

**DIGITAL MULTIMEDIA
PROJECT REPORT
GROUP B**

CANINE CARNAGE

PROJECT TEAM	
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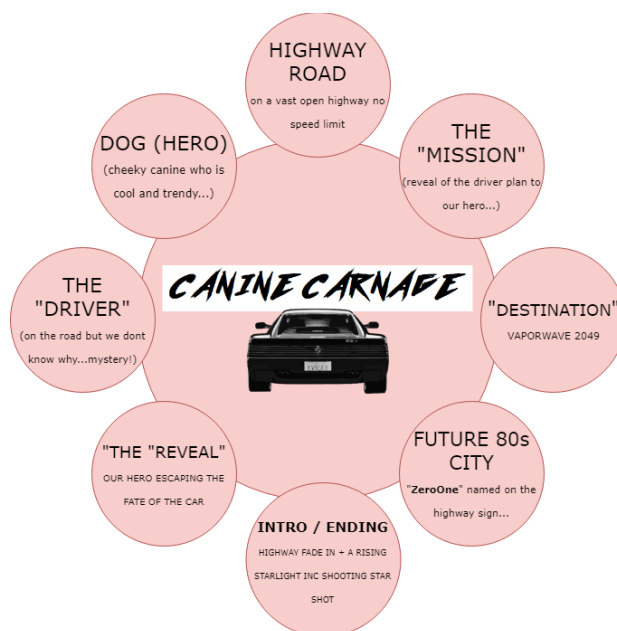
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PROJECT OVERVIEW

Attempting to produce a unique product, our project was built on a foundation of four core pillars; **EIGHTHIES**, **RETRO**, **FUTURE** and **STRIKING**. Every element of our pre-production was in service to this vision, and we hope the final product follows suit.

With a focus on style over realism, and visual splendour over dialogue, a short-story animation should fit the bill, hopefully allowing us to convey the feeling and mood of our fictional world thanks to the sights and sounds of ZeroOne City, our fictional location and setting for Canine Carnage.



While we plan to include limited amounts of dialogue via edited voiceover, our soundtrack is crucial to filling out the spaces in between, connecting the dots and setting the right tone and mood for our story. With this in mind, we're making sure our music choices coincide with each of the four core pillars. In this way, every aspect of our production is pushing in the same direction, feeling like a cohesive product, rather than a mish-mash of different ideas.

Speaking of dialogue, we want our light-hearted story to add some levity to our oftentimes dark visuals. While there won't be any 'jokes' per se, there *will* be many references to popular movies, TV Shows and other media from the eighties. We're not taking ourselves too seriously, and neither are our characters.

Above all else, this plan we have set in motion has our team excited to get started on the animation. We're all huge fans of classic movies, TV Shows and music from the era, so we're revelling in the opportunity to watch and listen to some of that media for 'work'. We hope that excitement rubs off on the finished article and ultimately anyone who watches it.



STORY ARC / INTRODUCTION

One dog. One driver. One story.

Seeking adventure in his small, canine world, a dog travels the length of the country on a seemingly endless road. A lightning fast car jams on the breaks, almost killing our canine hero. With a driver on a mission (and happening to have two tickets to the greatest music festival of all time), the duo joins forces, setting a course for ZeroOne City.

Will this clash of worlds end well?

OUTLINE / CONCEPTS

We want to keep the idea of having a simple **THREE POINT** visual concept point for the full animation clip. These points keeping in theme with the clip will be **EIGHTIES**, **RETRO**, and **FUTURE**. This will include simple but effective visual designs such as a dog, a person driving across a vast road, plus a futuristic highway. The story shall be explained and shown through a visual concentrated script and a keen eye to the viewer will be needed.

