

# Master Creators

TREATMENT BY CORAL BROWN





# Introduction

Firstly, thank you for the invitation to put my ideas forward on this project. It's not often that such a fun and unique project comes around, and this one is certainly a pleasure to explore.

Being given the opportunity to capture these builds with a set of incredible world-renowned artists would be such a thrilling experience. While there are millions of exciting ways to capture the process of lego building, I feel the build is a catalyst for discovering bigger ideas and questions about our understanding of creativity.

For me, this is an opportunity to really capture what it means to work with the imagination of a child and to let them lead us in a creative process instead of us trying to shape their world.



As I've dived into research for this brief I realised that Lego goes so far beyond the nostalgic affiliation I associate with it as a child. Worldwide it's used as a communication tool, No matter your ethnicity, your heritage, or the language you speak, Lego takes on a vocabulary of its own. That's such a powerful tool, and what I find so special about your product. I want to make sure that this is the driving force behind these films and the reasons why we're able to build these outstanding masterpieces.

As adults we feel a responsibility to constantly nurture and enrich a child's mindset, to teach and guide. What if we decided to take a step back and let them teach us?



“Play is the work of a child”

- MARIA MONTESSORI





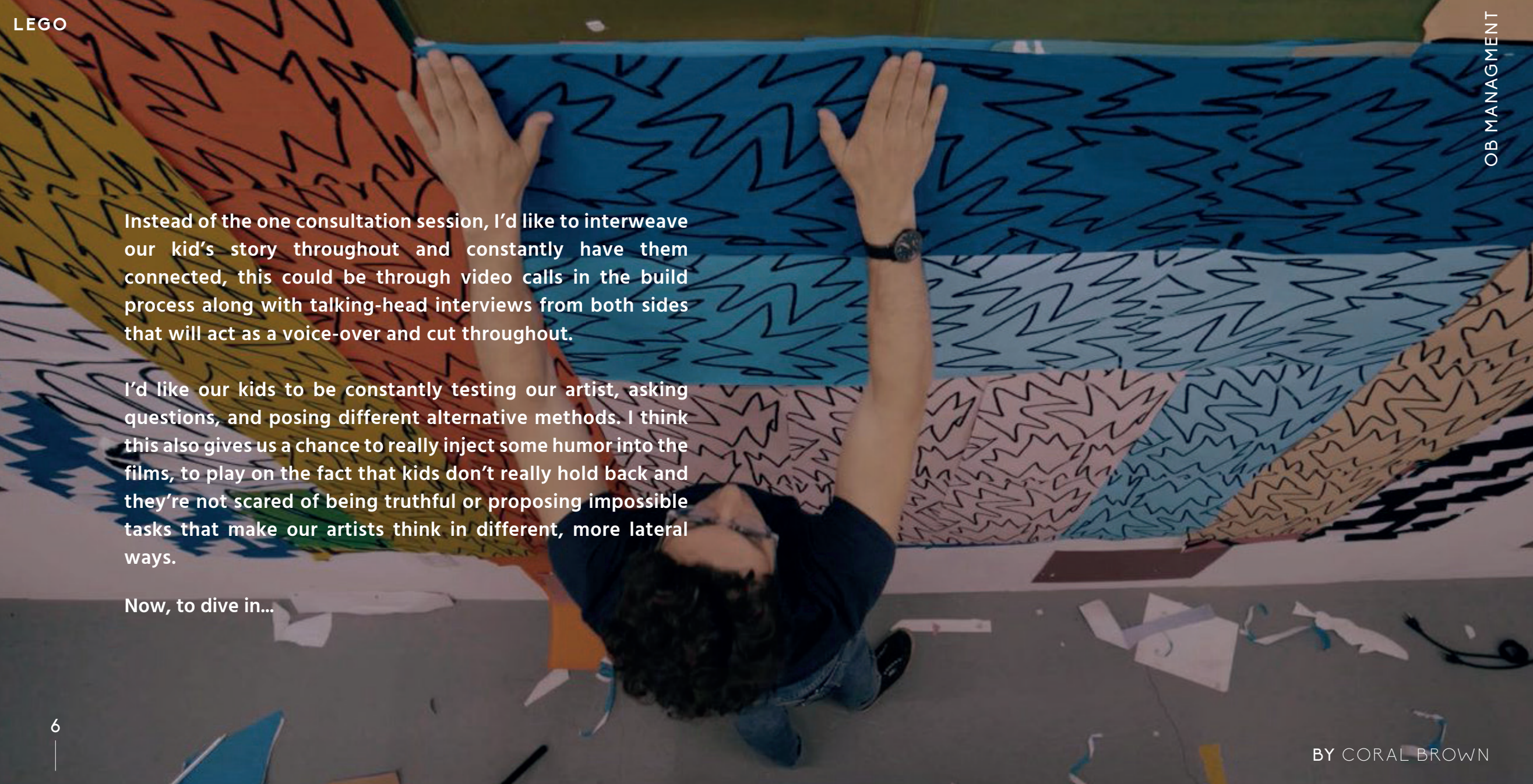


# Approach

Throughout the films, I want to constantly play with the pace and energy delivering a narrative that keeps our audience on the edge of their seats. I want to capture moments of uncertainty as our artists struggle to live up to our kid's expectations, and the pure euphoric moments of joy as the final masterpiece is revealed and our kids are able to see them for the first time.

One of the most important elements for me is to show the creative bond between the artists and kids, It's integral that we showcase this as a collaboration.





Instead of the one consultation session, I'd like to interweave our kid's story throughout and constantly have them connected, this could be through video calls in the build process along with talking-head interviews from both sides that will act as a voice-over and cut throughout.

