a level of back-story. For example the leading American motion graphics company yU+co use the opening credits for the film *Imagining Argentina* to describe the dirty war scenario in 1970s Buenos Aires, Argentina, where the military government abducted those opposed to its rule.

Another example can be seen in the opening credits to *Catch Me If You Can* (Kuntzel + Deygas, 2002). These credits not only provide both a level of back-story in depicting the lifestyle of the characters, but also reveal a plot summary of the entire film. Because it is unlikely that you would realise this until watching the film a second time, audiences are more likely to experience the feel of the interplay between the characters. This playful introduction of characters is communicated through a 1950s sticky-paper style of animation. The introduction of characters within opening credits is a storytelling technique that dates back at least as far as *The Good, the Bad and the Ugly* (Elliot, 1966).

Today works continue to describe the characters, their environments and the mood of movies and television shows. A further example can be seen in the titles to the television show *Outrageous Fortune* (Griffin and Lang, 2005). Here, shots of actors in character interact with their West Auckland environment, then freeze and transition to black and white. Next, matt colours and titles construct themselves around the actors. This form references a range of disciplines. The use of bold colour against black and white photography may be making a superficial reference to Russian constructivism. The rhythm, pace and use of overlapping action draws from animation and film editing. Finally, we see devices belonging primarily to motion graphics, including what Sheffield (2007) terms shifts, as well as the colour transitions. Although this work shows evidence it is aligning itself with a fine art style, motion graphics is again showing its hybrid roots and is combining media to create something new.

5.1 FORMAL CONTENT/WHOLE FORM/NEW PLOTS

In this section, I examine the concepts of formal content and whole form as narrative bases before going on to explore motion graphics in feature films and how this has affected plots.

FORMAL CONTENT

In section 4.2 on definitions, I defined motion graphics as a hybrid medium that utilises design and formal content to communicate graphic, moving image solutions.

Reaching this definition was a result of many considerations, but one of my major influences was Woolman (2004) who writes, "Motion-graphics design is not a single discipline. It is a convergence of animation, illustration, graphic design, narrative filmmaking, sculpture and architecture, to name only a few. The word 'graphic' is important; this includes formal content that has a graphic emphasis such as symbols, icons and illustrated, 2D and 3D objects often synthesised with live action" (p. 6).

The concept of formal content and the way we as designers explore and create visual connections between media seemed indispensable. However, as I read examples of work, it dawned on me that some motion graphics work did not include symbols, icons or illustrated 2D and 3D objects. Like Woolman, I agree that motion graphics places emphasis on formal content, but I was unsure that this had to include symbols, icons, illustrated 2D and 3D objects, or even type. I decided that formal content could include any material selected and processed through graphic or conceptual relationships, including filmed footage and textural elements. This is demonstrated in Coopers merge of film and design.

COOPER, RAND, TYPE AS FORMAL CONTENT, MANUAL TECHNIQUES,

According to Codrington, "Rand might have been notoriously dismissive of Cooper's desire to merge design and film in his masters thesis, however, much that Rand does graphically aligns itself with concepts relating to juxtaposition.

Nobody describes this better than Sudick, in her article *Using Context To Create Meaning* she writes;

Rand's work attracts the attention of its audience by using the language of the visual arts to create contrast. Opposites reveal the unexpected. Interrupting the balance and harmony of visual elements, he breaks our focus grabs our attention and changes our thinking patterns. He often uses the element of surprise – juxtaposing elements from unexpected sources or making dramatic changes in scale, colour or arrangement to get our attention (Sudick, 1985, p. 188).

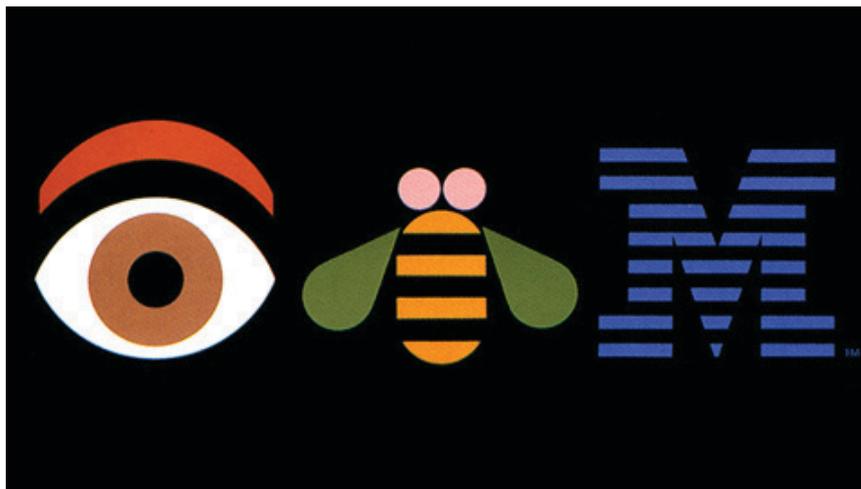


Fig: 39. The image from Rand's famous IBM Poster produced in 1981.

In relation to one of his magazine covers Sudick states, "...the form is intensified by dramatic narrative association" (Sudick, 1985 p. 188).

In a lecture at Boston University (Cooper, 2010), Cooper discusses Rand's influence on the use of type in his work. He begins by showing examples of Paul Rand's work that he most admires. Cooper describes how these are images that appear like parts of a story; he states, "they are like a freeze frame, it's not static typography, it's a moment in time." This sense of motion and time is only part of what Cooper appears to have learnt from Rand. Cooper has engaged Rand's graphic sense of play in his work.

Sudick comments on this characteristic in Rand's work, "Rand also understood the role of play, which encourages lateral thinking, multiple viewpoints and interpretations" (Sudick, 1985, p. 188). Part of this artistry has been demonstrated in Rand's use of graphics to create visual puns such as the famous IBM poster (as cited in Heller, 1999, p.175) that uses a pun to add humour and make a big corporate friendly.

Cooper shows some examples of type at play, creating a visual narrative pun in a motion graphic context during his Boston University lecture. His first

example shows the opening titles to *Wimbledon* (as cited in Prologue, 2004). We see the type pop up on one side of the screen and then the other like a bouncing tennis ball, then the frames freeze. Heads in a crowd turn as though watching a ball go back a forth on a court. I didn't know the sequence was about tennis until the word "Wimbledon" came up onto the screen. The sense that I should have realised, and the continual tennis rhythm, cut in time to the music, is what makes it funny.

Here Cooper points out that he is trying to make the type do what it says it is saying. He states, "I could not have told that joke or involved you in my riddle unless I had a sequence, story and sound." He places emphasis on being aware of the emotional reaction that you are trying to elicit." Here the link between form and content is being bridged because all elements are contributing to the narrative.

Cooper goes on to discuss the use of type in the *Spider-Man* titles stating, "I was excited when it occurred to me that the type could be like flies" (Cooper, 2010). Here he shows the *Spider-Man* sequence with the letters hovering around the web before becoming stuck as they reach word formation. The type appears like a layer of subtext within the greater spider theme.

Cooper unites his interest in things that exist in nature with the manual use of materials, particularly the use of fluids, and tactile materials. He describes how for the titles *Dawn of the Dead* (Abraham, 2004) he made the type bleed. These titles appear red on a black screen with lots of negative space cut against news footage and scratchy noise. He describes how they were made, printed out in black, then sprayed with acetone and filmed with a video camera. "They are turned sideways - we jump cut through them." He then shows the *Seven* (Carlyle, 1995) credits and talks about how movement is created editorially without using a software programme.

Cooper designed the titles for Fincher's *Seven* (Carlyle, 1995); hand-drawn scratchy type set against the industrial music of Nine Inch Nails. After brainstorming with Fincher, they decided that the visual direction would be closed and "obsessive" (Codrington, 2003, p.36).



Fig: 40. In the opening titles to *Wimbledon* we watch the type bounce back and forth first on a black screen then against the sky, then finally against the audiences turning heads.



Fig: 41. Images from the opening credits to *Seven* (1995) designed by Cooper.

Codrington describes how, “Coe storyboarded frame-by-frame scenarios of the serial killer John Doe scribbling in his journal, blotting out faces in photographs, sewing pages together and most disturbingly shaving fingernails off”. The end result is handcrafted using no computers except for the nonlinear editing. Codrington states, “...the closing credits are constructed of hair, dirt, dead insects and nail clippings taped directly onto an optical” (p.36). This work uses the motion graphic form in describing the emotional state of the character; a direct prologue of an unwell mind. These titles again reflect the use of context to create meaning, graphically and narratively. The work depicts a direct connection between form and content.

TOOLS, MATERIALS, REDUCTION, ABSTRACTION, COHESION, ASSOCIATIONS

In section 4.2, “ I discussed the deliberate lowering of quality as a characteristic of graphic film (Sheffield, 2007). My suggestion is that the reduction of imagery could be likened to a form of editing. In this section I created a proof of concept work and discussed how the reduction of footage can be used to create eye-flow, negative space and cohesion through blending and layering. I did this by using painted textures as design elements or formal content. Materials may be used in the abstraction of footage as well as a means to support the ways we apply design principles, to steer our audiences through the process of re-examination.

As Cooper demonstrated in his titles to *Seven*, materials can support new forms of context, contrast and abstraction. Materials have their own aesthetics and our associations with them can support the emotive

function of storytelling. All of these applications may contribute to a design style, be it historic or contemporary.

The choice of media on which a work is shot is also significant; the main categories include film, analogue video or digital video. Nicholas Rombes, *Cinema in The Digital Age*, discusses the “spontaneity” associated with “imperfection” (p. 97). He explores a range of works and the implications of new technologies with micro - managed soulless perfection at one end of the scale and “home - made imperfect, intimate, mistakist” (Rombes, 2009, p.97) cinema such as *The Blair Witch Project* (as cited in Rombes, 2009) at the other end of the spectrum. Although Rombes’ book is about digital cinema not motion graphics, it highlights the association we have with the various film mediums themselves.

Part of the success of *The Blair Witch Project* lies with the connection the aesthetic has to the story itself. It is filmed as though it is created by the three students making a documentary. They hand a camera around, exploring their ever increasingly chaotic, and ultimately fatal experience with the supernatural. This link between imperfect homemade style and the story again describes a relationship between content and form.

MEDIA TREATED AS FORMAL CONTENT

Motion graphics has the capability to create contrast and parallelism by treating of the footage itself as formal content. A work which effectively achieves this as part of the aesthetic are the opening credits to the television drama *True Blood* (Bashore, 2008), designed by Paul Matthaeus from Digital Kitchen. The creators describe this work as trying to observe human life from the point of view of a predatory creature (Bashore, 2008). This drama is about vampires and the style gives a feel of timelessness.

Although many would consider this work a motion graphic, it includes no symbols, icons or illustrations, and very little type. These titles have been shot on a diverse range of footage including Super 8. On one level, the creators have employed the variation in this footage; while on another level, the film elements are composited and edited with a degree of cohesion. They have been treated as formal content. Graphic relationships and effects tie this work together, creating links between the shots but not attempting to marry the variety of footage.

Although the high levels of juxtaposition and kinetic form in the *True Blood* titles may be associated with the Soviet montage theorists, these titles also appear to be referencing the avant-garde artists from the middle of the last century. This is in part because of the content of the footage, the style of the editing and in part because we associate Super 8 films with a bygone era. To me, these titles hinted at the work of Kenneth Anger whose films are known for their mix of erotica and docudrama as well as the work of Maya Deren (O'Pray, 2003), whose films such as *Meshes of the Afternoon* (Deren and Hammid, 1943) capture fleeting elements of life. Sometimes the *True Blood* (Bashore, 2008) titles are cut in time with the music. At other times they are edited so fast that some shots are even single frames and could be referencing avant-garde artists like Stan Brakhage (O'Pray, 2003) who used painterly, nearly subliminal, editing in his work during the sixties.

Although the *True Blood* titles may be referencing something low budget and experimental they also show a high level of design. Like many very short works they were unscripted but the high level of visual connections suggest a degree of planning. The opening clip was the idea of the creative team of Rama Allen and Shawn Fedorchuk, two Digital Kitchen creatives. It is discussed in Rose's interview;

We were super excited to be working on such an interesting project," says Allen. "Shawn and I had several extended conversations late into the night, and we quickly discovered we were on the same page as to how we could make this opening exceptionally cool. I came up with a set of storyboards with a loose, linear progression that juxtaposed the type of images I wanted. Shawn is also the editor on the project, and he created a very complex edit, based on found footage, that communicated stylistically how we wanted things to play out on screen" (as cited in Rose, 2009).

These titles are laden with techniques such as dissolves, surreal colour adjustment, experimental editing and time remapping. This use of effects creates stronger graphical relationships than are common to drama. As an exercise (see Figure 41), I wrote down the narrative from my head after viewing it. As verbal narrative, these images make very little real sense, yet when we view them, they describe all kinds of associations we could connect to seedy yet religious Louisiana. The graphics create

similes that give the work a poetic feel. The work also shows a high level of juxtaposition, we see religious hysteria versus debauchery, the innocence of the child next to the hardened man in the rocking chair. This juxtaposition is even built into the way time remapping builds emotional effect. What would normally be a very quick shot of the snake about to bite is slowed down, using contrast, to enhance that feeling we get when disaster strikes and the world feels slower. Time-remapping is also used when an animal being eaten by maggots is sped up, exaggerating the speed with which maggots work. Some of the rhythms of the editing are also taken to an extreme.

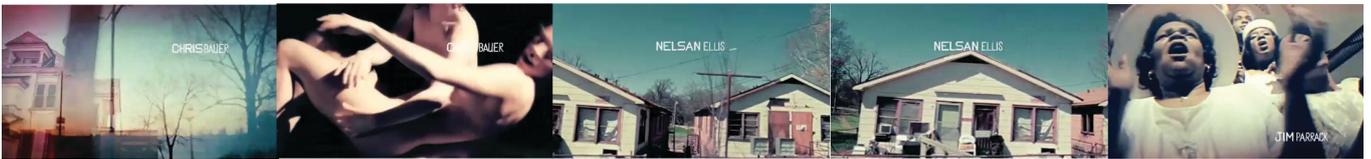
The creative organisation utilising colour also creates parallel connections between shots. A woman dances; she is writhing around on the red-lit floor of a nightclub. Her legs are spread; she pulls herself up almost frog-like. The bar is lit in green. We cut to a frog caught by the red interior of a Venus fly trap. The green background of the surrounding foliage highlights the graphic similarities to the previous shot.

Another example of the graphical way these shots are held together occurs when a white insect hatching is cut against a woman in a white gown writhing during an exorcism. The woman's convulsions are time-remapped to match the twitching of the insect. What we are experiencing is a series of visual similes that are subtler than the statements: an erotic dancer is vulnerable, like a frog being eaten by a fly trap; an exorcised woman is like an insect coming out of its shell. It is subtler because of the speed and pace of the work. The imagery depicts a mix of seedy Louisiana life juxtaposed with imagery relating to religious extremism, baptisms and exorcisms.

These titles work well in creating the context for what is about to happen but they do not tell a story. This kind of style-based motion graphic narration draws parallels with a system of narration termed "parametric," that is described in the latter part of the next section. The notion that there is a tension between the narrative storytelling and the style based film forms is not to be discarded lightly. However, there is too much evidence of style supporting story to discard research into how they may be married.



Beginning below the water with a catfish, green and murky then rising and dissolving to the crocodile on the surface. We pass a decaying boat shed then cut to a tracking shot, we move along a street lined with the silhouettes of trees and lampposts. The scene is backlit by a red and gold sunset, a colour adjustment layer shifts us to the next shot in which we see a mansion. We begin to track



past this shot but, inter-cut are two shots only three frames in length of naked women wrestling. Another tracking shot in the same direction passes a pair of decayed houses, their porches are laden with junk and the windows boarded up. These shots are linked with splatters of blood. We cut to a group of black women in their Sunday best singing on a stairway, then to a decayed liquor store. This juxtaposition is set against a black and white shot of a man being carried away by police with truncheons. We cut to another



shot, also black and white as though it is part of the same scene, where a group of people are at some kind of convention. A cross suggests it is religious, we cut from here to a cropped shot of a woman's back and bottom she is wearing black lacy underwear and moving in a sexual manner. We cut to a snake about to bite. Moving at high speed, then time-remapped to several shots of a



decaying car in a swamp, this cuts to a shot of a child dressed in Klu Klux Klan regalia. The camera tracks in to a very innocent close up of the child's face, this shot dissolves to a shot of a much older rough looking man who sits in a porch rocking on a chair laughing. This cuts to several single yellow frames of a piece of paper. A yellow lens flare effect and a yellow sunset cut to an



extreme close up of a child's mouth and chin as he eats red fruit. His face smothered in red juice, because of what we have seen we associate the juice with blood.



Red lips blow a puff of smoke in slow motion. Bubbling melting red fabric cuts to a women struggling against two men as she is



being half-baptized, half-drowned at night in a river. A yellow cross flickers in a single frame onto the dark sky in the space that surround them. The sequence finishes.



Fig: 42. A selection of images from the titles to *True Blood* set against my description.

WHOLE FORM

As I developed my script, attempting to work with strands of simultaneous narrative and stylistic connections that borrowed from Soviet montage theory, graphic design and avante-garde, I kept thinking of Eisenstein's fourth dimension. Remembering that the principles of the montage theorists were defined at a time when cutting was the only realistic form of transitioning from one shot to another, there is no reason why this thinking should not be applied in considering the toolbox of techniques through which we may combine elements today. At first I saw the challenge with our understanding of how design principles and elements create visual cohesion but realised that this is just the part of the problem that relates to the style - centered third of the motion graphic film. Another third of the problem is the elements that drive the story. Finally however, there is the structural third that holds the two narrative systems together. The solution may lie with the level of conceptual thinking with regard to ideas relating to the whole. To understand this third element which could marry our two narrative systems, we need to understand the form of the structure of the whole, not just the form of the medium.

To Bordwell and Thompson (2008), "Form is the specific system of patterned relationships that we perceive in an artwork" (p. 71). Bordwell and Thompson describe how "content, subject matter or abstract ideas take on the particular functions within any work." They apply this thinking to film. They are not as purely concerned with the function of editing as the montage theorists; their concept of form is based around how whole films function.

Structural elements that hold the form of the narrative together is something that is beginning to emerge in contemporary motion graphics. Works that create a cohesive whole by referencing structural forms appear most successful when this form relates back to the content. An example of motion graphics which utilises a structure to describe the mood of the show can be seen in the titles to *Desperate Housewives* (yU+co, 2010), the titles flick through a history of fine art images depicting domestic women. Image styles include: Renaissance; Egyptian; Lichtenstein-style pop art; and 1950s domesticity. Despite the variation in the style of images, the credits resemble a popup book. This, combined with the Monty Python-style pivot-point animation, is what holds this work together. This use of

a conceptual form often functions as a device through which to transition from one shot to another. It adds to the emotional effect of the narrative communicating a sense of humour.

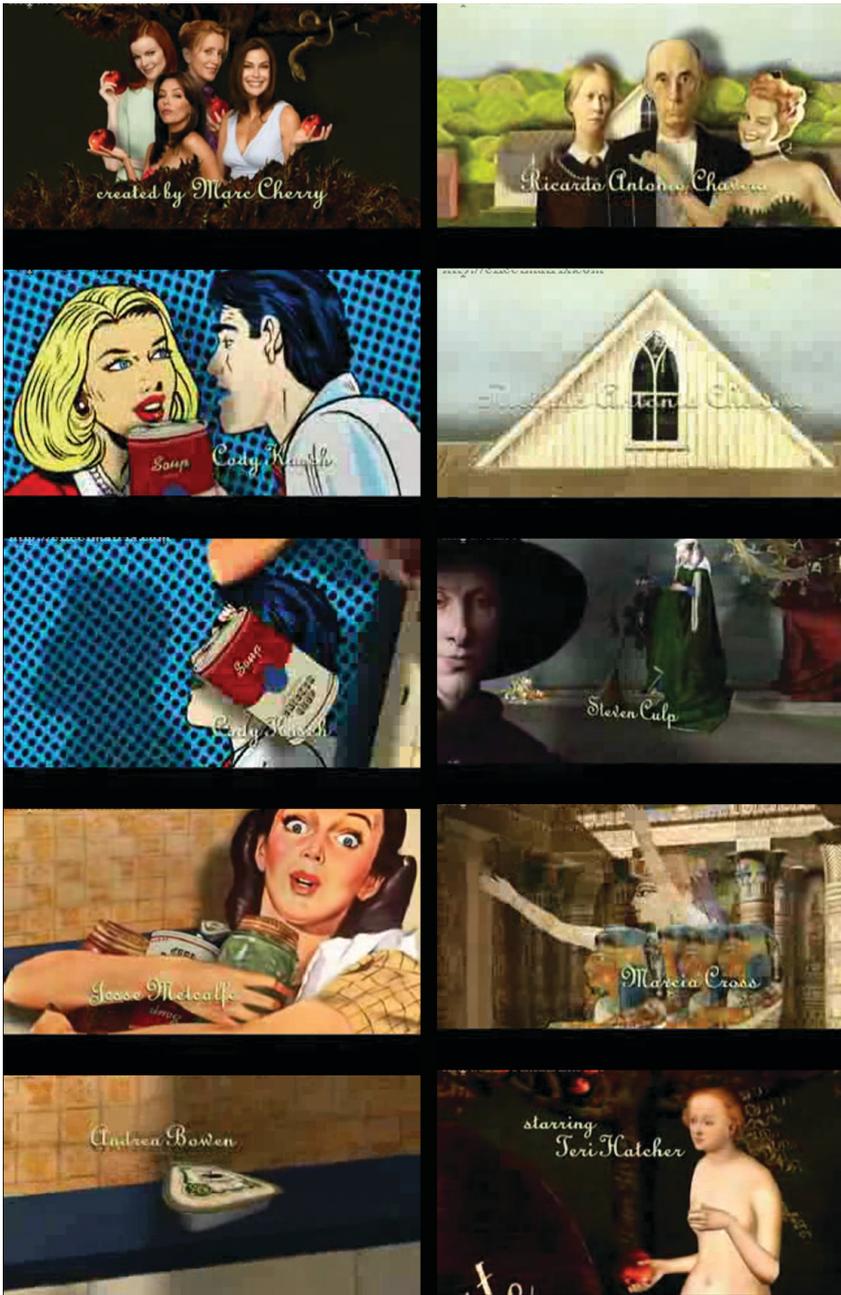


Fig: 43. Images from the opening credits to the *Desperate Housewives* television series.

Another example of structural form relating to content can be seen in Cooper's opening titles to *Spider-Man 3* (Prologue, 2010). They start with the fast flipping pages of a comic book before the lines become a web through which imagery of the characters can be seen. In the opening credits to *Spider-Man 3* (Prologue, 2010), the web concept has developed into a structure that twists and turns in three-dimensional space through which shattered live footage of characters can be seen. This structure has become a means through which to control visuals within space. Before discussing this further, I would like to discuss how motion graphics has been applied within film stories.

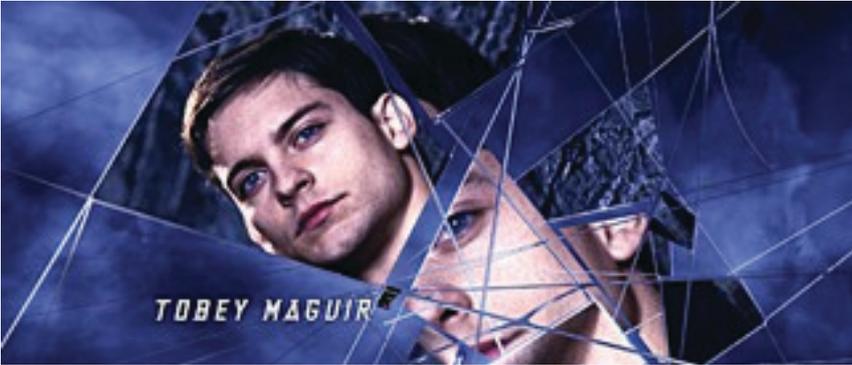


Fig: 44. Images from The opening credits to *Spider-Man 3*. They collide and link within a three dimensional structure that represents a web.

MOTION GRAPHICS IN FILM STORIES

This section explores the roles of motion graphics within larger works. Investigating this, one must consider the relationship between motion graphics and special effects. I make connections between form and content in relation to larger stories.

During the silent era, type was used to communicate dialogue and help explain the plot. Sound and advancements in film language have almost made this role redundant. But the use of graphics has arisen in occasional historical examples, including the 1960s *Batman* (ABC., 1966) television series. Here the fight scenes incorporate “bam,” “baff” comic-style graphics, and whirling transitions from one scene to another are used to emphasise action and connect *Batman* back to its comic book beginnings. In more recent times, graphics are appearing in all kinds of media. Documentaries such as *Here to Stay* (Salmon, 2007) show photographic images that are cut out and placed on 3D layers. Objects paint on and off and narrators fade off the screen and re-emerge in other locations. Similarly, time-remapping is used in the British version of *Master Chef* (Noseworthy, 2009), a television reality cooking competition, where instead of cutting from a wide shot to another, the camera just speeds up the competitors as they walk across the room.

Special effects sit alongside motion graphics. (Special effects tend to be associated more with feature films than motion graphics.) Here imperfect definitions and an overlap in techniques signify a blurred distinction. But considering the relationships helps to define the function of motion graphics within storytelling. Both are hybrid mediums and both have experienced a shift from optical and manual techniques to digital techniques. They share techniques including colour adjustment, compositing, animation, matte painting, animatronics, model making, make-up and sound effects. Effects relating to graphic design, such as motion typography, are associated more with motion graphics. However, there is a difference in expectation between the disciplines that is far easier to locate than describe. A motion graphic of a person walking down a New York street could align itself with the *Tranquillizer* video previously mentioned. The footage is distorted, manipulated and based around a graphic concept or form. With a special effect I would expect

the street scene to possibly appear more natural. When special effects are working well they are often described as “looking real”. Consider Richard Rickitt’s comments on realism in relation to the film *Terminator 2* (as cited in Rickitt, 1999): he comments on the “stunning stereoscopic computer-generated animation that appears to leap from the screen into the auditorium with alarming realism” (Rickitt, 2000, p. 293). I remember workmates in industry calling our work “the invisible art”, because when the desired result was achieved it was seamlessly realistic.

We can see this relationship in the work of Naor Aloni (as cited in Wells and Hardstaff, 2008), who produced two separate visual responses to the problem of incorporating a vacuum cleaner into a film. One solution involved its transformation and the other describes a storm within a house. Wells and Hardstaff write,

“Here there is one object, but two very different types of re-imagining, playing out age-old tensions in cinema between the limits of live action and the freedoms of animation at a point in time when new technologies enable complex mediation between the impossibly real and the possibly surreal.

“The very tension at the heart of the moving image practice, then, is also responsible for the variability of expression – at one and the same time, form has become content and vice versa” (2008, p. 28).

Again, as form and content merge, we move closer to Focillon’s self-reflective stage. It could also be argued that as the level of sophistication (allowed for through the ease of use provided by technology) between the two disciplines increases, the distinction between these disciplines becomes a blur, if not a continuum. Motion graphics, however, continues to lean toward describing and creating emotional states. This can be demonstrated through the following examples.

The film *Cashback* (Bausager, 2006), directed by Sean Ellis, describes the emotional landscape and fantasies of a young artist. This



Fig: 45. (above) Aloni’s abstract interpretation of a woman morphing into a vacuum cleaner references motion graphics. In contrast, her other interpretation, relating to a storm aligns itself more with special effects as in Fig: 46. (below).



character is suffering from insomnia and takes on a night-time job in a supermarket. Backgrounds freeze as he observes the beauty within his drab world, then in other scenes, he freezes whilst the world shifts at high speed around him.

The Constant Gardener (Channing Williams, 2005) depicts a love story involving the diplomat Justin, and his wife Tessa, a political activist. The film begins just before her murder. Tessa has been attempting to uncover the profiteering and corruption of British politicians and the KDH drug company who are involved in unethical drug trials, using the disposable poor of Africa. The film cuts back and forth between middle-class British society and the chaos and majesty of Africa. The story also shifts between past and the present. Justin's memories with Tessa are bright, warm and overexposed, whilst her empty flat is grey and brown. During the second turning point of the film, Justin reveals to Tessa's cousin a note he has received, it says, "Stop now or get what your wife got." His fears are confirmed, but he feels he must continue what she could not. His fear is communicated by a fast-cut graphical sequence of his train trip through Europe. The strong diagonals of bridges, urban landscapes and twisting buildings are cut in time to the music, helping us to share his feelings of disarray. The sequence blends seamlessly with the greater narrative.

Fight Club (Ziskin, 1999) depicts a depressed insomniac (the narrator) whose world is so mundane that when he flips through a catalogue, he asks himself, "What kind of dining suite defines me as a person?" Typography from the catalogue surrounds him. Although this type is barely readable it communicates the feeling of an airport lounge; dull, drab and mundane. It is used as a device to create atmosphere and gives us the feeling that the nameless narrator is inside the catalogue. He invents an alter ego for himself named Tyler Durden. Things get out of control as Tyler leads the city toward "economic equilibrium" with 400 gallons of nitroglycerine. The climax is depicted through a fight between the narrator and his disassociated personality. Here the imagery swaps between Tyler and the narrator fighting, before cutting to sequences of imagery on a CCT camera, showing the narrator fighting nobody.



Fig: 47. In *Fight Club* (Ziskin 1999), the narrator asks himself, "what kind of dining suite defines me?" Again motion graphics demonstrates an appropriate ability to re-examine the ordinary.

This creates an almost split-screen feel, simultaneously contrasting what is actually happening against the character's delusions.

The tragic-medic drama *Stranger Than Fiction* (Doran, 2006), directed by Marc Forster, written by Zach Helm, is the story of Harold Crick, a tax auditor. Harold has obsessive-compulsive disorder; his psychological state is described by MK12's information graphics. These graphics cling to him. Type and graphics describe to us that he counts his teeth, assesses angles and obeys his wristwatch. Later we see him create a visual map of his journey to work complete with numbers as he counts his steps. The movement of the graphics and type also communicates other emotions, hiding when he has been caught calculating, or shattering on the ground when he is given a fright or distracted. A woman's voice begins to narrate Harold's life to him. Through the type, graphics and the narration let us into Harold's inner monologue.

Harold seeks help from a literature expert. This expert seems overly interested in the genre of novel Harold is in, "comedy or fiction?" Eventually they work out that Harold is a character in a novel by a novelist who kills her characters in the end. Worse, on meeting her, he finds that she has already completed a plot summary. He may already be dead before he dies. He woefully describes this stating, "I may already be dead, just not typed."

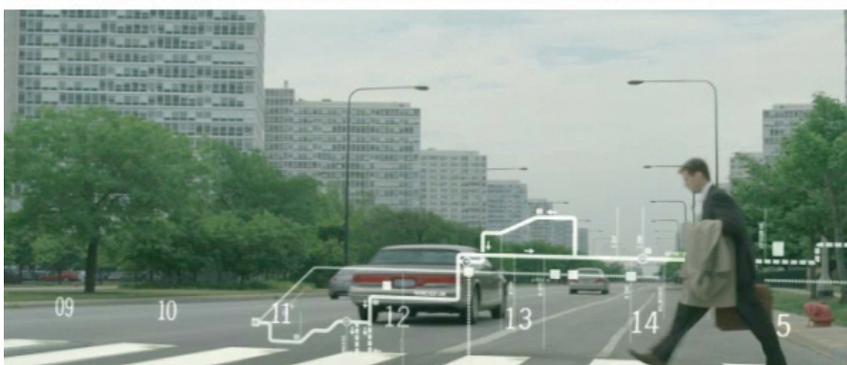


Fig: 48. Through graphics we can read Harold's inner monologue. The film *Stranger Than Fiction*, "plays with the form as much as the content of the movie" (Helm, as cited in Doran, 2006).

