

3 Framing – every message will be said... but some are said well.

Here's a joke for you:
What did the slug say while riding the turtle's back?
"Wheeeeeee!"

To ruin the joke through examination – and in case you didn't get it - a ride on the slow turtle is a thrill for the super-slow slug.

Perspective.

Then again, we can also look at something very large: ask any astrophysicist to describe our relationship to the cosmos and you'll get some version of this: "We are a speck, on a speck, on a speck, on a speck." Look up the relative size of the Earth to larger stars, other galaxies and the general understanding of the size of the universe and you'll see how very small we are.

(image found at: <http://www.watchonepiecepoint.com/2010/02/the-size-of-universe-earth-too-small/>)

Focus in... now tighter; focus out... now wider.

Use that ability to zoom in and out with all aspects of your creative ideas. What do you want to say? Where is it best located, and in relation to what? Marcel Duchamp took a toilet, put it in a museum, called it art and made a statement with it. As a Dadaist, his statements were often reactions in one way or another to the recent World War. So let's imagine ourselves there staring at his brand new revolutionary statement: here is a urinal, on a pedestal, in a museum, in a city, in Europe, after World War I. It also stands in relation to other objects near it. And there also is the mindset of the viewers. Aristocrats, teachers, housewives, artists, friends, family?

Why do you need to say whatever it is you plan on saying? Whatever it is, I'm guessing you want to be understood, right? You want to communicate something you feel is important, so let's examine the context. Is this a stand-alone idea? Will it resonate with people without any additional information or is the type of thing that needs a little background information?

Message is one of many aspects requiring investigation. The medium will also need to be examined. Just because you're a musician doesn't mean you need to make every idea musically. If a playwright comes up with a cool idea for a movement play – like Samuel Beckett often did – or a dancer develops an idea better suited to a children's book, would he/she spend too much time trying to form-fit the idea to the talents already learned, or would he/she have the clarity of mind to examine the message, choose the right frame and respect the message enough to figure out how to do what's right for it?

I'm talking about respecting the work. Consider this: Who are you to take exclusive credit for your ideas? Maybe coming up with a good idea is a matter of being in the right place, time, mindset... and there's also that knowledge that it

may have something to do with a visitation from a muse. If a good idea visits us, don't we owe it to that idea to find a way to dress it up right before releasing it back out into the world. If it resists our attempts to dress it up wrong, perhaps it's trying to tell us to pay attention to the power of perspective and context.

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