

Summary for Introduction to CreaTe 2020 v1.0

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Creative Technology – M1: We create identity.

According to subjects mentioned in manual.

Information taken from lectures, slides, manual and references.

Introduction

Learning

Learning from lectures requires an *active listening style*.

To learn from exercises, you do *by doing*.

Don't be afraid for mistakes, make them and *learn from them through reflection*.

Spirit of CreaTe

We make things, that interact, for a purpose.

That interact = *From and for people, creative technologists sense > interpret > reason > decide and respond*.

Creative technology should fit together, the purpose should play to the strength of the technological thing.

You understand problems better when understanding the process through a model.

Brainstorming

In the first step of a brainstorm, gathering as many ideas as possible is key.

Deciding if they are any good is done in further steps. You don't need to have a full idea, parts are fine.

Make sure you can hear and see each other's ideas; it triggers you to come up with more.

You work from *divergent* to *convergent* (from very broad to more focused).

Roles

Within a brainstorm you have multiple roles:

<i>Notetaker</i>	Needs to be quick to pick up, summarize and note ideas.
<i>Knowledge</i>	People who know a certain field and come up with ideas that apply to that.
<i>Moderator</i>	Manage the session without blocking ideas.
<i>Timekeeper</i>	Motivates certain ideas and make sure to keep the group on track (idea wise).
<i>Builders</i>	People who are good at building on other people's ideas.

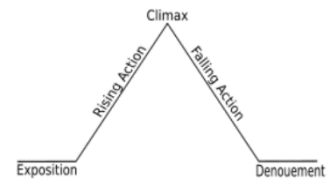
A good mix of different types of people will benefit the brainstorm.

Storytelling

Development of tension (Freytag) _____

Exposition > Rising action > Climax > Falling action > Denouement

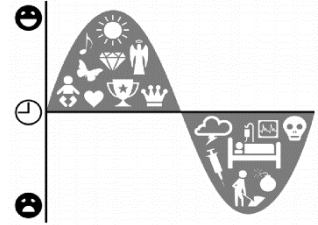
Shape of the tension development can vary per genre or per theme.



Good fortune, bad fortune (Kurt Vonnegut, Maya Eliam) _____

Striking a balance between good things happen and bad things which effects the audience.

- *Man in hole*
Character gets in trouble but gets out again, better for experience.
- *Boy meets girl*
Character comes across something wonderful, gets it, loses it, then gets it back forever.
- *From bad to worse*
Character starts off poorly then gets continually worse with no improvement.
- *Which way is up*
The story has lifelike ambiguity that keeps us from knowing if new developments are good or bad
- *Creation story*
From big items to smaller item, with belief
- *Old Testament*
Humankind receives incremental gifts from a godlike figure but is then punished severely.
- *New Testament*
Humankind receive incremental gifts from godlike figure is punished at first but then praised.
- *Cinderella*
Same as new testament but more human life focused.



<https://tenderhuman.com/shapes-of-stories-infographic>

Story types/genres and characters _____

For example: Fable, Western, Lover's leap, Saga, Detective

Hero, Terrible Stepmother, Joker, Devil, Mentor

Defined by many different variables but many are typical for a genre or character.

Story structures: Hero's Journey _____

Vladimir Propp wrote *Morphology of the Folktale* and describes the most common structure of hero movies/series and folktales. Consists of 31 steps. http://lostbiro.com/blog/?page_id=522 < don't learn this.

Simplified as *The Quest* (often used in RPG games and fantasy books):

[1] ordinary world, [2] call to adventure, [3] refusal of the call, [4] meeting the mentor, [5] crossing the threshold, [6] test, allies, enemies, [7] approach to inmost cave, [8] supreme ordeal, [9] reward, [10] road back, [11] resurrection, [12] return with the elixir.

TLDR: Character is invited to an adventure but refuses at first, eventually goes, is being tested among his way to the goals, faces one last big challenge, gets reward, comes back as new, delivers the goods.

Perspective

The same scene/ shot, perceived from the "perspective" of another character and/or seen in a different context, may acquire a different meaning.

Can change the opinion of the viewer although the event might be the same.

