

FREE STATE OF CREATIVITY



INTRODUCTION

The What, The Why, The Who?

Creative culture is exploded and explored.

What's getting us excited about this project is the scope, scale and significance of the piece we've got the chance to create. We're proposing a groundbreaking feature length documentary that invites us to meet the world's most inspirational creators who are the embodiment of a free state of creativity.

We're thinking big - a film squaring up to some of the most important questions that define creativity now. A narrative that invites us to enter the world of the creators, understanding the emotions that drive them, their creative process, the stories behind the incredible work they're creating.



OUR VISION

A tight, credible, thought provoking busting open of creativity. Told through the eyes of the world's most relevant creative talent: emotions, attitudes and experiences that resonate precisely with the free state of creativity.

The ambition is a festival film. Slick, visual and engaging - but more than simply a showcase of cool creative talent. A rich documentary with a solid core that makes an important statements about the state of creativity.

As well as being a definitive and unique exploration of what the world's most interesting artists and creators are undertaking.

It's a film that should open eyes to new perspectives on creativity raising exciting new ideas to challenge existing perceptions.



THE FILMS

Laid out below our 3 proposals for 3 different feature doc concepts. These are 3 different narrative approaches, 3 different stories, 3 different perspectives on creativity.

GUETTIA AND GUETTIA



We propose to use David and Thierry (aka Mr Brainwash) to tell specific elements of each of our stories. Their involvement shouldn't come as an afterthought of feel bolted on.

In all cases we've been careful to design our films so that we can scale the level of the Guettas' involvement depending on the level of access possible.

Both artists occupy spaces that resonate with the core narratives we're exploring - questions about their own identity, authorship, craft and the ownership of their work that serve as springboards for us to explore the themes shaping the modern creative landscape.

CONCEPT 1



ONE NIGHT STAND

CONCEPT 1



If an artist makes a noise in the dark, can anyone hear it scream? Five iconic locations. Five breathtaking guerrilla art installations achieved in one single night. Ambitious, provocative, bold and uncompromising.

Led by Mr Brainwash, five of the world's most incredible young street and conceptual artists take over five spaces renowned for their impact on street art and culture. From the barrios of Mexico City to the underpasses of Tokyo's Shinjuku district.

Each location brings with it its own creative challenge. Under the cover of darkness our artists create their most ambitious visually breathtaking work yet - only in the morning is it revealed to the public as the sun comes up over each city.

The Journey

On one single night we despatch five crews to follow our five artists simultaneously.

ACT I begins the day before - each artist sees their chosen location for the first time: they gain their first understanding of what they face and give their initial reactions to the challenge that lays ahead.

CONCEPT 1



We take a step back, taking a look at each artists' work, the relevance to each of the locations they've chosen, the cultural significance of the work they're planning to undertake .

Then. The planning. What obstacles do they encounter, how do they overcome them, what help do they enlist?

Each artist is facing their most ambitious endeavour yet. How does their role as a single piece of a much bigger global scale whole sit with their ideas of ownership, authorship and identity as artists.

ACT II takes us inside the creative process.

We observe each artist at work. The trials of accessing the location they've chosen, the process by which they create their chosen work, the shortcomings they have to overcome and the dangers and uncertainties that threaten not just the ability to complete their own piece but the project as a whole.

ACT III starts with time running out as sunrise approaches.

With each work completed they retire to a safe distance and take one single photograph that's instantly Tweeted to their followers world wide. Simultaneously we cut in interviews with each artist several weeks later recounting the emotional significance and cultural impact of their work.



Breathtaking Locations

Every space is chosen because it is atmospherically and visually compelling. These should be spaces relevant to street art and culture and the exact site for each work should have a particular relevance and emotional connection to our artists.

Mumbai - Dharavi Slum is one of the single most deprived areas of Mumbai - street art has a long tradition here as a mode of political expression and creative statement. How do you we create beauty amid such despair?

Barcelona - The Gothic Quarter is the centre of the old city with labyrinthine street plan. Its intense heritage dates back to Roman times. How do does our artist create a work that's both sympathetic to their historic surroundings in such a modern medium of expression?

