

O u t s t i n c t .

Animation Folio

All work created by Lara Bright 2021.

Part 1: *Concepting*

Stage 1:
Official Game Synopsis

Official Game Synopsis

In the future, when the Earth's resources have depleted and the ozone layer starts breaking to a point it cannot be repaired, the deadly UV rate has skyrocketed and the air is not safe to breathe. Though the space race has started and humankind has colonised Mars, 'Enigma' needs to stay on Earth to scientifically monitor the planet. Throughout a day in their life with a coloured helmet and full body suit, the player experiences many different scenarios to challenge their predetermined beliefs as our character listens (or does not listen) to the voice; an unreliable narrator.

In this adventure/exploration game, the player-character will decide what they believe is 'right' and will help find who the character truly is and if they get to go to Mars, or if it is better to stay on Earth. Whilst exploring climate change and societal stances, the player-character will be transported to many different areas including the past, giving the opportunity to explore their own instinct and freewill. However, the narrator is unpredictable and can persuade the player to do certain things. The narrator can also begin the game from where they want if a 'wrong' decision is made. There will be doors that lead into the same room, there will be eternal mazes and indistinctive puzzles to be discovered, and most importantly there will be challenging of internal instinct. What makes an area scary? Why does music make you feel? You will need to be prepared to use your senses. Watch your coloured helmet and listen to the environment around you. Valuable lessons are to be learned. Be prepared to expect the unexpected. The game has many different endings, and only you can pick what is the 'correct' one for you. We will persuade you that your instinct will be outstinct. Enigma is waiting for you. June 2022.

Stage 2: **Purpose Statement**

'Outstinct' will be focused upon entertaining the audience whilst challenging their preconceived beliefs. The animated game trailer will be found throughout social media platforms (such as Youtube, Instagram, TikTok, Facebook and Twitter) and will be focused on staying simplistic yet effective in displaying the type of game 'Outstinct' is, and the environment 'Enigma' resides in. The game will be released in the quiet period of June, so the low budget game does not have triple AAA game competition, and can be enjoyed right before school holidays in both the large markets of Australia and the United States of America. The trailer will invite audiences to have a fresh taste of a new thought-provoking game, and possibly will be followed with other similar trailers however with gameplay. To advertise the game, there perhaps will be ads on the internet and on different sites, including ads on social media; whilst abiding to a budget. The animated short will be between 30 seconds to a minute in order to capture the audience's attention for the entire time, and also to keep the audience hooked and scrounging for more.

Stage 3.1:

Target Audience (Non-Specific)

The game will be available for ***all ages and skill levels***, however would generally appeal to the age demographic of 13 to 30 year olds. The game would also appeal to ***all genders***, and would not appeal specifically to male nor female as it is a genderless game and as the game criticises stereotypes, this also includes stereotypical gaming gender tropes. I would also love for my game to be ***affordable to all***, though the medium-to-high socio-economic income demographic would have ease of access due to (possibly) already owning consoles and the technology to play/run the game. The game will be available digitally on gaming distribution platforms (such as Steam, GamersGate etc.), also physically in gaming specialty stores (such as EB Games, JB-Hi-Fi etc.) and retail (Target, BIG W etc.).

Stage 3.2:

Target Audience Persona (Specific)

Target Audience Persona

Question	Personality
Name?	Sam Cloves
Age?	19
Occupation?	Barista at a local cafe
Ideal Profession?	Musician (singer)
Least Ideal Profession?	Truck-driver
Clothes wearing?	Simple, monochromatic colours
Clothes never worn?	A flamboyant yellow suit, lace
Siblings?	Nil
Favourite Colour?	Blacks, navy, browns and forest green
Least Favourite Colour?	Yellow

Target Audience Persona Cont.

Question	Personality
Favourite Music Genre?	Anything besides country music
Least Favourite Music Genre?	Country music
Favourite Film Genre?	Sci-fi, thriller
Least Favourite Film Genre?	Romance
Activity in Free Time?	Video-gaming, reading, bike riding
Activity Never Done in Free Time?	Sewing
Favourite Food?	Apple pie
Least Favourite Food?	Anchovies
Relationship Status?	Single, living alone.
Pets?	Black cat named Roxy.

Stage 3.3:

Target Audience Persona (Digitised via Photoshop)

Sam Cloves

Goals

- To become a successful musician (singer)
- Affordability
- To find new strategic/ exploration games
- Think on a deeper level, be challenged

