My project exploits the phenomenon of synchronicity to create a unique and creative viewing experience. I put a lot of time into creating a set of definitions for other people and me to name assets within this unique cinematic experience—which should work fairly well because it can stir up the same emotions that traditional synchronous-sound cinema. I want titles of assets to be machine and human readable.

The idea for this project developed from a combination of three ideas:
1) a 1904 short film that was watched in Dean Dunkin's TMA114 class,
2) a review of Soviet Montage in TMA102, and
3) researching synchronicity for TECH 202.

At its core, my project, YC, is the separation of audio and video tracks. We want to focus on each aspect of cinema separately to create a more meaningful experience for viewers. YC would likely be classified as experimental cinema, because it focuses on coincidence and synchronicity. However, thinking of cinema as two distinct experiences—the audio and the visual—will lead to a greater understanding of how humans consume cinema.

YC was created from remembering that the modern cinematic experience relies on an illusion not unlike the shadows on the wall of Plato's Cave Allegory:

> "Last night I was in the Kingdom of Shadows. If you only knew how strange it is to be there. It is a world without sound, without colour. Everything there – the earth, the trees, the people, the water and the air – is dipped in monotonous grey. Grey rays of the sun across grey sky, grey eyes in grey faces, and the leaves of the trees are ashen grey. It is not life but its shadow, it is not motion but its soundless spectre…" [writing about the cinematograph] (I.M. Pacatus)

My goal here is to help others develop a better understanding of how audio and image combine to create something more than either of the two independently. But like good marriage, the audio and image woven should not be inter-dependent. Optimally, the audio would have a narrative, the image would have a narrative, and the two combined would signify something even greater. To do this we must master the individual elements that create a cinematic film.

Psychologically-motivated and narrative-driven elements are equally important and when separated they offer greater experimentation and creativity in the hands of the viewer. The pre-sound days of cinema offered a unique experience to the viewer: a live narrator and/or orchestra accompanied the image. YC recreates part of that experience by allowing the viewer a unique experience.

I choose the name YC because it can stand for "Your Choice", or "Your Cinema", or "DIY Cinema". Within the ambiguity of acronymy lies multiplicity—and a similar phenomenon occurs within YC itself. YC offers the viewer a multiplicity of experiences from the combination of different elements. Each element can be switched out to form a new experience. For example, you can switch a narration track to listen to a different story. The image will create a different interpretation of the audio. You could also add a laugh track quite easily, which would change your interpretation of all the elements.

In the early days of synchronized-sound cinema, the camera was placed in a separate mini-room "ice box" to isolate the sound that an early film camera used to make. The cinematographers were familiar with a freedom of camera placement, but now they were extremely restricted in movement. In a similar way, separating this process allows smaller filmmaking crews to focus on these two tasks one-at-a-time and more easily perfect their craft. I want young filmmakers to feel comfortable with focusing their talent on a single aspect of cinema to enhance their visual stories and audio processing techniques.

All YC elements should be licensed CC-SA or CC-BY which allow others to combine resources in a safe, creative environment.

```
YC Element naming template:
Choose one file type descriptor:
[v] Video
[a] Audio (default)
[o] Transparent Video Overlay / Text

Choose one purpose descriptor:
[p] Psychologically Motivated (elements which change the
    interpretation of narrative elements)
[n] Narrative Driven (elements which tell a story)

Choose one clip-length descriptor:
[4] 4 Second Beats/Shots
[d4] Shot Length/Beat Divisible by 4
[v] Variable Beat Length (default)

Choose one category descriptor:
[comedy] Genre/Category

Order  : YC??? [genre] Title
Example: YCvnv [comedy] UHF

Sample YC elements available here: https://goo.gl/ruFJF2

(you may want to use a service like viewsync.net to sync multiple
YC elements)
```

Works Referenced:

"I.M. Pacatus" (pseud. of Maxim Gorky), rev. of Lumiere exhibition, Nizhni Novgorod, (July 5,

1896), trans and repr Jay Leyda, Kino: A History of the Russian and Soviet Film

(London: George Allen and Unwin, 1960), p. 407.