
House Africa
INDEPENDENT
CREATIVE
DIRECTION
THE
PROCESS
VOL. 01 / WHY STORY COMES FIRST
A FIELD GUIDE TO IDEA, TREATMENT AND FILM

FROM FIRST FEELING TO FINISHED FRAME.

An image can show what happened. A story gives us a reason to care. The strongest creative work begins long before the camera is switched on.

01 / THE REASON

ATTENTION IS NOT THE DESTINATION.

A striking image earns a glance. A meaningful story earns a place in someone's memory.

01 / NOTICE	Something makes a person stop.
02 / FEEL	The person finds a human reason to stay.
03 / REMEMBER	The experience carries meaning afterward.



THE SUBJECT

IS NEVER JUST THE SUBJECT.

Clothing is not only clothing.
A building is not only a building.
A photograph is not only a face.

Story gives objects, people and places context. That context is what turns visual craft into a point of view.

02 / THE STORY ENGINE

FOUR THINGS EVERY STORY NEEDS.

01

PERSON

Who are we following?

02

DESIRE

What matters to them?

03

FRICTION

What stands in the way?

04

CHANGE

What becomes different?

Without a turn, we often have a collection of beautiful shots, not a story.

03 / THE FIRST QUESTION

WHAT SHOULD SOMEONE FEEL?

A House of RICO concept starts with a human truth, not with a camera move, a trend, or a list of deliverables.

OBSERVATION	What real behavior, place or feeling did we notice?
TENSION	What is overlooked, misunderstood or missing?
PROMISE	How could an honest creative idea reframe it?

A FICTIONAL BRIEF / BOUTIQUE HOTEL

A PLACE WITH A PAST.

Imagine a family-led hotel about to reopen. A conventional brief might demand room shots, an exterior and a booking call to action.

THE SURFACE IDEA

A montage of the lobby, the room and breakfast.

THE HUMAN IDEA

A short film following the people who kept this place alive, told through one meaningful object that passes from hand to hand.

HYPOTHETICAL CONCEPT. NOT AN EXISTING HOUSE CLIENT OR COMMISSION.

04 / HOW WE WORK

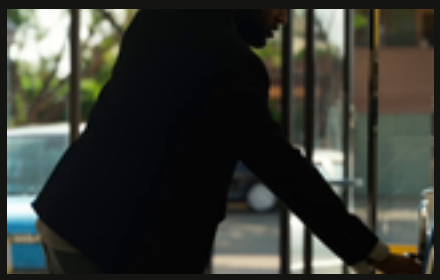
THE HOUSE METHOD.

01	DISCOVER	Find the real business and human question.
02	FRAME	Define audience, tension and emotional outcome.
03	SHAPE	Write the premise and narrative movement.
04	STORYBOARD	Design the images that make each beat legible.
05	TREAT	Present the world, tone, scenes and craft.
06	MAKE	Produce, edit, grade, sound-design and deliver.

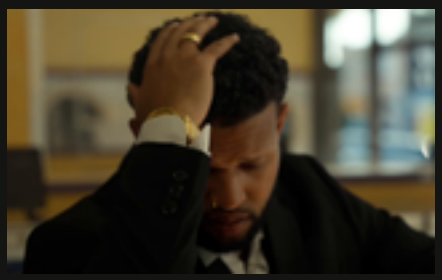
05 / BEFORE THE CAMERA

THINK IN IMAGES.

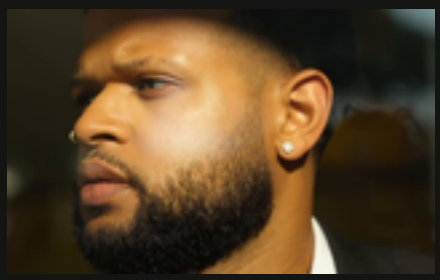
A storyboard is not an art contest. It is a tool for deciding what an audience sees, when they see it, and why the next frame matters.



