

CINEMATIC **UX**





A Great User Experience

Meets your specific needs, is simple to use, is joyful to use, and seamlessly merges with existing ways of working



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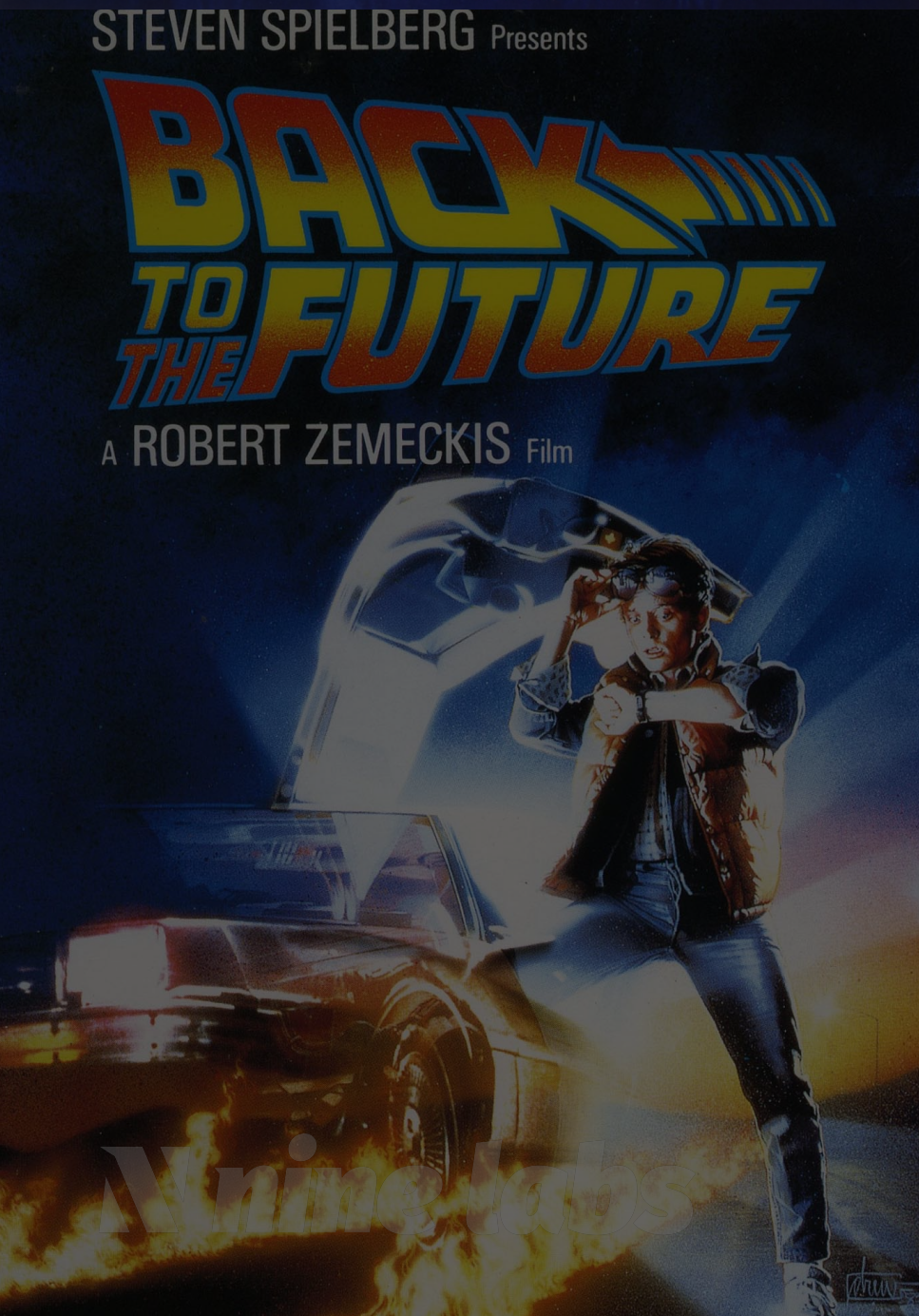
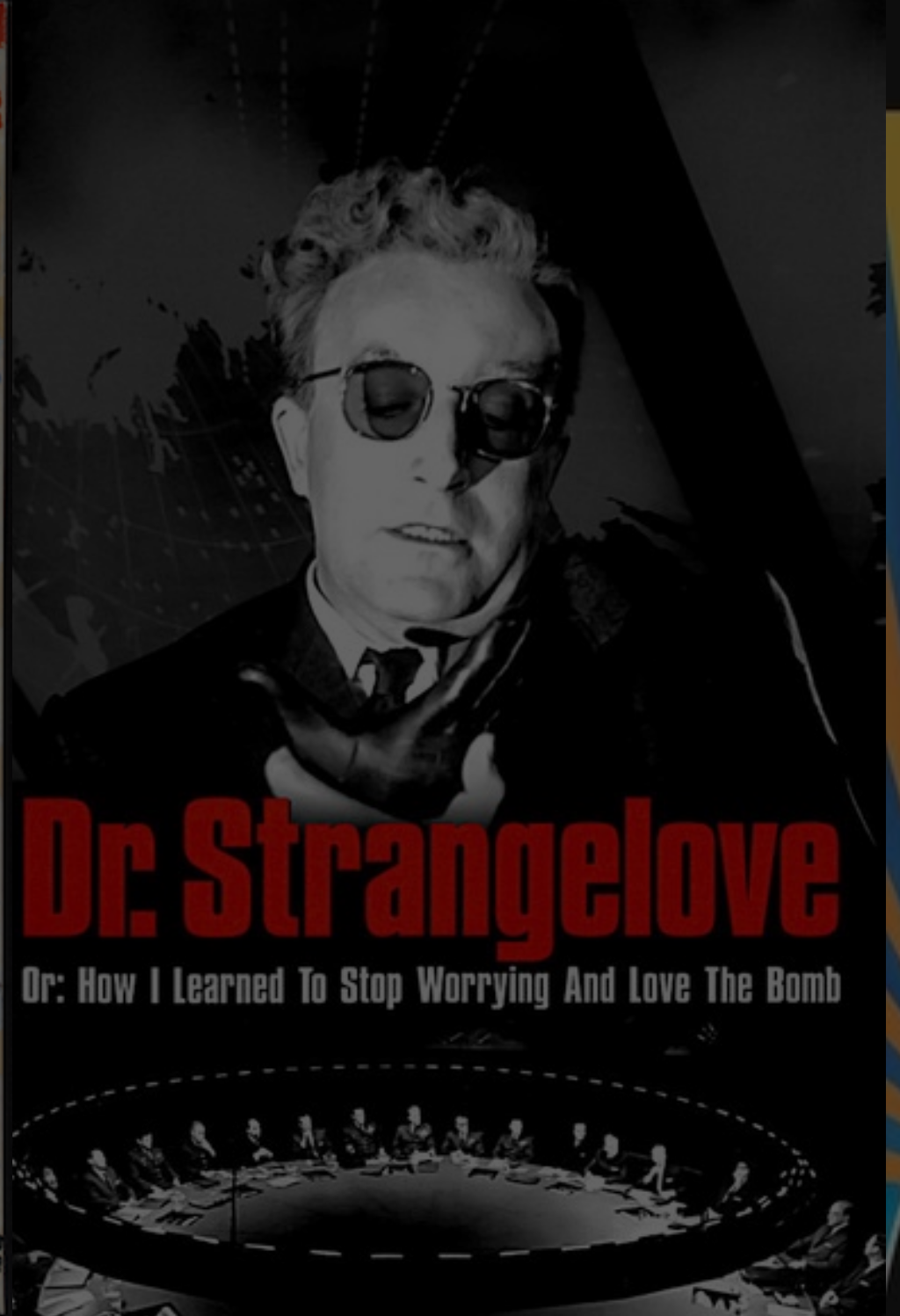
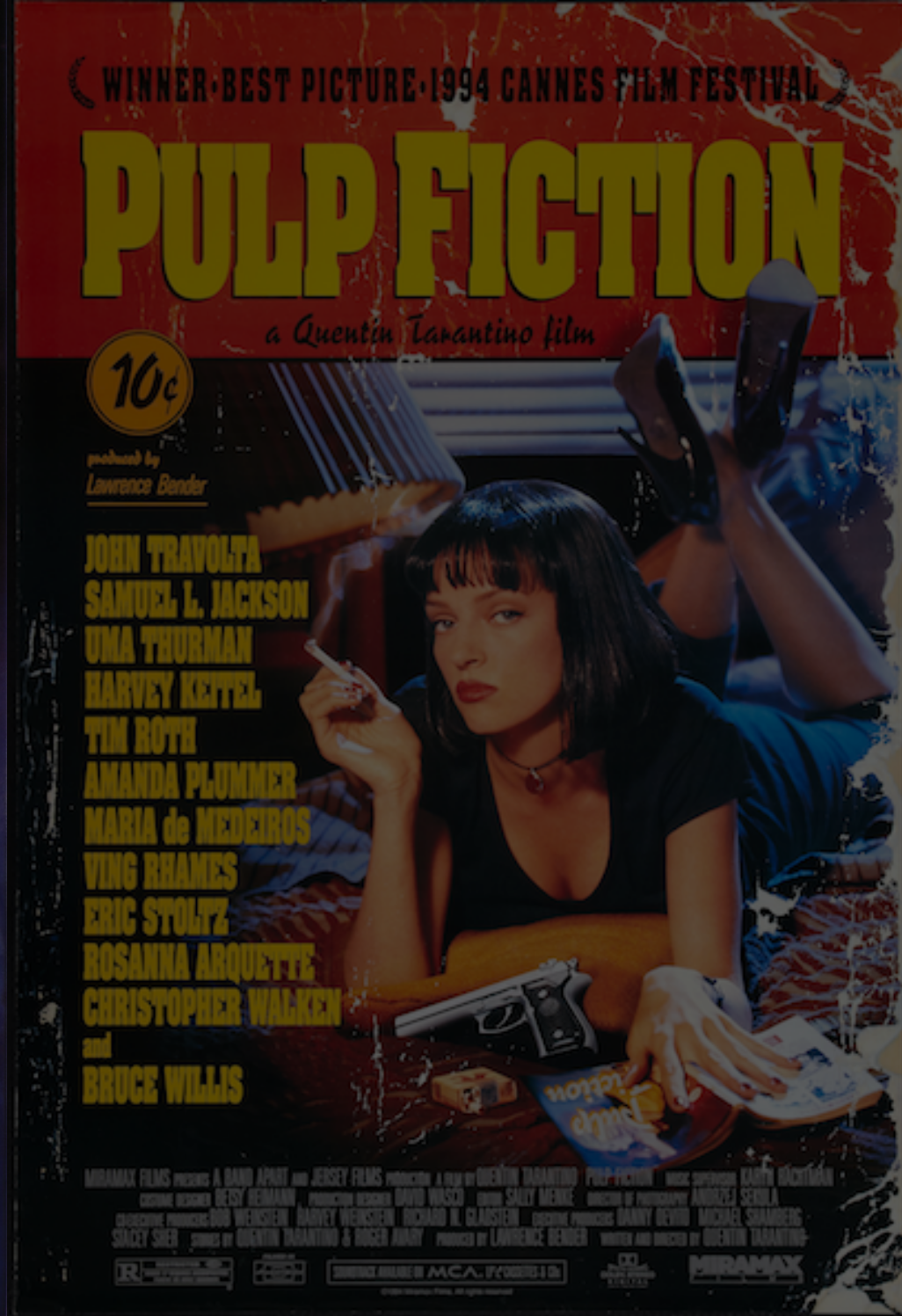