Mexico City - Tepito is known as the "Barrio Bravo" or fierce neighborhood. There's an element of danger in the air - here street art has significance and is a statement of identity and belonging. How does our artist create a work designed to unite?

Paris - Montmartre is talked about by Parisians the way New Yorkers talk about the village: It's not what it used to be, It's like Disneyland, the artists can't afford to live here anymore, too many tourists. So we bring back the artists for one night only.

Tokyo - Shinjuku, Golden Gai is a network of six narrow alleys, connected by even narrower passageways which are just about wide enough for a single person to pass through. How do the architectural challenges drive our artist to create?

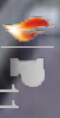
Visually

We want to aim for a look and feel that celebrates our very visual subject matter. Beautiful photographic portraits of our artists at work and their creations as they come to life over the course of the evening.

We like the idea of a combinations of styles that echo as ASOS x Puma's film 'Brazilian Graffiti Collective' [<http://www.youtube.com/watch?v=06dhT9YqXWK>] - and Mark Ekko's Tagging Air Force One Spooft [<http://www.youtube.com/watch?v=eP0iSjQLfJ4>]. Polished, slick and stylised while capturing a sense of the attitude and energy underlying each event - a definite element of the subversive.

Smart, sexy and existing on the edge we showcase the ultimate free state of creativity, without parameters, without borders, without permission.

CONCEPT 1



CONCEPT 2

SEARCHING FOR ANONYMOUS

Mr Brainwash's quest to track down the worlds most prolific, and influential - yet largely anonymous - creators.

A journey into the world of 'The Anonymous' - a subculture of faceless creators whose names, identities and motivations remain largely shrouded in mystery while their work is propagated through technology, the online community and social media to ultimately touch millions.

These are creators who operate outside the boundaries of the establishment, creators who're been noticed by accident rather than ambition, doing amazing things for their personal gratification rather than material gain. Creators who shun the spotlight and choose not to conform - creators, it could be argued, who exist in a truly free state of creativity.

CONCEPT 2



Many of The Anonymous have become world renown creators - their work being appreciated, acclaimed and consumed in volumes that surpass even the most successful mainstream creators.

Mr Brainwash sets out to track down several of the most exciting and unusual of these creators. This is the story of his quest to identify, locate and ultimately understand the motivation behind their desire to both simultaneously create and share their work with millions - yet dodge the spotlight completely.

Brainwash's journey takes us to meet each artist in series, each raising new questions which spur him on in his quest to meet the next. His encounter with each artist takes us inside their creative process as brainwash accompanies them in one of their current artistic endeavours, the reasons behind their desire to remain anonymous for so long, their unfaltering commitment to their art.

With obvious questions still being asked about MBW's own identity and genesis, in searching for answers about the identity, motivations and creative drive behind these creators he puts himself and his own creative processes under the microscope - ultimately questioning the ultimate nature of creativity, credibility and consumption.

Visually

Our stories are driven by characters so our filmmaking style and approach to visual storytelling reflects this. We're big fans of the cinematic verite observational style - a style that places the audience very close to our subjects.

Our ambition is cinematic documentary - beautifully shot and composed, intimate and personal portraits of each creator.

We'll shoot high end digital - Arri Alexa or Red Epic. A look and feel very similar to 35mm film while allowing us to stay agile and responsive as filmmakers while working observationally.



CONCEPT 2

DAKU (INDIA)

Daku, is India's top graffiti artists and writer in the community parlance whose graffiti work generally comprises writing the name 'KuDa' (rubbish) in different, often complex, forms. He is not your average muckraking revolutionary. By day he apparently works as a creative for one of the country's most prestigious advertising agencies.

Daku is not alone in this guerrilla endeavour. He's part of a motley crew of by-night writers who scan the teaming metros of India for open space to etch their socio-political imagination. Daku's interest in graffiti is more towards the challenge of lettering rather than any actual 'protest'. He is one of the first graffiti artists to use the Devnagari script in his graffiti work.