Extrovert

Frustrations

- Lonely
- Lose valuable time/ money

Introvert

Sensing

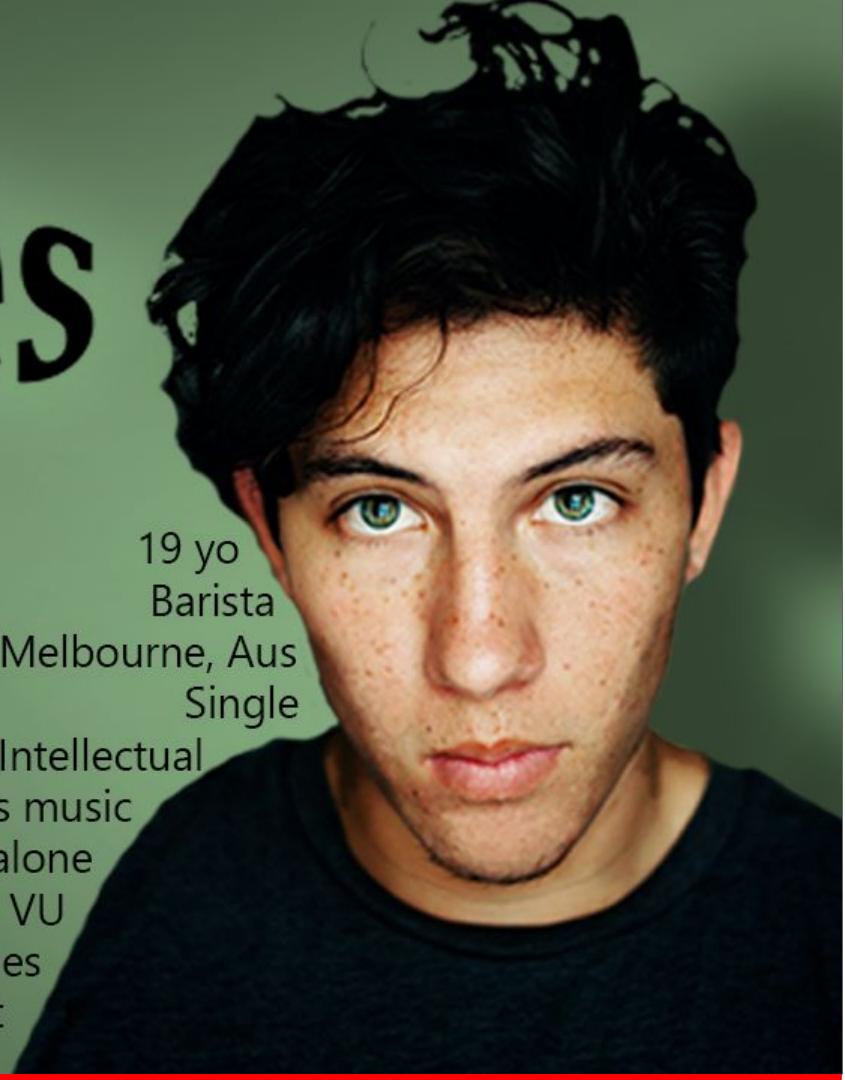
Intuition

Thinking

Feeling

Judging

Percieving



A close-up portrait of a young man with dark hair and green eyes, looking directly at the camera. He has freckles on his face and is wearing a dark t-shirt. The background is a solid olive-green color.

19 yo
Barista
Melbourne, Aus
Single
Intellectual
Loves music
Lives alone
Studying at VU
Loves dark hues
Has a black cat

Stage 4:
Asset List (Broad)

Asset	Source of Asset			
	Self creation (Yes or No)	Medium / Tool / Software	Link to asset (if not yours)	Est. Due Date
Character (Enigma)	YES	Via Adobe Illustrator 2019, Adobe Photoshop 2019 on HP EliteBook Laptop	N/A	COMPLETE.
Backgrounds	YES	Via Adobe Photoshop 2019 on HP EliteBook Laptop	N/A	18/05/21
Soundtrack	YES	Via Audacity on HP EliteBook Laptop	N/A	25/05/21
Title sequence & credentials	YES	Via Adobe Animate 2019 on Hp Elitebook Laptop	N/A	10/06/21
Game Logo & Company Logo	YES	Via Adobe Photoshop 2019, Adobe Illustrator 2019 on HP EliteBook Laptop	N/A	COMPLETE.
Game Trailer Narration	YES	Via Voice Memos on Iphone 6S & Audacity on HP EliteBook Laptop	N/A	8/06/21

Stage 5: **Software List**

Therefore, the necessary software to be used in this project is:

- **Adobe Photoshop** (for Asset Creation)
- **Adobe Illustrator** (for Asset Creation)
- **Adobe Animate** (for Animation Creation)
- **Adobe Premiere Pro** (for Animation Creation)
- **Audacity** (for Audio - Animation Creation)

All artwork will be completed on a **HP EliteBook x360 1030 G3 (8 RAM, 236 GB)**

Stage 6: Timeline

Week 2 (Term 2)	26th Apr	27th Apr	28th Apr	29th Apr	30th Apr	1st May	2nd May
			Gather references Watch other trailers and animator styles Describe pros / cons Create mood board Add references to a mood board (style, etc..)	Refine idea / synopsis Share idea w. others Re-write synopsis/purpose statement based on research & collaboration			
Week 3	3rd May	4th May	5th May	6th May	7th May	8th May	9th May
	Storyboard Include CAMELS annotations	Storyboard Include CAMELS annotations		Learn Adobe Animate Write software list Then start learning Adobe Animate			
Week 4	10th May	11th May	12th May	13th May	14th May	15th May	16th May
	Learn Adobe Animate Cont. learning Adobe Animate		Learn Adobe Animate Cont. learning Adobe Animate	Learn Adobe Animate Cont. learning Adobe Animate	Student Free Day		
Week 5	17th May	18th May	19th May	20th May	21st May	22nd May	23rd May
	12 Principles Learn about and take notes on the 12 principles of animation	12 Principles Learn about and take notes on the 12 principles of animation		Screen Principles Learn about screen principles, take notes & refine storyboards	*Revise storyboards with screen principles		

Week 6	24th May	25th May	26th May	27th May	28th May	29th May	30th May
	Official SAC6 start Gather and create VISUAL assets		Animating Gather and create VISUAL assets	Animating Gather and create VISUAL assets			
Week 7	31st May	1st Jun	2nd Jun	3rd Jun	4th Jun	5th Jun	6th Jun
	Animating Gather and create AUDIO assets	Animating Set up project in Adobe Animate Import your assets		Animating Create your animation			
Week 8	7th Jun	8th Jun	9th Jun	10th Jun	11th Jun	12th Jun	13th Jun
	Animating Create your animation	Champagnat Day	Animating Create your animation	Animating Create your animation			
Week 9	14th Jun	15th Jun	16th Jun	17th Jun	18th Jun	19th Jun	20th Jun
	Queen's birthday public holiday	Animating Create your animation		SAC2 WAS ORIGINALLY DUE HERE but because there was a recent storm surge that eliminated power in student's areas, including myself which meant that we could not complete work from home for a couple of days -, a decision was made that the deadline be extended to week 3 in term 3 and we could work over the holidays.			

School holidays	21st Jun	22nd Jun	23rd Jun	24th Jun	25th Jun	26th Jun	27th Jun
				Animating Animate your scenes	Animating Animate your scenes	Animating Animate your scenes	Animating Animate your scenes
School holidays	28th Jun	29th Jun	30th Jun	1st Jul	2nd Jul	3rd Jul	4th Jul
	Animating Animate your scenes	Animating Animate your scenes	Animating Document asset designs, fonts, timing and audio sources Document use of software	Animating Add music, sound effects, in Premiere	Animating Add music, sound effects, in Premiere	Animating Add music, sound effects, in Premiere	Animating Add effects, titles and credits in Premiere Export final animation as an mp4 from Premiere
School holidays	5th Jul	6th Jul	7th Jul	8th Jul	9th Jul	10th Jul	11th Jul
	Submitted to Mr Stewart for feedback	Made changes suggested	Worked on folio	Worked on folio	Worked on folio	Worked on folio, started reflection questions	Worked on folio, worked on reflection questions
Week 1 (Term 3)	12th July	13th July	14th July	15th July	16th July	17th July	18th July
	STUDENT-FREE DAY	Animating Answer reflection questions and check folio is up to date	Animating Describe your 2 x animation and 2 x screen principles	SAC2 FINAL ASSESSMENT DUE Complete post mortem and submit			

Stage 7: **Gathering References**

Gathering References For Animation

Title	Link	Notes
Gracie Abrams' 'tehe' Music Video	https://www.youtube.com/watch?v=EaKQVoTsro	<ul style="list-style-type: none">- Though it is a 3D animated visualiser, I like the style in how it shows the environment the character resides in, and I also like the attractive colours.
Ted-Ed's 'Is Life Meaningless? And Other Absurd Questions'	https://www.youtube.com/watch?v=vPtzpjC7TF4	<ul style="list-style-type: none">- I like the simplicity of the animation style, with minimal detail and evident brush strokes on characters. Minimal backgrounds and little colour although may appear boring, is effective. The trailer also has brilliant transitions amongst and between scenes.