Order and chronology

Fabula The order characters experience the story in their world.
Also known as plot order. (Most of the time chronological)

Sujet Telling order, the order the story is being told in. Also known as story/narrative order.

Common ways to tell a story:

Linear Story is told in the same order as characters experience it. (Fabula = Sujet)

Flashbacks We can look back at other events while the story continues (Fabula ≠ Sujet)

In Media Res Start the story in the middle of events.

Interactivity

Stories can be interactive. This may boost engagement, immersion, feeling of control and impact (agency) of audience, and can trigger curiosity and game like approach to the story.

On the other hand, adding interactivity creates challenges for the director as he loses a part of his control over a story. You will also need to do more authoring when creating multiple paths to a story.

Choosing what the user can change about the story effects the amount of work that you will need to put in to make it.

Instead of a:

generative approach where the story is made as you go (for example in games) you can use a

path based approach where the content is fixed but you choose the order in which it is displayed.

The last approach is what we use for the Interactive Video Project.

In the path based approaches you can interact with the *sujet* (the order the story is told) by making different events happen (selection of which pre-recorded scenes are used) or interact with the *fabula* (the order the character experience the story).

Motivations in Technology

What do we do with technology? Argumentation, Passion, Contribution

Motivation from *societal issues, user needs* or *personal vision*.

Society

From governments, EU, UN and other national agendas.

United Nations: The Sustainable Development Goals

"Meeting the needs of the present without compromising the ability of future generations to meet their own needs"

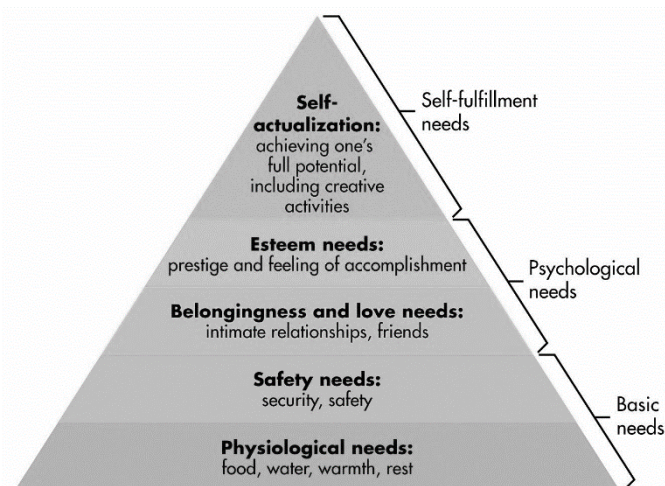


Users

Surveys, data from users, feedback, looking on social media, trends, observation, patterns.

- Two routes to find what users want:
1. *Fundamental and theoretical* knowledge on Human Needs
 2. *Empirical* ("from practice") knowledge on what people need

Maslow theory (1):



https://en.wikipedia.org/wiki/Maslow%27s_hierarchy_of_needs

Baumeister theory (1): What gives meaning to our lives?

<i>Purpose</i>	Goals and fulfilment
<i>Efficacy</i>	Control and understanding (illusion of control is enough)
<i>Value</i>	Justification
<i>Self-Worth</i>	Self-respect, respect of others
<i>Connectedness</i>	Being connected with other people

Empirical approach (2) uses tools from anthropology, experimental psychology, design sciences.

For example: Observe and analyse

Interview people in-depth

Survey large population

Carry out systematic experiments to find the best product

Design together with users to find out what they need on-the-go

Personal

You yourself are a big part of designing a product. What do you like? Where lies your talent?
If you enjoy working on something, you will perform better. It is your "designer's signature".

Roles and Identities

Everybody has their own skills and specialisations. Building a good team depends on both.

But people also have their own style of working together, their own strengths and weaknesses.