The special features of the DVD summarise the thinking of the film's creators and confirmed to me that others are interested in the developments between content and form that motion graphics can offer. Kevin Todd Haug, the effects supervisor, states, "In the last hundred years or so we've worked out a lot of different kinds of film language but there's still lots to be played with" (as cited in Doran, 2006). Marc Forster, the director, describes how "the story dictates the vision." Zach Helm, the writer, states, "I was interested in something that played with the form as much as the actual content of the movie" (as cited in Doran, 2006). All of them emphasise the importance of the team in order for the various elements to work together.

Fight Club, *Cashback* and *Stranger Than Fiction* share a range of commonalities. Akin to Adam Sheffield's (2007) graphic film, all three have narrators, all three flash back and forth or freeze time. They all examine the mundane and the lines between reality and fantasy and all three shift from a conventional narrative structure without losing their sense of storytelling. None of these films are mystery stories and yet they work like puzzles where the audience has to fill the gaps. Sheffield (2007) also discusses the importance of the narrative voice often present within the graphic films; for example, "In Simon Robson's *Barry Says* (2003) the viewer hears the voice of Barry McNamara delivering his theory on the United States of America's foreign policy and how it is 'waging a war on terror or more accurately a campaign against US domination, others prefer to call it the beginnings of a third world war'" (Sheffield, 2007, p. 39). These qualities are not unique to films including motion graphics. Motion graphics does, however, provide us with the tools to extend multilayered, ambiguous structures with unconventional time lines.

Finally this section closes on the concept of Parametric Narration. According to Bordwell the term comes from Noel Burch's "Theory of Film Practice". As Bordwell points out, it could just as easily be called "style-centred" or "poetic narration" (Bordwell, 1985, p. 275). One of the highly praised films of this lesser known genre is *Last Year at Marienbad* (Courau, 1961). It is a French film directed by Alain Resnais. Described as surrealist, the script itself locates us back in the South

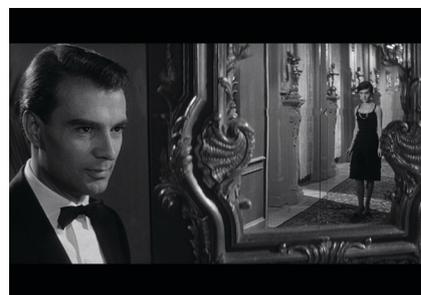


Fig: 49. An image from *Last Year at Marienbad* (Courau, 1961). Without effects this film demonstrates a high level of formal content in that images are connected through graphic relationships.

American fantastic genre in form. It is very likely based on *The Invention of Morel*, a science fiction novel published 1940 by the Argentine writer Aldolfo Bioy Casares (as cited in Beltzer, n.d.). The film has a dream-like quality and is riddled with ambiguity and temporal dislocation and flashbacks. The film explores the relationships between the characters, including a man who claims to have met a woman before, and another man who could be her husband. *Last Year at Marienbad* is highly stylised. It utilises the extraordinarily graphic cinema photography of Sacha Vierny, revealing long tracking shots that explore the architecture of a highly decorated chateau. Some shots are composed through mirrors. This film describes an unnatural level of symmetry, as a counterpart to the disorienting narrative.

Prospero's Books (Kasander, 1991), written and directed by Peter Greenaway, is an adaption of Shakespeare's *The Tempest*. It abstracts the story of the Duke who has been banished to an island but takes with him 24 books, which bear powers. The Duke creates his own world and becomes narrator and actor within the same story. The plot is carried through the books. Text and imagery from these books is blended with the film. The film utilises paintbox compositing techniques resembling split screens, as well as montages that look like double exposures. The space within the sumptuous set is explored through camera work of cinematographer Sacha Vierny. That Greenaway could see a connection between the use of graphical techniques and parametric narration appears evident in this film. It is interesting that Greenaway selected Sacha Vierny's camera work which is famous for its contribution to the parametric film.

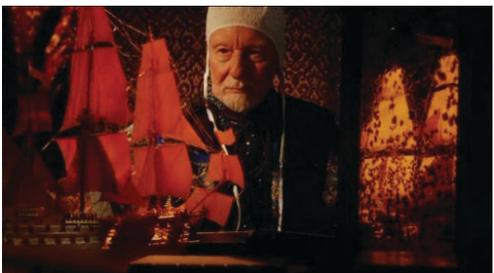
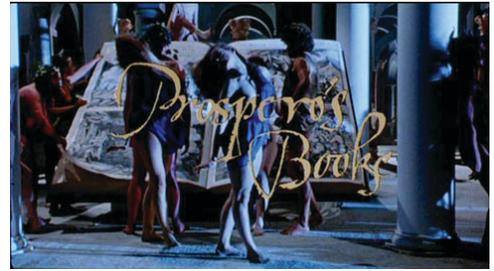


Fig: 50. A selection of images from *Prospero's Books* (Kasander, 1991).

5.2 A SUMMARY OF MY FINDINGS

Early motion graphic works demonstrate a level of conceptual thinking akin to fine art, as well as referencing film techniques such as juxtaposition and kinetic experimentation. Many practitioners place emphasis on the emotional function of the media.

Animation also contributes to this language structure. A high level of conceptual thinking gives the works a strong sense of whole form. This form has shifted toward visual structures used to control content in contemporary works.

Shots tend to be linked through visual relationships, rather than a drive to tell three-part, plot-based stories; this makes them style-based. Contemporary practitioners commonly discuss the role of motion graphics in relation to abstract worlds. Saul Bass also related form to content, showing an interest in re-examining the ordinary. Bass found a role for this medium in the form of titles, but also showed that motion graphics could serve story functions in terms of prologue and micro narrative. Some contemporary films are employing motion graphic techniques and there is evidence that plots have shifted, demonstrating techniques such as temporal dislocations and a common use of a narrator. I aim to incorporate these findings into my motion graphic story.

5.3 MY GOALS FROM HERE

I mapped the techniques and my findings as a model to work from using McLuhan's (1988) Tetrad. See Figure 51.

My original screenplay is an investigation of fantastic unconventional ways of telling stories. The variety of ways a story can be told was a result of experiencing oral histories and stories that are passed around in South American villages. I wanted the film to both delineate time, yet simultaneously maintain some sense of traditional plot. I was not convinced that parametric narration and more traditional modes of telling needed to be mutually exclusive. My goal was to explore something in between and utilise motion graphics to enhance these relationships.

Through oral histories, I had encountered a visual way of speaking where language is used to describe light and colour, to exaggerate, elaborate, delineate to fragment time and present multiple viewpoints. This narrative style demonstrated a way of telling where ideas are sometimes implied or subverted and parts are left out. My research had shown that others had found this type of narrative fitting for the fantastic story and the motion graphic film.

I had a sense of my filmic narrative devices - contrast, parallelism, symbolism, simultaneity, leitmotif, mise-en-scene, and *découpage classique* – as well as a sense of how these might shift within my motion graphic context. I aimed to make the story inherently dialectical using graphic techniques to build film language techniques.

As I began to storyboard and write, I realised that I was going to need to engage interplay between the media discussed in section 4.1. I also needed a deeper understanding of the relationship between the story told and the way of telling. In dealing with these considerations, my approach was fourfold. I sought theory on those who had investigated the crossover between story and my way of telling. (This is discussed in section 5.4.) I workshopped the script with students from the New Zealand College of Performing Arts (as discussed in section 5.6 and 5.7), playing with ways the script could diverge: drawing, cutting out storyboards and rearranging elements, looking for visual, stylistic and narrative connections. I summarised a book on screenwriting, so that I had a strong overall framework to work to. These activities were concurrent, not sequential. I was engaging in the interplay between theatre, film and design.

MCLUHAN'S TETRAD

Marshall McLuhan summarised his ideas about media in a concise tetrad of media effects. McLuhan designed the tetrad as a pedagogical tool. The laws of the tetrad exist simultaneously. It is used to assess the positives and negatives that new media may have on society (McLuhan, 1988).

I have used it as a tool to summarize and consider the shifts in narrative form that I have been exploring.

What does the medium enhance?

- kinetic emotional response between layers
- greater kinetic response through abstraction
- ease of juxtaposition through layers
- greater levels of internal montage because several shots can be viewed at the same time
- tempo can be slow in one layer and faster in another layer allowing for greater juxtaposition through timing
- control of xyz of Cartesian space through 3D layers
- typography may be used to show back-story or subconscious thoughts to allow for a new kind of juxtaposition
- the layering of visual information can be used to expand or condense time
- mise en scene can become multilayered
- parallel imagery can be shown simultaneously
- use of metaphor can be more graphical
- more than one point of view can be shown simultaneously
- syntagmatic and paradigmatic relationships can be shown simultaneously

What does the medium reverse?

- if taken to an extreme typed thoughts may protest too and create tension and internal knowledge of the character can become flat
- the layering of character's ideas if pushed to extremes can become a cluttered fusion
- layers of type can become visual noise, breaking down information instead of communicating it
- type can become atmosphere rather than communicating dialogue
- type and graphics can show the emotions of the character but large amounts of type may create antipathy with the character
- contrast if pushed to an extreme betray meaning creating obscurity
- extreme use of three dimensional space can become groundlessness

What does the medium make obsolete?

- the nature of traditional montage editing is lost
- a level of simplicity is lost
- sound is not required to link imagery as much
- simple sequencing of narrative events is lost
- the roll of the actor can be more understated
- sets may be required less

What does the medium retrieve?

- greater opportunity for systems internal montage and juxtaposition
- use of type as a means of telling stories is reinforced
- stage - like characteristics are retrieved through the use of three dimensional space

Fig: 51. McLuhan's Tetrad

5.4 A MOTION GRAPHIC MODEL

“this logic is one of remixability; not only of the content of different media or simply their aesthetics, but their fundamental techniques, working methods, and assumptions. United within the common software environment, cinematography, animation, computer animation, special effects, graphic design, and typography have come to form a new metamedium” (Manovich, 2006, p. 8).

Beginning with the crossover between story and the way of telling, Bordwell introduced me to the concepts of fabula and syuzhet, acknowledging that they were usually translated as story and plot. He also recognised that syuzhet was more abstract, describing it as “...the patterning of the story as a blow-by-blow recounting of the film could render it” (Bordwell, 1985, p. 50). But I was not just playing with the patterning of events; I was considering a method that incorporated design as a narrative way of telling. On finding that syuzhet had originated from Russian folklore (Boje, 2001), I questioned a relationship between the way of telling within South American folklore I had experienced and Russian folklore. Were there shared commonalities? Was there a relationship between the way of telling within the fantastic stories that related to my story and the term syuzhet? How did Eisenstein use this term?

Richard Taylor (1998) is interested and yet frustrated by Eisenstein’s use of this term. On one level, Taylor describes Eisenstein as one of the greatest philosophers of art of our century, (p. 1) however on another level he expresses frustration with respect to his inconsistent use of terminology. He highlights Eisenstein’s use of the term syuzhet. While Naum Kleiman describes syuzhet as “everything connected with the characters, all the associations, etc” (as cited in Taylor, 1998, p. VI). He goes on to include technical aspects of film-making, such as lighting,

camera angle, shot composition and montage. What Eisenstein really meant is a subject for greater study and as Taylor acknowledges, “some degree of ambiguity if not downright confusion must always remain” (Taylor, 1998, p. VI).

It is possible that the ambiguous nature of Eisenstein’s work may in part be attributed to translation and in part because it is essentially journalistic, shifting and developing as he went. I argue that this shift in meaning could be about context. If syuzhet does mean “way of telling”, then it could incorporate any system of communication that contributes to the story including plot, design elements and relationships between these elements, as well as whole form.

I cannot remember when this model started to emerge, but as a result of adopting Naum Kleiman’s interpretation I began considering the crossover between the story told and the way of telling, in relation to the theoretical bases offered by the various disciplines that may contribute to motion graphics. To me, it remains one of the most useful ways of considering how strands of information may communicate narrative through interdisciplinary media. Although this model could be used to consider how any film could communicate, it is particularly useful within a motion graphic context, which offers many new ways to utilise the layering of imagery. It reflects a motion graphic syuzhet.

That there was an overlap between the disciplines was apparent from early on. I have already described the overlap between the Soviet montage research and the values system of contemporary motion graphic designers. But each of the disciplines that contributed to motion graphics appeared to have its own orientation in terms of how it treated the strands and layers of information. The syuzhet of the motion graphic film in my mind was emerging through three dominant spheres. All three spheres may work on a graphic or narrative level. For this reason this system supports thinking with regard to the marriage of style-based and story-based image relationships.

The first sphere relates to gestalt theory, particularly the concept of closure. We give our audiences clues and they have to fill the gaps. We turn our audiences from passive viewers into active participants.

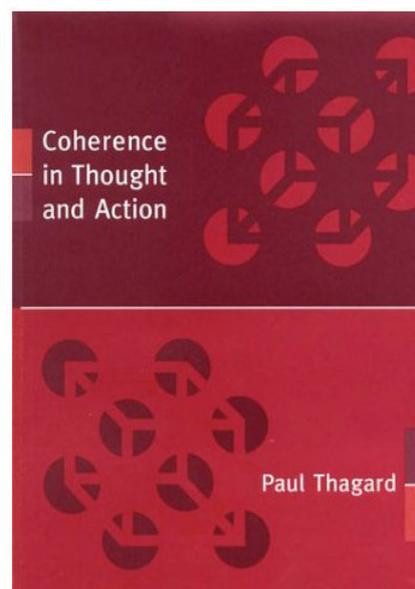


Fig: 52. The cover to Paul Thagard’s book shows a graphic example of how with limited information we can fill the gaps. This idea comes from the concept of closure in gestalt theory.

As McLuhan once said “there is no participation in just telling” (Frascara, 2006, p. 188). The second sphere comes from the discipline of semiotics and relates to the concepts of denotation and connotation, a distinction drawn by the English philosopher John Stuart Mill (1806 -1873) (as cited in Lyons, 1977). This is based around the idea that the denotatives deal with the direct meaning of a word symbol or sign, whilst connotatives are the things implied. We have a central strand whilst other layers create richness. The final sphere deals with that which all films may demonstrate; it relates to Eisenstein’s third meaning. The concept that idea A plus idea B create new idea C (Monaco, 1981), (Shaw, 2007) et al.

Although I began with a sense of plot, my plot developed as much from my ideas, as my *syuzhet* (way of telling) emerged from the plot. I did not work with my actors and then go away and add the graphics to the script and storyboard. My plot and *syuzhet* were developed through a circular process from which ideas were continually arranged and rearranged and slowly my story emerged.

All of these systems may work simultaneously or sequentially. Considering first the concept of closure, this may operate on a graphic level. We frequently see this in logos, in photos and illustrations. But it may also work as a sequential storytelling mechanism. Detective stories work this way; throughout them we are given clues and we try to fill the gaps. Sometimes we work out the conclusion and sometimes we are misled and we are surprised. In this situation, we as audiences are working out the plot on an intellectual level. This system, however, becomes really interesting when simultaneous and sequential systems work together. This is sometimes seen in dominant feature film languages, as in Michelangelo Antonioni’s *Blow-up* (Ponti, 1966). This film also originates from the South American fantastic genre and is based on Julio Cortazar’s (1959) short story *Las babas del Diablo* (as cited in Beltzer, 2005). *Blow-up* is the story of a London photographer David Bailey who photographs a woman in a park. After developing the photographs Bailey assembles a set of images that reveal a possible murder. What we witness is a visual narrative within a narrative that allows us to construct the events that unfold the mystery.

How we weave between these visual narrative systems could provide us with the solutions to the motion graphic film.

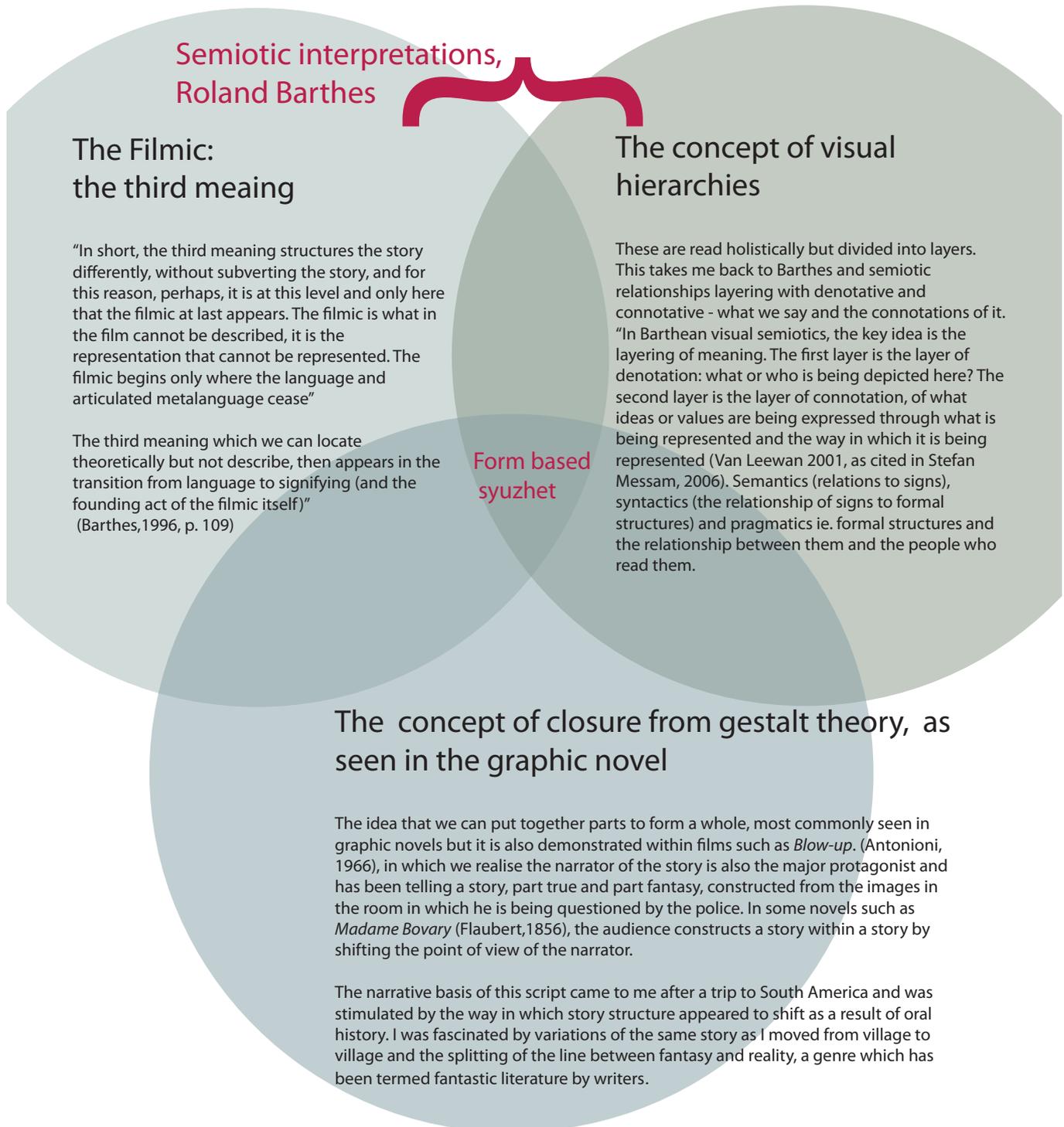


Fig: 53. Three Visual Narrative systems.



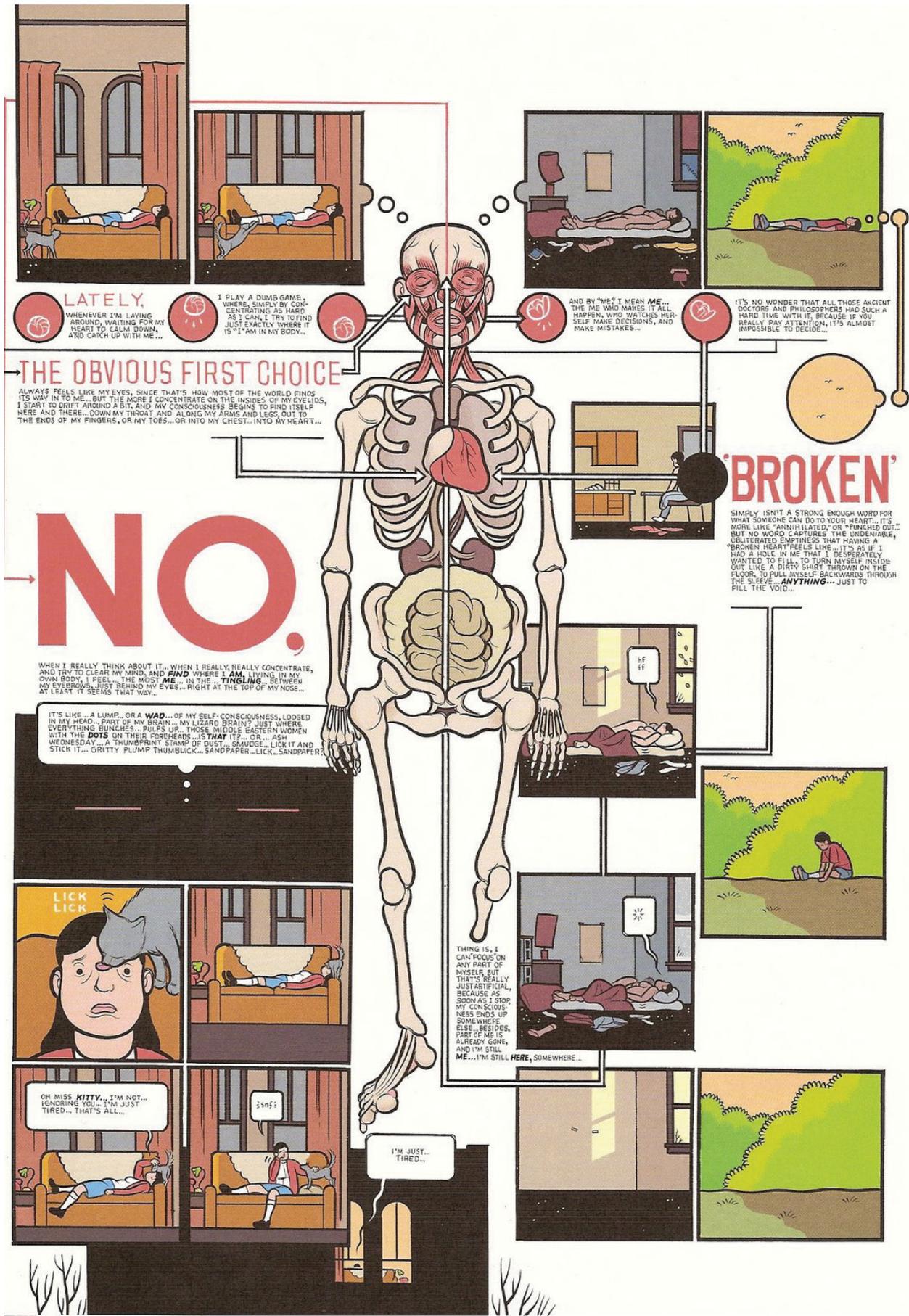
Fig: 54. An image from *Blow-up* shows David building a narrative within the narrative (Ponti, 1966).

Graphic novels sometimes work this way. An example of this can be seen in Chris Ware's narrative about the one-legged girl trying to locate her heart (Ware, 2009). It is framed around a one legged skeleton. At a glance I got a feeling of what the comic is about, but then I had to go through and question it. In all the images the character is doing very little. She is lying on the couch, lying in bed, lying on the grass, in bed again, appearing to be masturbating and then lying on the couch for so long that the cat harasses her by licking her face. Our thoughts meander through the images. We are never really told what this comic is about; although it describes idleness, it also communicates the feelings of a broken heart and mild depression. Here, when this imagery is leading us to fill gaps, we also begin to identify with the character on an emotional level. This raises the question, what is the role of juxtaposition within this image? In this case it is not easy to describe; there is contrast between her physical self lying around and her internal workings, her heart. There is contrast between the bright exterior colours and the dull interior colours. In both locations she appears gloomy. If, and how, our third meaning is working in this narrative is difficult to describe. We are making sense of complex relationships between signs.

This level of communication resides somewhere between our three spheres. Semiotician Roland Barthes also comments on a similar complexity in relation to the third meaning. He writes;

In short, the third meaning structures the film differently, without subverting the story, and for this reason, perhaps, it is at this level and only here that the 'filmic' at last appears. The filmic is what in the film cannot be described; it is the representation that cannot

Fig: 55. Chris Ware's narrative about the one-legged girl trying to locate her heart, we have to fill the gaps but other mechanisms are also effecting us these relate to way the work narrates, juxtaposition and connotations. I am left with a sense of ambiguity.



be represented. The filmic begins only where the language and articulated metalanguage cease. The third meaning, which we can locate theoretically but not describe, then appears in the transition from language to signifying (and the founding act of the filmic itself) (Barthes, 2006, p. 114).

In this context, Barthes is describing imagery from films *Ivan the Terrible* (Eisenstein, 1944) and from *Ordinary Fascism* (Romm, 1961). Barthes describes the images, not as two layers of meaning, but many. The image works because of its many layers of meaning, which are indescribable. To Barthes, the image's meaning should not be lost completely but it should not be obvious. Barthes continues, "This stature of narrative is necessary in order to be understood in a society which, unable to resolve the contradictions of history without long political process, draws support from mythic narrative solutions. The present problem is not to destroy narrative but to subvert it; to dissociate subversion from destruction is today's task" (Barthes, 2006, p. 113- 114).

Whilst initially I saw the motion graphic narrative as something that shifted from one sphere to another, I now saw it as a weaving process in which the area between them communicated on the most filmic level. Whilst both Barthes and Eisenstein discuss the third meaning, they also acknowledged the roles of the denotative and connotative relationships. This reminded me again of the work Eisenstein did late in his career.

Monaco (1981) comments on Eisenstein with respect to this: "Later he developed a more elaborate view of the system of attraction in which one was always dominant while others were more subsidiary - this conflicted with the concept of neutralisation, which supposedly prepared all the elements to be used by the filmmaker" (p. 327).

Although motion graphics allowed me to work with layers of information, applying this thinking to my story has been challenging. After several workshops I realised that, if I was ever going to communicate layers of simultaneous action, I needed a new script structure. This is discussed in section 5.5. But before progressing further, I shall outline the story that evolved.

5.5 A BRIEF SYNOPSIS OF MY SCRIPT

The story is tragic-comic examining the absurdity of everyday experience.

To read the full script see appendix 7.4. Although it borrows from folklore, in doing so it examines the modern world through the eyes of a child. The interconnections between the character's lives are reflected in the narrative form of the film.

An animated clock will be used as an interface through which a virtual camera will move in and out, connecting and layering the shots, allowing for shots to be viewed simultaneously. But this is no ordinary clock, it is a Philippe Lars watch, the significance of this unfolds with the story.

An eccentric chef named Benje narrates the background of the story. As he works in his kitchen, he terrorises the kitchen hand, Toby. Benje rambles on incessantly but reveals the story of his childhood friend, Sarah, who ran away the day her friend Karl lost his arm and the family heirloom, the Philippe Lars Watch in a mincer. Whilst he talks, Benje gobbles down Kelton Beef Stew.

Sarah, Toby's separated wife, is at home with her son, Josh. Sarah's relationship with her son Josh is not good at this time. Sarah is struggling – she needs a job. She gets a call for a job interview as a waitress. Sarah and Josh hitchhike partway into town. Sarah and Josh's actions run parallel to actions in the kitchen. As Josh passes through Wellington, he reads fairy tales. A combination of the scary cannibalistic fairy tale characters and eccentric Wellington characters leads Josh to fear for his safety. Sarah is unaware; she is only concerned with the time, and she steals some money from a businessman who drops his wallet.

The interview turns out to be in the same restaurant that Toby and Benje are working. When Josh sneaks away from Sarah and stumbles into the kitchen to see the giant Benje chopping fish, then fighting with Toby (Josh's father), Josh becomes convinced that he is fodder. Toby has reacted to Benje's chaos and lack of attention. Very little real food preparation has taken place and Toby is worried about the time. Toby knows their boss

will be arriving soon. Benje chases Toby into the restaurant where he runs straight into Sarah. They are surprised at meeting this way.

They start to chat, then argue and then they realise that Josh is missing.

Here, even Benje is concerned because he has left the mincer going.

They race to find Josh frightened in a corner. Sarah introduces Benje as her old friend, not an evil giant. But from what Benje has revealed about himself through his ramblings, he has told us that Josh is not far from the truth.

The boss arrives and turns out to be the man whom Sarah stole from.

Toby and Benje are fired but all is well and yet not well because Toby finds the Philippe Lars watch in the stew. Toby now has the money he needs to start a business but Josh's fears are shown to be justified.

Fig: 56. List of main characters

Main Character list
<p>Benje: is a mad cook. He is a man of large stature who could appear threatening. He is surprisingly agile. He can toss food in pans, juggle and cause chaos while endlessly talking. Benje is obsessed with the past. Benje narrates the history of the other characters as they travel through town toward him.</p>
<p>Toby: a man of small diminutive stature is silent for most of the film but trails Benje around the kitchen fixing up his chaos; turning off the taps he leaves running, putting out the tea-towel which catches fire from one of his cigarettes and generally tidying up after him. He is Sarah's ex-partner.</p>
<p>Sarah: a single mother, she is an old friend of Benje's. In contrast to Benje she is out of touch with her emotions. As it turns out late in the film, she is the ex-partner of Toby. She is a rough tomboyish woman and slightly alternative in dress. She has been stealing a lot to make ends meet but is getting frustrated with Josh her son for copying her.</p>
<p>Josh: is Sarah's young son he is around six years old. Josh is going through a difficult stage and is missing Toby. Josh in many ways is very like his mother, a little bit of a hard nut. He copies Sarah including her stealing habit. Josh has recently realised that animals die, that humans consume animals and is a bit confused about the morality of it. He is obsessed with fairytales and although he finds them terrifying he can't stop reading them. He draws parallels between the characters in the books and those in real life.</p>
<p>Chris: a young hippy who man who has just come back from a fishing trip. He picks up Sarah and Josh hitchhiking.</p>
<p>Mr Cutton: owns the restaurant where Toby and Benje work, he is a tough business man.</p>

Through necessity, I began laying out my script in columns. This way I could see how my simultaneous actions could collide, link and diverge. I could also more easily consider the relationships between my three spheres. I also began colour coding simple action and location in black, dialogue in blue and effects in green. The challenges in making this screenplay work required consideration of how elements worked across the page, not just down it.