I'd like our kids to be constantly testing our artist, asking questions, and posing different alternative methods. I think this also gives us a chance to really inject some humor into the films, to play on the fact that kids don't really hold back and they're not scared of being truthful or proposing impossible tasks that make our artists think in different, more lateral ways.

Now, to dive in...



# The Hook

Our film opens up on an energetic triptych boasting a flurry of fast-paced visuals and sound design. From close up shots of lego pieces clicking together to wide time-lapse shots that eventually fill the screen.

As the shots start to slow down we reveal our creative masterpiece in all its glory with our artist standing proudly by its side.

**TITLE: Master Creators - A film by LEGO.**






# Creators Introduction

As the pace of the film starts to slow down we're introduced to our artists through stunning B-Roll and elegant interview setups. This section should feel intimate as we understand the creative process and theory behind their artist's practice.

Following our artists into the depth of their studios we focus on objects that define their style, from paint-covered aprons to loose pieces of thread that gently float at the bottom of a sewing machine. I want to capture the concentration while there creating and the different textures that speak to their aesthetic.



A woman with dark hair, wearing a black denim shirt, is smiling and looking towards the camera. She is in a workshop or factory setting with shelves and equipment in the background. The lighting is soft and focused on her.

When approaching our interview set-ups I'd like to carefully craft their backdrops to create a sense of symmetry, placing our subjects in the middle of the frame and having them look straight down the barrel of the lens as though they're talking directly with our audience. This is something I'd like to recreate with our kids too.

It's important that we really capture the passion behind their creative vision within these interviews. We should take a deep dive into what inspires them as artists and where they see their vision going. I want to know what it is about Lego that they think will challenge them, does it give them more freedom to create or become more restrictive challenging them to work in different ways?