De Bono: Creative Processes. The six thinking "hats"

Information Facts, Information Documentation Known/Unknown No options	Brightness Optimism Positives Benefits, Values Make it work	Emotions Feeling, Intuition Emotions Don't rationalize Don't justify
Creativity Possibility New ideas Alternatives Concepts, Growth	Judgement Negatives Cautions Logic Faults, Danger	Manage Observe Objectives Goal, Rules Big picture

Roles in projects and collaborative processes:

Shaper	<ul style="list-style-type: none"> • Highly motivated with a lot of nervous energy and a great need for achievement. • Like to challenge lead and push others to action, can be headstrong and emotional in response to disappointment or frustration. • Generally make good managers because they generate action and thrive on pressure
Plant	<ul style="list-style-type: none"> • Innovators and inventors – can be highly creative. • Often enjoy working on their own away from other members of the team. • Tend to be introvert and react strongly to criticism and praise. • Great for generating new proposals and to solve complex problems.
Co-ordinator	<ul style="list-style-type: none"> • Ability to pull a group together to work towards a shared goal. • Mature, trusting, and confident they delegate readily. They stay calm under pressure. • Quick to spot an individual's talents and use them to pursue group objectives. • Co-ordinators are useful to have in charge of a team with their diverse skills and personal characteristics.
Monitor Evaluator	<ul style="list-style-type: none"> • Serious-minded, prudent individuals. • Slow deciders who prefer to think things over – usually highly critical thinking ability. • Usually make shrewd judgements by considering all the factors. • Important when analysing problems and evaluating ideas and suggestions.
Resource investigator	<ul style="list-style-type: none"> • Good communicators both with other members of the group and with external organisations. • Natural negotiators, adept at exploring new opportunities. • Adept at finding out what resources are available and what can be done. • Relaxed personalities with strong inquisitive sense and a readiness to see the possibilities of anything new. • Very good for finding resources and heading negotiations
Implementer	<ul style="list-style-type: none"> • Well organised, enjoy routine and have a practical common-sense and self discipline. • Systematic approach to tackling problems • Reliable and hardworking. • Will do what needs to be done whether or not they will enjoy the task
Team worker	<ul style="list-style-type: none"> • Supportive members of the team. • Flexible and adaptable to different situations and people. • Perceptive and diplomatic. • Good listeners • Avoid conflict • Good at allowing everyone in the group to contribute.
Completer-Finisher	<ul style="list-style-type: none"> • Have a great capacity for follow-through and attention to detail, and seldom start what they cannot finish. • Dislike carelessness • Reluctant to delegate, they prefer to tackle tasks themselves. • Good at tasks that involve close concentration and a close degree of accuracy.
Specialist	<ul style="list-style-type: none"> • Pride themselves on acquiring technical skills and specialist knowledge. • Priorities are to maintain professional standards and advance their own subject. • Very committed. • Important in providing the technical expertise and are usually called upon to make decisions involving in depth experience and expertise

What good are these models? _____

People generally have their own style of working together, their own strengths and weaknesses

But you are not limited only to what is your "instinctive style", you do not *need* to fit within these models.

Ofman: Core qualities _____

Awareness and a proactive attitude to the teamwork is key!



Academic integrity

Aka *no cheating or plagiarism allowed in your study.*

Largely based on the work of Renée Gravois-Lee and Lisa Burns.

Basic principles _____

The three C's:

Contribute real and new work

Claim only what is yours to claim

Credit other people's work properly

Different perspectives:

Students

Do your own learning to benefit from it now and later

Teachers

Do proper assessments of your work and grade fairly

Employers

Need to know if they can trust their future employee

Society

We aim for ethical behaviour of all citizens, a professional should really have the skills stated on diploma's etc

In education _____

When building on 3rd party work make very clear what you are using and how you use it in your own work.

Be careful when building on your own work, see this as 3rd party sources. Risk of self-plagiarism.

When working with others, be clear about who contributed and what they have contributed.

Being a Creative Technologist

Creative Technology is a multidisciplinary program drawing from the humanities, design, and technology.

As a graduate

You can:

- Trace back (or help a client trace back) the grounds to a problem.
- Generate ideas and concepts.
- Identify opportunities for the exploration of new technologies.
- Develop ideas and concepts into key prototypes.

To do this you draw upon several curricular lines that are organized in six groups:

1. Controlling the process of creation by a designer
2. Technology as material of design
3. Expressive media as material of design: media, art, and stories
4. Designing for humans: interaction, impact and experience
5. Societal and economic value
6. Academic and professional skills