In Figure 58, down the page represents time. Generally each column represents a strand of narrative. Sometimes however, the green areas are describing effects that may tie elements together. The green type also describes the clock interface and it pulls layers of the narrative apart and brings them back together again. The grey arrows diagram in figure 58 describe the kinetic rhythms between the shots lining up and diverging such as the tooting horn in one shot aligning with the bashing fish in the next and the clapping shoes in the third. The arrows on this page also point out juxtaposition between the fountain, the traffic jam and the tension rising in the kitchen. As the three cogs role into place toward the end of the page we get a sense of the whole form of the clock. Here we can also see the interaction between the characters. Although they are in separate scenes they interact with each other.

Map of how the script works

Reading across the page describes simultaneous action or internal montage.
Reading down the page describes sequential action.

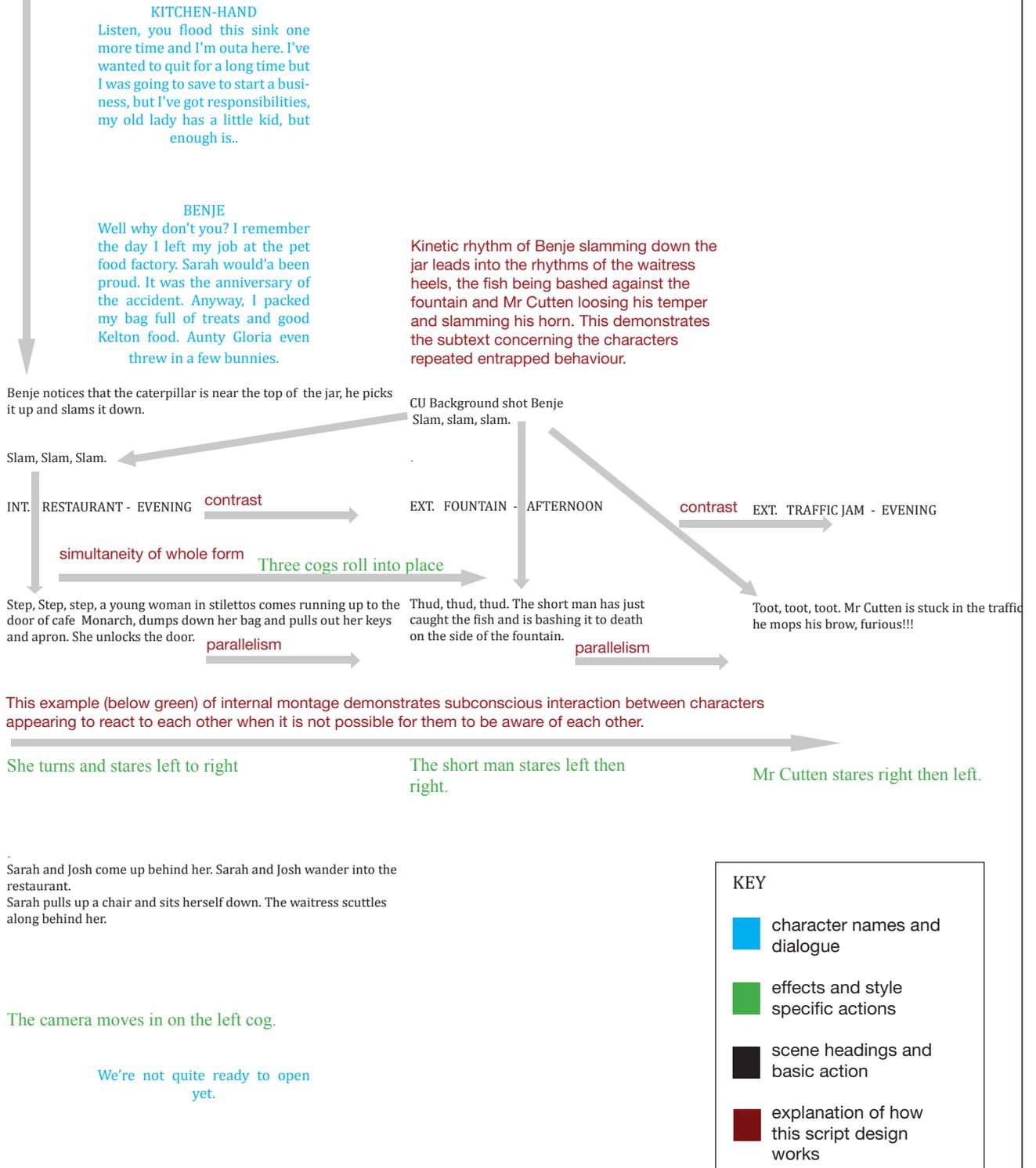


Fig: 58. Diagram explaining my motion graphic script structure.

Synonymous to the stars, the cogs of a clock turn and rotate they twist together then pull apart. Through the three parts of the clock we see three parallel scenes. The cog on the left is large and rotates slowly. The actions of Josh face left to right, the actions of Benje face right to left, creating a sense of symmetry.

INT. COMMERCIAL KITCHEN - DAY- SUBJECTIVE CAMERA
Benje switches on the kettle, he winks (at the camera),

BENJE
----This'll make it boil faster. Snigger,
Snigger.

CU - Benje turns on a tap

(Benje boogies to the same music.) He can be seen from the point of view of an unknown person who is moving towards him. He is stuffing himself with the stew he is stirring alternately and alternately stuffing a rabbit with breadcrumbs. He is blabbering constantly, glancing at his subject from time to time.

A recipe for rabbit pie passes across the background as he talks.

My names Benje. You know when I was a kid I lived in Kelton. Great! Great if you were a kid. Loads of fields and space ... and not much else. I lived on the side with less houses but that didn't matter cos we had the pub, the Post Office, the cannery and the airplane cafe on our side. We also had more people after my Karl slipped and then, of course, Sarah left.

The sink steadily fills.

The camera zooms in on the cog on the right.

Most of the kids had pets. Sammy's sheep provided him with a jumper, Robby's goat was the local hire-a-lawnmower. Then something happened which changed the whole town.

The cog on the right rotates more quickly

INT. SARAH'S SMALL, COLOURFUL, KITCHEN -DAY.
MS- Josh turns on the kettle

CU - Josh turns on a tap.

Josh pops some toast in the toaster.

Josh wipes his eyes on the towel.

The cat watches.

The camera moves in on the cats face. The cat's face morphs into Josh's face.

Josh is peering into the fridge which is empty, except for a can of Kelton Beef Stew, which he samples then feeds to the cat.

The third cogs spins fast

MS- Benje turns on the kettle
CU - Josh turns on the kettle

MS - Josh pops some toast in the toaster

MS - Benje pulls the toast out of the toaster

A short man in a crumpled coat and woolly cap sits on the edge of the fountain, swigging from a bottle of whisky. He watches Josh with care. Josh drags a fish, from out of his schoolbag and sets it free in the fountain.

JOSH
Typographic thoughts
If little fish are safe so are little boys and gentle men like Toby. So fish-face
don't go near Chris again for my sake.

SARAH
Com'on Josh, we can't be late.

Josh's concern fades and he gives the man his most friendly grin. Sarah has caught up with him she takes him by the hand and leads him on. A whole school of fish swim past.

JOSH (whispering)
But Mum I'm watching the little elf.

Sarah shrugs and slumps down beside him.

Sarah, Josh and the fountain become a white mask against the street. Sarah takes Josh by the hand and they leave the shot as white masks. Motion in the street speeds up then then fades away. The camera pans across the the fountain. The following imagery emerges. within the shapes of the buckets.

INT. COMMERCIAL KITCHEN - AFTERNOON.

Within a bucket

EXT. STREET CAFE - AFTERNOON

Mr Cutten comes barging past them with a young woman on each arm. He is on his way into a cafe.

MR CUTTEN
Urrr yes!

Within a bucket

EXT. STREET CAFE - AFTERNOON

His wallet falls out of his pocket onto the ground.

He opens the coin purse and hands her a couple of coins as a reward. (The women laugh at him through the window.)

MR CUTTEN
Here you go.

The bucket tips.

Within a bucket

EXT. STREET CAFE - AFTERNOON

Josh picks the wallet up and hands it to Sarah. Sarah opens it and pockets the money.

SARAH
(to Mr Cutten hold-
ing out the empty
wallet)
Is this what you're
looking for?

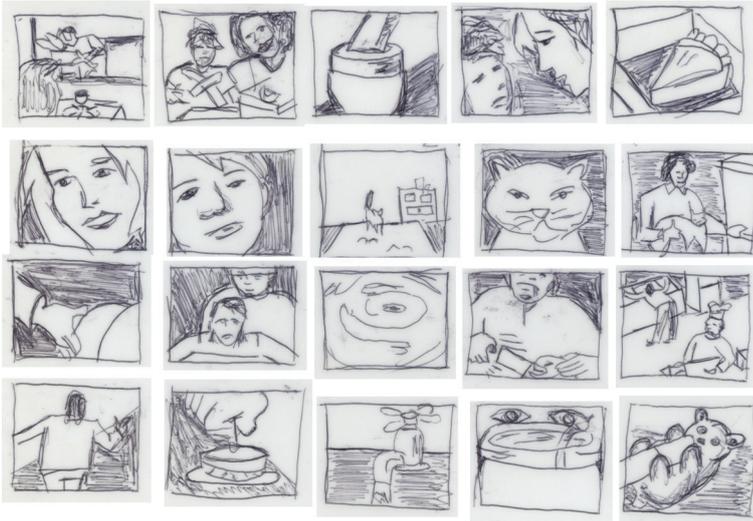


Fig: 63. In the first of these two scenes Sarah and Josh resolve tensions and discuss Toby. As juxtaposition to this, in the second of the scenes the tension between Benje and Toby builds.

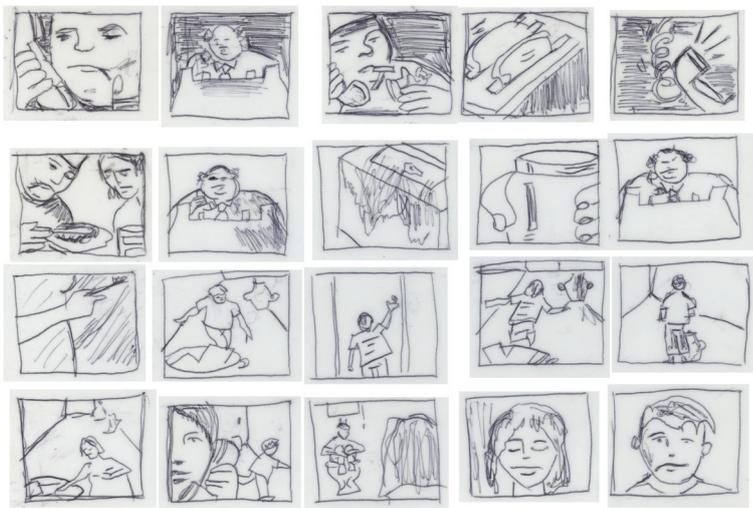


Fig: 64. Here Mr Cutten is introduced, he speaks first to Benje who has a very blaise attitude to the bullying man. Mr Cutten is worried about the bad staff he has had in the past. He then speaks to Sarah about a job interivew. Sarah's response is juxtaposed to Benje's because she jumps into action, worrying about whether or not she will get to the restaurant in time.

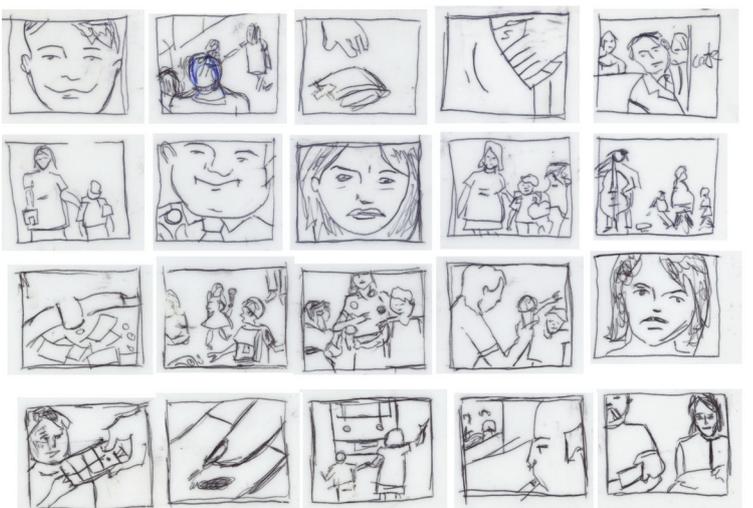


Fig: 65. Throughout the film Sarah has been chastising Josh for stealing, something he has learnt from her. Although Sarah wants to be honest her sense of reality conflicts with this.

For this reason she only takes some of the money from Mr Cutten's wallet and gives the rest back to him. Josh who copies her again takes the money from Sarah's pocket and dishes it out to the buskers. (This scene references Chaplin's "The Immigrant" (1917).



Fig: 66. I jotted down ideas on how I could use motion graphic effects to develop my concepts, considering how images could be layered together. I imagined images layered into objects as in this shot, where the scenario in which Sarah hands Mr Cutten's wallet to him is played in within a white mat of the that resembles a series of buckets tipping in Cuba mall.



Fig: 67. In the dining room Toby and Benje race into Sarah. They all talk at once, reflecting a moment of simultaneity.

Fig: 68. Their surprise turns to conflict, but when they realise that Josh is missing they unite and race toward the kitchen.

They find Josh and a resolution occurs.



Fig: 69. (above, top) After workshops I sometimes worked by tearing up parts of the storyboards and rearranging them.

Fig: 70. (above) At times I worked pasting my thinking onto long strips of wallpaper. This way I could see the overall shape of the project.

Fig: 71. (right) In the beginning many transitions involved objects from environments moving in and out of shots, as in this shot sequence where a mirror shows Sarah lying in bed in the middle of the day while Josh is running out of the car arriving home.



Fig: 72. (right) I played with the idea of layering repeated forms of a character to describe the repetition in their lives, as in this shot of Josh when he runs into his mothers room after school.

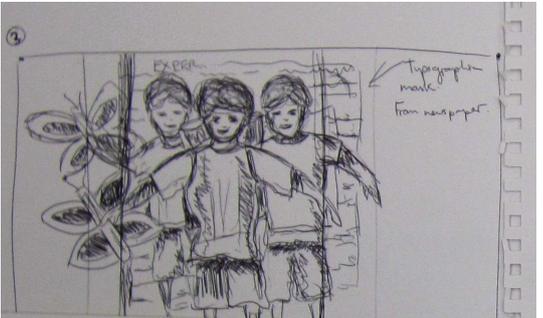


Fig: 73. (right) I began to consider how footage could be played with in structures within scenes as in this sequence of simultaneous shots where Josh has been picking at the stars on the butterfly. The camera moves in on the stars and footage plays within them.

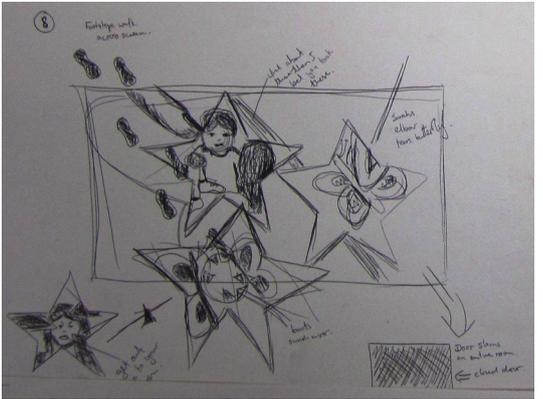




Fig: 77. Benje eats Kelton Beef Stew. Toby slaps red boysenberries on a pavlova. Kinetic effects are expressed through the jar being thumped down next to the fish being bashed, next to the car horn being tooted, next to the clapping of the waitress' shoes.

Benje's dialogue reveals the dark story about the stew.

Josh's fear builds up as he continues to read fairy tales. He races away from the table and peaks through the kitchen door to see a big pair of boots and giant Benje chopping away.

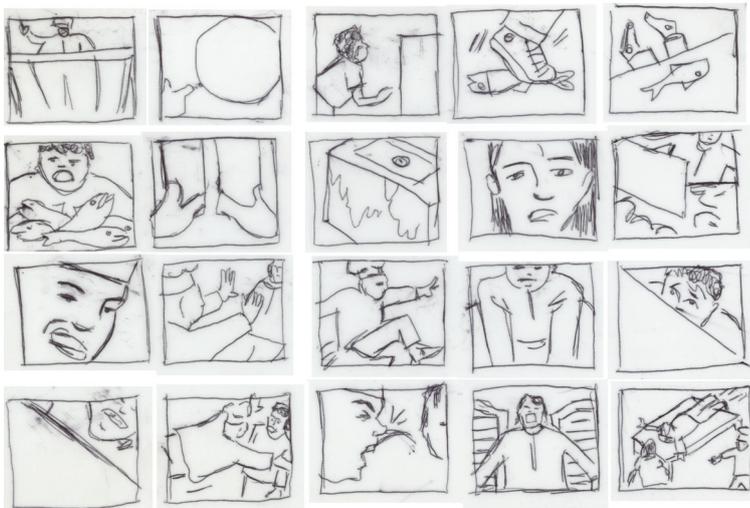


Fig: 78. Josh sees the fish being chopped; he is horrified. The climax starts to build as Toby and Josh start to fight. They race into the dining room.



Fig: 79. Sometimes I played with motion graphic stereotypes as in the use of symmetrical compositions where things pop out. The idea was to also explore the use of scale within compositions.

5.7 PLOT AND WORKSHOPS

During the first session with the NZCOPA students, I presented them with examples of motion graphic works, then placed them in groups and gave them descriptions of the characters and they went away to brainstorm scenarios for the characters. All kinds of interesting interpretations of character arose; however, the students were not engaging the characters with the problems imposed by the script. In a later workshop, they were given a draft of the script. Most of the real value of the workshops happened as a result of playing with the script itself. An example of development from this that proved useful can be seen in the syuzhet concerning Benje talking about the past as the others moved toward him.

In earlier versions of the script Benje had grieved over the loss of Karl who had died in an industrial accident in the pet food factory. Later Benje travelled around with the cans of what is implied to be Karl, dining as he went. Benje's actions never really made sense in terms of motives and payoffs. Also I had gone too far and stepped outside of the Fantastic genre in which I had decided to locate the work. I had gone from something that could possibly happen to something extremely unlikely. We tried removing the sequence but the connection between Benje's actions and Josh's childish fairytale fantasy fears of cannibalism were lost. So was the twist that Josh was actually very close to the truth in his interpretation of the world.

That Karl had lost his arm in the mincer rather than been killed toned down the event enough to bring it back into context. The idea of the Philippe Lars watch emerged at this stage. Up until this point, the only relationship between the content of the story and the clock form of the film was that Toby and Sarah were trying to be on time, whereas Benje was stuck in the past. At this point, I also decided to make Benje quite simply unaware of what he was eating. Benje developed into somebody who paid very little attention to any task at hand; it suited him well to be in a permanent muddle.

On another level I was concerned about how the filmed elements of the characters were going to fit together with the graphics.

Figs: 80. Brainstorming workshops with students.

I started with a large group then later worked with just a few. In the final film I worked with professional actors.



My syuzhet also suggested that my actors' performances become in some way graphical. Although I did not wish to turn the work into a dance piece, I did not want their actions not to appear too posed. It was Stephen Stocks, who was filming the workshops, who came up with one of the most fitting ideas at the time. He showed me a music video for the song *Here it Goes Again* by the band OK Go (OK Go, 2011) in which the band members walked around on treadmills. Although their movements are natural not posed, their actions create a comical sense of symmetry merging and diverging. I wasn't making a music video and so proceeded with this mechanism with caution but found it useful to hint at graphical unity between my characters. This could, in Soviet montage terms, be described as a form of parallelism. It is a graphic syuzhet because rather than appearing sequentially, it appears simultaneously. If I was approaching a project like this again, I would include a second continuity person who just dealt with this type of action because some ideas that were storyboarded and scripted were lost during filming. This demonstrates that new systems of direction could be further investigated and areas of specialisation developed for this style of filmmaking.



Fig: 81. I considered how I could get my characters to move in symmetry and diverge, unite and link. The idea came from the band OK Go. Here they are dancing in their treadmill video.

PLOT STRUCTURE

In developing the plot so that it sat between a traditional three-part narrative and something more style-based (parametric), I worked with a visual representation system that predominantly shows (mimesis) and that carries the plot forward working in conjunction with Benje's telling (diegesis) of past events. As already mentioned, narrators are common to motion graphic works. Although these lines become blurred through the use of type and symbols, I made the decision to keep aspects of my story in alignment with conventions. I was working with two strands of action, Benje was narrating and carrying the story backward through a form of diegesis. Conversely the other actors were functioning as a form of mimesis, showing us the way forward through the story.

Three-part narrative structures are deeply imbedded in Western culture. They date back at least as far as Aristotle. According to Aristotle's *Poetics* (335 B.C.), drama contains six elements: these include plot (mythos), character (ethe), theme or thought (dianonia), diction (lexis), lyric poetry melody (melos) and spectacle (opis). "To Aristotle (as cited in Toberts and Bywater, 1984, p. 38-39), plot is not only the most important part, but the first principle, and as it the soul of tragedy even characters come in second place."

There are many books on screen writing and they appear to centre on plot and are closely based on this convention. It is not uncommon for them to reference Greek tragedy or Aristotle. For example, Seger writes, "Whether it's a Greek tragedy, a five act Shakespearean play, a four act dramatic series, or a seven act movie-of-the-week, we still see a basic three act structure: beginning, middle, and end – or set-up, development and resolution" (Seger, p. 4). I utilised a summary of Linda Seger's *Making a Good Script Great*, a book on Hollywood screenplays, to model my story structure around. Her book is well backed up with examples (Seger, 1987). (Her book also includes some analysis of the role of theme and character). Although my script is shorter than a typical feature film, the proportions are the same. I aligned both my forward-moving narration and my backward-moving narrative accordingly, as described in Figure 83.

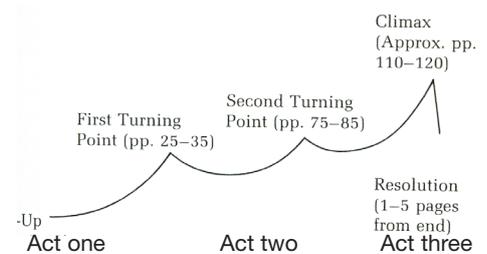


Fig: 82. Seger's diagram of a three part story structure.

Fig: 83. Plot Structures

The italic type on left side of this chart represents key points in Seger’s plot structure. Below her points on the left, I cite these moments in my script. The right column describes Benje’s narrated back-story and demonstrates the relationship between what is being told and what is happening visually. My script is not a feature film, however the structure is proportionally the same.

My story structure/plot/in relation to Seger’s	My plot back-story/ other connections.
<p><i>Seger’s setup gets the story started and gives us clues about the “spine” (Seger, 1987, p. 6) of the story. She believes that the story should have a catalyst or event that changes things and sets the main character in motion. Examples of this could be “an explosion, a murder, a letter arrives...” (Seger, 1987, p. 12) Now the central question can be raised. This is the big “Who did it? Who will get what? Will they escape alive?” According to Seger this central question will be answered during the climax of the movie. The first act sets up the action and provides us with information about the character such as what is motivating them. Seger describes this as “back story” (Seger, 1987, p. 14).</i></p>	
<p><u>Philippe Lars Watch setup</u></p> <p>The film opens with Josh coming home from school to find his mother in bed asleep in the middle of the day. Type from the newspaper is drifting in a slightly agitated fashion around the room. It reveals that Sarah is dreaming about situations vacant. She does not wish Josh to know that she is worried, but she needs a job. When Josh opens the door the type flees. Josh’s fantasy world is also introduced in this set-up. Josh is carrying a book of really scary fairy tales. Problems in Sarah’s and Josh’s relationship are revealed and the scene ends in conflict.</p>	<p>Benje narrates backward through the story.</p>
<p><i>The first turning point occurs around pages 25 to 35 leading to a second turning point around pages 75 to 85. Seger stresses the importance of the first turning point because “it turns the action around...raises the central question again.... it’s often a moment of decision or commitment on the part of the main character, it raises the stakes, pushes the story into the next act and gives us a sense of a different focus” (Seger, 1987, p. 16).</i></p>	
<p><u>Philippe Lars Watch first turning point</u></p> <p>Sarah and Josh resolve initial conflicts related to the loss of Josh’s Dad. Toby is acknowledged. The significance of the watch is introduced and the fact that Karl lost it in an accident at the factory</p> <p>Mr Cutten is introduced to Sarah. Sarah tells Josh she has an interview and they are going out. They set off to the restaurant.</p>	<p>A connection between Josh and Benje is set up. Their actions line up through a split-screen-type effect. Benje’s ramblings provide back-story: he describes the decayed town they grew up in and discusses Sarah in the past. The stew is revealed. He reveals himself to be anarchic if not dangerous. This parallel scene finishes with the introduction of Toby, who nearly has his finger chopped off by Benje, introducing Benje as his immediate problem.</p> <p>The story about the watch is introduced. So is the idea that somebody had an accident involving an industrial mincer.</p> <p>Mr Cutton is introduced to Benje.</p>

<p><i>Seeger's second turning point does the same as the first turning point however it also speeds up the action. After the second turning point the film builds to a climax at approximately (p. 110 -120)</i></p>	
<p>Philippe Lars Watch The second turning point Sarah and Josh are hitchhiking into town. Josh is reading his fairy tales. His fears about cannibalism are introduced. Chris picks them up and these themes are developed further. Josh steals Chris' fish to set them free in the fountain. A homeless man kills the fish. Josh is still reading really scary fairy tales and he is now terrified. While wandering along the street they come across Mr Cutten. He drops his wallet; Sarah steals the money.</p>	<p>In the kitchen Benje's actions are now starting to get really weird. Benje is eating the pet food and reveals that it could be meat from the batch in which Karl lost his arm. Benje reveals that he was never quite sure which tins of meat went to the cats and that he may have muddled them up. He continues to eat stew.</p> <p>Toby talks, he reveals that he has left his wife and he is worried about the time and losing his job.</p>
<p><i>The climax answers the question and resolves the problems. Seeger also discusses the importance of subplots suggesting that the theme is often carried in the subplot. Seeger also demonstrates how the use of foreshadowing and payoffs can be used to create unity, integration and cohesiveness. She describes foreshadowing as a "visual clue" or "piece of dialogue" that sets us up for something that gets paid off much later in the story. This could be the laying of the foundations for a later joke or a clue that leads to a solution.</i></p>	
<p>Benje loses his temper and leaps on Toby. Josh sees this and believes that a giant is going to eat his father. (A fear that has been well foreshadowed.) Benje chases Toby into the restaurant and smack into Sarah. The three all shout, "What on Earth are you doing here?" and argue. They realise that Josh is missing and race to find him curled up in the kitchen under the bench. They convince him that Benje is not an evil giant.</p>	<p>They unite for the first time. This in Soviet montage theory is termed simultaneity.</p>
<p><u>Resolution</u> <i>Finally we have the resolution, which should be one to five pages. This ties up any loose ends.</i></p>	
<p>Philip Lars Watch Resolution Toby finds the watch in the stew and realises its value could be the solution to his problems.</p>	<p>All seems well from what Benje has told us; we know how the watch got into the stew. We now know that Benje is a cannibal and that Josh's childish fears are not so far from the truth.</p>



Fig: 84. A selection of plates from the shoot involving Sarah and Josh.



Fig: 85. Unprocessed plates from second half of the film.

5.8 GRAPHIC IMAGES AND STORY

Whilst workshoping, I continued to consider how the graphic elements were going to weave into my film.

My syuzhet through graphics needed to enhance the themes of nostalgia, entrapment, misunderstanding as well as the character's struggle with time. Although the story is based on events from ordinary everyday life, it was an exploration of the ludicrous. I saw the use of split-screen effects – graphically held together by the watch, as a vehicle to show simultaneous parallels in the personal histories, actions and thinking of my characters. Graphics were also to be used to communicate thoughts and feelings, to fill gaps and, conversely, at times to create visual noise and dissonance. I have arranged this section around the ways in which motion graphics can utilise the research of the Kuleshov School, including juxtaposition, mise-en-scene, parallelism, simultaneity, leitmotif, as well as kinetic effects. I have also included some notes in relation to utilisation of my three spheres in terms of my syuzhet.

JUXTAPOSITION

Juxtaposition is woven tightly into the script, utilising narrative strands, imagery, type and animation to communicate emotively through high levels of contrast.

The Benje and Toby kitchen scenario contrasts Benje's loud personality against Toby's silence. Benje dominates and type associated with Benje is loud and scrawling; it is used more to support his chaotic personality than to describe his thoughts. In some of the tests I have used rough handwritten type that could be from a recipe book. Conversely the type associated with Toby is small, neat and intended to be read. Because Toby does not speak until late in the film it is our only real connection with his inner thoughts.

Benje's obsession with the past is contrasted against Toby's effort to survive the day and his concerns about the future. I created Josh as a very small child against an oversized world: his schoolbag is too big and his book is too big. When Josh pulls the curtains, the backgrounds reveal a graphically oversized city.



Figs: 86,87. The juxtaposition between the red creamy pavlova and Benje's chopping meat increase the effect.

Juxtaposition is further developed when what we as audience can see contrasts against what the other characters can see. This may operate within a shifting point of view. The shifting point of view in the motion graphic context has the potential to work on several levels, sitting between my denotative/connotative sphere and my third meaning sphere by borrowing from the literary and the filmic as well as having connotations belonging to typography and animation.

Considering the literary first, here the shifting of the point of view is well explored and dates back at least as far as *Madame Bovary* (Flaubert, 1856/1992), in which the story is, in part, told through one character's thoughts and then another's; each interpreting specific situations in a very different way. In the film context, every time a director shifts the camera from one character to another, we gain a different viewpoint. In the motion graphic context, both the literary and filmic systems may operate together. We gain a visual representation of this character through the shot (filmic), the content of the type tells us the character's internal thoughts (literary); but other levels of connotation are carried through the feelings that the motion of the type communicates, as well the attributes associated with style of typography itself.

An example of this can be seen in the way in which my film explains Sarah's and Josh's problematic relationship. Their battle is an unfortunate consequence of misunderstanding. Although Sarah is muttering Karl's name lying in bed in the middle of the day asleep, words from the Situations Vacant advertisement, are fleeing from the curtains, suggesting that her dream is also connected to her need for a job. When Josh enters the room and she awakes, the words flee. Sarah is hiding her financial predicament from Josh. That Josh has stolen groceries is a sign that he understands their need, but he cannot understand why she is angry with him for doing so.

Josh's picture book is also something that on one level communicates through juxtaposition. The book should be a source of childish entertainment, but in contrast to this, it is ugly and evil. While interpretations of this book are on one level comical, the situation is ironic because we know that his fears are well-founded. He is frightened by his storybooks but won't stop reading them. More significantly, he is bringing

them to life in his head. Again, as audience we can see what other characters cannot. I also aimed to utilise juxtaposition through time-remapping to explore my character's feelings in relation to time. Some of the shots in the film were shot both in the real world, as well as against a green screen. My goal is to play with contrast in timing to support Josh's feeling that the world is moving too quickly around him. I intend to reverse this timing for Toby and Sarah when it is all moving too slowly. In essence, I am using time-remapping to explore my character's feelings in terms of their relationship to time. It is intended that the movement of the clock supports these kinds of temporal dislocations.