# The Briefing

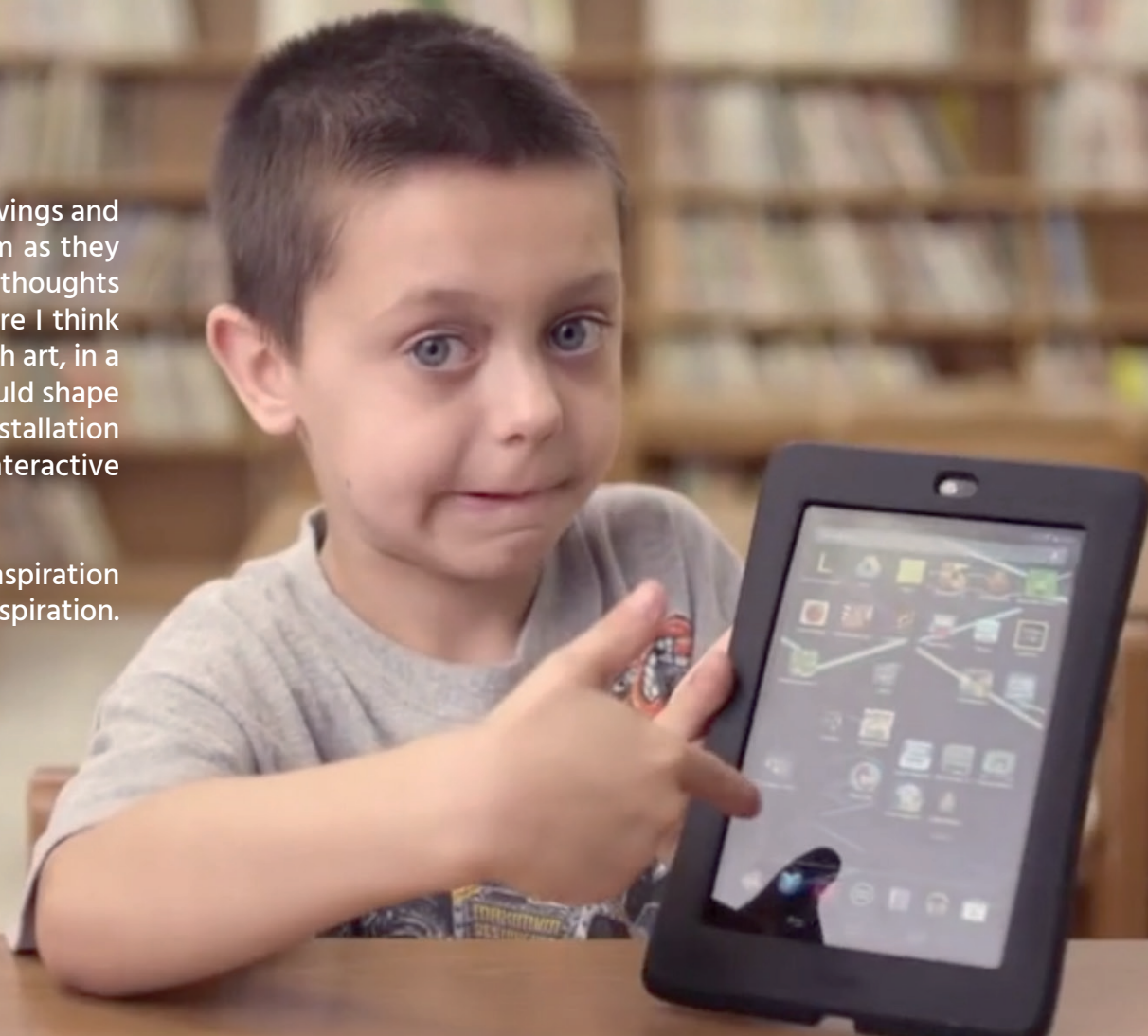
Now is the time to have some fun. In this section, we'll draw out a mischievous relationship between our kids and artists that give the film energy.

As we conduct our video conference I'd like to film this in person from the perspective of the kids while seeing our artists through a recorded video chat. I feel we should try to use two or three children that already have a tight bond between them, this allows their personalities to come through individually but also gives them the confidence to bounce off each other's thoughts.



Sitting together, we see them surrounded by drawings and images that they find inspiring. We listen to them as they explain what they like, their ideas, and truthful thoughts on what they think of our artist's ideas so far. Here I think it's important to understand how kids interact with art, in a generation where it's so accessible online. This could shape the way we use lego to not only be a physical installation but something that can also be adapted to be an interactive piece online too.