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CINEMATIC **UX**



I LOVE MOVIES!









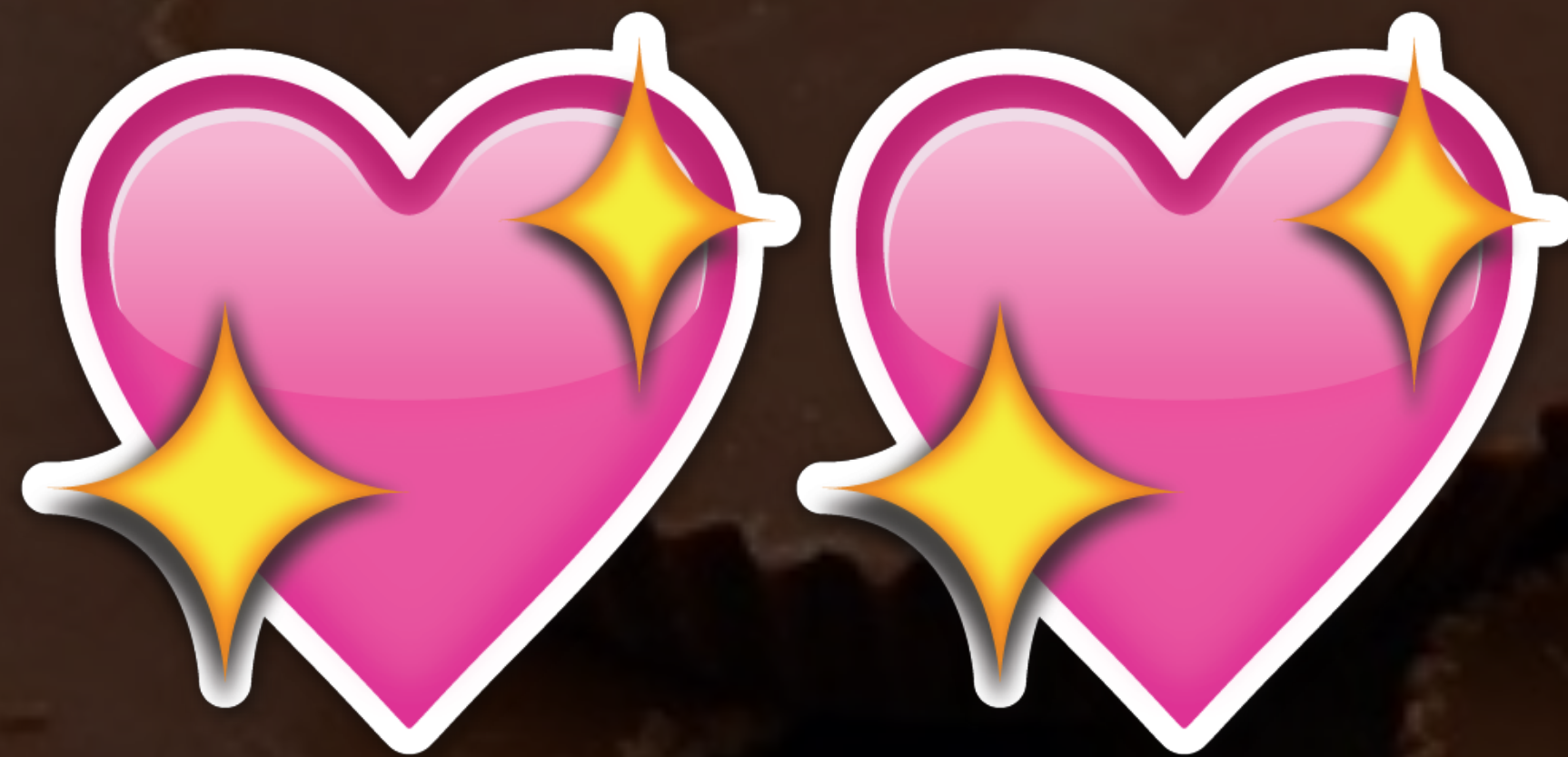
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CINEMATIC **UX**



I LOVE UX DESIGN!

MOVIES + UX =



MOVIES + UX =





Making a **Film** is very similar to running
a **User Experience** project

A hundred different ways

Making a film, or a UX project, is **rarely the same** for every person, every studio, or every instance.

A thousand different outcomes

The past, present, and future of film and UX vary greatly depending on who you ask and what they do.

Our own crystal ball

We can learn a lot about where we've been, where we are, and where we're going through understanding film.

Studio vs. Independent

In the past, you had big budget studio films, and smaller, independent films.

Meanwhile...

While studio films were being consumed by the masses, independent films were made often and seen infrequently.