MISE-EN-SCENE

Mise-en-scene in this film also operates on several levels. Whilst each layer has its own internal mise-en-scene, the strands are held together through the workings of the clock. The clock links the scenes together with its various parts moving in and out. Any type or animation should also collide and link with these layers.

The clock also operates as a kinetic device, twitching, turning and grinding to add to the expression of chosen events and actions. Part of the challenge in getting this to work well is going to be choreographing not only the clock elements but also the other graphic elements in relation to the actions of the other characters.

Motion graphics can offer high levels of control through 3D layers and mise-en-scene. This also introduces greater levels of complexity. As more information is introduced, processes of reduction need to be included to maintain cohesion, negative space and to maintain focal points. Mise-en-scene through the clock is also one of the main ways to develop systems of parallelism through uniting my characters.

PARALLELISM

This parallelism running through the clock differs from that in dominant film language in that it runs simultaneously, rather than sequentially. This is akin to a split-screen effects held together with greater graphic control over scale, space, colour and timing (but presented through graphic clock parts). This comes and goes as a

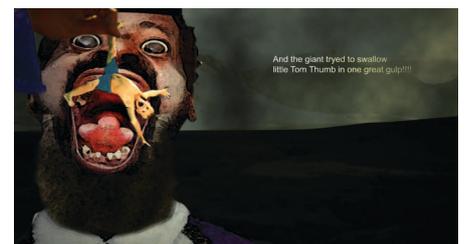


Fig: 88. I created a series of short Monty Python-style paper cutout animations that could come alive in Josh's book. I wanted them to appear both comical and sinister. The distorted style of these images and the role they have in the film place them somewhere between a motion graphic and a special effect demonstrating a continuum.

form of intonation, very much supporting collision and linkage. Planned elements of this can be found within the script and include the sequence in which Josh clumsily makes his mother tea while Benje in his kitchen makes tea for himself. This shot interests me in that it works, not just as parallelism, but as juxtaposition. This heightens the contrast between Josh, a tiny child demonstrating great care as he struggles with the teapot, and Benje, who makes tea with great ease but total lack of care.



Another example of parallelism is when Mr Cutten toots his horn in a traffic jam. He is in time with the waitress marching across the room in her big heels and Benje slamming down his chopper. They are all in time with the homeless man who bashes the fish to death. Very likely I will slow these actions down and time-remap them at an accelerating rate. This type of parallelism also acts a means of creating a kinetic rhythm. Although the actions are in harmony, the connotations of this parallel scene suggest a bad omen. It is not a good sign that the fish Josh has so carefully rescued comes to such a brutal ending.

Fig: 89. Separate scenes aligning depicting both juxtaposition and parallelism simultaneously.

These scenes will later be composited within parts of the clock.

Split-screen effects in other places show quite divergent actions. Sometimes they are used to create juxtaposition, such as when the kitchen-hand slops red berries and cream onto the pavlova whilst Benje eats jellimeat. In this case two shots with quite different content will be used to reinforce each other. I am hoping to build the action using these types of techniques up until the climax. The climax is also supported through simultaneity.

SIMULTANEITY

There are a several points of simultaneity within this film. The first is the moment when the paths of Sarah, Josh and Mr Cutten cross. But the strongest part is when all the adults run smack into each other in the

restaurant, all speak at once and all say the same thing. I may add type to this scene to build detail into the emotions of the characters. Although they are speaking in time and saying the same things they, come to the situation with quite different baggage.

DÉCOUPAGE CLASSIQUE

Because this film is so multilayered, I decided to maintain fairly traditional systems of *découpage classique*. Within the shooting of this film, (for the greater part) I have followed the rules of normal sequential action. I decided that this was the best way to keep my options open. I could always disconnect, rearrange, leave out or subvert some shots if required; whereas it would be nearly impossible to work the other way round.

Because repetition is used throughout the film, I have chosen to subvert some information. For example, Benje actually tells the audience that Karl lost his arm in the mincer, but he is rambling so much that the audience may be paying more attention to his actions than his words. The audience will also be given this message through symbols that may or may not be read the first time. The idea is that the message does not become clear until after the second turning point of the film and some will miss it right to the end. As I shift toward assembling this within the clock, I will have room to pull this apart and break elements up. Some shots, although not parallel, will run simultaneously. One example where this that has been scripted is when Mr Cutten drops his wallet, here we simultaneously see Sarah take the money.

LEITMOTIF AND SYMBOLISM

I have tried to accentuate Benje's cyclical behaviour by creating repetition within his behaviour. For example, Benje continually leaves the tap running and floods the sink. The caterpillar in the jar continuously goes round and round; whenever it starts to climb, Benje picks it up and slams it down. The caterpillar concept is also used to link scenes. When Josh comes running in, he carries a massive paper butterfly which gets torn in an accident, contributing to the conflict with his mother. But later, an animated butterfly flaps its wings in Josh's imaginary world when things go well for him. Josh's delight in

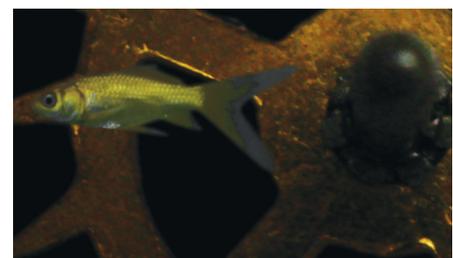


Fig: 90. An early composite test of a fish swimming past the clock.

living things is also a repeating theme. He imagines small fish swimming through the car when he and Sarah are picked up hitchhiking into town. There is also the cat, which emerges in different scenes (this was never filmed, but may be introduced as a moving mask cat).

The clock also operates as a form of symbolism. It not only links the characters in their daily struggle; it makes symbolic connections to the machinery at the accident, as well as reminding us of the Philippe Lars watch.

5.9 TESTS AND EVALUATION

Controlling collision and linkage was always in part to be an act of planning, and in part to be achieved graphically in post production. Although I had made many decisions regarding which of my three spheres any section of the film could reside in, it was not until post production that I could test the visual and audio relationships.

One of my major conflicts throughout has been when to build, to create visual noise, dissonance and divergence, to clutter and confuse, or conversely when to allow a strand to dominate. I was always questioning when to leave gaps for the audience to fill. I had built into the script a level of repetition. I wanted to allow for some themes to slowly build. However, there are many examples of motion graphics where the symbols become unreadable, acting as visual noise as well as shots that flick by so quickly they are read subliminally. These include those in *True Blood* (2008), as well as those by designers such as Sheffield (2007), who describes how he “used images scrolling sideways to indicate the dangerous build-up of chemical contaminants in soils. It is this deluge of information texture that holds an audience interested in a film” (p. 23).

Locating examples of motion graphics, which operated this way offers only part of the solution in relation to storytelling. Literature offered no guidance of real use. That which has been written showed that practitioners appeared even to be debating over which discipline should dominate. For example, Yu believes “there is a strategic integration of visual and sound which creates an emotional connection with the audience.” He writes, “It takes 51% music and audio effects plus 49% picture to create a complete emotional sensation” (as cited in Drate et al., 2006, p. 21).



Figs: 91, 92. Kitchen experiments mixing paint and marks.



Figs: 93, 94. Testing Benje with the clock. The simple white images work better because of their simplicity.

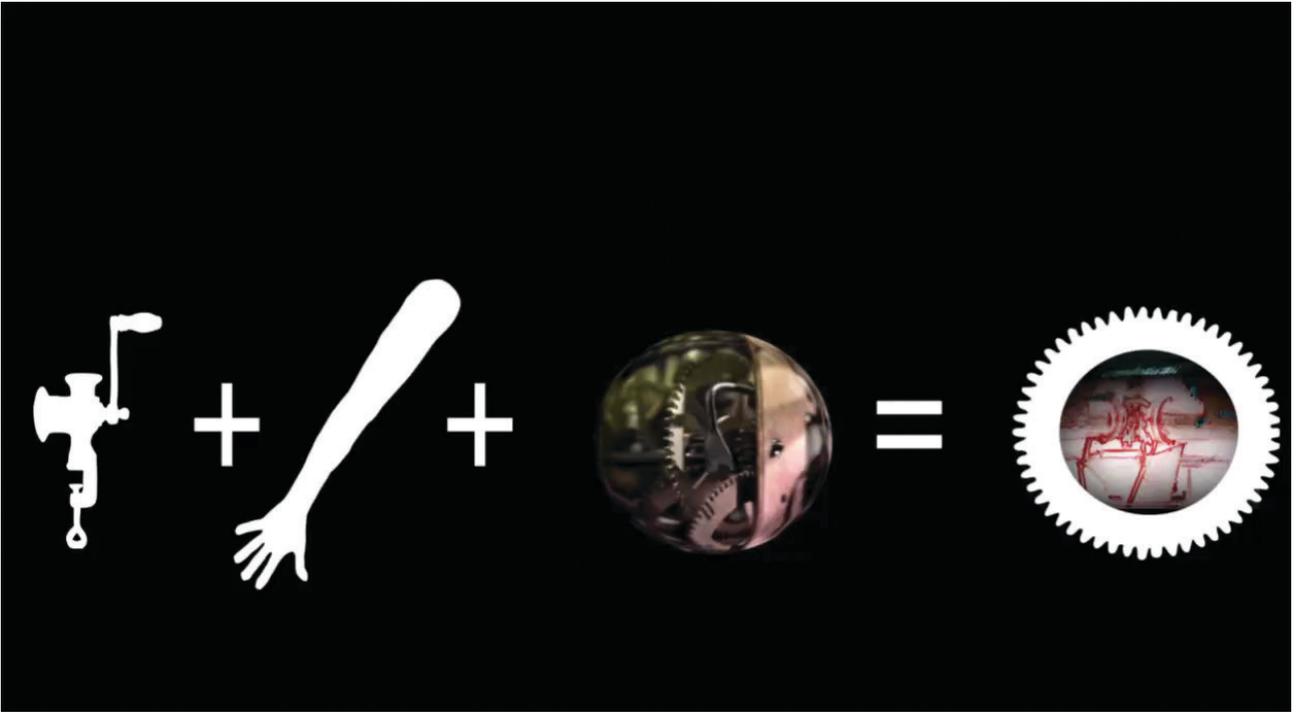


Fig: 95. Creating space.

Fig: 96. The mincer ground his arm.

In contrast Sheffield (2007) states in relation to graphic film, “It is always the graphic elements (line, symbol, shape and type) that dominate or contain the greater part of the message” (p. 28).

Although these designers had sourced or created works where their chosen media dominated, there seemed to be no real reasons for these decisions. Making a comparison to dominant film language, there are examples of drama that are either audio or visually driven as well as a continuum in between. For example, we may sometimes listen to a TV show, unable to see the program, but still be aware of what is happening. At the other end of the spectrum, a film like *Baraka* (Fricke, 1992) is visually driven in that it is purely action and music. We would have little sense of what is going on if we were not viewing it.

From early on, I adopted Woolman’s (2004) idea that “the dominant element is the carrier of the message” (p. 64). I took the stance that the medium, which carries the message, is the choice of the designer. I saw it as something to be controlled through modality, scale, colour, transparency, volume and repetition in relation to the other elements. The scale of the type can also signify the volume or intensity of the character’s thoughts. However, this direction also created a great many visual problems that relate to design consistency and cohesion as well as problems with how the medium is communicating.

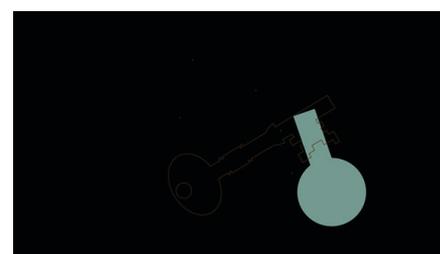
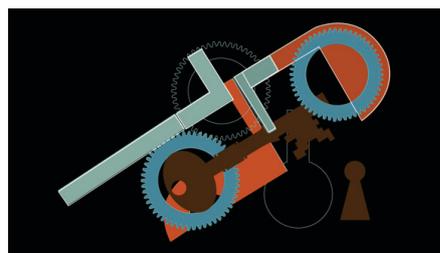
I had wanted to build my characters to be surrounded by textual elements associated with their character. Surrounding Benje, I created a range of painted mark-making textures. Type associated with him became raggedy and hand-drawn, and the pages from an old cookery book twisted past as he spoke. But the imagery was all becoming too much, lacking in style. I may yet revert back to this and consider how the imagery may be reduced in other ways in order to develop a stronger sense of visual hierarchy.

Discussions of style with respect to motion graphics is problematic. Whilst some motion graphics can be easily located within a specific style (such as the Old World Stoli Vodka advertisement that references Russian constructivism, cited in Ziegler, Greco and Riggs, 2002, p. 12), many of the works discussed have their own aesthetic based around a form.



Fig: 97. (above) Early clock tests good for an introduction to a sequence but too dominant for many purposes.

Fig: 98. (below) My animated studies based on Joost Schmidt’s early Bauhaus clock (1923).



I, however, had reached a point where I needed some limitations to pull back what I was doing. The length of the work was going to mean that I was not going to be able to post-process all of the footage, even to the level of even my proof-of-concept work. This motion graphic work is essentially made from stills. Creating a work like this from moving footage is achievable, but more time consuming. In viewing this piece, it is important to realise that even though the work is busy and colourful, much of the post production is, in actual fact, reducing information. The images were changed to black and white and then colourised, textures were, in part, added to create cohesion, not to describe a character's personality. The complexities of my story were not in keeping with the aesthetic design problems that needed solving. Making alterations that made the design look right at times seemed in conflict with what my story should be communicating.

I had, in places, reduced imagery using filters to make it look hand-drawn so that some layers could dominate, but was getting clashes through conflicting styles. Further to this, I was not happy with the clock I had built. It was too chunky and was taking over the image. I had wanted the film to have a mad "Bauhaus" circus feel, and at one stage referenced Joost Schmidt's 1923 Bauhaus poster. The shape of Schmidt's image tied in with the clock concept and offered finer line work than the more solid representations I had created from photographs of an old watch. I may still utilise this with some transitional vector graphics crossing between the clock and the mincer.

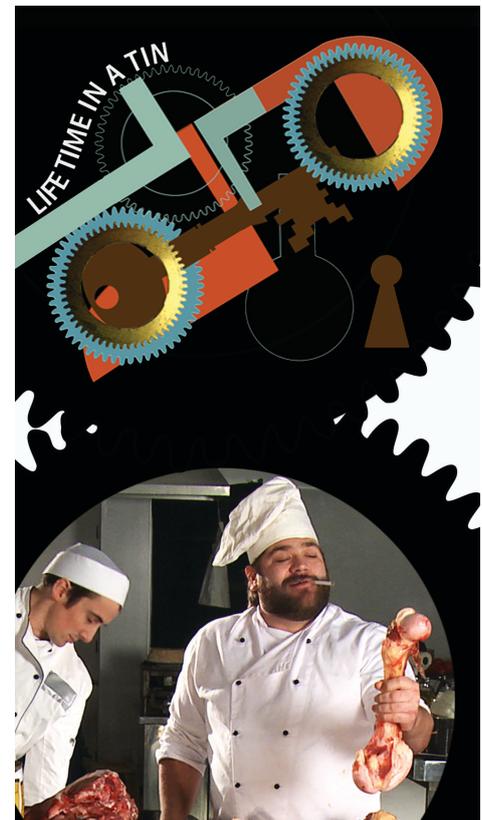
Frequently with motion graphic work I have allowed the aesthetic to be born from the message I am trying to communicate. In this situation, clutter was taking over. Soviet montage theory was looking like a photomontage.

I required a motion graphic aesthetic, which included substantial quantities of not-too-highly processed film or video. Some of Kyle Cooper's work has incorporated this kind of solution. His opening credits to *Seven* (as cited in Carlyle, 1995), his *Spider-Man 3*, and the opening credits to *Wild Wild West* (as cited in Peters, 1999) utilise substantial quantities of film footage.



Fig: 99. The clock reduced to vectors. I felt the solidity of it was still taking over.

Fig: 100. Bauhaus clock test still too solid.



The utilisation of the web concept in the *Spider-Man 3* titles is not hugely different from the utilisation of my clock – footage is composited within graphic structures, through which shots run sequentially. This kind of structure could operate effectively in terms of describing collision and linkage.



I have begun to test this concept in a short narrative sequence of my film. The clock concept is still rough and will be redone. Despite the lack of refinement this work shows some of my theories in a narrative context. I have contrasted and aligned a range of elements from the film to support the slightly mad, tragic-medic feel of the story to find that they do create an accentuated and dramatic effect. This shows that Eisenstein's theories on internal montage have real potential.

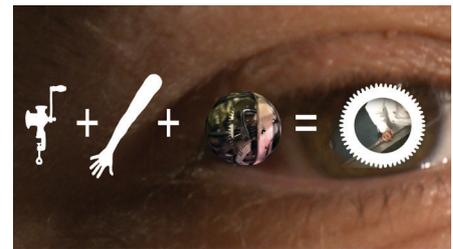
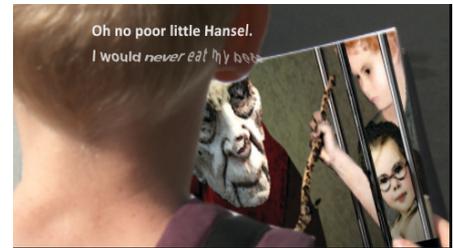


Fig: 101. Image from the trailer. Sarah's thoughts flee as Josh runs into the room.

Fig: 102. Image from the trailer. Josh worries about the witch eating her pet children.

Fig: 103. Image from the trailer. Benje's mind's eye – he thinks about the accident but terrorises Toby.

6 CONCLUSION

A lack of in depth research into the motion graphic form has led me to pursue a theoretical basis as a foundation on which to build.

Through analysis of definitions and descriptions of what motion graphics is, I have considered its potential in relation to storytelling. I considered techniques such as paint-on, multiple layers, typography, time-remapping, symbols, animation, and a whole range of effects in the development of my screen play.

However, as research has revealed, the motion graphic film will be dependant on far more than technique. This project has used some areas of film theory to consider how narrative systems are currently functioning within existing works.

I have engaged in interplay with other media as a means of conceptual development of my motion graphic film. Then I continued to develop my ideas through storyboarding writing and later tests. If motion graphics utilises design and formal content to communicate graphical, moving image solutions, we must reconsider how a story could develop that would sit between something that is style-centred, but has a story structure that accommodates some form of plot, and themes. The answer will likely reside in a multilayered narrative system that employs techniques found within Soviet montage theory.

I began with an interpretational method of investigation of the motion graphic film, I then developed models to support how the narrative may shift in function as it develops. These models include: a timeline of fine art techniques from which motion graphics very likely evolved, a description of principles from Soviet montage theory and the application of McLuhan's tetrad to consider the negatives and positive of the influence of this new media.

These ways of thinking guided me as I conceptualised, storyboarded, workshopped and scripted my screenplay. A significant realisation was that throughout its existence, motion graphics has demonstrated a conceptual form of communication that has in recent times sometimes been presented through visual structures. I developed a specialised script structure

to support my layering of ideas. This supported the development of my multilayered screenplay and sits somewhere between a style-based and a conventional form.

As I worked my final model emerged. It describes a narrative system including three dominant spheres, through which strands of narrative could weave. The first sphere relates to gestalt theory, particularly the concept of closure. We make our audiences fill the gaps. The second, comes from the discipline of semiotics and relates to the concepts of denotation and connotation, the idea being that one strand dominates whilst the others provide richness and broader associations. The third sphere relates to Eisenstein's third meaning and is demonstrated in the films I studied. It is the concept that idea A plus idea B equals new idea C. Because these concepts work both narratively they help support ideas relating to both the style-based and the story-based narrative systems. I used the principles from this model to guide my ideas as I workshopped, storyboarded, filmed and finally as I enter the postproduction phase. This model should support motion graphic designers and filmmakers with what I consider to be the greatest challenge: resolving the problems associated with the layering of content and effectively communicating through interweaving simultaneous narrative lines.

Finally I developed some tests and briefly evaluated them. They lead toward a small test sequence clip. This clip demonstrates the mood and concept of my story. It also shows a range of the film techniques discussed in Soviet montage theory. This rough little test demonstrated to me the potential of Soviet montage techniques within the motion graphic film. I see this project and the clip as a beginning, not as an end. There is much more I would like to explore. Nevertheless it had become apparent that the greatest challenge for film makers and designers using graphic techniques to tell stories is going to be resolving the problems associated with the layering of content and effectively communicating through interweaving simultaneous narrative lines. For motion graphics to bridge the gap between content and form, all elements must be essential to the narrative, emotive stylistically or otherwise.

Through a cross-pollination of the disciplines design and film, I have placed motion graphics in a greater theoretical context. For me this is a foundation on which to build. I look forward to finishing my film.

7 APPENDIX

7.0 PRINCIPLES FROM SOVIET MONTAGE THEORY

THE KULESHOV SCHOOL/ PRINCIPLES OF SOVIET MONTAGE THEORY.

Today film editing includes a mixture of both collision and linkage. I will outline the principles on form I have derived from this thinking. Although the Soviet montage movement ended in the mid-1930s the techniques shifted to America and can be seen in feature film language today.

The Russians focused on narrative and emotional effects in cinematic storytelling. These can be broken down into the narrative, intellectual and kinetic editing techniques. The narrative cuts included editing which relates to sequential action. The premise of the Kuleshov thinking, as Mast describes it, is that we can analyse action and put it together through its most interesting elements. Almost all narrative feature films today demonstrate this language. Also associated with the narrative cut was the idea that we can cut back and forth in time and from one place to another. Today we would associate this either with the flashback (or flash-forward) and the cross-cut, which deals with two sequences of action running at once. An example of this could be somebody about to jump off a building whilst somebody else runs to their rescue. Mast describes how a copy of *Intolerance* had been smuggled into Russia and analysed by the school and states that 'these lessons in editing had been learned from Griffith' (Mast, 1981, p. 153).

Intellectual shots deal with metaphor, contrast (juxtaposition) and parallel cuts. The example of metaphor Mast gives is from a group of workers being mown down by soldiers, cutting to the slaughter of an ox in a stockyard. Eisenstein did this in *Strike* (Mast, 1981). The metaphor describes humans as being slaughtered like cattle. The contrast cut could start with a shot of a starving man cutting to a group of people feasting. Here a third meaning is created, communicating the concept of greed. Converse to this use of contrast, intellectual shots can reinforce each other through the parallel cut. This could include a shot of a condemned man to sentenced to die, cutting to the thief who murders a victim. Metaphoric contrast and parallel cuts all have an emotional dimension.

The concept of simultaneity is based on the idea that several strands of thinking resolve at one time.

The third kind of shot deals with pure emotion and is well described by Mast. "The very method of joining strips of celluloid together, rather than their content, produces an almost subliminal kinetic response in an audience that a director can almost unobtrusively control" (p. 154). Mast describes these kinetic responses as dealing firstly with rhythm, beat, slowness and acceleration but then goes on to describe tonal response: shots getting darker or lighter signifying a change in mood or time. The third type of kinetic cut is the form cut: cutting from two similar or very different objects. A famous example of the form cut can be seen in *2001: A Space Odyssey* (Kubrick, 1968) where a shot of a spinning bone cuts to a spaceship, a directional reference to man's achievement in time. Finally Mast describes how the Kuleshov workshop discovered the directional cut in which we can cut from movement across the screen in one direction to that of the reverse. This movement may create a feeling of collision; conversely movement in both shots in the same direction, will create a feeling of continuousness or flow.

A single cut can function on all three narrative levels. The Soviets "argued that most cuts must function on all three levels." (Mast, 1981, p. 154) Further to this Pudovkin was interested in leitmotif - the reiteration of themes.

Another concept that emerged from the Kuleshov School was called "creative geography": the principle that shots from different locations can be placed together as though they are one. Similarly, with the concept of creative anatomy Kuleshov found that parts of different people's bodies could be filmed as though they are one (Monaco, 1981, p. 152).

7.1 GLOSSARY

attraction Eisenstein's theory of film analyzes the image as a series or collection of attractions, each in a dialectical relationship with the others. In this theory, attractions are thus basic elements of film form (Monaco, 1981).

content all that is communicated by the film, the story, the characters, the meaning and the message. If characteristics of the medium support this message then they too are part of the content.

connotation idea or feeling which a word invokes for a person in addition to its literal or primary meaning : the word 'discipline' has unhappy connotations of punishment and repression [mass noun]: the work functions both by analogy and by connotation (I use this term to include images). Philosophy the abstract meaning or intension of a term, which forms a principle determining which objects or concepts it applies to. Often contrasted with denotation (Grathwohl, 2010).

decoupage classique the French term for the old Hollywood style of seamless, step by step conventional shots that describe what is happening (Monaco, 1981).

denotation the literal or primary meaning of a word, in contrast to the feelings or ideas that the word suggests. [mass noun] the action of indicating or referring to something by means of a word, symbol, etc.. Philosophy the object or concept to which a term refers, or the set of objects of which a predicate is true. Often contrasted with connotation (Grathwohl, 2010).

diegetic this term is used in a range of ways but within this thesis I mean to describe the part of the story that is narrated.

fabula sometimes translated as story; " the pattern which perceivers of narratives create through assumptions and references." (Bordwell, 1985 p. 49).

form what medium or artifact is, the physical characteristics of the medium and the techniques associated with it. "The overall system of relationships among the parts of the film" (Bordwell, 2008 p.478).

function how something works, what it does, in the case of film this implies the workings of the underlying mechanisms associated with editing mise-en-scene drama music, graphics and other elements.

gestalt theory an organized whole that is perceived as more than the sum of its parts (Grathwohl, 2010). Major principles include:

closure	the mind supplies the missing pieces in a composition
continuance	the eye continues in the direction it is going
similarity	what an items looks like and how that effects gestalt
proximity	where items are in relationship to each other

hermeneutic research a methodology using interpretation as a means of deduction. This could include analysis of texts or artworks.

internal montage juxtaposition occurring within a shot or in the case of motion graphics occurring between two strands of imagery viewed simultaneously.

leitmotif an recurrent thematic element in a film that is repeated

Mixed method using more than one design method as part of a qualitative approach.

mise en scene all the elements placed in front of the camera to be photographed: “the settings and props, lighting costumes and makeup and figure behaviour” (Bordwell p. 479). This term implies all choreographed in front of the camera: the composition, the movement of camera and actors.

mimetic imitative representation, the part of the story that is presented or shown.

narrative in this thesis the language system through which the medium is communicated.

praxis exploring theory through action and practice through theory.

qualitative using interpretation to investigate why and how; considering more than just facts and numbers, looking at the relationships between concepts and material.

story a narrative structure implying a beginning, a middle and an end, but including a new system of communication that uses other structures to shape ideas and the plot. A story has a theme that implies purpose and meaning.

syuzhet a way of telling that has come from Russian folk Law. Naum Kleiman describes syuzhet as “everything connected with the characters, all the associations, etc” (as cited in Taylor, 1998, p. VI). He goes on to include technical aspects of film-making, such as lighting, camera angle, shot composition and montage. This term is also used to describe plot. Bordwell it is used to describe the patterning of the story, the blow by blow relationships (Bordwell 2005).