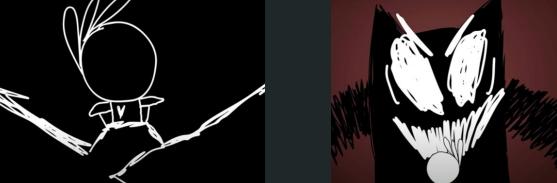
Gathering References For Animation (Cont.)

Title	Link	Notes
TED-Ed's 'Why doesn't the Leaning Tower of Pisa fall over?' 	https://www.youtube.com/watch?v=HFqf6aKdOCQ	<ul style="list-style-type: none">- Using one asset and moving minimal parts. Lots of scrolling and panning to transition between scenes whilst the narrator speaks.
Futurama's 'Where the Buggalo Roam' Episode. 	<i>Season 3, Episode 42.</i>	<ul style="list-style-type: none">- In this episode, Mars is featured. The rich colours and comedic representation of what Mars has become has inspired me in thinking a different way for my trailer. Perhaps to go down a comedic route.

Gathering References For Animation (Cont.)

Title	Link	Notes
Osro's 'Afternoon Class' Animation Short Film (2014)	https://www.youtube.com/watch?v=CAYDRibXFAc	<ul style="list-style-type: none">- I like the artistic flare of this creator and how malleable the entirety of the animation looks. I am also fond of the animation beginning with a clock; to symbolise the passing of time.- I love how the animation explores the notion that things are not always what you see, and are liable to change swiftly.
Hannah Grace's 'Overcomer' Animated Short	https://www.youtube.com/watch?v=V6ui161NyTg	<ul style="list-style-type: none">- The way the artist animates a section to look like 'looking through a lens' I am incredibly fond of.- The way she uses light and animated orbs when the scene is still is amazingly effective.

Gathering References For Animation (Cont.)

Title	Link	Notes
'Egor' By Murray Jenkins (ACK) 	https://www.youtube.com/watch?v=GWzxVrkUgQ	<ul style="list-style-type: none">- I like how Murray used sound within his trailer, and I also liked how he used silhouettes to symbolise people.
'Emotus' By Ben Hunter (ACK) 	https://youtu.be/2T1YNLkbMZw	<ul style="list-style-type: none">- I loved how Ben used short, sharp scenes within his animated short. I also loved how he used close-up shots on the character to show their true emotions.- I also like how Ben opened with a quote and embedded text throughout.

Stage 8: **Moodboards**



This above game still is from "Dying Light" (2015). It shows a ruined Earth environment, with it looking deserted and in a state of disaster. This type of environment would suit my game as Earth has been evacuated due to depleted resources.

Creator's note:
The discovery of how, throughout time, the human race has associated colours with certain meanings astonishes me. Though it makes 'sense' on the surface, when thinking deeper, my brain cannot comprehend why it does. One person had merely thought of something one day for a colour to mean something, and the wider society, branching out to modern media today has amplified this response so the human brain can only associate a certain colour with a significant meaning - perhaps an experience, a person, or a feeling. Moreover, this dictates how one internalises colour forever. Acknowledge this consumption, and acknowledge how you perceive colour. Think about why do companies use certain colours? Are you scared of any colours? Do any colours make you happy? I aim to challenge this belief in my game. *This also applies to sounds, and how tropes are created from those.



The dark colour scheme of "Detroit: Become Human" (2018) truly encapsulates the broken family dynamics and an essence of danger, added with a touch of loneliness. In addition, the dark colour palette really emphasises tension whilst displaying the family is situated in a disgusting environment.

This still below is taken from "The Stanley Parable" (2011). It displays a puzzle of what door to go through, as this is the decision for the player-character. I like the thought behind it, and I like how the narrator can persuade and confuse the player.



The above image shows gameplay from "Black Mesa" (2015) which was a remake of "Half-Life" (1999). The game environments are scientifically based, and showcase labs and research facilities. Something which would be apparent in my game.

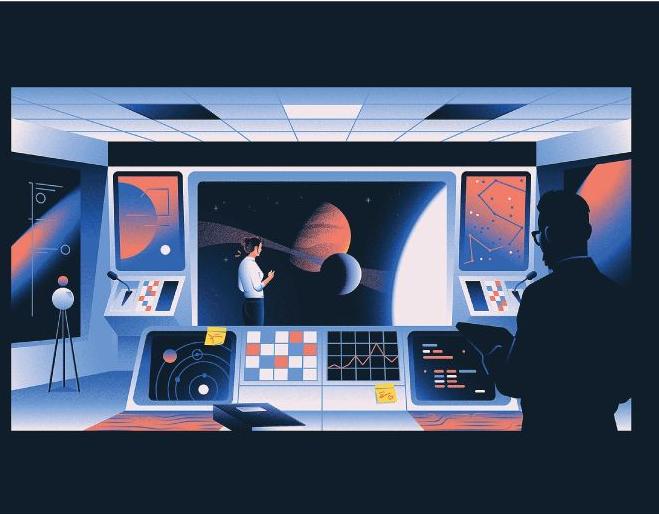


The above still is from the "Othercide" (2020) game trailer, encompassing the greyscale black and white simplicity amongst the contrasting red; for audience effect. The silhouettes are also incredibly effective at drawing the eye without showcasing too much overwhelming detail.



This below image is has been taken from "Star Wars Jedi: Fallen Order" (2019). The entirity of the game is a good example of futuristic technology for my own trailer, however I thought apt to choose this still as I believe it encompasses the futuristic colour scheme of the game whilst also displaying the artists' planets, all emphasised by a wonderful blue hue; which is usually associated with the future.





This image above inspires me due to the innovative design. It actually supplies a visualisation of a scene I was thinking of (Enigma working in the laboratory looking at Mars). In addition to this, the scene above also provides depth by using perspective lines.



