WeMind Group

Movie Power Law

developed by

Neural technologies

Movie Power Law (MPL)

Art critique is the land of controversy. Conserved certain ethical limits, there are no right/wrong preferences and success definitively does not correlate with ultra-sophistication.
On the other hand, three of the most fundamental cognitive capacities that we carry are fundamentally sensitive to whatever appears to the subject as a dispatch from his idea of a well-designed informational construct: syntactic computations;
mental model production; and Theory of Mind (ToM).

The first compare linguistic discourses to genetically defined and culturally acquired frames for verbal constructs, prosody, relation between prosody and bodily expressions, as well as it computes the broader relation between syntactic constructions and semantics to ultimately evaluate discourse adequacy. The second, converts and integrates abstracts concepts, sensorial memories and inflowing stimuli in mental representations that can be consciously assessed and as such mentally manipulated. The last prospects the intentions behind someone else's and our own verbal and motor behaviors in their correlations to expectancies.

Whatever is perceived as a dispatch from logic, in any of these domains, tends to feel bad and by that means generate a low subjective evaluation. A character that suddenly behaves in a sense that departures from her earlier pattern; a dramatic closing in a narrative that does not follow from the events that preceded it; a sudden change in the speed by which events succeed one another, all that may devaluate the piece from the client's perception. It is not to say that they should be avoided by all means, but rather that it is important to have sufficient knowledge about their existence in the public's phenomenological field of perception,
before shooting or releasing the piece.

Movie power law is a proprietary method to evaluate an audiovisual narrative's efficacy, from both a connotative and a denotative perspective, which aims at mapping the perception of narrative discrepancies, using neuroscience. The method involves a series of sequential steps, which ultimately warrants that tasks as complex as identifying subtle logical weaknesses in a narrative, identifying dramatic disentangling, and stylistic ruptures can be tackled in an experimental fashion, generating unequivocal directions to improve the piece.

The three fundamental resources of the method are the capacity to break the narrative in epochs and qualitatively map the connotative and denotative flow of it, from the start to the end, using a exclusive software-based strategy; use of a specific neuroscience protocol for mapping subconscious dissonance between epochs, concepts and alike;
and use psychophysics to evaluate logical associations over time.