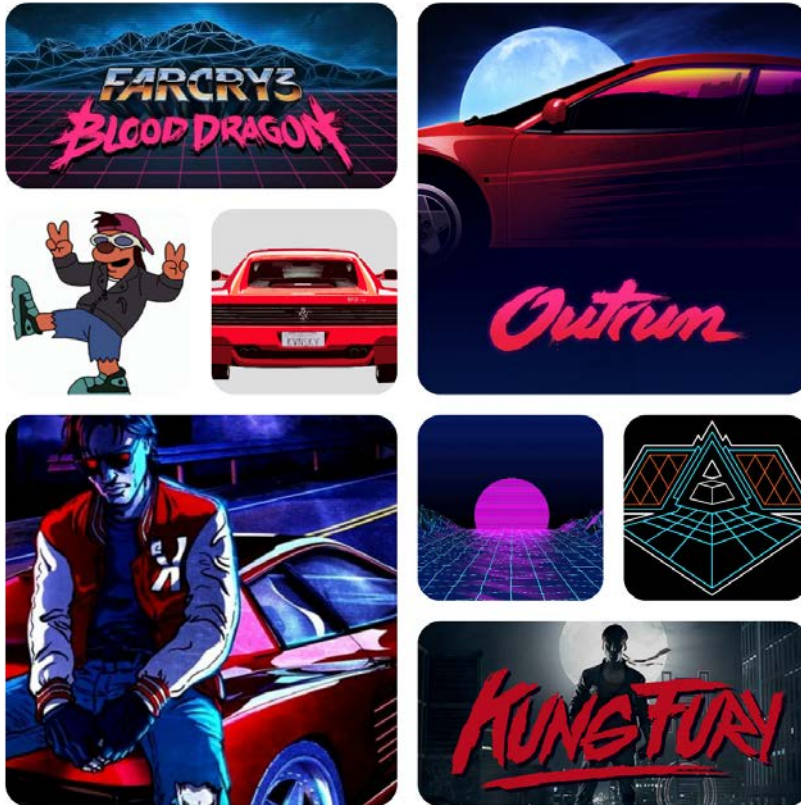
Along his way the Driver will encounter a dog on his adventures. The origins of the Driver and the dog will remain unknown, as they're not the core of the story. Instead, the viewer should be focused on our two characters' journey. We want the viewer to have an idea as to the direction of the Drivers car (due to the hints and shots mentioned in the script), but the focus is set squarely on the positive and uplifting conclusion given to both characters.

Alongside a banging soundtrack.

VISUAL CONCEPTS

Comment [MB1]:

Comment [MB2]:



SOUNDTRACK INFLUENCES



PROJECT RESEARCH

It would be impossible to dissect every avenue of inspiration for *any* project, but we've attempted to break down our most prominent influences below, some of which we sought out for this production specifically, and others we were fans of long before.

FAR CRY 3: BLOOD DRAGON

A video game developed by Ubisoft Montreal and released in 2012, was hugely inspirational for our production, particularly the retro-future 80's art style it employed. An amalgamation of video games, cartoons, movies and Sci-Fi comic books from the era, Blood Dragon's art style and soundtrack were striking, but also somewhat familiar, which is something we were attracted to during pre-production.

We also enjoyed its writing, which was self-aware and regularly comedic, poking fun at itself and some of the era's most iconic clichés. While the plot could be summarised down to 'get the girl, kill the bad guys, save the world', Blood Dragon often plays with the player's expectations, subverting many of the tried and true storylines associated with the time, ensuring it never felt out of place or offensive when it released in 2012. This helped balance out the oftentimes dark, post-nuclear war image of the future Blood Dragon painted; turning the game into a fun, action movie-style game, rather than a social commentary.

Ubisoft described the game as an "80's VHS vision of the future", which inspired us to add some VHS-style post FX to our production, and at one point, to develop the entire thing in a 4:3 resolution. We eventually decided against this due to the way our content would eventually be consumed.

RETROWAVE

The following project we chose for our research is "retrowave" by Florian Renner. It's a short-animated film that falls into the synthwave genre. It is an ode to 80s style ads while keeping to the synthwave aesthetic. It was created in Cinema 4D and the "Turbulence FD" plugin was used for the fog effect in the film.

We chose this project to research because similarly to our project it centres around a car travelling through a city. For a large part of our project, a car is in shot and it was important to see how the car itself was presented in this project and how we could gain insight for our project. We looked at the angles in which the car was shown to the audience. There were quite a few different angles shown of the car such as high, low and above.

This provided us with ideas on how we wanted to direct our film and which angles of our car would be best to present. It was important to us to note what the symbolism of each angle of the car represented and the impact that could impress upon the audience. For example, in the film the car was shown at a low angle, so the audience was seemingly looking up at the car as it revved its engine. This lends an impression of power to the car.

We also looked at when the car was slightly in front of the camera, as if the camera was lagging and it couldn't keep up with the speed of the car. Similarly, this gives the impression of speed and power to the car. This led to us discussing what type of personality we wanted our car to have and what would work for our story.