7.2 BIBLIOGRAPHY

- Ager, S. (1998) *Writing systems of the world*. Retrieved May 18 2011, from http://www.omniglot.com/writing/chinese_types.htm
- Barker, J. M. (2004). *The tactile eye*. Unpublished Ph.D., University of California, Los Angeles, United States -- California.
- Barnes, J. R. (1994). *Effects of learner performance by nonverbal sound and motion graphics in a computer-based lesson*. Unpublished Ed.D., Auburn University, United States -- Alabama.
- Barthes, R. (2006). The Third Meaning. In Manghani S., Piper A. & Simons J. (Ed.) *Images a reader*. (pp.109-114) London: Sage. From Barthes R. *The Responsibility of Forms: Critical Essays on Music, Art and Representation*, Howard R. (Translator) (1986) New York : Blackwell Publishing.
- Bass on titles* (n.d.) retrieved June 5, 2010, from <http://video.google.com/videoplay?docid=-1343063261314199679#>
- Bass S. Retrieved December 5, 2010, from <http://designmuseum.org/design/saul-bass>
- Bashore, M. (Producer) Matthaeus, P. (Director) (2008) *True Blood*. [title sequence television series] retrieved August 2010 from, <http://www.d-kitchen.com/work/true-blood-main-title#>
- Batman [Television Series]. USA The Batman United States: ABC. (1966)
- Bausager, L. (Producer) & Ellis S. (Director) (2006) *Cashback* [Motion Picture]. USA: Left Turn Films.
- Behnen, S. H. (2008). *1. The construction of motion graphics scores. 2. Seven Motion Graphics Scores: "Above Snakes", "Crooked", "The Way Through Is Behind Us", "Three Rooms", "Elemental Canon", "OneZero", and "On"*. Unpublished Ph.D., University of California, Los Angeles, United States -- California.
- Bellantoni, J. and Woolman M. (2000). *Type in motion : innovations in digital graphics*. London : Thames & Hudson.
- Beltzer, T. (2000). An intertextual mediation. retrieved, June 15, 2010, from <http://archive.sensesofcinema.com/contents/00/10/marienbad.html>
- Beltzer, T. (2005). *La Mano Negra: Julio Cortázar and his Influence on Cinema*. Senses of Cinema. Retrieved December 15, 2010, : <http://www.sensesofcinema.com/2005/feature-articles/cortazar>
- Berrakcolak *Title design with avant garde tendencies: Saul Bass*, World Press. Retrieved March 16, 2011, from <http://va312berrakcolak.wordpress.com/2010/12/07/title-design-with-avant-garde-tendencies/>
- Berry-Flint S. (1999) Genre. In Miller T. & Stam S. (Ed). *A companion to film theory*. (pp. 25 - 41) Oxford: Blackwell Publishing.
- Berton J. (1990) Film Theory for the Digital World: Connecting the Masters to the New Digital Cinema *Leonardo*. Supplemental Issue Vol. 3, Published by: MIT Press. Retrieved May 8 2011, from <http://www.jstor.org/stable/1557888>
- Birkett, D. & Shulman R. (Producer) Gondry M. (Director) (1997) *Bachelorette*. Published by [Music Video] Universal Music Publishing Ltd. Retrieved September 16, 2010 (<http://video.google.com/videoplay?docid=8700243660640496152#>)
- Blumberg B., Tomlinson B. Downie M. (2001) Multiple Conceptions Of Character-Based Interactive Installations, Synthetic Characters Group / The Media Lab, MIT Cambridge, MA 02139 USA. Retrieved March 16, 2011, from <http://portal.acm.org/citation.cfm?id=735232>
- Boje, D. (2001). *Narrative Methods for Organizational and Communication Research*. London: Sage.
- Bordwell, D. (1985). *Narration in the fiction film*. Wisconsin :: University of Wisconsin Press.
- Bordwell, D. and Thompson K. (2004). *Film art : an introduction*. (7th ed.). Boston [Mass.] : McGraw-Hill.
- Bordwell, D. and Thompson, K. (2008). *Film art: an introduction*. (8th ed.). Boston: McGraw Hill.
- Boud, D., Keogh, R. and Walker, D. (1985). *Reflection. Turning experience into learning*. London :: Kogan Page.
- Courau, P.(Producer). Resnais A. (Director). (1961) *The Last Year In Marienbad* [Motion Picture] France, Italy: Cocinor.
- Carlyle, P. (Producer). D. Fincher (Director). (1995) *Seven*. [Motion Picture] USA: Cecchi Gori Pictures.
- Charles, F. (Producer), Dmytryk. E. (Director). *Walk on the Wildside*. (1962) [motion picture] USA: Famartists Productions S.A., Columbia Pictures Corporation.
- Chatman, S. (1980). *Story and discourse: Narrative structure in fiction and film*: Cornell Univ Pr.
- Codrington, A. (2003). *Kyle Cooper*. London: Laurence King.
- Coen, E. (Producer). J. Coen (Director). (1991) *Barton Fink*. [Motion Picture] United States: Circle Films and Working title Films.
- Cole, H. & Haag J. (2002). *The complete guide to standard script formats*. North Hollywood: CMC Publishing. http://www.moma.org/collection/object.php?object_id=6235
- Cooper, K. *Wild, Wild, West*. (1999). [Opening Credits motion picture] retrieved January 3, 2011, from <http://www.youtube.com/watch?v=TTkSJybDRXo>

- Cooper, K. (2010) Contemporary Perspectives Lecture Series
By: BUiverse (464) in lecture series Hosted by the College of Fine Arts School of Visual Arts Boston University. Retrieved May 8 2011, from <http://www.bu.edu/buiverse/view/?v=1Z2hDKT9>
- Coupland, K. (1998) Bass the name behind the Titles. *Graphis*, 54, (316) 102-105.
- Courau, P. Froment, R. (Producers)(1961)Renaise A. (Director) *The Last Year At Marienbad*, [Motion Picture], Germany, France, Italy, USA: Cocinor, Terra Film, Cormoran Films.
- Cowie, R. (Producer) Myrick D. Sánchez E. (Directors) (1999) *Blair Witch Project* [Motion Picture], USA: Hanxan Films.
- Cranfield, B. (Ed.) (2004). *Flips 8 Moview*. Hong Kong: Laurence NG.
- Curran, S. (2000). *Motion graphics: graphic design for broadcast and film*. Gloucester: Rockport Publishers.
- Davoli, P. (2002). *Clubspotting 2.0 / Paolo Davoli and Gabriele Fantuzzi*. [S.l.] : London: Nippan ; Hi Marketing.
- Deren, M. and Hammid A. (1943) *Meshes of the Afternoon* [Short Film]. USA Retrieved May 8 2011, from <http://www.zappinternet.com/video/zajDveMkoS/Maya-Deren-Meshes-of-the-afternoon-1943>
- Dennett, D. (1987). *The Intentional Stance*. Cambridge, Mass: MIT Press.
Design museum, Saul Bass, Graphic Designer (n.d.) Retrieved December 10, 2010, from <http://designmuseum.org/design/saul-bass>
- Dennis J. (2000) Tusalava, In J. Bouhours and R. Horrocks (Ed.), *LenLye* (p.184-185) Paris: Centre Pompidou.
- Dennis J. (2000) A Colour Box, In J. Bouhours and R. Horrocks (Ed.), *LenLye* (p.191-193) Paris: Centre Pompidou.
- Dixon W. (1997) *The films of Jean-Luc Godard*. New York: State University.
- Doran, L. (Producer). Forster M. (Director). (2006) *Stranger than Fiction* [Motion Picture & DVD] United States: Crick Pictures
- Drate, S. (1999). *Emotional digital : a sourcebook of contemporary typographics*. / edited by Alexander Branczyk ... [et al.]
- Drate, S., Robbins, D., & Salavetz, J. (2006). *Motion by design*. London: Laurence King Publishers.
- Eisner, W. (2007). *Life, in pictures: autobiographical stories*. (1st ed) New York : W.W. Norton & Co.
- Elliot, C. (Producer). Leone S.(Director). (1966) *The Good, the Bad and the Ugly*. [Motion Picture] Italy, Spain, West Germany: MGM.
- Eisenstein, S. (Producer). S. Eisenstein (Director). (1925) *Battleship Potemkin* Soviet Union: Goskino.
- Eisenstein, S. (Director) (1944) *Ivan the Terrible*. Soviet Union: Mosfilms.
- Eisenstein, S. (1977) *Film Form: Essays in Film Theory*. (J. Leyda, Trans.) United States Of America: Harcourt Brace, Jovanovich publishers. (Original work published 1945).
- Flaubert, G. (1856). *Madame Bovary*. Geoffrey Wall, (Editor, Translator, Introduction), Michele Roberts (Preface) London (1992): Penguin Classics. (Original work published 1856).
- Frantz, M. (2003) *Changing Over Time: The Future of Motion Graphics*.
Retrieved May 5, 2010, from <http://www.mattfrantz.com/thesisandresearch/motiongraphics.html>
- Frascara, J. (2006). *Designing effective communications: creating contexts for clarity and meaning* New York : Allworth Press.
- Gallagher, R. and A. Moore Paldy. (2007). *Exploring motion graphics*. Clifton Park, NY: Thomson Delmar Learning.
- Giles, Z. (2009). *Do You Hear What I Hear?* Unpublished M.F.A., Rochester Institute of Technology, United States - New York.
- Channing Williams, S. (producer) Meirelles F, (Director). (2005) *The Constant Gardiner*. [Motion Picture] Africa, England, Berlin, et al: Focus Features.
- Godard Only Knows (2000, November 26) Retrieved December 10, 2010, from <http://www.guardian.co.uk/film/2000/nov/26/features>
- Grant, B. (1986) *Film genre reader III*. USA: University of Texas Press.
- Grathwohl, C. (2010). Oxford Dictionaries, Oxford: Oxford University Press; Retrieved December 15, 2010, from http://oxforddictionaries.com/view/entry/m_en_gb0548370#m_en_gb0548370
- Greene, D. (2003). *How did they do that? : Motion graphics*. London : Gloucester, Mass. : Rockport Publishers.
- Hall, P. (2000). *Pause: 59 minutes of motion graphics* / text by Peter Hall and Andrea Codrington ; compiled and designed by Julie Hirschfeld and Stephanie Barth. London: Laurence King.
- Hansen, M. (1999) *Modernism/Modernity*. 6.2 Baltimore: Johns Hopkins University Press.
- Heller, S. (1999) *Paul Rand*. London: Phaidon.
- Heller, S., & Dooley, M. (2008). *Teaching Motion Design: Course Offerings and Class Projects from the Leading Undergraduate and Graduate Programs*. London: Allworth Press.
- Hiltunen, A. (2002) *Aristotle in Hollywood: the anatomy of successful storytelling*. Great Britain: Intellectual Books.

- Horak, J. (2003) Cinema 16: Documents toward a History of the Film Society, *The Moving Image* Volume 3, Number 1, pp. 185-188. Retrieved May 8 2011, from http://muse.jhu.edu/journals/the_moving_image/v003/3.1horak02.html
- Inceer, M. (2007). An Analysis of the Opening Credit Sequence in Film. *CUREJ-College Undergraduate Research Electronic Journal*, 65.
- Kasander, K. (Producer) Greenaway, P. (Director). (1991) *Prospero's Books* [Motion Picture] Netherlands, France Italy, UK, Japan: Allarts.
- Krasner, J. (2008). *Motion graphic design: applied history and aesthetics* Boston: Focal Press.
- Krasner, J. S. (2004). *Motion graphic design & fine art animation: principles and practice / Jon Krasner* (1st American paperback ed ed.). Boston: Elsevier/Focal Press.
- Kubrick, S. (Producer/Director). (1968) *A Space Odyssey* [Motion Picture] United States: MGM.
- Laurel, B. (2003). *Design research: methods and perspectives*. Cambridge, MA: MIT Press. Lew, A. A., Hall, C. M., & Williams, A. M. (Eds.)
- Magidson, M. (Producer). Fricke R. (Director). (1992) *Baraka*. [Motion Picture] Multinational: Magidson Films.
- Manguel, A. (1983). *Black Water: The anthology of fantastic literature*. London: Picador Books.
- Manovich, L. (2006). *After Effects, or Velvet Revolution in modern culture, Part 1*. Unpublished manuscript, retrieved June 10, 2010, from http://docs.google.com/viewer?a=v&q=cache:EbZlTnBy11J:www.manovich.net/DOCS/motion_graphics_part1.doc+Manovich+motion+graphics+after+effects+or+velvet+rev&hl=en&gl=nz&pid=bl&srcid=ADGEEsJMI_MsO5zF8NGza1G1_dI8qaqg_tg5SYglVXCe1nKfWb6r4ci9XRAe8mEQVdFzUeWJLHnTew4v0PZvl8a0kblITNmhYurNO-Ss7f08kJNzEjl899JKKgU3BMgToSqKtYpzVV&sig=AHIEtbR05tdHfQT71qlEb8pP71N20pNQTQ
- Garcia Márquez, G. (1967). *One Hundred Years Of Solitude*. Gregory Rabassa, (Translator), New York (1998): Harper Perennial.
- Mast, G. (1981). *A short history of the movies*. (3rd ed.) Indiana 46268: Bobbs-Merrill Company. Inc.
- McLuhan, M. & McLuhan, E. (1988). *Laws of Media*. Toronto: University of Toronto Press.
- Messam, S. (2006). *Illustration and the theoretical model: combining narrative & expository structures to enhance meaning*. (Master of Design Thesis) Wellington: Massey University.
- MK12. retrieved December 10, 2010 from, http://media2.mk12.com/mk12_version_five.html
- Monaco, J. (1981) *How to Read a Film*. Oxford: Oxford University Press.
- Nosworthy, C. (Producer). (2009). *Master Cheff* [television series]. London: BBC.
- OK Go,(N.D.). *Treadmill - Here It Goes Again*, Chicago, Illinois, USA. retrieved August 10, 2010, from <http://www.youtube.com/watch?v=dTAAAsCNK7RA>
- O'Pray, M. (2003) *Avant-Gard Film*. London: Wallflower Press.
- Peters, J. (Producer) Sonnenfeld, B. (Director) (1999) *Wild Wild West* [Motion Picture] United States: Warner Brothers.
- Pite, S. (2002). *The digital designer : 101 graphic design projects for print, the Web, multimedia & motion graphics / Stephen Pite*. New York :: Thomson/Delmar Learning.
- Ponti, C. (producer) and Antonioni, M. (Director). *Blow-up*. (1966) Bridge Films [Motion Picture]. United Kingdom: MGM.
- Pressman, E. (Producer) Frankenheimer, J. (Director), (1996) *The Island of Dr. Moreau* [Motion Picture]. New Line Cinema: USA.
- Prologue, (2004). Retrieved September 16, 2010, from <http://prologue.com/media/film/categories/main-titles-special-sequences/projects>
- Rees, A. (1996) Cinema and the Avant-Garde *The Oxford History of World Cinema*, Geoffrey Nowell-Smith (Editor) (p. 95-104) Oxford: Oxford University Press.
- Rees, A. (1999) *A History of Experimental Film and Video*. London: British Film Institute.
- Rickitt R. (2000) *Special Effects the history and technique*. London: Virgin.
- Rombes, N. (2009) *Cinema in the Digital Age*, London: Wallflower Press.
- Rose, K. (2009) *True Blood Filming of Opening Sequence: Designer Moves On*
Retrieved May 8 2011, from <http://truebloodnet.com/true-blood-filming-opening-sequence-designer-moves/>
- Salman, D. (Producer). (2007). *Here to Stay* [television series]. New Zealand: Gibson Group.
- Sandhaus, L. Los Angeles in Motion: *A Beginner's Guide from Yesterday to Tomorrow*.
1.14.06 Retrieved January 5, 2011, from http://www.lsd-studio.net/writing/lainmotion/pdfs/LA_in_Motion.pdf
- Saw, J. (2000) Retrieved March 24, 2011, from <http://daphne.palomar.edu/design/gestalt.html>
- Schatz, T. (1981) *Hollywood genres : formulas, filmmaking, and the studio system*. New York: McGraw-Hill.
- Schön, D. (1983). *The Reflective Practitioner. How professionals think in action*, London: Temple Smith.
- Seeger, S. (1987). *Making a Good Script Great*. New York: Dodd Mead and Company, Inc.

- Shaw, D. (2004) Sergei Eisenstein, *Senses of Cinema*. Issue 58. Retrieved May 8 2011, from archive.sensesofcinema.com <http://www.sensesofcinema.com/2004/great-directors/eisenstein/>
- Sheffield, A. (2007). *Graphic film: A new genre of moving image*. (Master of Art and Design exegesis, Auckland University of Technology 2007). Retrieved July 10, 2010, from http://www.google.co.nz/search?client=safari&rls=en&q=Adam+Sheffield+graphic+film&ie=UTF-8&oe=UTF-8&redir_esc=&ei=W-FQTY6DF5H5ca33hMMH
- Skidive's video for the song *Tranquillizer* (label Palm Picture) Retrieved March 24, 2010, from <http://www.youtube.com/watch?v=wnpCQRjLnY&feature=related>
- Smith, H. L. (2008). *Motion graphics documentary video of deaf artists of the 21st century*. Unpublished M.F.A., Rochester Institute of Technology, United States - New York.
- Soar, M. and Hall, P. (2001). Images over time. *Eye*, Volume, DOI:
- Stephen, P. (2002). *The digital designer : 101 graphic design projects for print, the Web, multimedia, & motion graphics*. New York : Thomson/ Delmar Learning.
- Steritt, D. (1998). *Jean Luc Goddard Interviews*. Mississippi: University Press of Mississippi.
- Sudick, B. (1985) Rand: Using context to Create Meaning. In J. Frascara (Ed.) *Designing Effective Communications: Creating Contexts for Clarity and Meaning*. (pp. 184- 192). New York: Allworth Press.
- Tan, E. Fasting B. (1996) *Emotion and the Structure of Narrative Film: Film as an Emotion Machine*, New Jersey: Lawrence Erlbaum Associates.
- Taylor, R. (1998). *The Eisenstein Reader*. Edited by Richard Taylor; translated by Richard Taylor and William Powell. London: British Film Institute.
- Thagard, P. (2000) *Coherence in Thought and Action*, Bradford: Bradford Books.
- Thomas, F. and Johnson O. (1986). *The Illusion of Life. : Disney Animation*, New York: Hyperion.
- Toberts, W. and Bywater, I., *The Rhetoric and Poetics of Aristotle*. New York: The Modern Library, 1984, 38-39.
- Turnock, J. A. (2008). *Plastic reality: Special effects, art and technology in 1970s U.S. filmmaking*. Unpublished Ph.D., The University of Chicago, United States - Illinois.
- Walter, S. & Hanson N. (Ed.). (2004). *Motion blur : graphic moving imagemakers / onedotzero*. London: Laurence King.
- Wells, P. and Hardstuff, J. (2008). *Re-imagining animation : the changing face of the moving image*. Lausanne; Worthing: AVA Academia.
- Weiss, J. (2002). *The Lights of Home A Century of Latin American Writers*. New York: Routledge.
- Woolman, M. (2004). *Motion design: moving graphics for television, music video, cinema, and digital interfaces / Matt Woolman*. Mies, Switzerland: RotoVision SA.
- Yellow Pages Advertisement (2004) [video file] retrieved January 10, 2010, from http://www.youtube.com/watch?v=_Zyax-iZBk8
- Yu, G. *Desperate Housewives*, [opening credits, television series] retrieved August 10, 2010, from <http://www.yuco.com/projects/desperate-housewives>
- Zaentz, S. (Producer) & Forman M. (Director) *Amadeus*. (1984). [Motion Picture], United States, Czech Republic Vienna.
- Ziegler, K., Greco N., Riggs T. (Ed.) (2002). *Motion graphics : TV + film /:* London : Southampton, Pennsylvania: Harper Collins Publishers.
- Ziskin, L. (Producer) & Fincher, D. (Director) (1999). *Fight Club*. [Motion Picture] United States: 20th Century Fox.

7.3 IMAGE LIST

Fig. 1, Preston J. and Thomassen A. Diagram showing connections between my long-term memories and the creation process. Digital Image 2010.

Fig. 2, Susan Scott. A model of my research structure. Digital image. 2010.

Fig. 3-4, The British *Yellow pages hairdresser advertisement*. Retrieved 10 January 2010, from http://www.youtube.com/watch?v=_Zyax-iZBk8

Fig. 5, Melies (1897) A film set references a stage. From, Bordwell, D., and Thompson K. (2004). *Film art : an introduction*. (7th ed.). Boston [Mass.] : McGraw-Hill.

Fig. 6, Graphical representations of abstract ideas or ideographs combined with more representational symbols pictographs form compound ideographs and compound pictographs. Ager. (1998)

Fig. 7, Susan Scott. Timeline images include: Fernand Leger, images retrieved 10 June 2010, from <http://www.youtube.com/watch?v=9SgsqmQJAq0>
Mary Ellen Bute, images retrieved, 10 June 2010, from <http://www.youtube.com/watch?v=6wXTx9BKENS>
Viking Eggeling, images retrieved, <http://www.youtube.com/watch?v=gd00PfbtpUc&feature=related>
Hans Richter, images retrieved, 10 June 2010, from <http://www.youtube.com/watch?v=TBmjGV2Kb8k>
Oskar Fischinger, images retrieved, <http://www.youtube.com/watch?v=RrZxw1Jb9vA&feature=related>
Harry Smith, images retrieved, <http://www.youtube.com/watch?v=ho4rf1zTCq0>

Fig. 8, Susan Scott. A model summarizing the principles derived from Soviet Montage Theory. Digital Image. 2009.

Fig. 9, Susan Scott. Table of definitions. 2009.

Fig. 10, Woolman's Morphology. (2004) From *Motion design : moving graphics for television, music video, cinema, and digital interfaces* (p.9) Woolman. M. Mies, Switzerland : RotoVision SA.

Fig. 11, Axn 1 by MK12. Selected images from Retrieved 10 December from, http://media2.mk12.com/mk12_version_five.html

Fig. 12, Susan Scott. Table of techniques from Sheffield's graphic film compared to characteristics and techniques I use. Digital Image. 2011.

Fig. 13, Susan Scott. Mt. Victoria Tunnel. Photograph. 2009.

Fig. 14, Susan Scott. Photograph of a Wellington House. Photograph. 2009.

Fig. 15, Susan Scott. Photograph of the museum building. Photograph. 2009.

Fig. 16, Susan Scott. Composite image with white matts. Digital Composite. 2009.

Fig. 17, Viagrafik. The Zoo 2005. (p. 27) From Sheffield, A. (2007). *Graphic film: A new genre of moving image*. (Master of Art and Design exegesis, Auckland University of Technology 2007). Retrieved July 10, 2090, from http://www.google.co.nz/search?client=safari&rls=en&q=Adam+Sheffield+graphic+film&ie=UTF-8&oe=UTF-8&redir_esc=&ei=W-FQTY6DF5H5ca33hMMH

Fig. 18, Susan Scott. An old Wellington apartment building. Photograph. 2009.

Fig. 19, Susan Scott. Old Parliament Buildings, Wellington. Photograph. 2009.

Fig. 20, Susan Scott. Old Paliament Building. Composite. Wellington. 2009.

Fig. 21, Susan Scott. Old building on the corner of Rintoul Street Wellington. Photograph. 2009.

Fig. 22, Susan Scott Old Brick shop. Wellington Photograph. 2009

Fig. 23, Susan Scott. Jervois Key building Wellington. Photograph 2009.

Figs, 24, Susan Scott. Composite image showing the use of negative space. Digital Composite. 2009.

Fig. 25, Susan Scott. Image treated in illustrator. Digital image. (2009).

Fig. 26, Troika Design. Image from a promotional campaign for the TV Land Network. From Drate, S., Robbins, D., & Salavetz, J. (p.51) (2006). Motion by design London: Laurence King Publishers.

Fig. 27, Style War's design team. Identity for MTV Nordic. Selected Motion Graphics Images. (p.69) From Ziegler, K., Greco N., Riggs T. (Ed.) (2002). Motion graphics : TV + film /: London : Southampton, Pennsylvania: Harper Collins Publishers.

Fig. 28, Belief Design. A show package for Audiofile. Tech TV's [television series] Selected Motion Graphic images. (p.137) From Ziegler, K., Greco N., Riggs T. (Ed.) (2002). Motion graphics : TV + film : London : Southampton, Pennsylvania: Harper Collins Publishers.

Fig. 29, Studio Engine. Opening credits for the TV show Going Home. Selected images. (p.43) From Ziegler, K., Greco N., Riggs T. (Ed.) (2002). Motion graphics : TV + film: London : Southampton, Pennsylvania: Harper Collins Publishers.

Fig. 30, Susan Scott. Model showing a summary of information from the *Illusion of Life*. Thomas, F. and Johnson O. (1986). *The Illusion of Life: Disney Animation*, New York: Hyperion.

Fig. 31, Zaentz, S. (Producer) & Forman M. (Director) *Amadeus* (1984). [Motion Picture], United States, Czech Republic Vienna.

Fig. 32, Images from the titles for *The Island of Dr Moreau* (1996).

Fig. 33, Eisenstein, E. Images from the *Odessa steps sequence of Potemkin* (1925) From Monaco, J. (1981) *How to Read a Film* (p.324-325) Oxford : Oxford University Press.

Fig. 34, Coen, E. (Producer) J. Coen (Director). (1991) From *Barton Fink*. Selected image. [Motion Picture] United States: Circle Films and Working title Films.

Fig. 35, An example of juxtaposition in the titles for *Wild Wild West* (1999).

Fig. 36, Skindive's *Tranquillizer* Lable Palm picture <http://www.youtube.com/watch?v=wnpCQRjLnY&feature=related>)

Fig. 37, Image of Saul Bass Bass on titles (n.d.) Retrieved 5 June 2010, from <http://video.google.com/videoplay?docid=-1343063261314199679#>

Fig. 38, Bass. S. The storyboard from the shower sequence in *Psycho* (Hitchcock,1960) Retrieved 5 June 2010, from http://2.bp.blogspot.com/_YlQQthgNTM8/TI-tigAGpI/AAAAAAAAAD4/kZXzmuooiaw/s1600/bass-shower-a.jpg

Fig. 39, The image from Rand's famous IBM Poster produced in 1981.

Fig. 40, In the opening titles to *Wimbledon* we watch the type bounce back and forth first on a black screen then against the sky, then finally against the audiences turning heads.

Fig: 41. Images from the opening credits to *Seven* (1995) designed by Cooper.

Fig. 42, Bashore, M. (Producer) Matthaeus, P. (Director) (2008) From *True Blood* [title sequence television series] retrieved 16 August 2010 from, <http://www.d-kitchen.com/work/true-blood-main-title#>

Fig. 43, Yu, G. *Desperate Housewives*, [opening credits, television series] image selection Retrieved August 10, 2010, from <http://www.yuco.com/projects/desperate-housewives-television-series>.

Fig. 44, Cooper, M. *Spider-man 3* [titles motion picture] Retrieved 16 September, 2010, from <http://prologue.com/media/film/categories/main-titles-special-sequences/projects>.

Fig. 45,46 Aloni, N. Abstract interpretations From Wells, P. and Hardstuff, J. (2008). *Re-imagining Animation : the changing face of the moving image* Lausanne; Worthing : AVA Academia.

Fig. 47, Ziskin, L. (Producer) & Fincher, D. (Director) (1999). From *Fight Club*. [Motion Picture] United States: 20th Century Fox.

Fig. 48, Doran, L. (Producer). Forster M. (Director). (2006) From *Stranger than Fiction* [Motion Picture & DVD] United States: Crick Pictures.

Fig. 49, Courau, P. (Producer). Resnais A. (Director). (1961) From *Last Year In Marienbad*. [Motion Picture] France, Italy: Cocinor.

Fig. 50, Kasander, K. (Producer) Greenaway, P. (Director). (1991) From *Prospero's Books*. [Motion Picture] Netherlands, France Italy, UK, Japan: Allarts.

Fig. 51, Susan Scott. A model developed From McLuhan's Tetrad. From M. & McLuhan, E. (1988). *Laws of Media*. Toronto: University of Toronto Press.

Fig. 52, Thagard, P. (2000) *Coherence in Thought and Action*, Bradford: Bradford Books.

Fig. 53, Susan Scott. *Three narrative systems*. 2009.

Fig. 54, Ponti, C. (producer) and Antonioni, M. (Director). From *Blow up* (1966) Bridge Films [Motion Picture]. United Kingdom: MGM.

Fig. 55, Wares, C. narrative about the one-legged girl trying to locate her heart. retrieved August 10 2009, from <http://alexmacarte.blogspot.com/2010/09/just-heard-next-instalment-of-chris.html>

Fig: 56. List of main characters for Philippe Lars Watch.

Fig. 57, Visualisations From *The Island of Dr Moreau* (1996) Codrington, A. (2003). Kyle Cooper. London: Laurence King.

Fig. 58, Diagram explaining my motion graphic script structure.

Fig. 59, Samples pages of the script

Fig. 60, Susan Scott. The dream sequence. Storyboard. 2009.

Fig. 61, Susan Scott. Josh comes home from school sequence. Storyboard. 2009.

Fig. 62, Susan Scott. Benje and Toby in kitchen. Storyboard. 2009.

Fig. 63, Susan Scott. Sarah and Toby resolve issues. Storyboard. 2009.

Fig. 64, Susan Scott. Benje, Mr Cutten, Sarah, storyboard. 2009.

Fig. 65, Susan Scott. A moment of simultaneity. storyboard. 2009.

Fig. 66, Susan Scott. Composite of the ice-cream scene. Storyboard. 2009.

Fig. 67, Susan Scott. They race toward the mincer. Storyboard. 2009.

Fig. 68, Susan Scott Their surprise turns to conflict then resolution. Storyboard 2009

Fig. 69, Susan Scott. Rearranging ideas. Storyboard. 2009.

Fig. 70, Susan Scott. Wall paper drawings. 2009.

Fig. 71, Susan Scott. In the beginning many transitions involved objects. Storyboard. 2009.

Fig. 72, Susan Scott. Repeated forms of a character to describe the repetition. Storyboard. 2009.

Fig. 73, Susan Scott. Stars and transitions through textural objects. 2009.

Fig. 74, Susan Scott. Arrows and lines show how elements merged and divided. 2009.

Fig. 75, Susan Scott. Working out the visual relationships between images through drawing. Composite storyboard. 2009.

Fig. 76, Susan Scott. Shot flow. Flow diagram. Susan Scott. 2009.

Fig. 77, Benje eats Kelton beef stew. Storyboard. 2009.

Fig. 78, Susan Scott. Josh sees the fish being chopped. Storyboard. 2009.

Fig. 79, Susan Scott. I play with symmetry. 2009.

Figs. 80, Susan Scott and Stephen Stocks. Brainstorming workshops with students. Photograph. 2009.

Fig. 81, OK Go. *Here It Goes Again*, Chicago, Illinois, USA. Retrieved August 10, 2010. From <http://www.youtube.com/watch?v=dTAAsCNK7RA>

Fig. 82, Seger S. Diagram of a script structure. From Seger, S., (1987). *Making a Good Script Great*. New York: Dodd Mead and Company, Inc.

Fig. 83, Susan Scott. Matrix showing my story structure/plot/in relation to Seger's. From Seger, S., (1987). *Making a Good Script Great*. New York: Dodd Mead and Company, Inc. Matrix.

Fig. 84, Susan Scott. A selection of plates from the shoot involving Sarah and Josh. EX3 video images. 2010.

Fig. 85, Susan Scott Unprocessed plates from the film. EX3 video images. 2010.

Fig. 86, Susan Scott. Benje waves a bone. EX3 video images. 2010.

Fig. 87, Susan Scott. Sloppy pavalova. EX3 video images. 2010.

Fig: 81. Susan Scott. Images from the fairytale animations. Illustrations. 2010.

Fig. 88, Susan Scott. Fairytale images from my animations. 2010.

Fig. 89, Susan Scott. An example of simultaneous images of Josh and Benje. 2010.

Fig. 90, Susan Scott. Composite of Fish test. EX3 video file and graphics. 2010.

Fig. 91, Susan Scott. A highly treated montage of the kitchen scene with some graphics of the clock exploding. EX3 video images. 2010.

Fig. 92, Susan Scott. A highly treated montage of the kitchen scene with some graphics of the clock exploding. EX3 video images. 2010.

Fig. 93, Susan Scott. Benje and Page turn test. 2010.

Fig. 94, Susan Scott. Benje and Page turn test 2. 2010.

Fig. 95, Susan Scott. Vector graphic mincer and arm. Hybrid media. 2010.

Fig. 96, Susan Scott. Vector graphic mincer and arm with video footage. Hybrid media. 2010.

Fig. 97, Susan Scott. Early clock test. 2010

Fig. 98, Susan Scott. Bauhaus clock test. MCU. Hybrid media. 2010.

Fig. 99, Susan Scott. Testing foot prints. 2010.

Fig. 100, Susan Scott. Composite test, too solid. 2010

Fig. 101, Susan Scott. Sarah's typographic thoughts. Video composite. 2010.

Fig. 102, Susan Scott. Josh reads book. Video composite. 2010.

Fig. 103, Susan Scott. Benje's mind's eye. Video composite. 2010.

7.4 SCRIPT

Philippe Lars Watch

The face of a huge watch ticks. The face dissolves and we see the interior of the watch ticking. The parts of the watch dissolve and within the shadowy frame of a watch we see _____

DREAM SEQUENCE: KELTON (MANGAWEKA)
2000

INT BEDROOM - EARLY MORNING

Sarah is breaking in through the window.

Bash, Bash, Bash

INT. HALLWAY - EARLY MORNING

A door at the end of the hallway flies open. Sarah comes tearing down, she glances behind her then rips a mirror from the wall. She jams it in her case and throws the front door open, light comes pouring in. She disappears into the brightness.

EXT. STREET - MORNING

Crunch, Crunch, Crunch of feet running on gravel.

Sarah is running barefoot along a gravelly path. People on the street turn and look at her. She reaches the end of the path. She looks toward the hill where Benje a twelve year old boy crouches. He is dwarfed by the surrounding countryside. He calls to her.

BENJE (O.S.)

Sarah! Sarah! I'll make a cake. I'll
make a cake, it'll all be all right.

A cog from the watch rolls down revealing__

EXT. HILLSIDE - MORNING

Bash, Bash, Bash

Benje is bashing the soil around the base of a tree. He pushes a small cross into the dirt. The cross has the words "in loving memory of Fluff" engraved into it. He waves a red spade in the air. As he stands his jacket/torso fills the cog layer. When he exits he reveals the hillside swarming with rabbits.

BENJE (O.S.)

Sarah! Sarah! I'll make a cake.
I'll make a cake it'll all be all
right.

The cog becomes part of a huge mechanical grinder. The parts of the grinder pull apart to reveal __

EXT. BUTCHER'S SHOP - MORNING
Sarah stares into the old butchers shop window. Skinned rabbits are in rows at the front. The sign reads "you've read the book, seen the movie now sample the cast".

The camera zooms in on the flesh this shot dissolves to a shot of the icing on a cake.

EXT. KITCHEN - MORNING

Pat Pat Pat Benje is patting the icing on a cake.

He picks up the bowl and begins to lick. He glances at the clock on the wall then,

The face on the clock dissolves and the parts reveal

EXT. AEROPLANE CAFE - DAY

Sarah runs along the street past the aeroplane cafe. Crunch, Crunch, Crunch - Bare feet on the gravel.

EXT. STREET - MORNING

Sarah is in the street there is a cafe at the end a man sits at the table reading a news paper.