This font on the left has particularly unique styling on the characters. In my animation, I would like to use a font similar, to distinguish a futuristic effect.



Something I noticed about this font above is that it is typically easy to read, which makes it accessible to a larger audience.

I also am fond of the blue hue in the image to the left, and also the way shadow has been used to create depth is effective.



This long shot resembles one which I am planning on creating. The colour at the end of the tunnel lights up the path for the characters, which shows that not only is it the focal point, but a goal.



I am not fond of all this vivid colour in my own work, as I do not want vivid colours in my space but in this image above it is wonderful. However, in mentioning this, I am fond of the orange colour used above - perfect for my planet Mars.

Ashley Monroe



I really admire the drab colours throughout this artistic piece. It not only reflects the environment the character is residing in, but how the character is internally feeling. **Colour determining emotions.**



#1c1d20 #09090c #26140b #3b2416 #624a30 #49443d #666055 #adb49f #dee0db #e0f2ed #546675

Environment Colour Scheme

Creator's Note:

My aspiration for my colour scheme was something that was going to be simplistic yet effective. I wanted very minimalistic colours with no heavy pigment to truly emphasise the drab, sterile environment.

This contrasts with Mars as a planet, which ultimately is Enigma's goal. Moreover, it also contrasts to the colours apparent on Enigma's helmet face; giving a command.

#ec2027



#fbbee33



#2fb44a

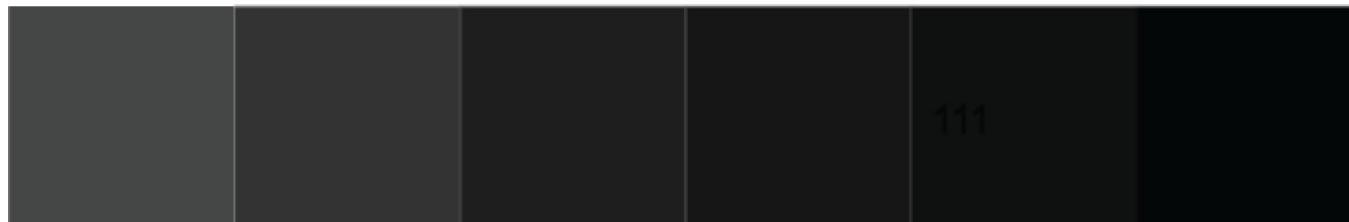


Enigma's
Helmet
Colours/
Command
Colours/
Overlay



Mars

Planet Colour Scheme



#444545 #333333 #1e1e1e #181818 #111111 #000000

'Enigma' Character Monochromatic Colour Palette

'Enigma' Character Design Moodboard from previous assessment.



'The Beginner's Guide' basic design. The head shows a colour and has words to tell the player what to do



These space suits reflect a futuristic feel whilst encapsulating unique helmet designs which I admire



The helmet of my character will include a space helmet of sorts that changes colours to reflect the mood, emotions of the character and commands for the player..

This outfit is very large and almost looks inflatable whilst being durable. The helmet provides the character to breathe, however is not futuristic nor the colour scheme I think would suit my character's harsh external environment.



This front cover reflects the type of colour and glow I want my character's helmet to display



The outer garment (poncho) withholds another layer of warmth and protection against harsher climates like the cold or the sun; most likely the sun in a hot, harsh environment due to the penetrating UV rays and no atmosphere.

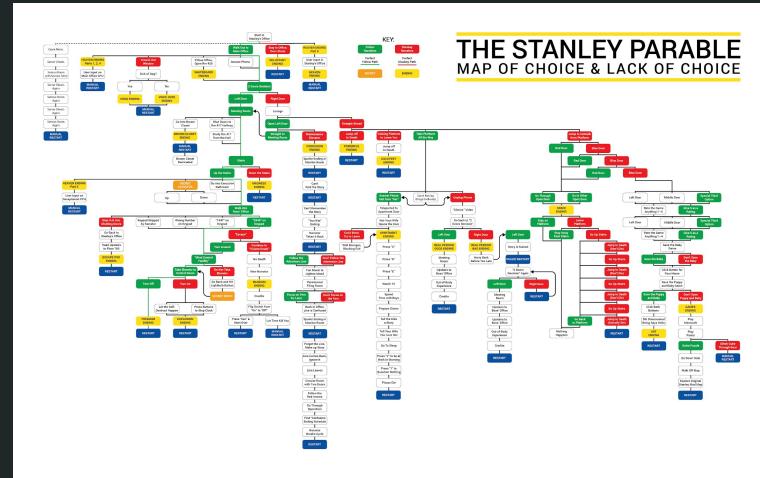


Cal from Fallen Order (2019) His outfit showcases dark protective materials, suitable for the game environment of 'Instinct'. The chestplate emphasises protection against the bare chest of soft material.

This still from 'Everybody's Sad' displays simplicity and an analogous colour scheme on the character with whom the player can change it's hairstyle..



'The Witness' (2016) exhibits a highly vibrant, cartoon world, which at different stages in the game uses colours as puzzles. Though the colour palettes are validating to the eyes, I believe my game shall be more realistic, with more realistic colours.



The games here (top: "*The Stanley Parable*" (2011), bottom: "*Detroit: Become Human*" (2018)) showcase thorough storylines, plots and a multitude of endings based on what the player-character decides.

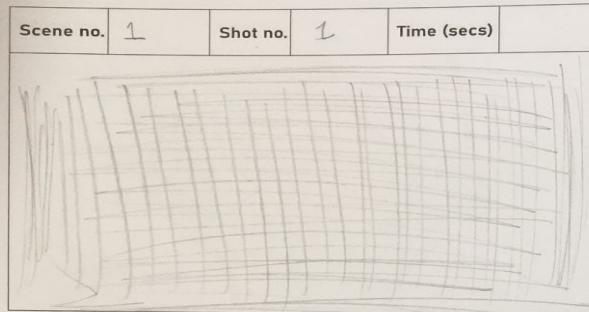


Stage 9:
Storyboarding (Rough)

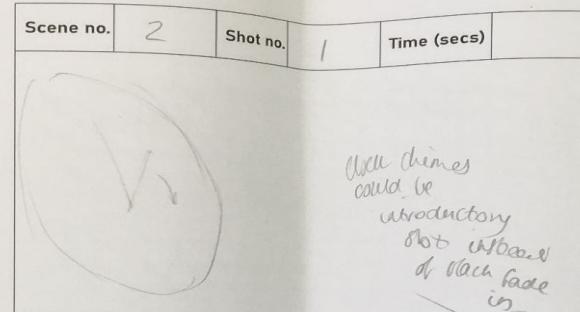
Project title: Outstinct Animated trailer