Music is also a huge part of the atmosphere in our project and we were particularly struck by how the tinted windows of the car added an ominous feeling to the film when coupled with the eerie music. It added tension to the movie and made us wonder who was driving the car. This scene really made us think about how music is a powerful tool for adding to the mood and atmosphere of a film and that we needed to be extremely picky with what music we employed in our film and what mood and atmosphere we wanted it to evoke in the viewer.

We also liked how the film made a nod to "Back to the Future" with the use of a DeLorean car and how the car turned back its year to 1981, the year Back to the Future's script was written.

HIT TV

Another project we chose was HIT TV. HIT TV follows hitman Hunter Thomas on his quest to find his wife who has been kidnapped by the HIT TV organisation. HIT TV is a mysterious voice that hijacks networks and TV broadcasts and announces its next target while assigning “love points” for proof of killing target. Hunter is following the trail of hitmen and targets to find out more information on his wife’s whereabouts.

We chose this project to research as its very stylised and 80’s centric. Although our project is an animation and HIT TV is a live action short film, it the colour scheme and design choices of our project. The design of the hotel room in the movie really drew us in to this project. It has all the hallmarks of 80’s Miami. The neon signs, the wall of small square glass, and the tropical-themed curtains. It all fits to the aesthetic that we wanted to work towards within our own project. I think one of the signs of strength of the style of the film is that we could immediately tell from the items listed above that it was set in Miami in the 80’s not to mention from Nolan’s white blazer. We similarly want our viewers to be immediately immersed and drawn into our film. We also really admired how the music was employed when Nolan discovers he’s HIT TV’s next target to build suspense and tension for the viewer while adhering to the Synthwave genre.

SUNDAY SCHOOL

The next project we chose to research is “Sunday School” by Lucien Hughes. This short-animated video is a mashup of “The Simpsons” episodes but centres on the “Bart’s Girlfriend” episode. It follows Bart as he navigates his relationship with the devil in disguise, Jessica Lovejoy while featuring clips of Bart when he was younger.

What we really enjoyed about this film was that it was a tribute to old Simpsons episodes while also being a stand-alone project too. It had an independent but coherent story of Bart’s time with Jessica but presented past fears of his from clips throughout. We were similarly inspired to include nods to various pieces of popular culture in our film by this. “Sunday School” also has a very nostalgic feeling to it, especially with the vertical lines running down the screen and the faded or pastel colour grading. It took us all back to watching these episodes on the prehistoric, huge TV’s we all had growing up.

The film also had us once again toying around with the idea of having our film in a 4:3 resolution, because of how good it looks in this project. It really adds to the overall look and style of “Sunday School” but in the end we decided it wouldn’t fit as perfectly in our project as it did here.

SCENE SCRIPT

SCENE 1

slowly rising music

SUN RISING IN THE DISTANCE A CAR APPEARS OVER THE HORIZON ON A VAST MOTORWAY.

multiple shots of car on highway

SCENE 2

A MAN IS IN THE CAR THE WHEEL FULL THROTTLE. TICKETS ON THE TOP OF HIS SUN VISOR ENTITLED "VAPORWAVE 2049"

SCENE 3

music cut

A LOUD AND MASSIVE BANG TAKES CONTROL OF THE VEHICLE. THE CAR SPINS BUT HE REGAINS CONTROL WONDERING WHAT THE HELL HAPPENED.

SCENE 4

HE STOPS THE CAR. IN THE DISTANCE HE SEES A DOG LYING MOTIONLESS ON THE ROAD

SCENE 5

music slow fade

WITH CAUTION AND SLOW STEPS THE MAN WALKS TOWARDS THE DOG.

SCENE 6

HE SEES NO SIGN OF LIFE AND GIVES A FACE OF DESPAIR. (CLOSE UP SHOT)

SCENE 7

ALL OF SUDDEN THE DOG JUMPS TO LIFE AND THE DRIVER GETS MAULED WITH HAPPINESS BY THE CANINE CREATURE.

DRIVER - "WHOA HEY THERE, LOOKS LIKE YOU DODGED A BULLET KIDDO..."

SCENE 8

DRIVER - "WANNA TAG ALONG WITH ME TONIGHT?...VIP ONLY BABY!"

WITH A SMIRK OF A SMILE BY THE DRIVER AND THEN A FULL BARK OF APPROVAL BY OUR HERO.

DRIVER - "ALRIGHT!"

SCENE 9

cue music

CAMERA - *SHOT OF WHEELS*

CUTS TO SCENE OF CAR COMING INTO THE HORIZON OF CALLED "ZERO ONE CITY" SIGNPOST IN HUGE LETTERS.