Sarah glances at the hill it is swarming with rabbits.

The street becomes silent, the people have gone.

EXT. STREET - MORNING

Sarah is walking down the centre of the road. She carries a suitcase. Benje runs behind.

BENJE

Sarah! Sarah! Wait for me, I didn't really mean it when I said it was all your fault. Sarah wait, I wanna come too.

EXT. HILLSIDE - MORNING

From her pocket she pulls a fist full of leaves, she releases them into the wind. Benje turns and runs in the direction from which he came. Sarah sits on the road staring into the mirror, this time she sees an older version of herself (The camera passes through the mirror and into the bedroom- a close-up on Sarah's face.)

END DREAM SEQUENCE.

Footprints walk across the screen

EXT. CARYARD - MORNING

Crunch, Crunch, Crunch of feet running on gravel. Sarah runs into the shot and past the old car yard.

Splats of coffee land on the table.

EXT. STREET - MORNING

MCU The man circles the situations vacant add, "wanted experienced pet food processor".

Splats of coffee land on the newspaper, the words dissipate across the page.

For a second the screen fill with leaves.

The mirror glides to the corner of the screen. The camera pulls back to reveal Sarah in bed asleep.

Leaf skeletons sit behind the mirror.

Within the old mirror

INT. BEDROOM - DAY -2010

The room is incredibly untidy. Sarah is lying in bed asleep, groaning, repeating the name Benje over and over. She is claspng onto a red felt pen and a newspaper. There is a bleep, bleep of a radio alarm, music starts to play. There is the sound of a car stopping in the driveway. The car door slams os.

The camera moves in toward the newspaper. We read the situations vacant. Sarah sips a coffee, she drips it on the page, the letters dissipate.

There is a bleep, bleep, bleep of a radio-alarm. Music starts to play.

Sarah opens her eyes

The mirror enlarges over the jumper

Within the mirror we see....

The words from the situations vacant add climb the curtains.

Josh hauls off his bag and drops the butterfly and spreads the curtains as wide as his arms can reach. He is standing in front of a huge window with a grimy grey view of the city in the background. Josh is wearing a brightly coloured Iggy Pop T-shirt with the words 'Raw Friggin Power' on the back.

JOSH

Mum, Mum I got three stars today.

Josh snuggles in next to his mum. There is a little silver star and a smudgy caterpillar stamp on his hand. She pulls him closer.

An old car drives away across a blank screen leaving tire tracks. Josh runs toward us.

The tyre tracks rotate to a vertical position and rotates open like a door.

The numbers from the radio alarm write themselves across the tyre tracks.

INT. HALL - DAY

WOMAN (os)

Give my love to mummy won't you Josh.

Under one arm is a collage model butterfly, under the other a huge book of fairytale. He has a huge schoolbag on his back. He tosses the book aside and drags a chair toward the bedroom door and leaps onto the chair, he opens the door whilst holding carefully onto the butterfly.

INT. BEDROOM - DAY

The door flips open and repetitions of an excited Josh leap into the room.

His jumper fills the screen.

SARAH

Oh, well done. How many did everybody else get?

Josh peels each star off his hand and sticks it on the butterfly then tucks it in next to his mother. He opens his schoolbag and empties a selection of groceries onto the bed. (childish favourites ie. animal biscuits, alphabet spaghetti etc.) Sarah hoists herself up.

The camera moves in on two of the butterfly and the stars. Josh picks at the stars with his finger. Within the first star we see.....

Josh picks up his boots and dangles them in front of his mother.

SARAH

Now Josh.

Sarah turns, squashing the butterfly.

Within the second star we see.....

JOSH

Now look what you've done

He heaves the butterfly out from under her and tears the sheet in one go. The wing has become unstuck.

Within the first star we see.....

SARAH

Ow! Now look what you've do....

Josh sends the butterfly flying crookedly across the room then heaves the wing out from under his mother and sends it after the plane.

SARAH

Josh!!! Stop this right now!!!

JOSH

And I hate my new boots!!!

Josh picks up the boots and sends them flying across the room smashing the mirror.

SARAH

Get out!! Go to your room!!!

Type bouncing back and forth between Sarah and Josh.

SARAH

(typographic thoughts)

Damn it Josh, how many times have I told you not to steal.

JOSH

(typographic thoughts)

Well what about these then, bet you took these.

JOSH

(typographic thoughts)

You've broken it. Now everything is wrecked, you've scared Dad away and now you've broken my butterfly!!!

The mirror disintegrates into hundreds of pieces, the stars disperse, the door slams Josh is already halfway across the room small footprints pass across the door. The door disappears into a haze of smoke and steam.

Synonymous to the stars, the cogs of a clock turn and rotate they twist together then pulls apart. Through the three parts of the clock we see three parallel scenes. The cog on the left is large and rotates slowly. The actions of Josh face left to right, the actions of Benje face right to left creating a sense of symmetry.

The cog on the right rotates more quickly

The third cogs spins fast

INT. COMMERCIAL KITCHEN - DAY- SUBJECTIVE CAMERA
Benje switches on the kettle, he winks (at the camera),

INT. SARAH'S SMALL, COLOURFUL,
KITCHEN -DAY.

MS- Josh turns on the kettle

MS- Benje turns on the kettle

CU - Josh turns on the kettle

BENJE

----This'll make it boil faster. Snigger, Snigger.

CU - Benje turns on a tap

CU - Josh turns on a tap.

(Benje boogies to the same music.) He can be seen from the point of view of an unknown person who is moving towards him. He is stuffing himself with the stew he is stirring, alternately stuffing a rabbit with breadcrumbs.

He is blabbering constantly, glancing at his subject from time to time.

Josh pops some toast in the toaster.

MS - Josh pops some toast in the

MS - Benje pulls the toast out of the toaster

A recipe for rabbit pie passes across the background as he talks.

My names Benje. You know when I was a kid I lived in Kelton, Great! Great if you were a kid, Loads of fields and space ... and not much else. I lived on the side with less houses but that didn't matter cos we had the pub, the post office, the cannery and the air-plane cafe on our side, we also had more people after my Karl slipped and then of course Sarah left.

Josh wipes his eyes on the towel.

The cat watches.

The camera moves in on the cats face. The cat's face morphs into Josh's face.

The sink steadily fills.

The camera zooms in on the cog on the right.

Josh is peering into the fridge which is empty except for a can of Kelton Beef Stew, which he samples then feeds to the cat.

Most of the kids had pets. Sammys sheep provided him with a jumper, Robby's goat was the local hire-a-lawn-mower. Then something happened which changed the whole town. The local cinema, showed

“Watership Down” so all the kids got rabbits. Then a few months later Mr Sims, the local butcher put a sign on his window ---“Watership down you’ve read the book seen the film, now eat the cast. All the kids got upset and Mr Sims had to take his sign down. All the kids got upset except one. Sarah had a rabbit...

Benje shoves the rabbit aside and starts chopping pumpkins.

BENJE

I begged her to stay. I told her that good comes of everything. She asked me just exactly what good could come from a young fellow losing his arm in a mincer? But it wasn’t just the accident that made Sarah leave. She said she hated Kelton but really she was probably just homesick. She had come to stay from England. I didn’t really make her too welcome I was a bit grumpy with her because she didn’t like Fluff. You see she thought Fluff ate her rabbit. Actually, Aunty Gloria stewed up her rabbit after its ears got frozen in the winter. She said it wasn’t kind to leave him alive. I promised not to tell Sarah.

The subject’s hand reaches into the shot to pick at a piece of pumpkin. Benje brings his chopper down with a mighty slam. CUT from SUBJECTIVE CAMERA

It sticks into the wood right between the fingers of the subject/Toby who withdraws to the other side of the room where he slips in the water from the overflowing sink, upsetting the rubbish bins.

BENJE

Well I’ll be its a friggin caterpillar. I hate caterpillars. Anyway, Sarah became allergic to Fluff, so allergic that uncle John decided to put Fluff down and bury him under my tree. Uncle John was pretty sneaky about it all, he pretended he didn’t know where Fluff was. Anyway, my butterfly tree died from too many caterpillars eating all the leaves. I hate caterpillars. When I dug up the tree, I found poor Fluff and I was heartbroken.

Benje appears oblivious to the plight of Toby. He is examining an orange and black striped caterpillar on the bench. Benje scoops it up with the chopper and drops it into a jar.

A watch cog slides in from the left from which we see the following action from above.

The kitchen-hand gets up on his feet, he scurries across the room, turns off the tap and dives into the sink, emerging soaking, holding the plug.

Toby’s thoughts dance across the screen.

TOBY

(typographic thoughts)

Hmm this is interesting, Big Ted in charge of the kitchen. Today’s definitely not going to be an episode of Master Chef.

TOBY

(typographic thoughts)

Holey moley, Big Ted’s a friggin maniac, he coulda chopped my friggin finger off. What’s his friggin problem?

In an ECU of Benjes eye peering through the jar at the caterpillar we can see in his pupil the image of Toby standing bedraggled with the plug.

TOBY

(typographic thoughts)

Aw, what!! Bloody childish rant, sounds like everything was eating everything in that town, shame nothing had a go at him.

A watch cog slides in from the right from which we see the following action from a low angle.

INT. SARAH'S BEDROOM - DAY

The image in the left cog fades away and is replaced by a twisting cup of coffee shot from above.

The cogs are pushed aside by the bedroom door as it opens.

Josh enters the bedroom backwards with a tray. On the tray there is a cup of coffee and a number of toast soldiers in a circle with an egg cup full of jam in the middle. Josh spots the butterfly fixed and hanging above the bed. He takes the tray over to Sarah and climbs into bed next to her.

JOSH

Actually I got three stars and a stamp and now a cuppa coffee.

Josh starts dunking a toast soldier into the jam.

JOSH

All the King's horses and all the King's men couldn't put Humpty together again. Take this egg head I'm gonna drink your blood.

Sarah pours a coffee and takes a slurp. She opens his lunch box and pulls out a hardly eaten sandwich.

SARAH

No wonder you're so grumpy you haven't eaten your lunch.

JOSH

I'm tired of peanut butter.

The image on the right cog fades away and is replaced by a ring of toast soldiers and an eggcup full of jam.

Josh watches as his cardboard butterfly starts to flap its wings.

The wings flap fast then stop.

Recognising her stern tone he stops eating and puts his head down.

SARAH

What's wrong with the boots Josh? They were a special treat. I thought you really wanted them. You'd been eyeing them up in the shop for a long time. They were a special treat... I mean, you haven't been yourself since Toby left. Josh it was nothing to do with you, I just kept laying into Toby all the time cos' he couldn't get his act together and everything I did made him worse. You know, I'm glad that Toby left you know why? Cos it must've been the only assertive thing he ever did.

JOSH

Who's Karl?

SARAH

Karl? The only Karl I've ever known was this guy in my street who had a nasty accident. Ugh glad I left that place.

Josh gives her a long hard look.

The cat jumps onto the bed. The following dialogue overlaps into the next scene, slowly fading down.

SARAH

I only wish I knew where Toby was. You know that he's OK and stuff.

JOSH

Me too.

The camera moves slowly in on the cat.

COMMERCIAL KITCHEN - DAY

The kitchen-hand grabs the cat from the bench and some meat from the fridge and bends over to feed it. Benje gives his bottom a good squeeze. The kitchen-hand gets a fright he jumps, then turns, slumping over the sink, (dumping the can on the bench). He watches the water swirl down the plughole.

The phone starts to ring. Benje who is back hacking meat and smoking pops some toast in the toaster then heads over to the sink with his hands covered in blood, still holding the chopper. The kitchen-hand flees. Benje puts in the plug, turns on the tap, rinses his hands and heads back to the other side of the kitchen with the tin.

The camera pulls back revealing the action within a a clock cog.

At twelve it didn't seem fair, Sarah was a cousin from England, but Fluff was from Kelton. and Sarah was the one who had the problem. Aunty Gloria had to make me a chocolate cake to cheer me up. I told Sarah she should go, I didn't really mean it I was twelve a big gentle rolly polly twelve year old.

Whenever I get sad I eat chocolate cake. See good comes of everything -----but these days I have to make my own. It was a shame about the 90 diamond Philippe Lars watch. It was one of the first wrist watches ever made, it was meant to be incredibly valuable Great Uncle David had it given to him by a wealthy lover during the war. He could tell the time and fly his plane at the same time. Shame Karl couldn't work the safety catch at the same time as feeding the mincer.

Benje watches the caterpillar nearing the top of the jar. Benje sticks his cigarette between the paws of a hanging koala paper clip, answers the phone and lights another cigarette.

BENJE
(into the phone)
Yup!!

Benje places his second cigarette between the paws of another koala clip. The toast pops up. Benje drops the phone.

The phone swings back and forth like a pendulum between the two cogs. He starts on a third cigarette while spreading his toast with jelly-meat. The sink overflows. Benje picks up the jar and slams it down.

The left cog rolls from the shot.

A second cog moves into place.

A series of small watch cogs represent closeups of Benjes action:

- putting in the plug
- turning on the tap
- rinsing bloody hands
- watching the caterpillar
- putting his cigarette between
- the paw a paperclip
- lighting a second cigarette

INT. OFFICE - DAY

MR CUTTEN
(furious)

Well!!! That took a long time!!!

You've been skiving again!!! You've been smoking out the back!!! You put that fag out hear!!! You may be new but I know what you're like,--- you're the same as all the others. You've been smoking in my office or out the back. I'm gonna to be in, in about half an hour so you'd better watch out, cos I'm gonna check your cappuccinos.

Mr Cutten slams down the phone. Then quickly picks it up again and starts dialling...

The camera zooms in on the circular parts of the phone, then dissolves to Sarah's shower curtain and pullout

INT. BATHROOM - DAY

Sarah's phone starts to ring. Sarah is in the shower brushing her teeth.

INT. HALLWAY - DAY

Josh comes running down the hallway, the bathroom door is closed. He can't reach the handle.

JOSH

Quick, Mum, open the door. Let me in, let me in.

Sarah comes rushing out, drags the cord (which is buried under a mountain of cloths) toward her and answers the phone .

SARAH

(into the phone)

Hello, speaking, yes I called this morning. Oh yes heaps of experience, I've waited on tables on and off all my life. Yes. In an hour??.... that's just fine.

Josh races into the bathroom, we hear the him peeing and the chain flushes.

INT COMMERCIAL KITCHEN - AFTERNOON

The kitchen-hand mops the floor. Benje is back stuffing rabbits. A tea-towel catches fire from the ash dropping from one of the cigarettes in the koala clips, Benje chucks it at the kitchen-hand who rushes it to the sink.

BENJE

Yup the mincer grabbed his arm, the watch and all and ground it to bits. It all created a huge fuss, Aunty Gloria had wanted the watch sold, she thought there was a lot of useful things we could do with the cash. Uncle John suggested going through the mince to get the diamonds out but Karl got upset by the idea and aunty Gloria would not have a bar of it. So that was the end of that. The guilty batch of Kelton stew went to the cats. Urr supposedly went to the cats.

Benje turns on the tap the tap.

The screen fills with smoke and steam.

A CU of Sarah rotates so that we can see Josh on one side of the door and Sarah and on the other side the hallway door.

The small cogs rotate depicting Sarah's hallway in different states of chaos.

INT. BATHROOM - DAY

SARAH

Go to the loo I've got an interview we're going out!!!

Josh goes and sits on the loo with the seat down.

JOSH

Can't.

Sarah is back in the shower soaking up the warmth.

The screen fills with smoke and steam.

EXT. ROADSIDE - AFTERNOON

(The sound of a car engine.) We can hear a car passing on a gravelly road. Josh is sitting on his schoolbag with his thumb out as the car passes. He is reading 'Hansel and Gretel. He turns the page. Sarah is standing next to him also with her thumb out.

SARAH

Fig!!!! You rotten sod. You shouldn't be allowed on the road!!!

She waves her fist in the direction of the car. She glares at Josh. Sarah's shouting causes Josh to look up from his book.

SARAH

Don't ever grow up like grow up like that. Promise me!!!

JOSH

But Mum he's stopped.

SARAH

Come on then!!

Sarah breaks into a run, dragging Josh along behind her. Chris a local Kiwi Rasta pops his head out of the Holden's window and grins.

CHRIS

Com'on Sarah, things to do places to go, people to see.

Sarah leaps in, pulling Josh behind her. There is a sloshing sound coming from inside the car. Sarah leans over the back and peers into a bucket placed precariously on the back seat.

SARAH

What on earth have you got here?

CHRIS

It's a little fish, I'm taking him home, going to feed him up and grow him till he's big. And then I'm gonna eat him. You can come for breakfast if you want. I might get a few fellas round in fact. Might be gonna grow myself a little crab too.

The smoke and steam slowly clears.

The characters on the page of Josh's book come to life. Hansel is feeding a stick through the bars of a cage. The Witch feels the stick.

WITCH

(typographic dialogue)

You're still too skinny. I'll need to feed you up more.

Gretel is sitting next to him sobbing. The book is suddenly closed.

Josh watches some fish swimming around the car and past the rear vision mirror in which he can see Chris's face. The mirror moves on a 3D layer toward him.

Josh looks absolutely horrified.

JOSH

You can't do that. That's really, really mean.

CHRIS

Huh?

JOSH

I just don't know how you could eat your own pets.

SARAH

See, Josh its not like pets, its more like cultivating or growing something. When I was a kid on the farm I had a rabbit which had to be fattened up for stew. I didn't mind, those were the conditions I was allowed a rabbit.

Josh slams down his book of fairytales revealing a picture of a witch pushing a little boy into an oven. Chris grins, he looks at Josh in the rear vision mirror. The fish swim back across the mirror then across the page.

CHRIS

Who knows maybe she's just fattening you up for a little tucker.

EXT. CUBA STREET - AFTERNOON.

Chris' car pulls up. Josh slams Chris' car door. Josh barges past a busker playing music. Juggling cogs. The fish swim between them. The camera moves in on one cog. Within it we see.

SARAH

That wasn't very nice.

SARAH

No he's a kinda vegetarian, he only eats fish and vegies.

The book reveals an animation of a witch trying to push a little boy into an oven.

JOSH

(typographic thoughts)

That's horrible, soon people will be eating each other.

The second cog moves in. Within it we see.

JOSH

I don't care, Chris is a rotten cannibal!!

JOSH

I guess it's just that Chris brought those fish up, sorta like you bring up me.

Josh looks really cross.

A short man in a crumpled coat and woolly cap sits on the edge of the fountain, swigging on a bottle of whisky. He watches Josh with care. Josh drags a fish from out of his schoolbag and sets it free in the fountain.

JOSH

Typographic thoughts

If little fish are safe so are little boys and gentle men like Toby. So fish-face don't go near Chris again for my sake.

SARAH
Com'on Josh, we can't be late.

Josh's concern fades and he gives the man his most friendly grin. Sarah has caught up with him she takes him by the hand and leads him on. A whole school of fish swim past.

JOSH whispering

But Mum I'm watching the little elf.

Sarah shrugs and slumps down beside him.

Sarah, Josh and the fountain become a white mask against the street. Sarah takes Josh by the hand and they leave the shot as white masks. Motion in the street speeds up then fades away. The camera pans across the fountain. The following imagery emerges, within the shapes of the buckets.

Within a bucket

EXT. STREET CAFE - AFTERNOON

Mr Cutten comes barging past them with a young woman on each arm. He is on his way into a cafe.

MR CUTTEN
Urr yes!

Within a bucket

EXT. STREET CAFE - AFTERNOON

His wallet falls out of his pocket onto the ground.

He opens the coin purse and hands her a couple of coins as a reward. (The women laugh at him through the window).

MR CUTTEN
Here you go.

The bucket tips.

Within a bucket

EXT. STREET CAFE - AFTERNOON

Josh picks the wallet up and hands it to Sarah. Sarah opens it and pockets the money.

SARAH
(to Mr Cutten holding
out the empty wallet)
Is this what you're looking for?

Within a bucket

EXT. STREET CAFE - AFTERNOON

Sarah looks really peeved, she turns down his charity. Josh is looking lovingly at a little girl passing them with a huge ice cream.

MR CUTTEN
Suit yourself.

Within a bucket

EXT. STREET CAFE - AFTERNOON

He heads back into the cafe.

SARAH
We should move we're
running late.

Within a bucket

EXT. STREET CAFE - AFTERNOON

Sarah takes Josh by the hand and hurries him along.

The bucket tips.

The busker's mask fades away.

Sarah takes Josh by the hand and hurries him along. They pass a series of buskers playing variations on a theme. Josh picks Sarah's pocket and hands the money out to the buskers. They catch up to the little girl and Josh steals her ice cream.

Musical notes dance around a happy Josh as he enjoys his generosity.

SARAH
Give that back right now. You know you're not allowed to steal. Anyway, I can buy you one now.

Josh reluctantly returns the ice cream. Sarah starts searching for the money. Josh turns and watches one of the buskers (a juggler). Realising the money has gone Sarah turns and glares at Josh. The juggler is doing a magic trick, he produces Josh an ice cream.

The camera pulls in on Josh's ice cream.

SARAH
Oh! no Josh you haven't....how are we going to pay for the bus?
We're going to be late now.

A cog comes twisting into place within it we see.

JOSH
I got a bus ticket.

Josh shows her a used up bus ticket. Sarah snatches the ticket, pushes one of the clips back into its hole, grabs Josh by the hand and they run for the bus.

The cog roles aside.

INT. COMMERCIAL KITCHEN - AFTERNOON.

This kitchen scene is a montage. The jar is huge in the background. Benje's giant hand comes into the shot to flick the caterpillar off the side of the jar.

Benje is now chopping fish. He pauses to polish off some stew, he flicks the caterpillar off the side of the jar then takes the tin over to the sink and turns on the tap.

BENJE
(He grins!!!)

They sold those cans of Kelton stew as pet food you know. People made the worst jokes about this. At one time there was an urban legend that said the cats in Kelton were wild cos they had developed a taste for human flesh. Fluff wasn't wild, Fluff was a gorgeous cat. I did, however, notice that Fluff started to pounce on me and go for my ears at night. Sarah said it was proof that she had developed a taste for human flesh. Boy, that made me mad!!!

Benje returns opening another can of Kelton Beef Stew, he takes a spoonful then places it down.

BENJE
I was never quite sure that the cats were actually getting all the right stew. You see, I was helping Uncle John with the infantry at the warehouse and ummm well, I lost a few files and well you know how one gets in a muddle some times and... friggin caterpillar.

A cog comes twisting into place within it we see.

Mr Cutten stares into the restaurant while gorging down a hotdog.

The cog roles aside.

The kitchen-hand is slapping cream on a pavalova.
Benje and the kitchen-hand both face outwards symmetrical against the jar.

The kitchen-hand scoops up a spoon of stew and stares at it. The kitchen-hands mouth drops open.

KITCHEN-HAND

Listen, you flood this sink one more time and I'm outa here. I've wanted to quit for a long time but I was going to save to start a business, but I've got responsibilities, my old lady has a little kid, but enough is..

BENJE

Well why don't you? I remember the day I left my job at the pet food factory. Sarah woulda been proud. It was the anniversary of the accident. Anyway I packed my bag full of treats and good Kelton food. Aunty Gloria even threw in a few bunnies.

Benje notices that the caterpillar is near the top of the jar, he picks it up and slams it down.
Slam, Slam, Slam.

CU Background shot Benje
Slam, Slam, Slam.

Three cogs roll into place.

INT. RESTAURANT -EVENING

Step, Step , step, a young woman in stilettos comes running up to the door of Cafe Monarch, dumps down her bag and pulls out her keys and apron. She unlocks the door.

EXT. FOUNTAIN - AFTERNOON

Thud, Thud , Thud. The short man has just caught the fish and is bashing it to death on the side of the fountain.

EXT. TRAFFIC JAM -EVENING

Toot, toot, toot. Mr Cutten is stuck in the traffic he mops his brow, furious!!!

She turns and stares left to right.

Sarah and Josh come up behind her. Sarah and Josh wander into the restaurant.

Sarah pulls up a chair and sits herself down. The waitress scuttles along behind her.

The camera moves in on the left cog.

The short man stares left then right.

Mr Cutten stares right then left.

WAITRESS

We're not quite ready to open yet, the boys won't be finished with their food prep yet, I'll let you in until the boss gets here,

SARAH

(irritable)

Actually, I'm not here to eat, I'm here for an interview.

WAITRESS

Oh you're here for my job. I'm taking leave. I've a baby coming.

SARAH

(laughs)

I do like babies but I'm not sure I could eat a whole one.

The waitress laughs.

JOSH

Sarah!!!! You can't order a baby.

WAITRESS

(to Josh in a teasing fashion)

Com'on you skinny thing. I can see you're fading away. You wouldn't be very good to eat you know.

The waitress gives Josh a prod then marches off. Josh, who is now smothered in ice cream, looks horrified. Sarah doesn't notice, she is busy stuffing paper sugars into her bag.

JOSH

I think I need to go to the bog.

SARAH

Good idea!! Maybe you could clean up while you're there.

BENJE (O.S.)

I love blood. Fe, fi, fo, fum, I smell the blood of...

Josh slams down his book

The book reveals a picture of a little boy being pinned to the ground under a giants boot and about to be scraped up by an enormous spatula.

Josh runs from the table. As Josh passes the kitchen door, he hears Benje.

INT. RESTAURANT -EVENING

Josh peeks through the door. He can see Benje hacking away at something with a meat cleaver, the bench is too high for him to see what.

Benje turns on the mincer. The camera looks down into the mincer the cogs part.

Josh inches his way into the kitchen trying to see what it is that Benje is chopping.

KITCHEN - HAND

...Oh! Shut up will you, look at the time!!! We'll be opening soon.
Just shut up will you? There's no difference between you and an animal except you talk!!!

BENJE

Call me an animal. Well, I'll teach you!!!!

The kitchen-hand shakes free from his grasp. Benje leaps up onto a table and pounces (cat-like) onto the kitchen-hand, taking a bite out of his shoulder. The kitchen-hand pulls away and runs out into the restaurant, Benje follows.

INT. RESTAURANT. -EVENING.

The waitress is rushing around seating people, getting drinks and taking orders.

The kitchen-hand comes tearing into the restaurant hotly pursued by Benje.

Benje grabs hold of the kitchen-hand who in-order to avoid losing another piece of his shoulder takes a flying leap and slides face first along the long table in the centre of the restaurant where Sarah is sitting. Sarah looks up. Benje comes tearing around the side of the table. The three freeze, gazing at each other. There is a moment of silence, then all three say the same thing at once.

SIMULTANEOUS DIALOGUE:

SARAH (to Toby)

Toby what on earth are you doing here??

You just took off and didn't even say good bye. I'm so glad to see you. I've so much to tell you.....

Kitchen montage

Benje slams the cleaver into the wood and takes off after the kitchen-hand and grabs him by the shoulders.

Josh slips on a fish head and slides across the floor and under the bench, into the huge pile of fish heads. He looks up to see Benje's giant boots. Josh freezes in fear. The sink floods.

TOBY

(to Sarah)

What on earth are you doing here.

BENJE

(to Sarah)

Sarah what on earth are you doing here??

SARAH(to Toby)

You just took off and didn't even say good bye.(to Benje) Shut up
Benje can't you see that I'm trying to talk to my husband.

TOBY (to Sarah)

You never told me anything about Kelton or Karl or anything.

TOBY(to Sarah)

I was gonna come back when I'd saved enough, I thought things'd
be OK .

SARAH

Josh--- he should be back by now I wonder where he's got to.

BENJE

Struth!! I hope he hasn't gone near the kitchen, the mincer's still
going!!!

The cogs move in and turn.

They rush toward the kitchen.

INT. COMMERCIAL KITCHEN -EVENING.

Benje switches off the mincer. We can hear Josh whimpering. Sarah spins around in search of the sound, she slips on the floor. Sarah groans and rolls over. She sees Josh under the bench he is curled up in a ball with his hands over his ears and his eyes closed.

SARAH

Hello Josh, what are you doing under here?

JOSH

I saw Toby, you know he didn't run away, he's been captured by a big evil giant and the big evil giant has turned him into an evil slave, then the ugly giant tried to eat Toby but Toby got away and, look at the fish, please don't let them get me. I wouldn't be good to eat, I need feeding up.

BENJE (to Sarah)

You just took off and didn't even say goodbye.

BENJE(to Toby)

Do you mean to say that Sarah is your wife and that I've been talking about her all afternoon and that you didn't even realise it was the same....

SARAH (to Toby)

I was a kid when I left and Karl is dead. I haven't thought about that place in years.

The cogs move in and turn.

EXT. STREET - EVENING

Mr Cutten is racing along the road as fast as his little legs can carry him. (FU-
RIOUS)

Everybody laughs except for Sarah who pulls him to her and cuddles him. She sits on the floor amid all the muck, rocking him back and forth. Sarah tugs at Benje's shirt.

SARAH
Benje, come here.

Benje squats down on the floor next to her. So does Toby. Toby winks at Josh who puts his hand out and touches him with relief.

SARAH
This is uncle Benje he's not a giant but he got mad with Toby just like I used to. And nobody is going to eat you.

TOBY
I wouldn't be so sure he...

Sarah glares at him he stops in mid-sentence.

JOSH
Then why've you been saying that it's OK. to eat what you've been growing.

SARAH
I wasn't talking about people, Chris' fish aren't people. Things depend on each other. They have to eat each other to survive. Now take Benje here when he was a boy he had a tree, a butterfly tree and I took all the leaves and I...

BENJE
You? You killed my tree???

SARAH
Oh shut up will you Benje. It was just a tree.

BENJE
No it wasn't just a tree. I nurtured that tree, it was for Kar.....Oh damn, I need a cake!!!

OFF SCREEN

(A very loud, angry, authoritative voice)

What's going on in here?? Why aren't these people
being served??

A very short man storms into the kitchen. It is Mr Cutten. Mr Cutten takes a moment to gaze around the Kitchen, it has been absolutely demolished. He starts to shake with anger. Sarah pops up from behind the bench. Mr Cutten wipes his brow. He starts to move toward her.

MR CUTTEN

You!! Just who I wanted to see, the thief!!! When I get
my hands on you I'm gonna rip your bleeding throat
out, but first, where is the cook, cos I'm gonna eat him
aliv..

The six foot six of Benje stands up beside her, he looks down at the little man and scoffs. He picks up the jar and smashes it on the floor. The caterpillar starts its journey. He puts his chef's hat on Mr Cutten's head, scoffs and marches out of the room. Sarah and Josh follow closely behind passing the waitress in the doorway. Toby smacks his lips in pleasure he has found a shiny object in the Kelton beef stew and he starts to lick it clean.

MR CUTTEN

(To the waitress) You know, you just can't get decent
staff any more. (To Toby) Get out, I'm selling up!!!

Toby's face lights up. The shiny object is a gold and diamond watch. He leaps over the bench and runs toward the door .

TOBY

Wait !! Wait!!! Wait!!! I've got an idea.

INT. RESTAURANT FOYER - EVENING

Josh pulls away from Sarah and Benje to stare at a picture. It is of a young girl sitting in a field surrounded by thousands of jars. Under each jar is a butterfly, the girl has just set one free. Toby catches up to him and takes him by the hand, they run to catch up to the others. They do not see the butterfly fly off the painting. It fills the screen, turning it orange.

THE END.