TISM

<http://www.youtube.com/watch?v=1-mLldLZZel>

TISM (This Is Serious Mum) always perform in disguise - part Dada, part-paramilitary, part-comic, writing pounding, upbeat pop songs which collide together dance music, punked-up guitars, and Beach Boys harmonies. Absolutely no one knows who they are.

TISM have, for nearly 20 years, hovered on the left bank of pop music, with a seemingly regenerating international cult following. They have achieved huge chart success whilst appearing to do exactly as they please. Who are they? Where are they from? TISM's current whereabouts are completely unknown.



CONCEPT 2



ABOVE (USA)

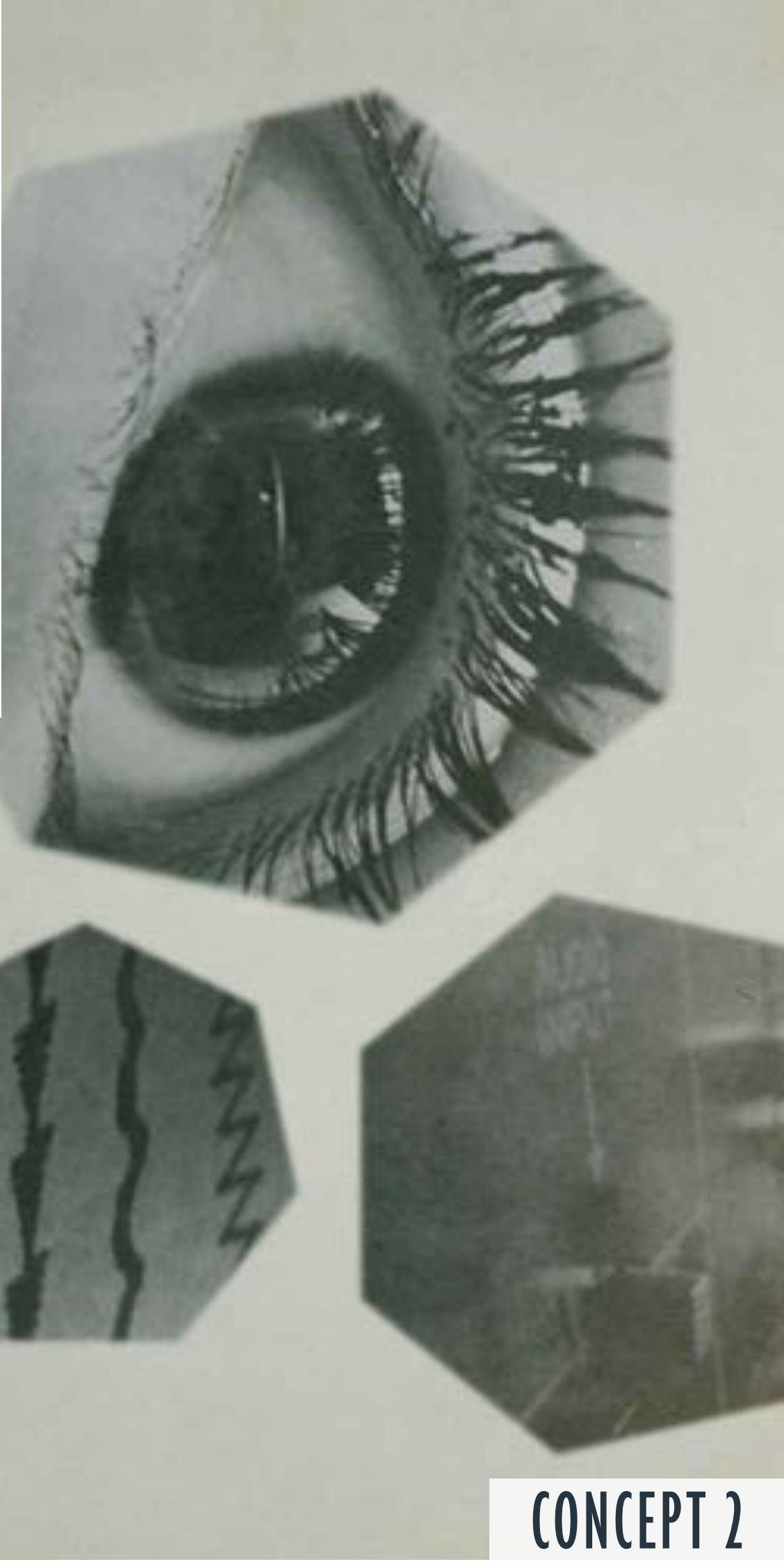
<http://vimeo.com/48736559>

ABOVE (born circa 1981) has been creating public art since 1995. Above is an international street artist who chooses to deliberately keep his identity concealed. Above is best known for his multi-layer and full colour social and political stencils, spinning wooden 'arrow mobile' installations, and large witty word play text based mural paintings.

Since 2001 Above has self financed annual tours around the world, with each tour exploring a new part of the world and often a new medium or style of artwork. During the past 13 years Above has been successful in painting artworks in the streets of 90+ cities in 60+ different countries around the world.



CONCEPT 2



THE HEAD TECHNICIAN (UK)

Pye Corner Audio | Magnetically aligning ferrous particles since 1970.

Not much is known about the shadowy figure of the Head Technician, the man supposedly behind Pye Corner Audio. There are rumours that in another life he was an engineer to the stars, and while that can't be verified, there's certainly an air of expertise in this bumper set of productions.

His work is highly critically acclaimed in music circles - particularly the file sharing community. The artist himself remains a complete mystery.

CONCEPT 2

Feltron 2007 Annual Report



CONCEPT 2

FELTRON ANNUAL REPORT (UK)

<http://feltron.com/>

Nicholas Felton spends much of his time thinking about data, charts and our daily routines. He is the author of several Personal Annual Reports that weave numerous metrics tracking our daily lives into a tapestry of graphs, maps and statistics that reflect a whole year of activity.

He has been faceless for years visualising his world through graphs and data representing his entire existence. His work has been profiled in publications including the Wall Street Journal, Wired and Good Magazine.