ESTABLISH



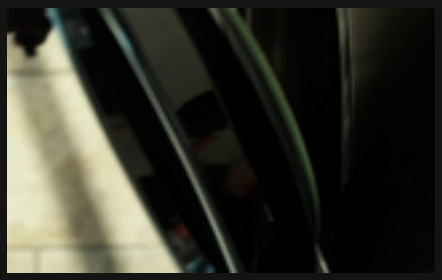
FEELING



THE PERSON



DISTANCE



TEXTURE



AFTER

IMAGE STUDY: STILLS FROM RICO'S SELF-INITIATED SHORT FILM. NOT A CLIENT STORYBOARD.

BOARD THE DECISION, NOT JUST THE ANGLE

SIX QUESTIONS FOR EVERY SHOT.

WHAT?	What is the viewer meant to notice?
WHO?	Whose point of view are we sharing?
WHERE?	What does place contribute to meaning?
HOW?	Stillness, movement, distance or detail?
SOUND?	What can we hear that the image cannot say?
NEXT?	Why does the next frame belong here?

06 / MAKE THE IDEA TANGIBLE

THE TREATMENT.

A treatment helps another person experience the proposed work before anyone commits to production. It is an invitation to understand an idea, not a substitute for a real creative conversation.

THE REASON	What problem or human opportunity is worth exploring?
THE PREMISE	What happens, to whom, and what changes?
THE WORLD	Light, location, faces, objects, camera and sound.
THE SEQUENCE	Beginning, turn and ending in actual scenes.
THE PARTNERSHIP	Roles, proof, proposed outputs and what is still subject to scope.

07 / THE GRAMMAR OF FEELING

CRAFT IS NOT THE STORY.

But craft can make the story felt.

CAMERA	Distance says intimacy. Composition says power. A locked frame can be louder than movement.
COLOR	Skin stays human. Contrast and palette guide emotion without disguising the subject.
EDIT	Rhythm reveals what matters. A cut should move meaning, not merely chase music.
SOUND	A door, breath, fabric or silence can tell us more than the strongest graphic.

08 / FROM IDEA TO OPPORTUNITY

WHAT A CLIENT CAN SAY YES TO.

A beautiful concept earns attention. A clear creative partnership earns the next conversation.

A SPECIFIC WHY	What is happening for this brand, property or person now?
A ONE-LINE IDEA	A premise that can be remembered and repeated.
REAL PROOF	A finished piece with accurate credits and usage permission.
A FEASIBLE SCOPE	Deliverables, access, production and rights still to be agreed.

AN UNSOLICITED CONCEPT IS NOT AN APPROVED CAMPAIGN.

09 / FIELD NOTES

A STORY IN ONE PAGE.

Use this page before you build the moodboard, shot list or pitch deck.

THE HUMAN TRUTH	*The detail we noticed is...*
THE SUBJECT	*This matters to...*
THE FRICTION	*The thing standing in the way is...*
THE CHANGE	*At the end, someone understands or feels...*
THE FIRST IMAGE	*Our story opens with...*
THE FINAL IMAGE	*The last visual leaves us with...*

10 / THE HOUSE STANDARD

MAKE IT MEAN SOMETHING.

☐	**CLEAR**	The idea can be said in one sentence.
☐	**HUMAN**	People are never reduced to a prop.
☐	**HONEST**	Credits, partnerships and case-study status are truthful.
☐	**ORIGINAL**	References inspire principles, never direct copying.
☐	**FILMABLE**	Scenes fit real access, time, crew and budget.
☐	**RESPONSIBLE**	Usage, releases, privacy and music rights are addressed.
☐	**MEMORABLE**	There is one image, sound or turn worth keeping.

BEFORE THE STORY, THERE'S A FEELING.

Independent creative direction, visual storytelling, brand identity and digital experiences.

HOUSE OF RICO

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