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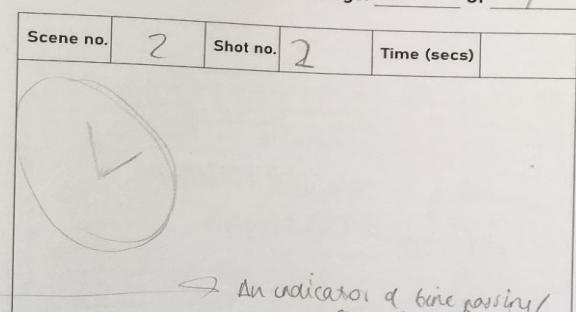


Shot type: _____ Angle: _____
 Movement: _____ Focus: _____
 Editing/transition: _____
 Dialogue/sound: _____



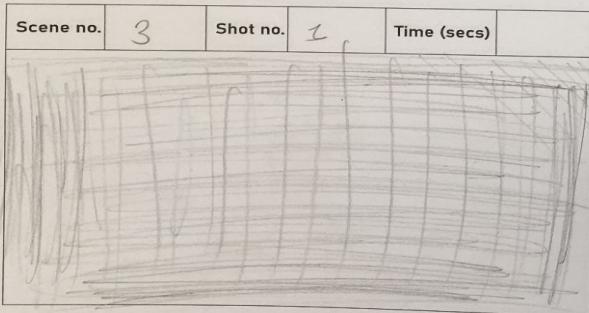
Black frames
could be
introductory
shot instead
of black fade in

Shot type: close views Angle: _____
 Movement: _____ Focus: _____
 Editing/transition: _____
 Dialogue/sound: _____

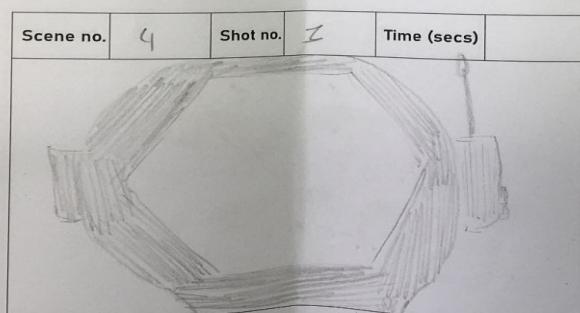


→ An indicator of time passing/
cause to action

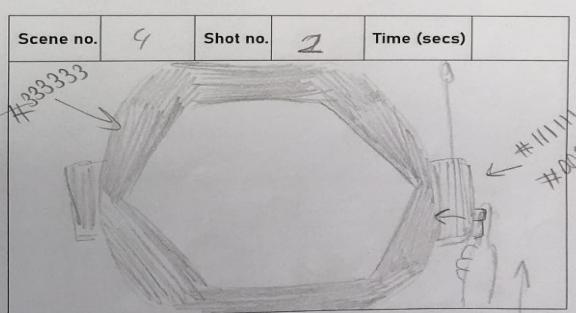
Shot type: black frames & next hour Angle: _____
 Movement: _____ Focus: _____
 Editing/transition: _____
 Dialogue/sound: _____



Shot type: _____ Angle: _____
 Movement: _____ Focus: _____
 Editing/transition: FADE TO BLACK
 Dialogue/sound: _____

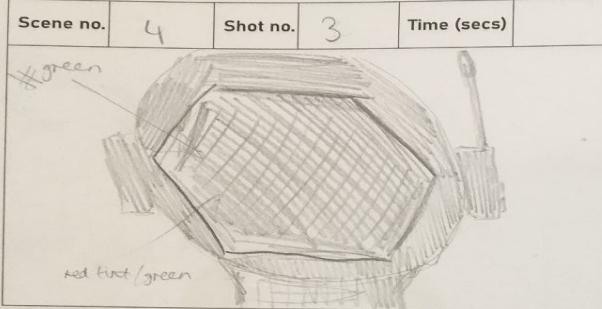


Shot type: close up shot Angle: eye-level
 Movement: _____ Focus: _____
 Editing/transition: _____
 Dialogue/sound: _____



#333333
 Shot type: close up shot Angle: eye-level
 Movement: _____ Focus: _____
 Editing/transition: _____
 Dialogue/sound: blych

Project title: Outstinct Animated trailer



Shot type: close-up shot Angle: eye-level

Movement: Focus:

Editing/transitions:

Dialogue/sound: Helmet starting up sound (whoosh of some sort.)

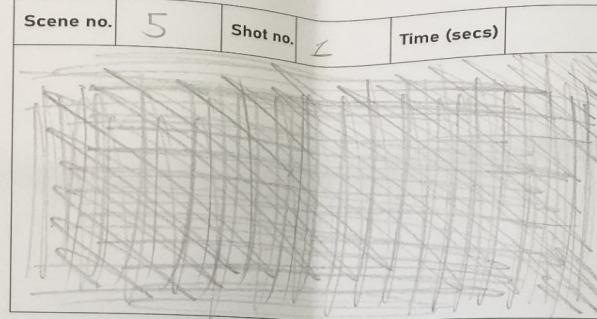


Shot type: wide shot Angle:

Movement: pans out Focus:

Editing/transitions:

Dialogue/sound: IN LAB

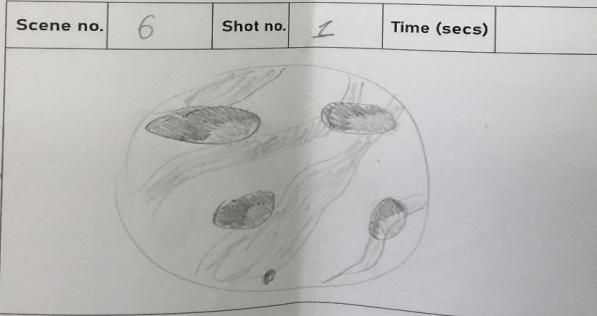


Shot type: Angle:

Movement: Focus:

Editing/transitions: DIRECT CUT TO BLACK

Dialogue/sound:

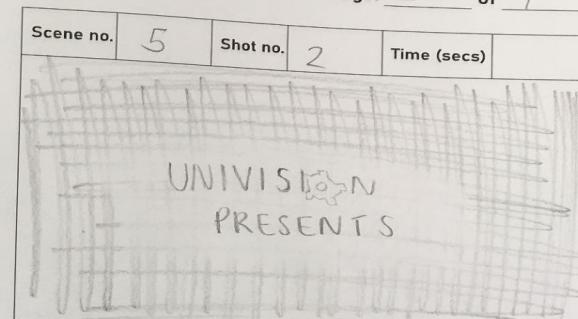


Shot type: Angle:

Movement: Focus:

Editing/transitions:

Dialogue/sound: MARY IS DISPLAYED DRAWING

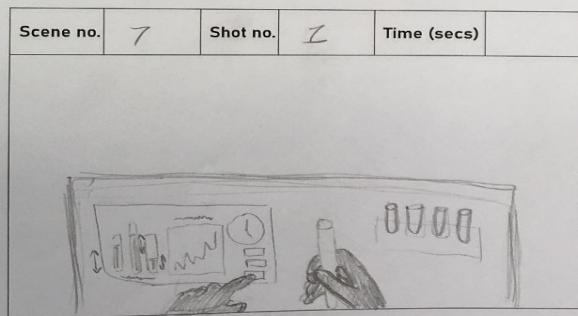


Shot type: Angle:

Movement: Focus:

Editing/transitions: Fade to Company logo/presents

Dialogue/sound: WHO APPARES



Shot type: Angle:

Movement: Focus:

Editing/transitions:

Dialogue/sound: end of scene "Enigma worked on the only inhabited planet in the galaxy, all alone."

camera

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Project title: Outstinct Animated trailer

Caraboy

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Scene no.	7	Shot no.	2	Time (secs)	
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STOP
BUS
DEN
LISTEN
yellow
ring



Shot type: _____ Angle: _____

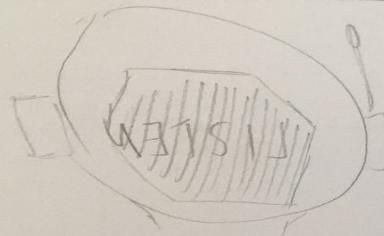
Movement: _____ Focus: genre

Editing/transition: _____

shock! Enigma was scared!

Dialogue/sound: "Being the only being on Earth
is incredibly lonely for Enigma!"

Scene no.	8	Shot no.	3	Time (secs)	
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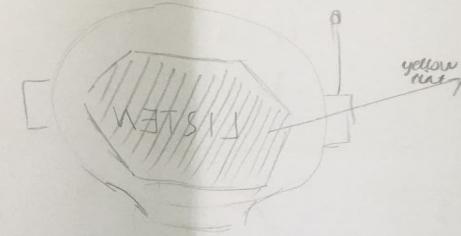
Shot type: _____ Angle: Slow in / Slow out

Movement: _____ Focus: _____

Editing/transition: _____

Dialogue/sound: "Oh, what are you worried about?"

Scene no.	8	Shot no.	2	Time (secs)	
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Shot type: _____ Angle: _____

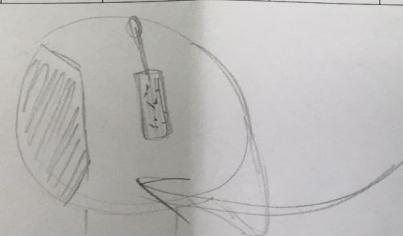
Movement: _____ Focus: _____

Editing/transition: _____

"Can you hear me?"

Dialogue/sound: _____

Scene no.	8	Shot no.	4	Time (secs)	
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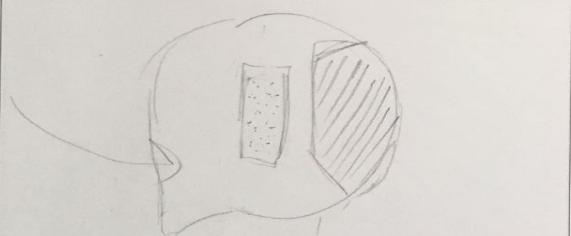
Shot type: _____ Angle: _____

Movement: _____ Focus: _____

Editing/transition: _____

Dialogue/sound: _____

Scene no.	8	Shot no.	2	Time (secs)	
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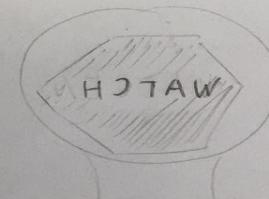
Shot type: _____ Angle: _____

Movement: _____ Focus: _____

Editing/transition: _____

Dialogue/sound: _____

Scene no.	8	Shot no.	5	Time (secs)	
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Shot type: _____ Angle: _____

Movement: _____ Focus: _____

Editing/transition: _____

Dialogue/sound: _____

anuary

Project title: Ourintce Animated trailer

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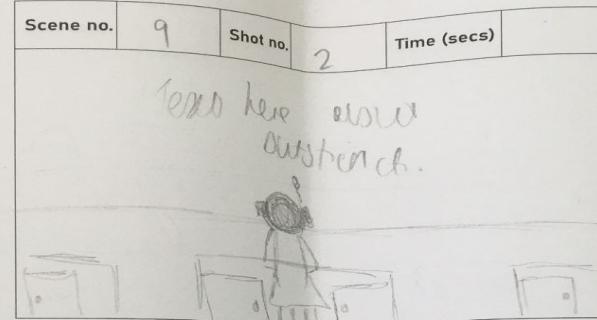