Recently Nicholas was approached by the product design team at Facebook where he created the “Timeline” used by millions of users every minute to visually log their lives online. This has led to his recognition as one of the 50 most influential designers in America by Fast Company.

THE ANONYMOUS PROJECT

An online companion project that helps activate the film and expand on the concept.

Searching for Anonymous invites artists and musicians to anonymously post their artwork to the Searching for Anonymous blog (hosted anonymously by Coke Burn). Coke Burn effectively becomes a tastemaker, posting the coolest art and music from around the world. Artists are judged on their work, not their identity. A bedroom creator from China could effectively be exhibiting next to a work submitted anonymously by Damien Hirst: we would never know.

Coke Burn will be able to data capture details from the artists for further promotional activity. All artists agree to the Anonymous terms whereby they are posting their work and their work becomes free for people to view and download.

This naturally suggests a range of possible outlets:

An exhibition of the best of Anonymous in the Anonymous Annual Art Show.

A fully digital EP or full album release of the best of Anonymous Artists.

Entry to Anonymous exhibitions and download of the albums are completely free as ownership exists within a free state of creativity!



CONCEPT 3

IS IT ORIGINAL?

Austin Kleon, author of Steal Like An Artist and outspoken critic of so called 'intellectual property' sets out to unravel the raging debate over authorship and craft. In today's world it seems like everyone and their brother is creating: but is it original?

Intellectual property, authorship and craft. What does it actually mean to author a piece of art or music? What is the true definition of craft? Is ownership really a product of the creator or something completely different entirely?

This is an attempt to find answers amongst today's crowded, cluttered and often completely confused creative landscape.

We tell our story in three concurrent strands:

1 Authorship

Half A Cow records was once a successful indie music label operating out of Sydney Australia. Today the label consists of a garage full of memories and a back catalogue of dusty records.