We cut to our artist as they download the kid's inspiration boards, they hang them up on the studio walls as inspiration.





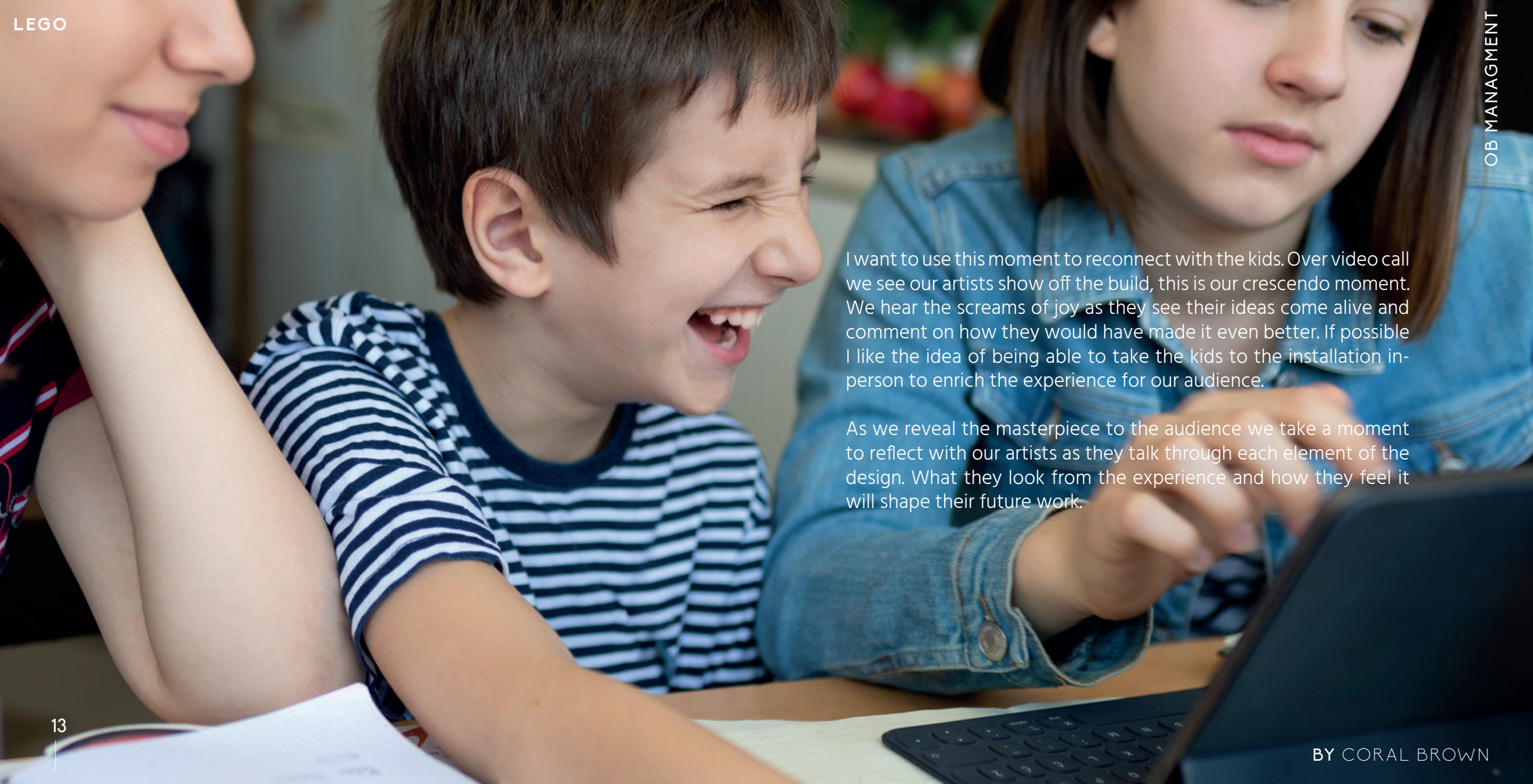
# The build & reveal

The scenes that build up to our final reveal are all about energy and ingenuity as we create anticipation in the lead to the big unveiling.