Shot type: _____ Angle: _____

Movement: _____ Focus: _____

Editing/transition: _____

Dialogue/sound: _____

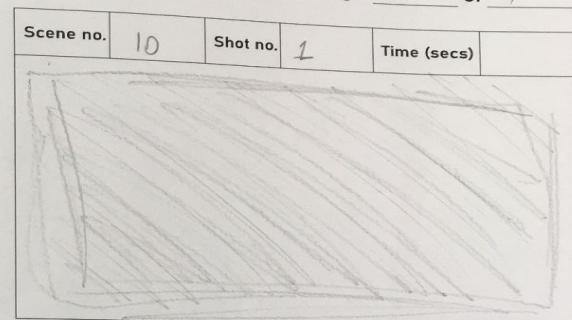


Shot type: _____ Angle: _____

Movement: _____ Focus: _____

Editing/transition: _____

Dialogue/sound: _____

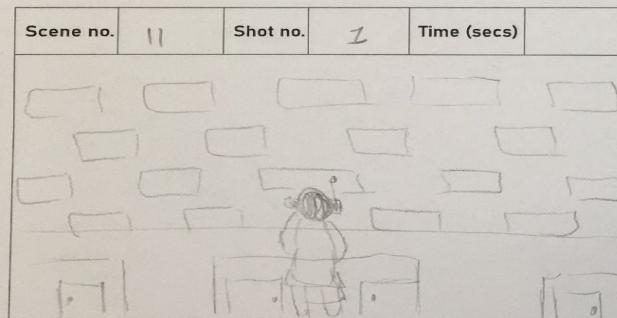


Shot type: _____ Angle: _____

Movement: _____ Focus: _____

Editing/transition: DIRECT CUT TO BLACK

Dialogue/sound: _____

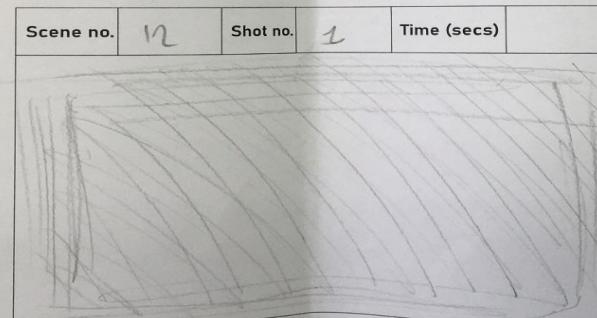


Shot type: _____ Angle: _____

Movement: _____ Focus: _____

Editing/transition: _____

Dialogue/sound: _____

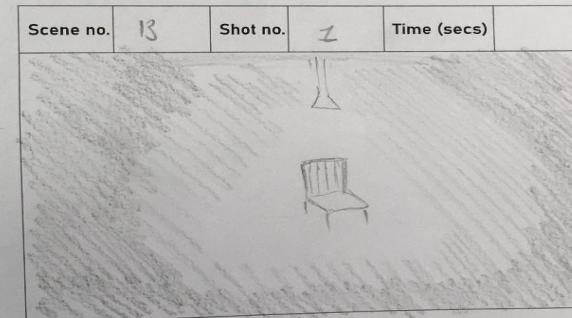


Shot type: _____ Angle: _____

Movement: _____ Focus: _____

Editing/transition: DIRECT CUT TO BLACK

Dialogue/sound: _____



Shot type: _____ Angle: _____

Movement: _____ Focus: _____

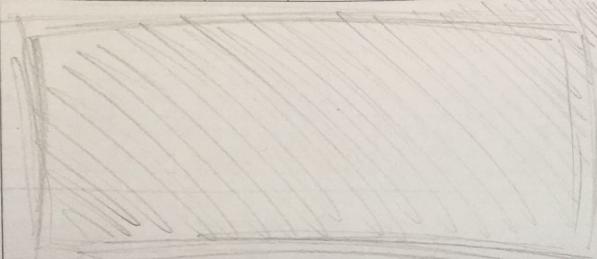
Editing/transition: _____

Dialogue/sound: _____

Project title: Outstinct Animated Nailor

Page: 5 of 7

Scene no.	14	Shot no.	1	Time (secs)	
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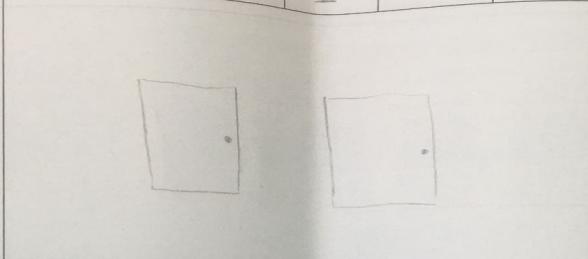
Shot type: _____ Angle: _____

Movement: _____ Focus: _____

Editing/transition: DIRECT CUT TO BLACK

Dialogue/sound: _____

Scene no.	15	Shot no.	1	Time (secs)	
-----------	----	----------	---	-------------	--



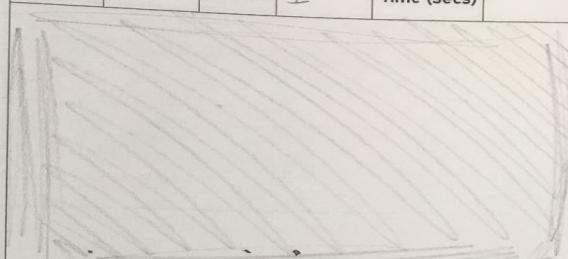
Shot type: _____ Angle: _____

Movement: _____ Focus: _____

Editing/transition: _____

Dialogue/sound: _____

Scene no.	16	Shot no.	1	Time (secs)	
-----------	----	----------	---	-------------	--



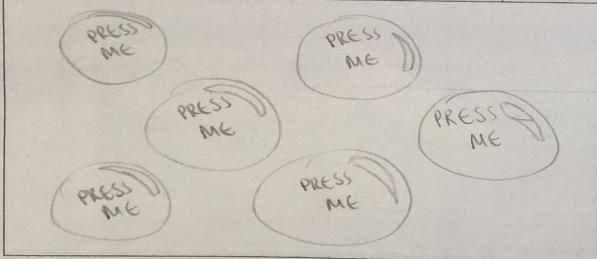
Shot type: _____ Angle: _____

Movement: _____ Focus: _____

Editing/transition: DIRECT CUT TO BLACK

Dialogue/sound: _____

Scene no.	17	Shot no.	1	Time (secs)	
-----------	----	----------	---	-------------	--



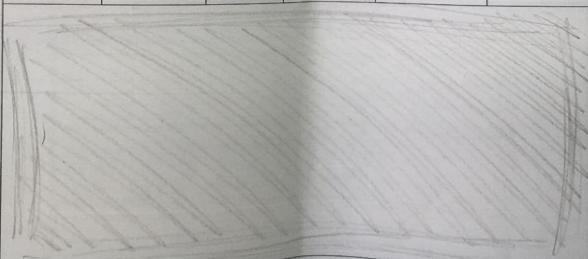
Shot type: _____ Angle: _____

Movement: _____ Focus: _____

Editing/transition: _____

Dialogue/sound: _____

Scene no.	18	Shot no.	1	Time (secs)	
-----------	----	----------	---	-------------	--