In an exploration of what it means to author content, we give a box of Half A Cow's classic vinyl albums to 3 leading remix artists and ask them to turn them into something amazing...

David Guetta represents the commercial perspective and all of the constraints and commitments that come with it. Internet sensations **Dirty Loops** represent the bedroom creators for whom authorship is a much more hands on affair. And DJ and producer **Scanner** represents a more subversive outlook where all existing material is fair game as a foundation for creating more.

We follow each artists creative process as they undertake their remix. We track down the original musicians who authored the original work: where are they now and what do they do? What is the significance of our remixing of their work to them? How does their original process of authorship differ from that of our remixers who are recycling their work? Who really owns the finished product and how do the past and present creators reconcile their different visions?

2 Craft
Modern art might equal 'I could do that + yeah but you didn't'.

But what if you did? Mr Brainwash questions the nature of craft and what it means to be a creator. He selects 5 names at random from the NY phone book - all sharing the same surname as him 'Guetta'.

Each Guetta is an absolute unknown, with no recognisable artistic ability - no background in creative thinking and doing. Brainwash aims to uncover the nature of craft.

We see Brainwash attempt to teach these would be artists to 'become' creatives. Each time we return to the group, we join them for another session in Brainwash's hands-on school of creativity. He encourages them to think freely as he advises and directs them in the production of their own debut work of art - and simultaneously we gain an insight into the 'non-creatives' response to his own unique brand of modern art and creative process.

Is it necessary for someone to possess what we classically think of as craft in order to create? Is creativity innate within all of us? A talent gifted only on the few or completely learned and learnable behaviour.

Mr Brainwash will exhibit the end result of all 5 Guetta works at a high end NY Art Show to which we'll invite the who's who of 'the establishment'. He has just one week to turn 5 unknown Guettas into contemporary artists. If given the chance, is everyone a modern artist?



MODERN ART = I COULD DO THAT + YEAH, BUT YOU DIDN'T

3 The Journey

Austin's overlying journey through the subject matter tying everything together. He tracks down, meets and poses our core questions to a range of the worlds most influential creators and cultural commentators. Master interviews with both Thierry and David Guetta allow us to segue seamlessly back and forth into our unconventional experiments in authorship and craft.

Ultimately we ask whether it matters that a piece of art or music is original or not - who really owns art - what does originality even mean? What does a creator do? Is intellectual property a fundamentally important construct in protecting creativity or ultimately defunct, irrelevant and obstructive in a landscape dominated by sharing, collaboration and the freedom to reinterpret culture at will.

Visually

We'd like to distinguish each strand of the film by giving each a unique visual treatment - bold and graphic for Mr Brainwash and his exploration into visual creativity, stylised and conceptual for our remixers. Brainwash's strand feels very composed and photographic, our remixers is very intimate, kinetic and inquisitive. We'll achieve each look through a combination of different styles of camera work, the pace and style of the edit, and the look we create with the grade.

The Author

Austin Kleon

<http://vimeo.com/46941328>

Austin Kleon has authored two best-selling books: *Steal Like An Artist* (2012) is an illustrated manifesto for creativity in the digital age and a primer to the very issues we want to tackle in *Is It Original?*.

New York Magazine called his work “brilliant,” The Atlantic called him “positively one of the most interesting people on the internet.”

While we feel Austin Kleon is perfect to author this journey we have a range of potential alternatives available to us should he be unavailable. Our recommendations would be essayist and cultural commentator Chuck Klosterman or author Neil Strauss: both of whom have past spoken on the topics covered and would bring an interesting and unique perspective to the film.

AND SO...



WHAT ARE THE BURNING QUESTIONS?

**The Democratization
of Creativity**

**Authorship
And Ownership**

We wanted narrative to be the foundation of our films as telling an engaging, credible, relevant story about creativity is the single most important goal for us. The narratives we have selected are driven by the burning issues shaping creators and creativity today that we've identified through our research. Our approach is not to create an essay - but to access these through the core narrative unfolding in each film.