Close up macro shots show the simplicity of the Lego blocks as they click together, intricate sound design almost creates a track of its own as it plays on our audience's senses as they see the team working in unison.

In the peak of our build, we'll be following our artist, constantly asking questions about the design process. Did it live up to their expectations and how have they brought the kid's ideas to life? We don't just focus on the positives but talk about the elements of doubt and the parts of the builds that became challenging.

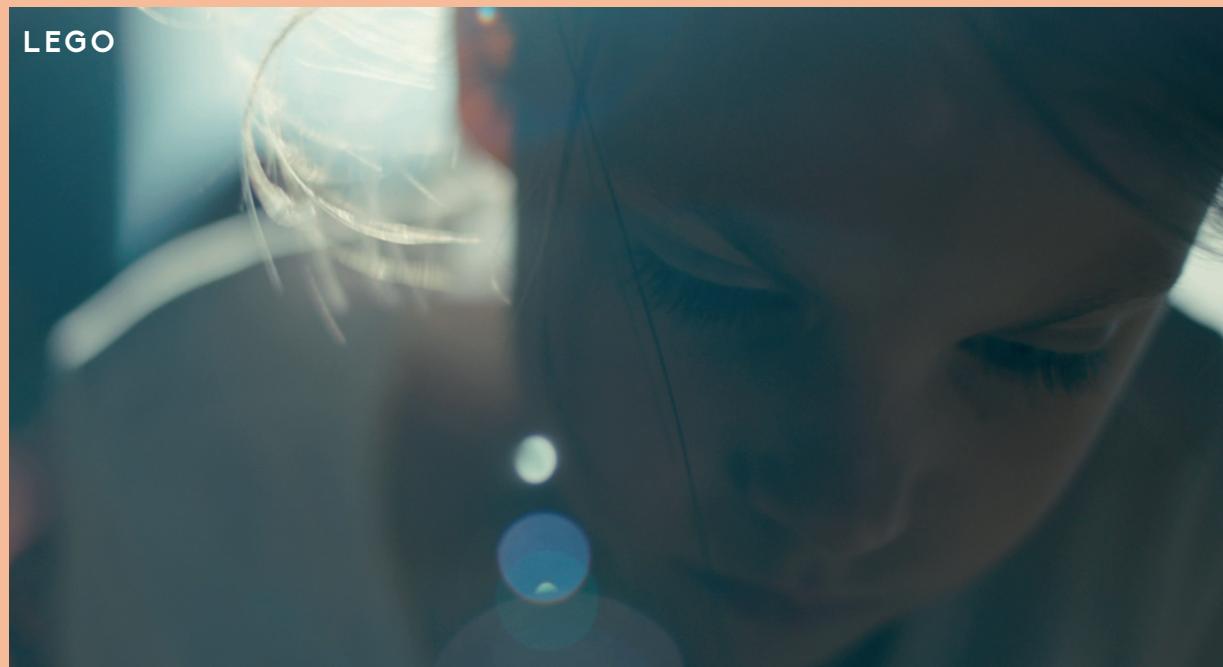


A young boy with dark hair, wearing a blue and white striped t-shirt, is laughing heartily while sitting at a desk. He is looking towards the right. To his left, the profile of another child is visible, resting their chin on their hand. To his right, a girl with long brown hair, wearing a blue denim jacket, is looking down at a laptop. The background is slightly blurred, showing a colorful object, possibly a fruit basket. The overall atmosphere is one of joy and collaboration.

I want to use this moment to reconnect with the kids. Over video call we see our artists show off the build, this is our crescendo moment. We hear the screams of joy as they see their ideas come alive and comment on how they would have made it even better. If possible I like the idea of being able to take the kids to the installation in-person to enrich the experience for our audience.

As we reveal the masterpiece to the audience we take a moment to reflect with our artists as they talk through each element of the design. What they look from the experience and how they feel it will shape their future work.