7.5 ETHICS APPLICATION



MASSEY UNIVERSITY

24 June 2010

Susan Scott
12 Pahia Street
Roseneath
WELLINGTON

Dear Susan

**Re: HEC: Southern B Application – 10/09
Motion graphics and storytelling**

Thank you for your letter received on 14 June 2010.

On behalf of the Massey University Human Ethics Committee: Southern B I am pleased to advise you that the ethics of your application are now approved. Approval is for three years. If this project has not been completed within three years from the date of this letter, reapproval must be requested.

If the nature, content, location, procedures or personnel of your approved application change, please advise the Secretary of the Committee.

Yours sincerely

Dr Karl Pajo, Chair
Massey University Human Ethics Committee: Southern B

cc Mr Gray Hodgkinson
ICD
WELLINGTON

Mr Anthony Nevin
ICD
WELLINGTON

A/Prof Chris Bennewith, Hol
ICD
WELLINGTON



Human Ethics Application

FOR APPROVAL OF PROPOSED RESEARCH/TEACHING/EVALUATION INVOLVING HUMAN PARTICIPANTS

(All applications are to be typed and presented using language that is free from jargon and comprehensible to lay people)

SECTION A

1. **Project Title** Motion Graphics and Storytelling

Projected start date for data collection 30/4/10 **Projected end date** 30/12/10

(In no case will approval be given if recruitment and/or data collection has already begun)

2. **Applicant Details** *(Select the appropriate box and complete details)*

ACADEMIC STAFF APPLICATION (excluding staff who are also students)

Full Name of Staff Applicant/s

School/Department/Institute

Campus (mark one only) Albany Palmerston North Wellington

Telephone **Email Address**

STUDENT APPLICATION

Full Name of Student Applicant Susan Jean Scott

Employer (if applicable) Whitireia Community Polytechnic

Telephone (04) 382-9440 **Email Address** Susan.Scott@whitireia.ac.nz

Postal Address 12 Pahia Street, Roseneath, Wellington

Full Name of Supervisor(s) Gray Hodgkinson, Antony Nevin

School/Department/Institute Institute of Communication Design, Massey University, Wellington.

Campus (mark one only) Albany Palmerston North Wellington

Telephone (04) 801-5799 **Email Address** --

GENERAL STAFF APPLICATION

Full Name of Applicant

Section

Campus (mark one only) Albany Palmerston North Wellington

Telephone **Email Address**

Full Name of Line Manager

Section

Telephone **Email Address**

3. **Type of Project** (*mark one only*)

Staff Research/Evaluation:

Academic Staff

General Staff

Evaluation

Student Research:

Specify Qualification

Specify Credits Value of

Research

MDes
120

If other, please specify:

4. **Summary of Project**

Please outline in no more than 200 words in lay language why you have chosen this project, what you intend to do and the methods you will use.

(Note: All the information provided in the application is potentially available if a request is made under the Official Information Act. In the event that a request is made, the University, in the first instance, would endeavour to satisfy that request by providing this summary. Please ensure that the language used is comprehensible to all.)

This is a short film project, which contributes to a Master of Design research project in motion graphics and storytelling. The focus of this research questions how techniques, such as animation, illustration, use of type, and other effects associated with motion graphics can contribute to the communication and effectiveness of storytelling.

The story aims to include the range of people one could meet in real life including some children. The film is a drama of around six minutes, about three childhood friends meeting after many years. The background of the story is narrated by an eccentric Chef as he works in his kitchen. A trip into town by a woman and her son parallels action in the chef's kitchen.

Participants in this film are acting fictitious characters with no associations to real people. The participants themselves are not the subjects of research in any way. The project has been designed so that the child participants in particular will have a similar experience to those participating in a drama group or school show. I consider this a low risk activity. This project will have the added value that participants will learn some of the core elements about how films are made. They will also be provided digital video copies of the film.

5. **List the Attachments to your Application**, e.g. Completed "Screening Questionnaire to Determine the Approval Procedure" (compulsory), Information Sheet/s (*indicate how many*), Translated copies of Information Sheet/s, Consent Form/s (*indicate of how many*), Translated copies of Consent Form/s, Transcriber Confidentiality Agreement, Confidentiality Agreement (*for persons other than the researcher / participants who have access to project data*), Authority for Release of Tape Transcripts, Advertisement, Health Checklist, Questionnaire, Interview Schedule, Evidence of Consultation, Letter requesting access to an institution, Letter requesting approval for use of database, Other (*please specify*).

Attached are;

1/information sheets for adults

2/information sheets for children

3/consent forms/photo release/condition of release/use of name forms for parents and guardians

4/ consent forms/use of name forms for children

(In keeping with section 19a of the Massey University code of ethical conduct the material for children has been prepared at a level of language, which reflects the reading age of the child participants.)

Applications that are incomplete or lacking the appropriate signatures will not be processed. This will mean delays for the project.

Please refer to the Human Ethics website (<http://humanethics.massey.ac.nz>) for details of where to submit your application and the number of copies required.

SECTION B: PROJECT INFORMATION

General

6 I/we wish the protocol to be heard in a closed meeting (Part II). Yes No
(If yes, state the reason in a covering letter)

7 Does this project have any links to other MUHEC or HDEC application/s? Yes No
Check if my low risk application should be here

If yes, list the MUHEC or HDEC application number/s (if assigned) and relationship/s.

A Low risk application "Life in a Tin"(working title) was registered in December 2009. The only change to the project is to allow a younger participant should they wish to be included.

8 Is approval from other Ethics Committees being sought for the project? Yes No

If yes, list the other Ethics Committees.

Whitireia Community Polytechnic Ethics Committee

The Whitireia faculty of arts board of studies has approved this project from an academic point of view and previously suggested that although they perceive the project as appropriate they felt that ethics approval should also be confirmed.

My associate dean Alison Viskovic has since stated if approval is given by Massey University, Whitireia would grant ethics approval. Both processes raised similar concerns with respect to the rights of the participants. She felt that the rights of the participants would be covered through the Massey University ethics process and going through the process twice served no purpose.

9 For staff research, is the applicant the only researcher? Yes No

If no, list the names and addresses of all members of the research team.

NA

Project Details

10 State concisely the aims of the project.

The aim of this project is to produce a short movie that demonstrates how the techniques, aesthetics and languages associated with, animation, illustration typography contribute to motion graphics and can add an extra beneficial dimension to storytelling.

11 Give a brief background to the project to place it in perspective and to allow the project's significance to be assessed. *(No more than 200 words in lay language)*

Motion graphics refers to the screen-based combination of illustration, animation, filmed footage, type and various visual effects. Motion graphics is commonly used in television and film titles, advertising and music videos. This film aims to explore how motion graphics can be used to contribute to a story or create a short film drama.

Though motion graphics are a common element in much screen media, motion graphics as an academic subject in its own right has not seen a large amount of research, and even less in relation to storytelling. A leading film commentator Lev Manovich described academics as "having remained blind to it." (Manovich, L. 2006). This project therefore, will add new original knowledge to current research on this topic, and is an innovative topic for Masters study within the Institute of Communication Design.

Outline the research procedures to be used, including approach/procedures for collecting data. Use a flow chart if necessary.

Adult actors will be recruited, through amateur and professional acting networks. All adult actors will be subject to normal acting codes-of-conduct, and will sign the consent, photo release/condition of release forms related to this project.. Adult actors will workshop the script with me. Some of this may be filmed but actors can be edited out of this footage if they wish. The consent forms provide an option for this.

Child actors will be recruited through contact with drama teachers and parents. Parents/guardians will be sent an information sheet for themselves outlining the project as well as an information sheet written for their children in age appropriate language. If parents/guardians are happy for them to be included in the project then they are advised to discuss the children's information sheet with their children helping them to raise any questions they may have. Parents will be given my contact number so they may discuss the project with me and have any questions answered.

If they think their child might like to be included in this project and they see it as appropriate they will return signed copies of consent letters to their drama children's drama teachers. From here I will organise a workshop and question answer session for the children, parents will be invited to this. Once these questions are answered children will then be able to fill in their own consent forms. Photo release/use of name forms are to be signed by parents before workshops continue or filming begins. This form also contains a section regarding future consultation and conditions of release. To avoid the use of signatures from children (something they may not be familiar with) as part of the consent process they are given yes or no tick box options in their version of the forms. I have decided not to include photo release options in the children's consent forms because this would be confusing for the children and any issues raised here are more appropriately dealt with by the parents.

Rehearsals and filming will be conducted in a similar manner to any short film project. Children's participations will be workshopped in a similar manner to a children's drama group. Children's workshops will not be filmed. Discussion and visual material about what films are and how they are made will be included in the workshop. It will be made clear that attending the workshop will not mean that children are expected to take part in the film.

Around three minutes of the film will include children. Their activities will be normal every-day activities such as walking down the street with their mother, planting a tree in the garden, or reading a book in the back of the car. These are low risk familiar activities.

There is no sexual content in this film of any kind. The most, tense scene involves a chef squabbling with the kitchen hand. No children are involved in this scene. An edited version of the film with this scene cut out will be provided for the children along with a copy of the whole given to the child's parents so that participants may view it when they are older.

All interested children will be involved in the movie in some way, thus reinforcing the positive experience for them. Care will be taken with respect to the safety of all participants at all times. Experienced caregivers will be assigned the responsibility of attending to the wellbeing and entertainment of participants under the age of eighteen at all times during the shooting of this film. I will have a ratio of no more than two children to one adult for this role.

Food and beverages will be provided. Appropriate seating and shelter will be provided. All participants have the right to decline to participate at any stage.

Consent, use of name forms must be signed by all actors, as well as parents or guardians should the participant be under eighteen. Photo release/condition of release are included in the adults forms.

13 Where will the project be conducted? Include information about the physical location/setting.

The film will be rehearsed in a small studio or classroom. Filming will take place in and around Wellington, in the Massey University green-screen studio, in a commercial kitchen and possibly in a small town near Wellington. Children under twelve will not be required for filming in the small town.

In any street scenes toilets will be located nearby and the children's caregivers will be notified of where they are.

The kitchen scene has been identified as an area of possible hazard. Therefore with the few shots in which the child is required in the kitchen all hazards will be removed. The child will not be allowed near knives, hot water or any dangerous appliances and all appliances will also be turned off. This is a very short scene in which the child character Josh has been sent to wash his hands but goes into the kitchen and observes action between the chef and the kitchen hand. There is one wide shot where the child peers through the door at the Chef chopping food. This shot will be organised and set up prior to the child arriving on set and will involve no more than the child observing the action from a distance. There are no potentially disturbing actions that could upset a child.

The project will be carefully scheduled so that actors not required at the time of filming will not be waiting around on set.

Filming will not take place in poor weather. It is intended that this film is shot in early 2010. Children will take part during their school holiday times or weekends so school hours will not be affected.

14 If the study is based overseas:

i) Specify which countries are involved;

ii) Outline how overseas country requirements (if any) have been complied with;

iii) Have the University's Policy & Procedures for Course Related Student Travel Overseas been met?

(Note: Overseas travel undertaken by students – refer to item 5.10 in the document "Additional Information" on the MUHEC website.)

NA

15 Describe the experience of the researcher and/or supervisor to undertake this type of project?

I have created a short drama involving children previously. This project ran smoothly and was considered a positive experience by participants. I have a Bachelor of Design and a Bachelor of Arts. I have over ten years teaching experience, at the tertiary level, which includes four months work with children and drama groups on a short film project. I also have ten years experience teaching adult learners. I have film industry experience, including one years experience in post production on "The Fellowship of the Ring" and over ten years experience as a design practitioner and teacher.

Gray Hodgkinson, Senior Lecturer, has a Bachelor of Fine Art and an Master of Design. He has held positions in a range of design companies and has sixteen years teaching experience at the tertiary level. From 2001 Gray Hodgkinson has been a lecturer at Massey University, Wellington. Roles at Massey include Undergraduate Programme Leader, Acting Head of Institute, and Senior Lecturer in Computer Animation. Gray demonstrates substantial experience managing student projects as well as a solid research base including collaborative projects such as the National War Memorial, "Tomb of the Unknown Warrior", with artist Kingsley Baird,.

Antony Nevin, Lecturer, has a Diploma in Fine Arts, Diploma of Teaching, Post Graduate Diploma (animation and interactive media), and a Master of Arts (animation and interactive media). He teaches a range of subjects from advanced digital graphics to design research methods. Antony has twenty years teaching experience including nine in the tertiary level.. Antony also has a wide range of research outputs including exhibiting at the Lightwave Festival, Dublin and NORDES ,Oslo during 2009. He has had papers accepted to IASDR conferences and at NORDES in 2009. Commercially, He has worked in concept development for The NZ Pavilion at the Shangai World Expo, along with exhibits for Museums and the development of urban public spaces with Boffa Miskell Ltd and Story Inc!

16 Describe the process that has been used to discuss and analyse the ethical issues present in this project
Both “the guidelines for low risk notification” and the “code of ethical conduct for research, teaching and evaluations involving human participants” have been read and discussed with my supervisors.

The main considerations from an ethical point of view are preserving the rights of the child actors. It is anticipated that two children of ages six or seven will be recruited, an eight year old, a fourteen year old and a sixteen year old. The project will not be recruiting children younger than six. Other children could be included as extras in the street if they are available.

Children will only feature in five or six very short scenes, all under very controlled conditions. I am aware that children are vulnerable, and great consideration is being given to their well being and in creating a rewarding situation for them.

There are also benefits for the children to be considered. There is evidence that children active in drama have much to gain. Ann Shelby Wolf, in her article “Learning to Act acting to Learn” demonstrated the power of video acting for young learners. These children when involved in acting demonstrated development in articulation, interpretation, creative and critical skills, and showed a greater ability to shift their perception from self to other, through voice and physical action. (Shelby A,1994)

Considerations with respect to children include assessment of whether the child understands what their acting part involves. During the workshop stage, images and videos about the project will be shown. Children will look at story boards and have a go at creating their own. We will discuss the characters and the children will have turns at acting different parts. Children will see photographs of the locations and will pretend to act in the same space. These workshops will be developed with a children’s drama teacher. Aside from the use of consent forms it will be communicated to the children regularly, “that they do not have to do anything they do not want to do and they may go home at any time.”

Children are clearly also more vulnerable with respect to physical safety, stress and fatigue. This project avoids potential issues common with larger productions in that it does not involve large sets, props, or cranes or other potentially dangerous equipment. I am also aware that even filming in controlled conditions, children must be supervised at all times, hence the appointment of dedicated caregivers. There will be a ratio of no more than one adult to two children. If any caregiver is unable to attend, filming will be cancelled that day. I also welcome the children’s parents to attend both rehearsals and filming.

The levels of physical stress and fatigue are likely to be low, given that the parts played by the children are small and the filming of these scenes will be timed together in blocks not more than three hours long, on separate days.

I have also given consideration to the privacy of the participants, especially as a video or DVD may be viewed years after its creation. To manage this risk I have broken it down into three sections:

1. Consideration of the level of sensitivity of the footage: The story has no sexual content. The story has two strands which could be considered violent; a/ Josh reads fairy tales, many fairy tale such as Hansel and Gretel, and Jack and the beanstalk depict violent characters. Given that many children are read fairytales and this is an ordinary everyday life activity this as very low risk exposure, b/ there is a scene where the kitchen-hand and the Chef have a squabble. This scene depicts a very low level of violence and does not involve children. Given that the whole project will be heavily processed with motion graphics, it is considered that the risk of sensitivity to individuals is very low.

2. Consideration of the audiences who are likely to view this project and the attitudes they may have toward the participants, including possible exploitation: The distribution and likely audiences for this film will be art and design academics and experimental film festival audiences. This film is not intended to reach mass exposure. If the film should become popular and reach a wider audience, there is no content that could become exploitative. Participants and parents/guardians will have the opportunity to give feedback and place conditions of release. One of the advantages of motion graphic techniques is that individual characters may be removed from a section of the film if any individual requires. Given the content of the project I do not see this situation as likely.

3. Consideration of stress or embarrassment from the production process or filmed footage, of children, either at the time or in later years? Popular media frequently depicts child stars suffering from personal or social problems as a result of their screen experiences. However, these issues have been more closely related to parental or professional pressure rather than embarrassment or even fame, as reported by Lisa Rapport who has studied adult adjustment in young performers. (Ainsworth, 1989; Bowlby, 1988; Erikson, 1950; Freud, 1925 / 1961; Kohlberg, 1981cited Lisa Rapport and Mathew Meleen Journal of Personality assessment vol. 70 1998). To minimise parental pressure I will not be

recruiting children from casting agencies where there is a higher possibility that children may approach the project competitively.

In further consideration of how children may feel about being part of this kind of small scale production process later in life, I note that feed-back from previous projects suggests that perceptions of the experience continue to be perceived as positive. I have sometimes encountered young adults who were children in a previous video production of mine and they still express the fun they had making it. I have also been contacted years later by some requesting copies of the production to show friends, this further demonstrates that years later they still valued the experience of being in a production.

An information sheet, consent and photo release/use of name forms have been written. The consent form includes the statement that the participants are aware that all questions have been answered and they may decline to participate at any stage.

Participants

17 Describe the intended participants.

The participants will be adults and children interested in drama and acting who are appropriate ages for the acting parts.

The main acting parts are:

Sarah, an adult mother

Benje, an adult male chef

Toby the kitchen hand

Sarah as a 16 year old

Benje as a boy -approximately 12 yrs old, played by a 14 year old actor

Josh, a 6 year old boy, played by a 6 or 7 year old actor

Another small child part is a young girl eating an ice-cream who Josh passes in the street. Josh steals her ice-cream but is made to give it back. A magician busker provides Josh with one of his own.

Other children could be included as extras in the street if they are available.

18 How many participants will be involved?

Approximately fifteen. Ten adults and five children.

What is the reason for selecting this number?

(Where relevant, attach a copy of the Statistical Justification to the application form)

These are acting parts required by the story.

19 Describe how potential participants will be identified and recruited?

Participants will be recruited firstly through drama teachers, then discussion will take place with parents before contact with the children.

Parents/guardians will be sent an information sheet for themselves outlining the project as well as an information sheet written for their children in language appropriate to the child's age. If they are happy for them to be involved in the project parents/guardians are advised to discuss the children's information sheet with their children helping them to raise any questions they may have. Parents will be given my contact number so they may discuss the project with me and have any questions answered.

If the child is interested and parents are happy for their child to be involved in this project they will return signed copies of consent letters to their drama teachers. From here I will organise a workshop and question answer session for the children, parents will be invited to this. Once these questions are answered children will then be able to fill in their own consent forms. Photo release/use of name forms are to be signed by parents and filled in by children before workshops or filming begins.

It will be made clear from the onset that all participants have the right to decline to participate at any stage. There will be no public advertising.

20 **Does the project involve recruitment through advertising?** Yes No
(If yes, attach a copy of the advertisement to the application form)

21 **Does the project require permission of an organisation (e.g. an educational institution, an academic unit of Massey University or a business) to access participants or information?** Yes No
If yes, list the organisation(s).

(Attach a copy of the draft request letter(s), e.g. letter to Board of Trustees, PVC, HoD/I/S, CEO etc to the application form. Include this in your list of attachments (Q5). Note that some educational institutions may require the researcher to submit a Police Security Clearance.)

22 **Who will make the initial approach to potential participants?**
In the case of children, parents will make the initial contact. Adult actors will be approached by me through acting networks which could include, drama groups, theatre contacts, possibly arts networks such as The Big Idea or casting directors.

23 **Describe criteria (if used) to select participants from the pool of potential participants.**
Adult actors will be recruited in the same manner as a film production, ie, through amateur and professional acting networks. Parts of the film will be workshopped and an informal audition process will take place from here. All adult actors will be subject to normal acting codes-of-conduct, and will sign consent forms and photo release/use of name and confidentiality forms for this project (attached).

Rehearsals and filming will be conducted in a similar manner to any short film project. Children's participations will be workshopped in a similar manner to a children's drama group and developed with a children's drama teacher. Discussion and visual material about what films are and how they are made will be included in the workshop. It will be made clear that attending the workshop will not mean that children are expected to take part in the film.

With my last short film involving children, the children that showed up to the workshops and learned the lines got the parts. Those that showed up some of the time got parts as extras and a few lost interest in the workshops and stopped attending. This workshop process removed any pressure to participate but also meant that no child with a serious interest in the project was excluded.

It will be explained at the start that not all children can have lead roles. While this is no different to any school production, attempts will be made to include all interested children in the production, thus creating a positive experience for all contributors. From my experience most children will be happy just to be part of the project. Expectations relating to this project will be discussed with parents. I have deliberately chosen not to work with casting agencies in order to avoid parental or professional pressure.

Any child who participates in the filming will receive an edit of the film with them included in some way. For example, there are a number of street scenes where children could be extras. I will place emphasis during workshops that all parts are important no matter how small. I aim to create a fun and safe environment for all children concerned.

Very likely two children will take the role of Josh, with one as the understudy. Though both will be filmed in order to generate backup footage if one should lose interest or for any reason chose not to participate. If both children chose not to participate I would alter the script and refilm. Given that the children will have already demonstrated an interest on the project through the workshops I believe this is unlikely but feel that because there must be no pressure to participate I should have a contingency plan.

24 **How much time will participants have to give to the project?**
Adults will be required for approximately four days filming. Children will be required for approximately three days of filming plus three one-hour workshops. It is intended that child participation on days of filming will be limited to three hours.

Data Collection

25 **Does the project include the use of participant questionnaire/s?** Yes No
(If yes, attach a copy of the Questionnaire/s to the application form and include this in your list of attachments (Q5))

If yes: i) indicate whether the participants will be anonymous, (i.e. their identity unknown to the researcher). Yes No

ii) describe how the questionnaire will be distributed and collected.

(If distributing electronically through Massey IT, attach a copy of the draft request letter to the Director, Information Technology Services to the application form. Include this in your list of attachments (Q5) – refer to the policy on “Research Use of IT Infrastructure”.)

NA

26 Does the project involve observation of participants? If yes, please describe. Yes No

Only in terms of developing character acting.

27 Does the project include the use of focus group/s? Yes No

(If yes, attach a copy of the Confidentiality Agreement for the focus group to the application form)

If yes, describe the location of the focus group and time length, including whether it will be in work time. *(If the latter, ensure the researcher asks permission for this from the employer).*

28 Does the project include the use of participant interview/s? Yes No

(If yes attach a copy of the Interview Questions/Schedule to the application form)

If yes, describe the location of the interview and time length, including whether it will be in work time. *(If the latter, ensure the researcher asks permission for this from the employer)*

29 Does the project involve sound recording? Yes No

30 Does the project involve image recording, e.g. photo or video? Yes No

If yes, please describe.

(If agreement for recording is optional for participation, ensure there is explicit consent on the Consent Form) Yes acting will be filmed. Filmed footage relating to the characters is fictitious. This does not constitute factual information to be analysed.

The research involves using the film footage to investigate the use of motion graphics and narrative technique. As such the footage will be treated in postproduction with animation, typographic and other design elements. Analysis of the motion graphic film will be centred on the narrative aspects of motion graphics and the use of filming techniques and postproduction.

Because likenesses of participants will be recorded, consent forms and photo release forms are provided and as suggested by in the Massey University Code of Ethical Conduct the code of Ethics devised by the National Oral History Association of New Zealand will be followed where relevant. (Please note this project does not include the type of factual information gathering on participants that oral history would include.)

31 If recording is used, will the record be transcribed? Yes No

If yes, state who will do the transcribing.

(If not the researcher, a Transcriber’s Confidentiality Agreement is required – attach a copy to the application form. Normally, transcripts of interviews should be provided to participants for editing, therefore an Authority For the Release of Tape Transcripts is required – attach a copy to the application form. However, if the researcher considers that the right of the participant to edit is inappropriate, a justification should be provided below.)

32 Does the project involve any other method of data collection not covered in Qs 25-31? Yes No

If yes, describe the method used.

33 Does the project require permission to access databases? Yes No

(If yes, attach a copy of the draft request letter/s to the application form. Include this in your list of attachments (Q5). Note: If you wish to access the Massey University student database, written permission from Director, National Student Relations should be attached.)

34 Who will carry out the data collection?

The data gathered for this film will be recorded by a carefully selected film crew and myself. No data is being gathered about the participants rather they are actors. The research is about the use of motion graphics and narrative technique. As such the film footage will be treated in postproduction with animation, typographic and other design elements.

SECTION C: BENEFITS / RISK OF HARM (Refer Code Section 3, Para 10)

35 What are the possible benefits (if any) of the project to individual participants, groups, communities and institutions?

There is strong evidence that children active in drama have much to gain. As noted earlier in this application, children have demonstrated increased development with respect to articulation and interpretations, creative and critical skills as well as showing a greater ability to "shift their perception from self to other," (Shelby A, 1994) through voice and physical action.

The project introduces children to the processes in film making. It will be a sociable activity and an interesting experience for them.

This project is valuable for me in terms of professional development and will give me greater insight in managing student motion graphic projects at Whitireia Community Polytechnic. This will be of benefit to our student community and in turn will support the development and interest in graphic media within the Porirua area, which includes a range of multicultural communities.

This project will make a contribution to the design and filmmaking communities by critically reflecting on the use of motion graphics as a narrative device. We are surrounded by motion graphics on television, the internet and in the cinemas, and yet the academic theoretical base is very thin. There is a genre of graphic film starting to emerge (Sheffield 2007). This type of film still is in the early stages of development. I hope to make a contribution to this new type of filmmaking, through a critical evaluation of how narrative can be informed through the use of Motion Graphic techniques.

It is hoped that this project will be accepted into juried film festivals.

36 What discomfort (physical, psychological, social), incapacity or other risk of harm are individual participants likely to experience as a result of participation?

Activities are low risk. Risks could include exposure to weather or the types of risks involved in any social interaction or a school play. Risks relating to equipment are minimal in this production. Despite the low risk of these activities it is noted that a high level of OHS planning will be required due to the age group of some of the actors and identified hazards on the set.

37 Describe the strategies you will use to deal with any of the situations identified in Q36.

Exterior filming will not be done in bad weather. Parents and guardians will be briefed as to appropriate clothing. Sunscreen will be provided. Appropriate seating and shelter will be provided. The environment will be smoke free.

Food and beverages will be provided. Although I see any kind of accident as unlikely a first aid kit will be provided.

Toilet facilities will be organised. It is intended that toilets will be located near all locations. Children will always be accompanied to the toilet by one of the caregivers.

I am also aware that even filming in controlled conditions, children must be supervised at all times, hence the appointment of dedicated caregivers with a ratio of two children to one adult whose only role will be to supervise, care for and entertain the children.

If any caregiver is unable to attend, filming will be cancelled that day. Parent's will be invited to be present at all stages of rehearsals and filming.

Any health and safety risks relating to equipment will be assessed prior to shooting under the guidance of crew who have experience in dealing with such issues and strict health and safety guidelines. I will carefully supervise all activities as I see myself as ultimately accountable. I have recently familiarised myself with guidelines as outlined in the "Blue Book" (*The Blue Book* is the standard reference document of best practice processes for the engagement of screen production crew in New Zealand. It is jointly developed and published by the Technicians' Guild and the Screen Production & Development Association (SPADA).

In this project, Film equipment related safety risks are minimal, most of the potential safety issues common with larger productions are avoided, in that this film does not involve large sets, props, or cranes or other potentially dangerous equipment. The use of an age appropriate induction to OHS issues related to being on set will be carried out and an identifiable hazards board placed at the entrance to the set.

The kitchen scene has however been identified as an area of potential risk, strategies to deal with this have been discussed in section 13 with respect to location.

Social risks would be similar to those of children acting in a school play. From experience I have found most children to be less self conscious in front of the camera than many adults. Because participants are recruited through parents who have indicated that a child is interested in acting and drama teachers I will be able to include children who are already familiar and interested with acting processes. All actors and children will be well prepared through workshops and rehearsals.

Social risks will be minimised through understanding of the project developed through workshops and rehearsals.

Around three minutes of the film will include children. Their activities will be normal every-day activities such as walking down the street with their mother, planting a tree in the garden, or reading a book in the back of the car. These are low risk familiar activities.

Thoughtful scheduling will mean that people can go and practice or leave the set when not required. Children will not be required on set for great periods of time before shooting or during shooting. Books, toys and art materials will be provided. The studio space will also be equipped with books toys and games. A video player will also be set up with a selection of children's videos. Caregivers will interact with the children at all times.

Activities relating to the drama will also be organised in the rehearsal space. For example children will be encouraged to act out other actor's roles as well as doing other physical activities. These will be developed with a children's drama teacher.

Transport will be carefully organised. For rehearsals, children will be brought to rehearsals and picked up by parents. For filming sessions, caregivers will offer transport if the parents prefer.

38 What is the risk of harm (if any) of the project to the researcher?

Risk of harm to myself is low.

39 **Describe the strategies you will use to deal with any of the situations identified in Q38.**
I will appoint a personal assistant to assist with organisation of people and production. Roles such as supervising actors and children, will be clearly appointed.

40 **What discomfort (physical, psychological, social) incapacity or other risk of harm are groups/communities and institutions likely to experience as a result of this research?**

No institutions, groups or communities are likely to be at risk. This is a short film project, I have supervised many of these (both student projects and my own) and I have never been involved in a project in which harm or even perceived harm has come to any group, community or institution. The content of this film is not controversial.

41 **Describe the strategies you will use to deal with any of the situations identified in Q40.**
NA

42 **Is ethnicity data being collected as part of the project?** Yes No

If yes, will the data be used as a basis for analysis? If so, justify this use in terms of the number of participants.

If no, justify this approach, given that in some research an analysis based on ethnicity may yield results of value to Maori and to other groups.

(Note that harm can be done through an analysis based on insufficient numbers)

43 **If participants are children/students in a pre-school/school/tertiary setting, describe the arrangements you will make for children/students who are present but not taking part in the research.**

(Note that no child/student should be disadvantaged through the research)

NA

SECTION D: INFORMED & VOLUNTARY CONSENT (Refer Code Section 3, Para 11)

44 **By whom and how, will information about the research be given to potential participants?**

Prior to commencement drama teachers will be informed of the project. Information sheets will be provided to give to parents/guardians, one for themselves and an age appropriate version for the children.

If parents/guardians see this project as something their child would like to be included in and they see it as appropriate, they will discuss the project (using the children's information sheet) with the child.

Parents will be given my contact details should they wish to call me to discuss the project further.

A question answer session, which can include parents, will be held before the first workshop.

Consent/Photo release forms/use of name/condition of release forms must be signed by parents and filled in and consent/use of name forms by children before workshop and rehearsals begin. It is not an expectation that parents or children consent to the use of their child's name.

Participants, parents/guardians will have the right to place conditions such as to anywhere they do not wish the project to be screened.

Consideration has been given to the possibility of gaining consent in stages but I have decided not to do this firstly because it draws attention to children who may not wish to continue to the filming stage. It is more important that it will be made clear that they may decline to participate at any stage throughout the project. Secondly I believe it complicates the process without any real benefits.

The information sheet makes it clear that actors will be recognisable in the final film.

45 **Will consent to participate be given in writing?** Yes No

(Attach copies of Consent Form/s to the application form)

If no, justify the use of oral consent.

46 Will participants include persons under the age of 16? Yes No

If yes: i) indicate the age group and competency for giving consent.