A brief history of Independent Film

1908

EDISON TRUST
ESTABLISHED

1919

CHAPLIN EST.
UNITED ARTISTS

1939

GONE WITH
THE WIND

1959

CASSAVETES
"SHADOWS"

1965

RISE OF
AVANT-GARDE

1970

EL TOPO
RELEASED

1977

JOHN
WATERS

A brief history of Independent Film

1984

JIM JARMUSCH
& IFA FOUNDED

1985

SPIKE LEE
"SHE'S GOTTA
HAVE IT"

1985

LINKLATER
EST. AUSTIN
FILM SOCIETY

1989

SUNDANCE
FILM FEST/
S.L.&V.

1991

LINKLATER
"SLACKER"

1992

"CRYING GAME"
OSCAR

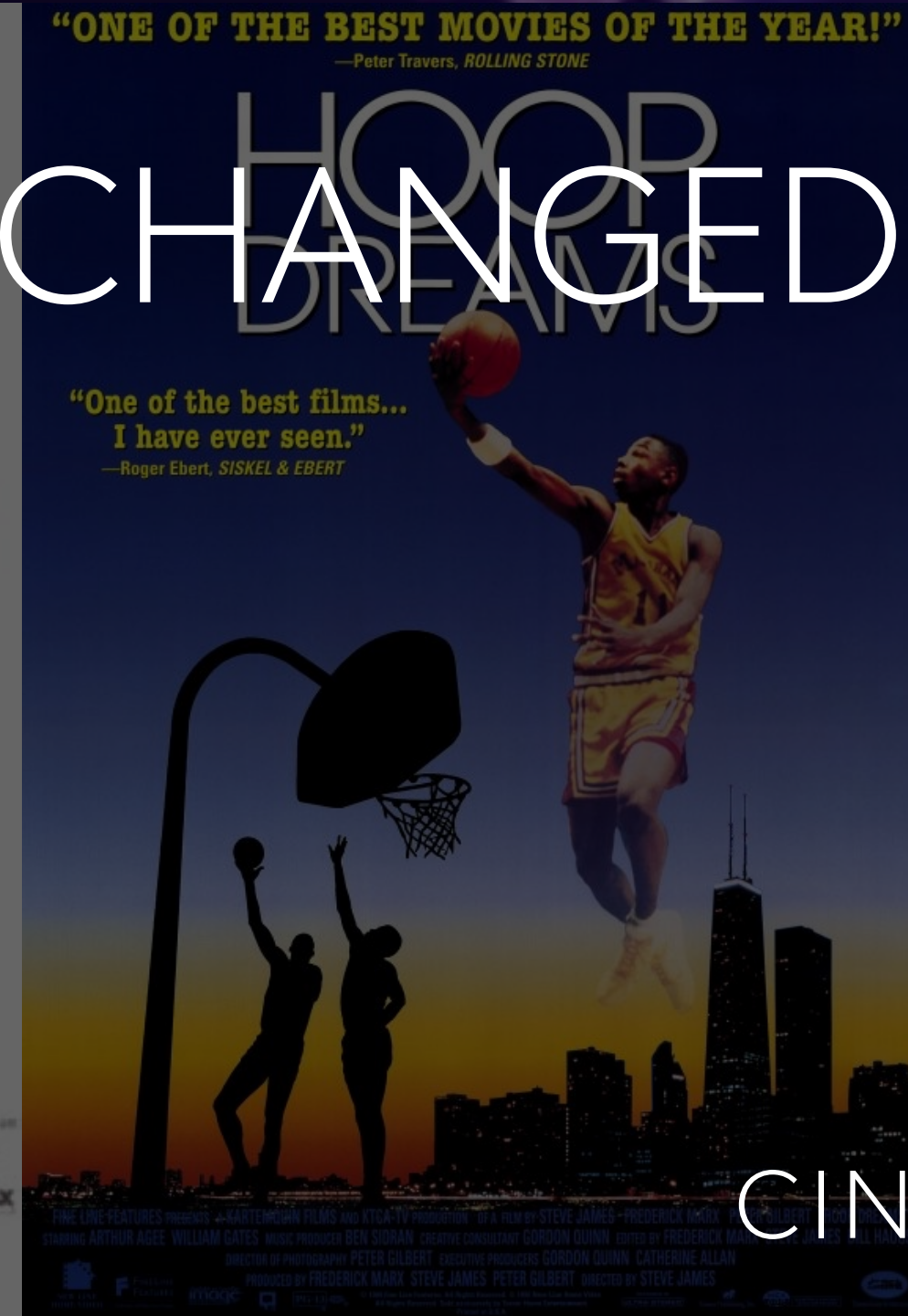
1992

TARANTINO
& RODRIGUEZ



1994

THE YEAR EVERYTHING CHANGED



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CINEMATIC UX

Everyone started breaking the rules

Everyone looked up and remembered who they were making movies for, and more people wanted to start making them.