**Creativity vs
Credibility**

**Identity as
a Creator**

TONALLY

We position this as a 'brand supported' project as opposed to a brand activity in itself. The core story is at the heart of each film, the characters, their work and their processes take centre stage: these stories speak for themselves in reflecting Burrn's core brand values.

We see films like Helvetica, Art and Copy, Beautiful Losers as fantastic references for the level of insight we're looking for in our narrative. We're setting out to make a serious statement about creativity but at the same time never appearing overly academic or "stuffy".

The film will feel infused with the same creative energy we're seeing on screen - a tangible sense of the passion, motivation, and endeavour that's driving our creators. At times irreverent, at times subversive and challenging - overall: accessible, engaging, energetic.



DISTRIBUTION AND RELEASE STRATEGY

Our primary goal is to make a fantastic film - that in itself is the single most important step towards a film that gains widespread exposure.

A festival platform is the perfect route to activating a film like this and generating a profile quickly and without the need for a huge marketing spend. We envisage the film premiering at either HotDocs (April/May) or Edinburgh IFF (June/July) which are the two most high profile platforms compatible with our provisional schedule.

On the back of a festival launch, we see broader potential for a theatrical run, DVD/VOD and broadcast release balancing revenue generation with our intention to bring the film to as wide an audience as possible.

Following our successful distribution strategies behind or LCD Soundsystem: SHUT UP AND PLAY THE HITS, and our feature charting the reforming of the Libertines: NO INNOCENT BYSTANDERS, Pulse have recently formed Pulse Distribution, our own distribution arm handling feature distribution in the UK and internationally. We also have established relationships with a range of distribution partners and sales agents globally and are confident we could secure a wide ranging release across all platforms.



THE DIRECTORS

We've shortlisted directors for the project who we feel have the right pedigree to produce a sought after, credible, narrative driven festival film while being highly sympathetic to the style and tone we want to adopt that's reflective of the Coke Burn brand values and outlook on creativity.

These are directors who have a solid background making documentary features that echo our ambition with Coke Burn.

We've discussed the project with these directors and established their potential availability - they're keen to express their interest and would be interested in taking the project forward as we progress to the next stage of production.

Gary Hustwit (NY)

<http://www.imdb.com/name/nm1216753/>

- Helvetica (2007 - SXSW, HotDocs, SilverDocs)
- Objectified (2009 - SXSW, HotDocs)
- Urbanized (2011 - SXSW, HotDocs, Ambulante)
- **Directed three of the most heavily acclaimed films on art, design and creativity.**

Aaron Rose (NY)

<http://www.imdb.com/name/nm1753007/>

- Beautiful Losers (2008 Co-Director w/ Josh Leonard - Ambulance, SXSW, CPHDOX)
- **Co-directed Beautiful Losers, a key reference for what we want to achieve here - specialist in this area.**

Chiara Clemente (NY)

<http://www.imdb.com/name/nm1513681/>

- Beginnings (2010 - TV Doc Sundance)
- Our City Dreams (2008, Sundance)
- **Sought after very of the moment filmmaker and journalist outspoken on creative process and creativity.**

Toby Dye (LONDON)

<http://www.tobydye.com/>

- <http://www.imdb.com/name/nm1338795/>
- Bodysnatchers of New York (2010)
- TV Docs (The Cannibal that Walked Free, The Unseen Spike Milligan)
- **Very slick polished documentary film maker who specialises in difficult access and subculture. Impressive very stylish commercials/promo reel makes him a very interesting choice from a visual perspective.**

ALEX STAPLETON (NY)

<http://www.imdb.com/name/nm1677210/>

- Outside In - The Story Of Art In The Street (2011 Short for Lewis - <http://vimeo.com/36179600>)
- Corman's World: Exploits Of A Hollywood Rebel (2011 - Venice, Cannes, Sundance)



SO...?

We thank Deviant and Coke Burn for the opportunity to pitch on this project. At Pulse we're driven by a passion for filmmaking and this is a hugely exciting film concept for us that we would love to take forward and produce.

This is a project with so much potential and a chance to make a genuinely thought provoking film that leaves a lasting impression on our audience.