SCENE 10

OUR HERO CANINE HEAD IS OUTSIDE THE DRIVERS CAR WINDOW AS A MASSIVE PYRAMID STAGE IN THE DESERT APPEARS IN FRONT OF THEIR EYES, AND A CITY IN THE DISTANCE FULL OF LIGHT AND LASERS.

THE DRIVER SMIRKS YET AGAIN AND PERFORMS A FULL 180 DEGREE SPIN IN FRONT OF THE MASSIVE STAGE.

THE DRIVER - "BRACE YOURSELF BOY...BECAUSE YOUR NIGHT HAS ONLY BEGUN!"

SHOT SCRIPT

ADOBE FLASH SHOT SCRIPT / MUSIC CUE POINT

SHOT 1

HORIZON SUN SHOT CAR IN DISTANCE (FRONT ANGLE)
INSERT CURRENT YEAR ROLLING DIGITS

SHOT 1

MUSIC SLOW FADE INTRO
THREE SHOTS OF CAR OF HIGHWAY (SIDE, FRONT, BACK, QUICK TAKE TO MUSIC TIME BEAT)

SHOT 2

CLOSE UP OF DRIVER FACE

SHOT 3

*TICKETS IN CAR VISOR ENTITLED "VAPORWAVE 2049"

SHOT 4

DOG ON ROAD

SHOT 5

BANG TEXT IMAGE

SHOT 6

MUSIC CUT
CAR SCREECHES TO A HALT (WHEEL SPIN SHOT)

PAUSE

BLACK

SHOT 7

CUE MUSIC (INTENSE)
DRIVER WALKS TOWARDS DOG (SIDE ANGLE HIGHWAY)

SHOT 8

CLOSE UP SHOT DRIVER (FACE DOWN SHOT)

SHOT 9

DOG ON GROUND MOTIONLESS (FACE DOWN ANGLE)
MUSIC CUT
BLACK

SHOT 10

CUE MUSIC
DOG JUMPS UP TO DRIVER

SHOT 11

INSERT VOICE OVER - DRIVER

SHOT 12

SHOT OF DRIVER
INSERT VOICE OVER - DRIVER

SHOT 13

DOG BARKS APPROVAL
INSERT VOICE OVER EFFECT

SHOT 14

DRIVER SMIRK / SHADES INSERT TO DRIVER

SHOT 15
CUE MUSIC
SHOT OF SPINNING CAR WHEEL

SHOT 16
SIDE ANGLE CAR SPEEDING DOWN HIGHWAY

SHOT 16
CITY SIGN SHOT (ZERO ONE CITY)

SHOT 17
DOG SHOT IN CAR WITH DRIVER

SHOT 18
CAR APPROACH HORIZON PYRAMID STAGE
LIGHT EFFECTS SKYWARD ON STAGE
CITY BACKGROUND

SHOT 19
CAR SPIN 180 (TOP DOWN SHOT)

SHOT 20
INSERT VOICE OVER - DRIVER







SHOT 21
ANGLE PAN TOWARDS THE SKY (PYRAMID STAGE AND CAR IN SIGHT)
STAR SHOT
SHOOTING STAR
INSERT TITLE LOGO

FADE OUT
BLACK

CREDITS

STORYBOARD

(Draft + Final)

Scene: OPENING HORIZON  car appearing over horizon...	Scene: car comes across a thud!  the man rolls across a object....	Scene: man gets out of car  what was that?!
Scene: dog scene (wounded)...or not?  ohhhh nooo!	Scene: the man flees, oh no what have I done?!  the guilt, the shame settles in....	Scene: the fate of the dog?.....  what happens in the future?...

Create your own at Storyboard That



- 1 The Highway Entrance.
 ⌘ Slow fade in music...
 ⌘ Rolling digits for year and location.



- 2 The Roaring Car on Highway (Testarossa)
 ⌘ Car engines / full on soundtrack.
 ⌘ Car hurtling down the highway, full speed mysterious driver in tow.



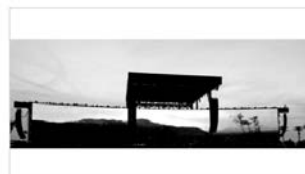
- 3 The Dog Entrance.
 ⌘ Screaming Tires
 ⌘ The driver doesn't see the introduced dog in time and loud thump is heard



- 4 The Approach.
 ⌘ Tension music with footsteps.
 ⌘ Driver approaches the dog who then is revealed to be alive. Interaction with two characters commences.