A completely new landscape

Independent and Studio film had become indistinguishable.

In 1996, **4 OF 5** Best Picture Nominees were Independent
Films.

The entire process changed

The way films were created, produced, and made were fundamentally changed with the rise of mass-appeal Independent Cinema.

Now, everyone's a filmmaker

There are twice as many Feature Films produced each year and tens of thousands of films being made overall. Not to mention streaming...

WHAT DOES THIS HAVE TO DO WITH UX?

A nano-history of UX

1955

DREYFUSS
"DESIGNING
FOR PEOPLE"

1966

WALT DISNEY'S
LEGACY

1973

XEROX
GUI

1975-1980S

WURMAN, ENGLEBART,
KAY, RASKIN, ETC.

1995

DON
NORMAN

1998

IA FOR
THE WEB

2001

iPOD

2003

DUX
CONFERENCE

Enterprise vs. Agency

In the past, you had big budget **Enterprise** UX
and smaller, **Studio/Agency** projects.



IT'S NOT THAT SIMPLE ANYMORE



2008

THE YEAR EVERYTHING CHANGED

foursquare[®]

Pinterest

Google[™]
Maps

Everyone started breaking the rules

Everyone looked up and remembered who they were making experiences for and more people wanted to start making them.

**The general public
started to “get it”**

The end-user demanded better experiences

And not just better or more usable, but more
beautiful and delightful.

UX practitioners had ignored visual design

Technology hadn't caught up, so making aesthetically pleasing interfaces wasn't easy... and suddenly it was.

Our process fundamentally changed

The way UX is done, staffed, taught, and understood has fundamentally changed with the rise of mass understanding of Experience Design.

The Age of Indie UX

We are now in an era of Independent practitioners competing with established firms. To most people, they are indistinguishable.

Now, everyone's a UX Designer

There are thousands of UX Design studios throughout the world, but only a handful of institutions properly educating UX professionals.

It no longer takes a village

A single UX generalist can possibly accomplish the same thing as a large UX team. At least that's how the end-user sees it.

And the village idiots are making stuff

Yet, the ability for buyers and consumers to know
the difference between good UX and shiny
chrome is limited.

So, what does this mean?

If we, as a craft, want to remain useful to Experience Design, we have to change how we work.

Process isn't as important as people

While newer and faster methods are useful, a renewed focus on the right people in the right roles is the only way to thrive (and likely survive).

Let's Talk About Teams

A background image of Alfred Hitchcock in a tuxedo, holding a handgun, with a semi-transparent red overlay.

**“A film is made three times:
when you write it, when you
shoot it, when you edit it.”**

- ALFRED HITCHCOCK



OUR ROLES

THE DIRECTOR

The Auteur, The Studio (Wo)Man, The Kid with a Camera, and everything in between.

Observation in context

Films are meaningless without context for the viewer.
Good experiences are meaningless without
understanding context for the user.

The Director provides context

More than vision or style, a Director is responsible
for framing the context of the film for both the
makers and the users.

Context is King

Where am I? What am I doing? Who am I? What do I want?

Director = UX Lead

Regardless of title, someone has to shape the vision for the project and be the persistent voice of **Context** for everyone involved

Lessons Learned

- Always re-frame toward the audience
- Mediate creative differences, don't bully
- If you're precise, have a precise team. If you're loose, have a loose team. Malick ≠ Hitchcock
- Don't overestimate your role

TWO ARCHETYPES

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CINEMATIC **UX**



Wes Anderson

DIRECTOR

Brad Weaver // @thebanneryears

CINEMATIC **UX**

WES ANDERSON

He is research driven, he conducts extensive research to create immersive experiences that are **authentic** and based on **existing patterns** and worlds, he makes things feel familiar

WES ANDERSON

He consistently works with the same cast and crew
because they believe in his process.