Section 19b of the Massey University code of ethical conduct states, "children must be able to give their own consent if they are competent to understand the nature of the project. This usually applies from around the age of seven (7), but it could be younger. The researcher must gauge the understanding of the child and act accordingly." Given that the children recruited will already be involved in drama they will have some idea about what a drama practice is, therefore in this project children from the age of six who are attending drama classes have been gauged as competent to give their consent. Consent will also be required from parents.

ii) indicate if the researcher will be obtaining the consent of parent(s)/caregiver(s). Yes No

(Note that parental/caregiver consent for school-based research may be required by the school even when children are competent. Ensure Information Sheets and Consent Forms are in a style and language appropriate for the age group.)

47 Will participants include persons whose capacity to give informed consent may be compromised? Yes No

If yes, describe the consent process you will use.

48 Will the participants be proficient in English? Yes No

If no, all documentation for participants (Information Sheets/Consent Forms/Questionnaire etc) must be translated into the participants' first-language.

(Attach copies of the translated Information Sheet/Consent Form etc to the application form)

SECTION E: PRIVACY/CONFIDENTIALITY ISSUES (Refer Code Section 3, Para 12)

49 Will any information be obtained from any source other than the participant? Yes No

If yes, describe how and from whom.

Addresses and phone numbers will be collected from parents. This is not data to be analysed. This is for organisational purposes during filming. I will request information from parents as to whether the child has asthma, allergies or any health issues which could constitute a risk be filled in as part of the consent form. This information will be shared only with the caregivers. All reasonable care will be taken with this information. No information will be disclosed, except in a case where this is required to avoid harm to the participant.

50 Will any information that identifies participants be given to any person outside the research team? Yes No

If yes, indicate why and how.

The participant's names will be included in the credits if they consent, (or if under the age of eighteen their parents or guardians consent). It is generally expected that people contributing to film and video projects are thanked in the credits. Only the participant's names and the visually identifying film footage in the form of their likenesses will be included.

Names only will be publicly displayed. Personal details such as addresses will not be passed on to anybody except the onset caregivers.

51 Will the participants be anonymous (i.e. their identity unknown to the researcher?) Yes No

If no, explain how confidentiality of the participants' identities will be maintained in the treatment and use of the data.

This project is about the use of Motion graphics as a narrative device. The participants will be actors in a short film that will be treated using motion graphic techniques of animation, inclusion of typography etc.

Participants in this film are not the subjects of the research.

That this work is fictitious will be stated in the credits.

Raw footage from this film will be destroyed. There are no facts or personal information to be gathered on the children (or any of the actors) which will be analysed or published. Names only will appear in the credits of the finished film and only if consent is given.

Because likenesses of the participants are being recorded relevant aspects of the Code of Ethics devised by the National Oral History Association of New Zealand will be adhered to as suggested in section 24 of the Massey University Code of Ethical Conduct.

This includes the use of consent forms and a suitable release forms which will be provided. Adult participants, parents/guardians will have the opportunity to give feedback and place conditions on release of any identifiable material relating to themselves or their child. It is unlikely that they will require much restriction on the release of this film (the content does not warrant it) but this is a right that will be upheld.

52 **Will an institution (e.g. school) to which participants belong be named or be able to be identified?** Yes No

If yes, explain how you have made the institution aware of this?
NA

53 **Outline how and where:**
i) the data will be stored, and

Raw unedited footage from the original tapes will be deleted after edited cuts relevant to the project have been selected. This will occur toward the end of the post-production process. In keeping with section 24 of the Massey University code of ethical conduct, which states, "*Where sound and image recording are involved, the option of the participant retaining the recording or agreeing to its storage in a research archive should be explored.*"

I have opted to use the above guideline where relevant. (It is however important to bear in mind that the above statement is written in relation to oral history and unlike oral history this footage is not research on the participants, all visual information is fictitious.) Pending consent, rough edits of the film, design work associated with the project as well as the completed film will be stored in the University Library. This footage will be stored as Digital Video with the thesis so that the processes relating to motion graphics can be understood by students and researchers in this area. Adult participants and parents/guardians will be given the opportunity to view and approve this footage. Pending consent copies will also be given to participants and crew.

In keeping with this section 24 a suitable consent/photo release/condition of release/use of name form has been written and participants will be informed as to where filmed footage is stored.

ii) Consent Forms will be stored.

(Note that Consent Forms should be stored separately from data)

Suitable consent/photo release/condition of release/use of name forms will be kept by in a locked cabinet in my supervisor's office Scanned copies will also be given to my supervisors to be stored on their password protected work computer hard drives. Because films may be screened over a long period of years and it is generally expected that consent forms for films are kept long term. I will also keep copies of the forms in a locked cabinet in my home office and request that the originals be passed on to me after the five year period.

54 **i) Who will have access to the data/Consent Forms?**

During the initial editing only my supervisors and I will have access to the raw data. This will subsequently be destroyed (tapes wiped and hard-drive material deleted) The fictional processed film footage and the completed film will be stored as described in section 53 above. My supervisors will ensure that my Massey based hard drive is reformatted after I cease to use this machine. Only my supervisors and I will have access to the consent forms and photo release/use of name forms.

ii) How will the data/Consent Forms be protected from unauthorised access?

Raw data will be destroyed toward the end of post production. Computer hard-drives storing consent forms and confidentiality forms will be password protected. Hard copies of consent forms will be in a secure cabinet in my supervisors office. Processed footage of this fictional film and the final film will be protected by copyright.

- 55 How long will the data from the study be kept, who will be responsible for its safe keeping and eventual disposal? (Note that health information relating to an identifiable individual must be retained for at least 10 years, or in the case of a child, 10 years from the age of 16).**

(For student research the Massey University HOD Institute/School/Section / Supervisor / or nominee should be responsible for the eventual disposal of data. Note that although destruction is the most common form of disposal, at times, transfer of data to an official archive may be appropriate. Refer to the Code, Section 4, Para 24.)

Raw data will be destroyed toward the end of the post-production process. During which time it will be stored on my password protected home and work computers. Digital video tapes will be wiped. It is intended that the fictional processed footage of the film and the finished film be stored in the Massey University Library and by myself, pending the consent, and signing of suitable consent/photo release/condition of release/use of name form by participants and where relevant parents/guardians. My supervisors will insure that computers are reformatted and left clear after completion of the project.

SECTION F: DECEPTION (Refer Code Section 3, Para 13)

- 56 Is deception involved at any stage of the project?** Yes No

If yes, justify its use and describe the debriefing procedures.

SECTION G: CONFLICT OF ROLE/INTEREST (Refer Code Section 3, Para 14)

- 57 Is the project to be funded in any way from sources external to Massey University?** Yes No

If yes: i) Whitireia Community Polytechnic research fund. I am a staff member here.

- ii) **does the source of the funding present any conflict of interest with regard to the research topic?**

No, the funding for this project is money required to make this project. The funding will not affect my analysis of the results. I see no conflict of interest.

- 58 Does the researcher/s have a financial interest in the outcome of the project?** Yes No

If yes, explain how the conflict of interest situation will be dealt with.

- 59 Describe any professional or other relationship between the researcher and the participants? (e.g. employer/employee, lecturer/student, practitioner/patient, researcher/family member). Indicate how any resulting conflict of role will be dealt with.**

To date I have no connections with participants, I will not however exclude actors or crew on the basis that I may know them. All participants will be treated equally. I see no conflict of interest here providing participants fit the criteria required by the acting parts the project is researching design techniques not children or actors. I will not be recruiting students whom I am teaching or whose work I am involved in marking or moderating. I may be familiar with some of the film crew but there is no conflict of interest here, this will contribute to good working relationships and quality testing of the techniques being explored in relation to motion graphics and storytelling.

SECTION H: COMPENSATION TO PARTICIPANTS (Refer Code Section 4, Para 23)

- 60 Will any payments or other compensation be given to participants?** Yes No

If yes, describe what, how and why.

(Note that compensation (if provided) should be given to all participants and not constitute an inducement. Details of any compensation provided must be included in the Information Sheet.)

Participants will be provided digital video copies of the film. I expect participants to want copies of this project. Copies of the full film will be given to parents and a cut down version will be provided for the children.

SECTION I: TREATY OF WAITANGI (Refer Code Section 2)

61 Are Maori the primary focus of the project? Yes No

If yes: Answer Q62 – 65

If no, outline:i) what Maori involvement there may be, and

The character Chris could be Maori, also some of the children in the drama group could be Maori.

ii) how this will be managed.

I have a Maori support system through Whitireia Community Polytechnic but will also speak to Ross Hemera, Kaiwhakaahua Māori (Director for Māori Development) College of Creative Arts should any Maori actors chose to take part in this project. I am confident I have the relevant Kaitohutohu support to deal with any issues if need be. I see no specific culturally sensitive issues regarding this project.

62 Is the researcher competent in te reo Maori and tikanga Maori? Yes No

If no, outline the processes in place for the provision of cultural advice.

NA

63 Identify the group/s with whom consultation has taken place or is planned and describe the consultation process.

(Where consultation has already taken place, attach a copy of the supporting documentation to the application form, e.g. a letter from an iwi authority)

NA

64 Describe any ongoing involvement of the group/s consulted in the project.

NA

65 Describe how information resulting from the project will be shared with the group/s consulted?

NA

SECTION J: CULTURAL ISSUES (Refer Code Section 3, Para 15)

66 Other than those issues covered in Section I, are there any aspects of the project that might raise specific cultural issues? Yes No

If yes, explain. Otherwise, proceed to Section K.

Nobody in the script is of any specific ethnic group apart from Pakeha or possibly Maori. Although children of other ethnicities will not be excluded from participation I will not be dealing with any specific ethnic groups. The script dictates that the group reflects small town New Zealand and then later Wellington.

67 What ethnic or social group/s (other than Maori) does the project involve?

None specifically but nobody will be excluded.

68 Does the researcher speak the language of the target population? Yes No

If no, specify how communication with participants will be managed.

69 Describe the cultural competence of the researcher for carrying out the project.

(Note that where the researcher is not a member of the cultural group being researched, a cultural advisor may be necessary)

Of my ten years teaching experience five years of this has been with Whitereia Community Polytechnic's multicultural communities. I also have four months work with children and drama groups on a short film project. I have worked and lived in many different countries and have strong empathy with people from many different cultures.

- 70 **Identify the group/s with whom consultation has taken place or is planned.**
(Where consultation has already taken place, attach a copy of the supporting documentation to the application form)
NA
- 71 **Describe any ongoing involvement of the group/s consulted in the project.**
NA
- 72 **Describe how information resulting from the project will be shared with the group/s consulted.**
NA
- 73 **If the research is to be conducted overseas, describe the arrangements you will make for local participants to express concerns regarding the research.**
NA

SECTION K: SHARING RESEARCH FINDINGS (Refer Code Section 4, Para 26)

- 74 **Describe how information resulting from the project will be shared with participants and disseminated in other forums, e.g. peer review, publications, conferences.**

(Note that receipt of a summary is one of the participant rights)

Pending any conditions or restrictions on the release of any identifiable material;

DVD's of the work will be given to the participants. All people involved will be invited to a screening of this project. Screenings will be made as part of a conference, presentation or creative film festivals.

I would like to submit this project to a range of digital film festivals examples of these include; MP4Fest at Silver Lake Film Festival, Nodance Film Festival, onedotzero and RESFest. There will be other opportunities to screen this.

Although it may not be possible to attend these festivals I will request where possible any reviews and share these with participants (or when appropriate parents).

After the research is completed. DVD copies of the film will be provided to all actors. All adults involved in this project will be invited to a screening. In consultation with the parents, the youngest participants will receive an edited version, which emphasises their own participation.

The written thesis will be available to be read by participants and will be held by the Massey University Library. Findings from my Thesis will also be presented at a Whitereia research hui. A presentation will be made at the 2010 Massey University Masters design Post Graduate symposium.

Other opportunities will very likely arise but these are currently all that is planned.

SECTION L: INVASIVE PROCEDURES/PHYSIOLOGICAL TESTS (Refer Code Section 4, Para 21)

- 75 **Does the project involve the collection of tissues, blood, other body fluids or physiological tests?** *(If yes, complete Section L, otherwise proceed to Section M)* Yes No

If yes, are the procedures to be used governed by Standard Operating Procedure(s)? If so, please name the SOP(s). If not, identify the procedure(s) and describe how you will minimise the risks associated with the procedure(s)?

NA

76 Describe the material to be taken and the method used to obtain it. Include information about the training of those taking the samples and the safety of all persons involved. If blood is taken, specify the volume and number of collections.

NA

77 Will the material be stored? Yes No

If yes, describe how, where and for how long.

NA

78 Describe how the material will be disposed of (either after the research is completed or at the end of the storage period).

(Note that the wishes of relevant cultural groups must be taken into account)

NA

79 Will material collected for another purpose (e.g. diagnostic use) be used? Yes No

If yes, did the donors give permission for use of their samples in this project? *(Attach evidence of this to the application form)* Yes No

If no, describe how consent will be obtained. Where the samples have been anonymised and consent cannot be obtained, provide justification for the use of these samples.

NA

80 Will any samples be imported into New Zealand? Yes No

If yes, provide evidence of permission of the donors for their material to be used in this research.

NA

81 Will any samples go out of New Zealand? Yes No

If yes, state where.

(Note this information must be included in the Information Sheet)

NA

82 Describe any physiological tests/procedures that will be used.

NA

83 Will participants be given a health-screening test prior to participation? Yes No

(If yes, attach a copy of the health checklist)

NA

Reminder: Attach the completed Screening Questionnaire and other attachments listed in Q5

SECTION M: DECLARATION *(Complete appropriate box)*

ACADEMIC STAFF RESEARCH

Declaration for Academic Staff Applicant

I have read the Code of Ethical Conduct for Research, Teaching and Evaluations involving Human Participants. I understand my obligations and the rights of the participants. I agree to undertake the research as set out in the Code of Ethical Conduct for Research, Teaching and Evaluations involving Human Participants. My Head of Department/School/Institute knows that I am undertaking this research. The information contained in this application is to the very best of my knowledge accurate and not misleading.

Staff Applicant's Signature

Date:

STUDENT RESEARCH

Declaration for Student Applicant

I have read the Code of Ethical Conduct for Research, Teaching and Evaluations involving Human Participants and discussed the ethical analysis with my Supervisor. I understand my obligations and the rights of the participants. I agree to undertake the research as set out in the Code of Ethical Conduct for Research, Teaching and Evaluations involving Human Participants.

The information contained in this application is to the very best of my knowledge accurate and not misleading.

Student Applicant's Signature

Date: 10/06/2010

Declaration for Supervisor

I have assisted the student in the ethical analysis of this project. As supervisor of this research I will ensure that the research is carried out according to the Code of Ethical Conduct for Research, Teaching and Evaluations involving Human Participants.

Supervisor's Signature

Date: 10/06/2010

Print Name

Gray Hodgkinson

GENERAL STAFF RESEARCH/EVALUATIONS

Declaration for General Staff Applicant

I have read the Code of Ethical Conduct for Research, Teaching and Evaluations involving Human Participants and discussed the ethical analysis with my Line Manager. I understand my obligations and the rights of the participants. I agree to undertake the research as set out in the Code of Ethical Conduct for Research, Teaching and Evaluations involving Human Participants. The information contained in this application is to the very best of my knowledge accurate and not misleading.

General Staff Applicant's Signature

Date:

Declaration for Line Manager

I declare that to the best of my knowledge, this application complies with the Code of Ethical Conduct for Research, Teaching and Evaluations involving Human Participants and that I have approved its content and agreed that it can be submitted.

Line Manager's Signature

Date:

Print Name

TEACHING PROGRAMME

Declaration for Paper Controller

I have read the Code of Ethical Conduct for Research, Teaching and Evaluations involving Human Participants. I understand my obligations and the rights of the participants. I agree to undertake the teaching programme as set out in the Code of Ethical Conduct for Research, Teaching and Evaluations involving Human Participants. My Head of Department/School/Institute knows that I am undertaking this teaching programme. The information contained in this application is to the very best of my knowledge accurate and not misleading.

Paper Controller's Signature

Date:

Declaration for Head of Department/School/Institute

I declare that to the best of my knowledge, this application complies with the Code of Ethical Conduct for Research, Teaching and Evaluations involving Human Participants and that I have approved its content and agreed that it can be submitted.

Head of Dept/School/Inst Signature

Date:

Print Name

***Project Title* “Life-Time in a Tin”**

INFORMATION SHEET FOR ADULT ACTORS

Kia ora/Greetings,

My name is Susan Scott.

“Life-Time a Tin”, is a short film exploring motion graphics and storytelling. This information sheet is to tell you what will be involved if you would like to take a part as an actor. “Life-Time in a Tin” is a short Motion Graphic / film project, which contributes to a Master of Design research project in motion graphics and storytelling. The focus of this research questions how techniques, such as animation, illustration, use of type, and other stylistic elements or effects associated with motion graphics can contribute to storytelling.

This short drama is approximately six minutes long and is about three childhood friends meeting after many years. The background of the story is narrated by an eccentric Chef as he works in his kitchen. A trip into town by a woman and her son along the Wellington waterfront and up Cuba Street (or similar Wellington street) parallels action in the kitchen. It will be filmed and then motion graphic techniques, such as animation, illustration and moving type will be applied to it in post production. These effects are similar to film and TV opening credits that you are probably familiar with, such as the opening credits for ‘Six Feet Under’ or ‘Lost’.

There are four main acting parts in this film, six very small parts and parts for a range of extras. Neither you or any of the actors are subjects of research. The research is about the combining of media and how this can build storytelling.

Despite the effects placed on the footage you will be identifiable.

1 Workshops

I will be workshopping the script with actors and would like to run two acting workshops: these will be used as part of the process in thinking about film and as audition process before filming. You may choose to be part of the workshops but not part of the film. With your consent you may be filmed as part of a workshop.

You will not be paid for this project but will receive a DVD copy of the film. Consent/photo release/use of name/condition of release forms will be signed.

2 Filming

If you get one of the main parts you will be required for approximately four days of filming, and around four evenings rehearsal sessions leading up to the project and whatever time you need to learn your lines. If you get a smaller part or that of an extra, you may only be required for a few hours. We will discuss the times you are available and work up a schedule from here.

Food and beverages will be provided.

I see no real dangers in this project aside from those of everyday life. Experienced care will be taken with respect to your safety at all times.

3 Storage of the research and the Film

After filming, a rough edit will be made. Then there will be an involved post-production process in which effects (such as animation, color adjustment, moving type and illustration) will be applied. The original raw footage will be destroyed but rough cuts of the work in process including selections of the workshops will be available in the Massey University Library. If you choose you can be edited out of this footage. You may also choose whether or not you wish to have your names on the credits. Should you wish to view this material or read a copy of my completed thesis, I will make this available.

The written thesis will also be available to be read by participants and will be held by the Massey University Library.

4 Release of the Film

I would like to submit this project to a range of digital film festivals. Examples of these include; MP4Fest at Silver Lake Film Festival, Nodance Film Festival, onedotzero and RESFest. There will also be other opportunities to screen this film.

Although it may not be possible to attend these festivals I will request where possible any reviews and share these with participants.

A DVD copy of the film will be given to all those who take part in the film.

Do you have any questions?

Your Rights

Please understand that you are under no obligation to accept this invitation. If you decide to participate, you have the right to:

- withdraw from the study at any stage;
- ask any questions about the study at any time during participation;
- be given access to a summary of the project findings when it is concluded.

Project Contacts

Researcher: Susan Jean Scott
Contact details: 12 Pahia Street,
Roseneath
Wellington
Ph (04)382-9440
Email Address: Susan.scott@whitireia.ac.nz

Researcher's Supervisors: Antony Nevin
Contact details: Gray Hodgkinson
Institute of Communication Design,
Massey University, Wellington.
(04) 801-5799

Committee Approval Statement

This project has been reviewed and approved by the Massey University Human Ethics Committee: Southern B, Application 10/09. If you have any concerns about the conduct of this research, please contact Dr Karl Pajo, Chair, Massey University Human Ethics Committee: Southern B, telephone 04 801-5799 x 6929, email humanethicsoutha@massey.ac.nz.

Kind regards,

Susan Scott

Project Title “Life-Time in a Tin”

INFORMATION SHEET FOR CHILD ACTORS

Kia ora / Greetings,

My name is Susan Scott.

“Life - Time in a Tin” is a short film I am making about a group of friends meeting after a long time. I would like some of the actors in this film to be children. If you want to, you could be one of the actors in this film.

When you see a movie you sometimes see animation or drawings at the start. “Life-Time in a Tin” uses these kinds of effects to tell a story.

Even though there are effects on the film, people watching the film will be able to tell who you are.

Some of the actors in this film have to talk, but other actors might just be doing everyday things like walking down the street with their mum or an other adult. Just like in a school play not everybody can have a big part but all parts are important.

Mum or Dad or your guardian is invited to the workshops and the filming.

What would I be asked to do?

1 Workshops

I will run a class to show you some examples of animation and other effects I might be using so that you can understand what I am trying to do. I will run two more classes in which you will also practice being some of the different acting parts. This will be very much like a drama class.

2 Filming

There will be three sessions of filming. These will not be longer than three hours and I will have things for you to do and somebody to look after you when you are not acting. There will always be at least one person around for you to talk to and play with. You may have turns

acting some of the parts.

Not everything that is filmed will be in the finished film but I will give you a DVD, which will show you doing some acting.

Food and drinks will be provided on the film.
When the project is finished you will be invited to see it on a big screen.

Mum or Dad or your guardian is invited to the workshops and the filming.

3 What do I do if I decide I do not want to be part of this project?

If you do not want to be part of this project at any stage tell me, or one of the people looking after you on the film set, or Mum or Dad, or your guardian. You can stop being in this project at any stage even during the first workshop.

4 Do you have any questions about this project?

Kind regards,

Susan Scott

Ph (04) 382-9440

Project Title “Life-Time in a Tin”

INFORMATION SHEET FOR PARENTS GUARDIANS

Kia ora/Greetings,

My name is Susan Scott.

“Life-Time a Tin”, is a short film exploring motion graphics and storytelling. This information sheet is to tell you what will be involved if you are happy for your child to take part as an actor in this project. “Life-Time in a Tin,” is a short Motion Graphic / film project, which contributes to a Master of Design research project in motion graphics and storytelling. The focus of this research questions how techniques such as animation, illustration, use of type, and other stylistic elements or effects associated with motion graphics can contribute to storytelling.

This short drama is approximately six minutes in length and is about three childhood friends meeting after many years. The background of the story is narrated by an eccentric Chef as he works in his kitchen. A trip into town by a woman and her son along the Wellington waterfront and up Cuba Street (or similar Wellington street) parallels action in the kitchen. It will be filmed and then motion graphic techniques, such as animation, illustration and moving type will be applied to it in post production. These effects are similar to film and TV opening credits that you are probably familiar with, such as the opening credits for ‘Six Feet Under’ or ‘Lost’.

There are four main acting parts in this film, six very small parts and parts for a range of extras. Neither your child nor any of the actors are being studied. The research is about the combining of media and how this can build storytelling.

Despite the effects placed on the footage, your child will be identifiable. You are welcome to attend workshops or the filming of this project.

It is important that your child chooses to be included in this project and understands what is expected of them. Can you please go through their information sheet with them. They can fill in their own consent forms during a question and answer session preceding the first workshop.

Workshops and rehearsals will be scheduled outside of school hours.

1 Workshops

I would like to run three acting workshops for children. These will be used to introduce your child to the process as well as to practice the script. These workshops will be run in a similar way to a drama class. Your child may choose to be part of the workshops but not part of the film. These workshops will also act as an informal audition process. Not all children can have speaking parts but they may all be included in the film in some way.

Nobody acting in this film will be paid for this project but will receive a DVD copy of the film. Consent/photo release/use of name/ condition of release forms will be signed by you.

2 Filming

If your child gets one of the main parts they will be required for three days of filming, for no more than three hours per day.

Food and beverages will be provided.

I see no real dangers in this project aside from those of everyday life. Experienced care will be taken in respect to your child’s safety at all times.

3 Storage of the research and the Film

After filming, a rough edit will be made. Then there will be an involved post-production process in which effects (such as animation, color adjustment, moving type and illustration) will be applied. The original raw footage will be destroyed but rough cuts of the work in process will be available in the Massey University Library. If you choose, your child can be edited out of this footage. You may also choose whether or not you wish to have your child’s name on the credits. Should you wish to view this material or read a copy of my completed thesis, I will

make this available.

The written thesis will also be held by the Massey University Library.

4 Release of the Film

I would like to submit this project to a range of digital film festivals, examples of these include; MP4Fest at Silver Lake Film Festival, Nodance Film Festival, onedotzero and RESFest. There will also be other opportunities to screen this film.

Although it may not be possible to attend these festivals I will request, where possible, any reviews and share these with participants.

A DVD copy of the finished film will be given to all those who take part in the film.

If you want to discuss the project or your child's participation in this project now or at any stage please call me.

5 What do you do from here?

If you are happy for your child to be part of this project return this form to your child's drama teacher. Susan Scott will be in contact with you regarding the question and answer session and first workshop.

Your Rights

Please understand that your child is under no obligation to accept this invitation. Your child may decline to participate, you have the right to:

- withdraw your child from the study at any stage;
- ask any questions about the study at any time during participation;
- be given access to a summary of the project findings when it is concluded.
- You may also state any conditions of release.

Project Contacts

Researcher: Susan Jean Scott
Contact details: 12 Pahia Street,
Roseneath
Wellington
Ph (04)382-9440
Email Address: Susan.scott@whitireia.ac.nz

Researcher's Supervisors: Antony Nevin
Gray Hodgkinson
Contact details: Institute of Communication Design,
Massey University, Wellington.
(04) 801-5799

Committee Approval Statement

This project has been reviewed and approved by the Massey University Human Ethics Committee: Southern B, Application 10/09. If you have any concerns about the conduct of this research, please contact Dr Karl Pajo, Chair, Massey University Human Ethics Committee: Southern B, telephone (04) 801 5799 x 6929, email humanethicsoutha@massey.ac.nz.

Kind regards,

Susan Scott

“Life-Time in a Tin”

Consent/use of name/conditions of release form for adult actors

I have read the Information Sheet and have had the details of the study explained to me. My questions have been answered to my satisfaction, and I understand that I may ask further questions at any time. I am aware that I may withdraw from this project at any stage.

You may wish to be involved in some aspects of the project but not others, cross out the word agree for any aspects of this project you do not want to be included in where the options are provided below. You may still be credited on the film for your participation even if you leave after the workshop stage if you wish. If you agree to being included in any aspects of this project please sign below and return this form to Sue Scott.

I agree/do not agree to being included in the workshops for this project.
 I agree/do not agree to being image and sound recorded during the workshop/rehearsal stage. **(subject to any restrictions in Section 3)**.
 I agree/do not agree to my name being on the credits of the film.

I agree to participate in this study under the conditions set out in the Information Sheet.

1. PLACEMENT and ACCESS: I, the person acting in this film agree/do not agree that some footage prepared for archival purposes, be held at the Massey University Library and made available to students. **(subject to any restrictions in Section 3)**.

2. FINAL FILM and SCREENING: I agree/do not agree to being sound and image recorded for the final film. I agree that this film may be screened at film festivals, symposiums or conferences. A screening will also be made for all cast and crew. **(subject to any restrictions in Section 3)**.

3. Restrictions of the film.

I require that edited footage of myself as workings of this film be held at Massey University Library only if I have had a chance to view and approve material. Yes/No

Notes on conditions of release or any restrictions; _____

Date:

Signature:

.....

Full Name - printed

.....

Address

.....

Phone number

.....

“Life-Time in a Tin”
Consent/use of name/children

I have been through the information sheet and would like to be part of this film project. I understand what I am going to do.

I have had all my questions answered.

I understand that if I don't like being in this film I can stop at any stage by letting an adult know how I feel.

Yes No (Please tick one)

I would like to be thanked at the end of the film with my name.

Yes No (Please tick one)

Please write your name here: _____

Thank you for filling out this form. Please hand it in to Sue Scott at this workshop.

“Life-Time in a Tin”

Consent/use of name/conditions of release form for parents and guardians

I have read the Information Sheet and have had the details of the study explained to me. My questions have been answered to my satisfaction and I understand that my child or I may ask further questions at any time. I am aware that I may withdraw my child from this project at any stage.

You may wish to have your child included in some aspects of the project but not others, please cross out the word agree for any aspects of this project you do not want to be included in, where the options are provided below. Your child may still be credited on the film for their participation, even if they leave after the workshop stage, if you wish. If you have agreed to being included in any aspects of this project please sign below and return this form to Susan Scott.

I agree/do not agree to my child being included in the workshops for this project.
I agree/do not agree to my child’s name being on the credits of the film.

I agree for my child to participate in this study under the conditions set out in the Information Sheet.

1. PLACEMENT and ACCESS: I, the parent/guardian of the child acting in this film, agree/do not agree that some footage for “Life-Time in a Tin” be prepared for archival purposes held at the Massey University Library and made available to students. **(subject to any restrictions in Section 3).**

2. FINAL FILM and SCREENING: I agree/do not agree to my child being sound and image recorded for the final film. I agree that this film may be screened at film festivals, symposiums or conferences. A screening will also be made for all cast and crew. **(subject to any restrictions in Section 3).**

3. Restrictions of the film.

I require that I have a chance to view and approve material before the screening of this film. Yes/No
Notes on conditions of release or any
restrictions; _____

Signature: _____ **Date:** _____

Parent/Guardian Name (printed) _____

Childs (name printed) _____

Phone number _____

Please make a note below of any health issues such as asthma or allergies that could constitute a risk to your child. This information will only be passed onto your child's caregiver so that they may communicate with you regarding the supervision of medicine or any extra care required.

7.6 THESIS DECLARATION

Thesis DECLARATION

Author's Name (student):	Susan Jean Scott
Title of Thesis	Motion graphics and storytelling
Student number	00025100
Degree	MDes
Year	2011

Except where specific reference is made in the main text of the thesis, this thesis contains no material extracted in whole or in part from a thesis, dissertation, or research paper presented by me for another degree or diploma and has not been submitted for the award of any other degree or diploma in any other tertiary institution.

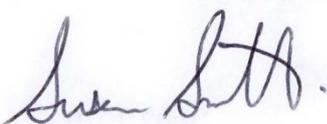
No other person's work (published or unpublished) has been used without due acknowledgment in the main text of the thesis.

Availability of Thesis

I hereby consent to the above report being consulted, borrowed, copied or reproduced in form time to time in accordance with the provisions of the Library Regulations made by the Academic Board. (<u>underline</u>)	YES
The Assistant Vice-Chancellor (Research) has approved an embargo for this thesis. (<u>underline</u>) Note: The period of the embargo will not exceed two years from the date on which the thesis is presented in its final format. During the period of the embargo the thesis will be treated as confidential and access restricted to supervisors, examiners and student. The Library will hold the completed thesis securely until the end of the agreed period; it may be released earlier with the approval of the Post Graduate Director or nominee.	NO

Post Graduate Director name: Julieanna Preston

Date: 29/3/2011

Signature: 



Declaration Confirming Content of Digital Version of Thesis

I confirm that the content of the digital version of this thesis

Title: Motion graphics and Storytelling

is the final amended version following the examination process and is identical to this hard bound paper copy.

Student's Name: Susan Jean Scott

Student's Signature: 

Date: 17-5-2011