# Cinematography

Our films should feel super cinematic taking our audience on a visual journey that keeps the film feeling spontaneous and alive. While shooting we'll constantly be looking for two things, the real and the beautiful. Genuine moments that can only happen once, a look between friends, a laugh that just won't stop, these are real moments of sincerity that bring these peoples stories to life and allow our audience to feel connected.

To keep in fitting with the fun element that Lego brings I'd like to challenge myself when it comes to the build of our masterpieces. Alongside our cinematic look, I'd love to explore the use of GoPros on the team members helping with the build, along with different time-lapse angles that help us capture the fine details, giving a different perspective to our audience.

I feel this will give us many more options in the edit to create different tones throughout the film and will also allow us to create a variety of cut downs that can play out to different audiences.

Refrence - <https://vimeo.com/317006031>





# The Creator

The mix of potential artists we have so far is great, not only are they all leaders in their field but they have their own unique style that's going to complement these films so well.

For the purpose of this, I'd like to focus on Alexa Meade. Her trippy 3D art insinuations are already a treat for the eye forcing her audience to see things from a different perspective.

I could see her relationship with the kids being very imaginative, each one of her paintings tells a story and I feel this will come out in her briefing with the kids. I would suggest for her to create a narrative with the kids that will eventually play out in her painting. It could be that a game is played where each tells a sentence of a story and sees where it goes. As the ideas roll out we could even use animations to illustrate some of the kid's ideas as they talk.

I'll always want to showcase a healthy balance between the playful relationship she holds with the kids and being a professional artist, being careful to maintain that she will constantly be taking inspiration as opposed to creating their ideas.







# Kids Casting

I'd be looking to cast two or three kids ideally aged between nine and twelve. They should already have an existing relationship, preferably school friends from the same class. I'm looking for kids that have a natural charisma between them, they shouldn't be afraid to play with each other's ideas and get competitive.

I'd like to shoot three key elements:

- **Master talking head interview to cut throughout the edit.** I like the idea of asking the same questions to our creators and kids, these will cut together side by side, they should be simple and playful questions that play on their personalities. Within the same frame, I'd also conduct an interview that talks more in-depth about their ideas, why they chose them, and relationship with LEGO.
- **Consultation with the creators.** I feel these moments will bring humor but also give our audience that much-needed one on one time to understand the influence they'll have over the final masterpiece.
- **Video call for the final reveal.** This is our final crescendo moment, hearing the screams and celebrations as they get to see the final product. Although this will be seen through a Video conference, I'm confident after seeing them previously in the consultation we have built enough connection to feel the excitement with them.





# Music

I think we can have some real fun with the sound in this film. As each section takes on an emotion of its own, our music should always reflect that. We should have compelling atmospheric tones when we're introduced to our lead protagonists, which allow our audience to feel their passion and upbeat more playful tones when we introduce our kids.

I'd really like to push our sound design when it comes to the build, catching as many macro sounds as possible, allowing these sounds to create a track of its own. I've attached a reference below for a film I worked on that I feel captures this.

Link: <https://vimeo.com/89669373>



# Remote Shooting

The film industry has seen testing times recently as we've tried to navigate ourselves through a global pandemic, we've seen film sets come to a halt and whole sectors of the industry shut down. Over the past few weeks/months we've started to slowly come back to a new normal, with completely different strategies.

A few key strategies for a new style of shooting:

- Within our interviews I'll be using an eye direct, this allows a projection of myself to be put directly in-front of the lens, allowing for a one to one conversation. I have used this method within an interview I conducted in New York from London and came back with great results.
- While shooting everyone will have a constant live feed that links with our cinematographer, this allows me to feed direction to them along with any feedback from yourselves.
- We'll be allocating more time to prep with the assistant director and cinematographer from our location, this will also involve the whole team meeting the talent beforehand with detailed planning on the storyboard and shot list.



The image features a dense field of small, shimmering gold sequins that create a bright, textured background. In the center, the words "Thank you" are written in a white, elegant cursive font. This text is positioned above a solid, horizontal blue bar that spans across the width of the text.

*Thank you*