WES ANDERSON

His work can't be classified because it's for him
and his cast first.

Lessons Learned

- Work with people who “get you” if you work in a unique way
- If you’re going to be obsessive, don’t half-ass it
- Immersion only works if you do it well and fully buy-in
- Know your history



MICHAEL BAY

HE BUILDS NEW WORLDS THAT **DEFY REALITY**
TO HIS OWN LIKING, CREATING SOMETHING
NEW AND UNFAMILIAR

MICHAEL BAY

HE WORKS WITH THE BEST RESOURCES FOR HIS
IMMEDIATE NEED AND ISN'T CONCERNED ABOUT
THE OVERALL IMPACT

MICHAEL BAY

HIS WORK CAN'T BE CLASSIFIED BECAUSE IT'S
FOR EVERYONE

Lessons Learned

- Hire the best people to get you exactly what you want, and fire them if they fail
- Don't flinch
- Build what you know works and don't worry about what critics say
- If you're going to go big, **GO BIG**

Both serve a purpose

They both create great experiences that **some**
people truly enjoy...

and others can't stand.

**The world as we see it
is not the world as it is**

**Directors & UX Leads
take us to new worlds**

Different Needs

Different audience, different team, different goals,
different outcomes. And that's OK.

**Different people
like different
things**

Don't ask them what they want

Honestly, many are too dumb to know. That's how
we end up with the Adam Sandler Netflix Deal and
Holiday-themed Rom-Coms

Make what they need

That's how we end up with Mad Max Fury Road,
Furious 12, and Guardians of the Galaxy.

THE EDITOR = USABILITY LEAD

A design eye, the story sense of a writer, and the
coordination of a project manager

Getting people from A to Z

The editor gets the audience, and often the director,
to the goal. Hopefully it's a delightful experience
along the way.

Be prepared for a beating

Someone's gotta make sense of all o this mess, say no, and get it out into people's hands.
Be a ruthless bastard.

THE WRITER = INFORMATION ARCHITECT

They create structures for communication & they
forecast actions with words

It's still important

Tell the story, but let the actors and the makers make. Know where you're going and keep checking the map. Never forget the audience. And always go FIRST in the process, before build. You know this movies that were written on the fly.

THE ACTOR = THE CONTENT

They get all the credit, they're what people look at,
and they're insufferable

Casting Director = Content Strategist

You can't **control** it most of the time, you can only **manage** it and hope that it doesn't go rogue

Lessons Learned

- Hire a great casting director (content strategist) to keep bad actors off the set
- Sometimes you just have to cut them out
- If they go off script (user generated content), do your best to keep the ecosystem around them tight
- When you find ones that you like, try to work with them again

Producer = Creative Director/CXO

We don't really do anything, we just point at stuff,
yell about budgets, and accept the awards.

The background of the slide features a cinematic image of The Flash in his red suit, shown in profile from the chest up. He is looking down and to the right. The entire image is overlaid with a semi-transparent red filter. Dynamic, glowing white and yellow lightning bolts and energy streaks are visible, particularly around the character's head and shoulders, creating a sense of speed and power.

QUICK CUTS

Waterfall Filmmaking & UX

- Pre-Production = Research
- Production = Build
- Post-Production = Testing
- *We'll fix it in post = Lean UX

Agile Filmmaking & UX

- Script = Epic
- Scenes = Stories
- Shots = Tasks
- Players & Production = Roles

Making Agile & UX Work Together

- UX should always be 2 or 3 sprints ahead
- Add in interstitial dev sprints every third such as all back-end or bug squashing
- UX should write their own epics
- Have a backlog of ideas to work through while dev sprints are occurring

Design Systems= Marvel Cinematic Universe

A SAFETY NET TO KEEP DIRECTORS FROM GOING OFF THE RAILS

=

A SAFETY NET TO KEEP DESIGNERS FROM GOING OFF THE RAILS

Make Short Films

SIDE PROJECTS & SMALL IDEAS

Make your own Hollywood

You don't have to live in a big city or work in a big agency to tackle big ideas for big names.

This is the perfect generation

Young talent feels a deep connection to UX much like they do to film.