- 5 The Trip.
 ⌘ Engine / Next Music cut.
 ⌘ Dog with his head outside the Ferrari Testarossa wonder where his adventure ends next.



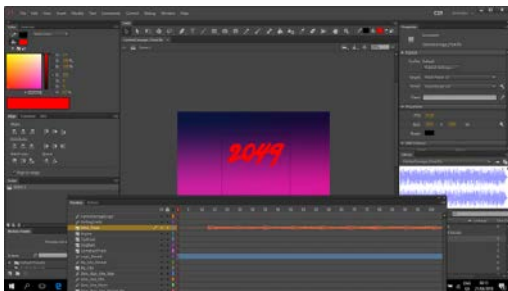
- 6 The Destination.
 ⌘ Music reveal to the beat / Testarossa spinning towards with its wheels.
 ⌘ The reveal of the final place for the two characters on a positive note the night has barely begun.

TRAILER SHOTS



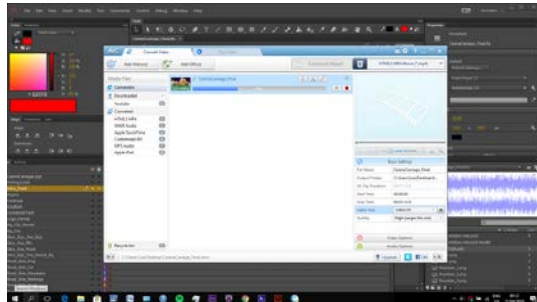
TECHNICAL REPORT

Our initial concept stemmed from one of our first Multimedia classes where we had to create a storyboard as a group based on a story that we had to come up with on the spot. We bounced a couple of ideas off each other and got a rough idea of a story together, enough to get our storyboard completed. This idea became what is now Canine Carnage. From there we ran with the idea and really started to put a lot of thought into what we wanted to do with the story such as what style. Once we got talking about this we all agreed upon the idea of adopting a vaporwave and retro wave style, coupled with the music found in the genre.



Producing an animated short-story with audio mixed throughout, most of our production could be done using animation and audio development software provided to us by our college. This was a passion project for the whole group, which may have lead us to ideas which we *wanted* to implement, rather than ideas which we were *capable* of implementing. Our minimalistic art style was

certainly beneficial in this regard though, allowing us to rely heavily on the atmosphere of the world, glossing over nitty-gritty details that would have been impossible for us to design, develop and complete on time. We used Adobe Fireworks to create some of our assets, but a huge number of images for the characters and objects of our world were custom made using PhotoShop (a folder including these will be provided for inspection). We then animated the images using Adobe Flash and applied a layer of audio from a mix of licensed music and some dialogue we recorded ourselves using a ZoomH1.



On that note, we made some slight adjustments to the script, particularly scenes that required detailed animation to work at all effectively, which was important to hit our deadline. Once again leaning on minimalism, we often used cuts to black in combination with sound effects to sell a moment, rather than raw animation quality. Speaking of animation, another limitation we should have foresaw was the software available to the team. While the 2010 version of Flash might cover most bases in the classroom, it created some problems for us during production. We partially solved this problem by using newer versions we had access to outside college, but only some of our group had this luxury, so development time was still impacted. This issue should have been factored into our initial pre-production plan.

PROJECT TEAM

We've attached a table below detailing a general breakdown of how the workload was spread out among our team. We tried to utilise each other's strengths as much as possible, and tried to have everyone contribute evenly.

<i>NAME</i>	<i>ROLE</i>
Matthew Byrne	Animation Voice Over Script Editing/Production Pre/Post-Production Report
Ben Carroll	Pre/Post-Production Report Script Editing/Production Voice Over
Keith Mahony	Pre/Post-Production Report Script Editing/Production Voice Over
Shane Hahey	Voice Over Consultation*

CONCLUSION

Ambitious. That's probably the most apt way to describe our pre-production plan. While we may have taken on too much, we believe the end-product, while imperfect, hits way more often than it misses. Technical hiccups aside, we managed to put together a short story that hits all of the notes we set out to, changes to script and scenes withstanding. While we may have been limited by the development software available to us, our desire to create this particular project shone through, pushing us to use any tool we needed to, even if it was only available outside of our college.

Software limitations aside, our original plan for the animation came to fruition, even if we had to figure out what was truly essential along the way.

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