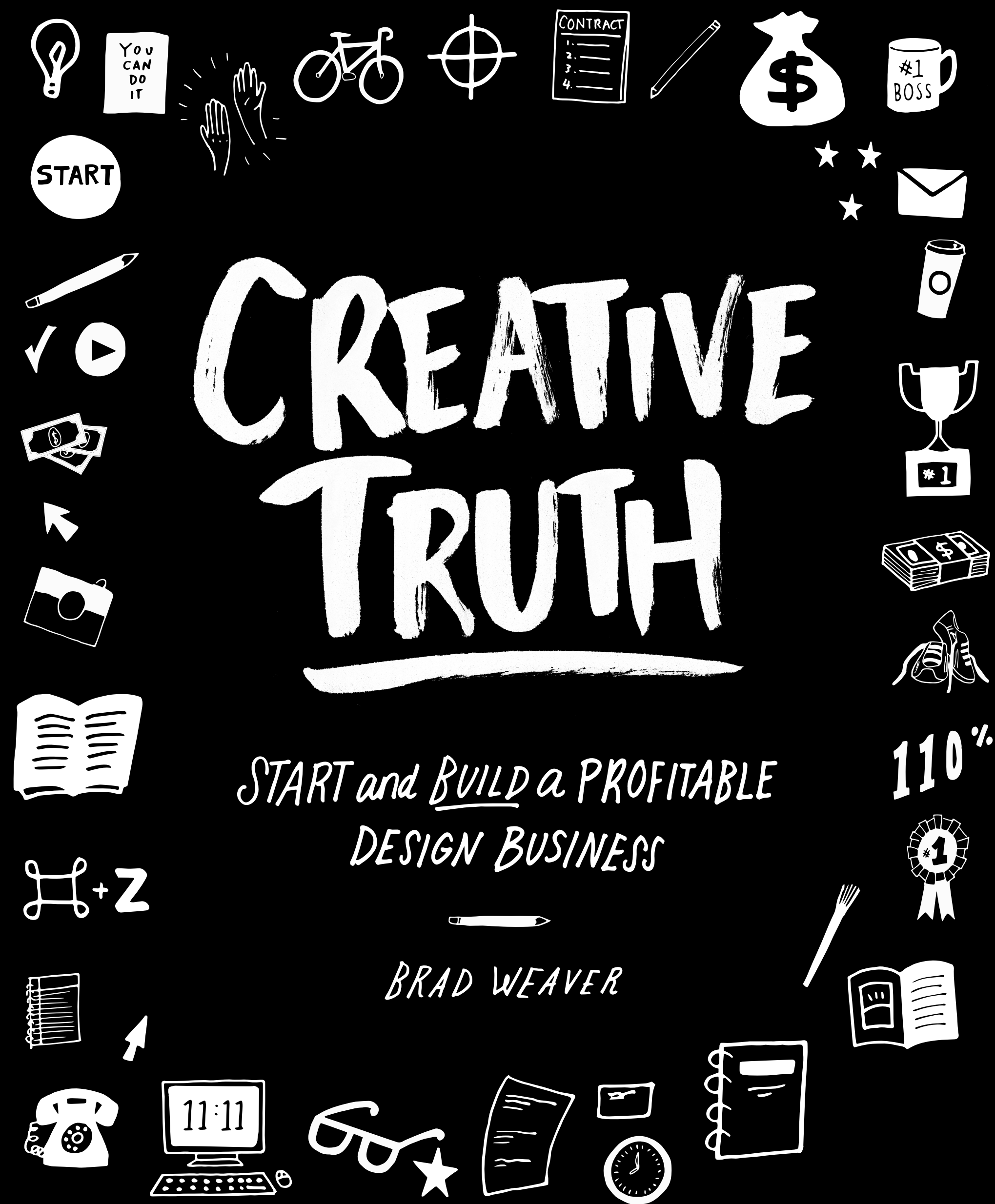
The mystery is being removed and that's a good thing.

Don't make useless sequels

The risks keep increasing, so the tendency is to create many “safe” options that end up being generic and bland. Disney live action remakes aren't a good thing.

Don't play it safe

BE UNIQUE, BE BOLD, AND
AMAZE YOUR AUDIENCE



START and BUILD a PROFITABLE DESIGN BUSINESS

**I make \$3,
I just think
it's the
best book**



THANKS!
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