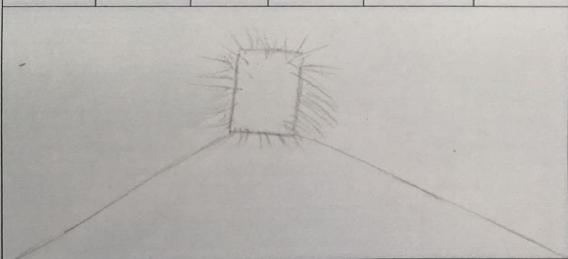
Shot type: _____ Angle: _____

Movement: _____ Focus: _____

Editing/transition: DIRECT CUT TO BLACK

Dialogue/sound: _____

Scene no.	19	Shot no.	1	Time (secs)	
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Shot type: _____ Angle: _____

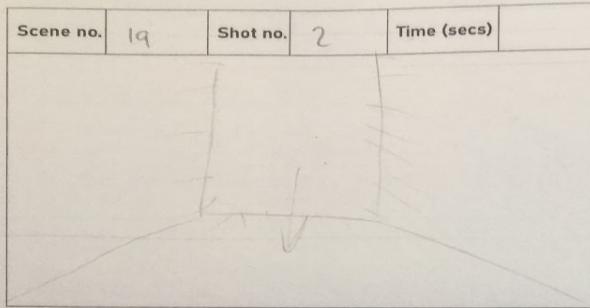
Movement: _____ Focus: _____

Editing/transition: _____

Dialogue/sound: _____

Project title: Distinct Animated trailer

Page: 6 of 7

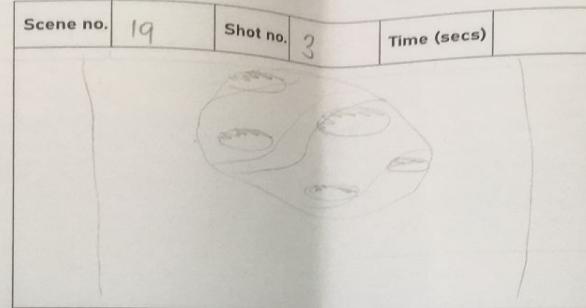


Shot type: _____ Angle: _____

Movement: _____ Focus: _____

Editing/transition: _____

Dialogue/sound: _____

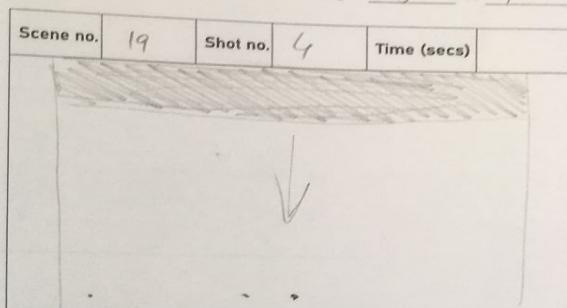


Shot type: _____ Angle: _____

Movement: _____ Focus: _____

Editing/transition: _____

Dialogue/sound: _____

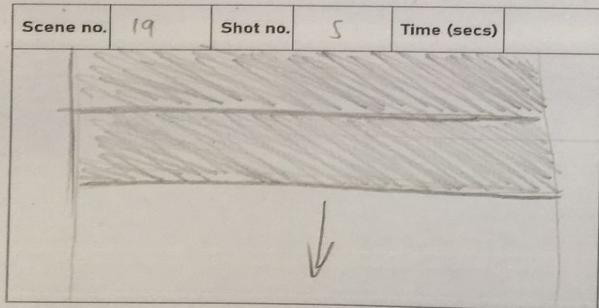


Shot type: _____ Angle: _____

Movement: _____ Focus: _____

Editing/transition: _____

Dialogue/sound: _____

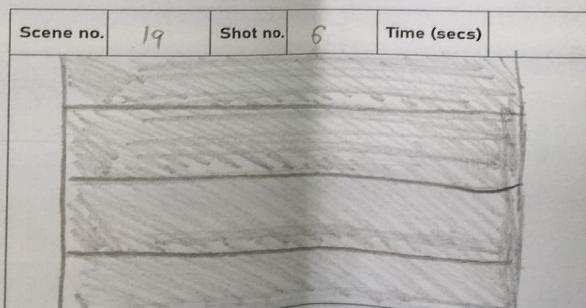


Shot type: _____ Angle: _____

Movement: _____ Focus: _____

Editing/transition: _____

Dialogue/sound: _____

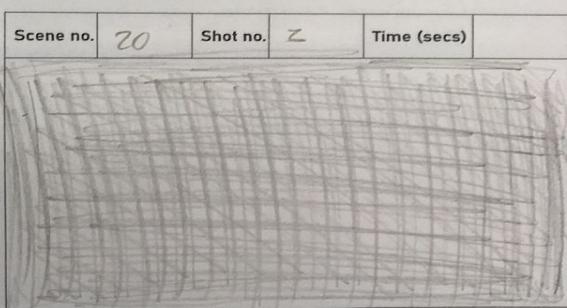


Shot type: _____ Angle: _____

Movement: _____ Focus: _____

Editing/transition: _____

Dialogue/sound: _____



Shot type: _____ Angle: _____

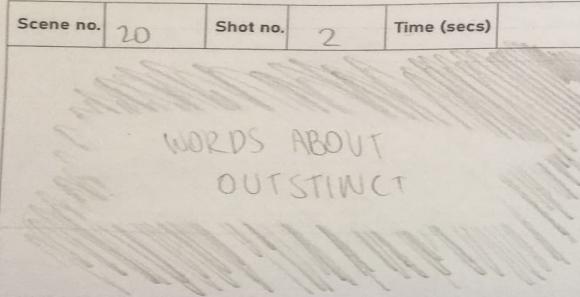
Movement: _____ Focus: _____

Editing/transition: CUT TO BLACK

Dialogue/sound: _____

Project title: Outstinct Animated trailer

Page: 7 of 7

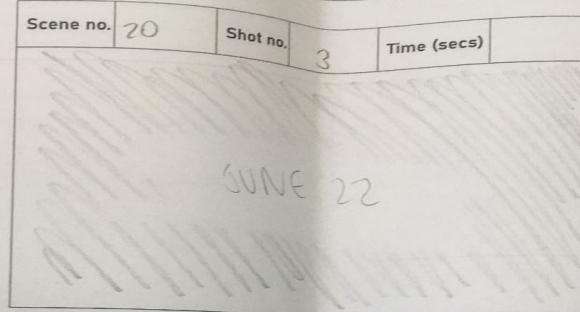


Shot type: _____ Angle: _____

Movement: _____ Focus: _____

Editing/transition: _____

Dialogue/sound: _____

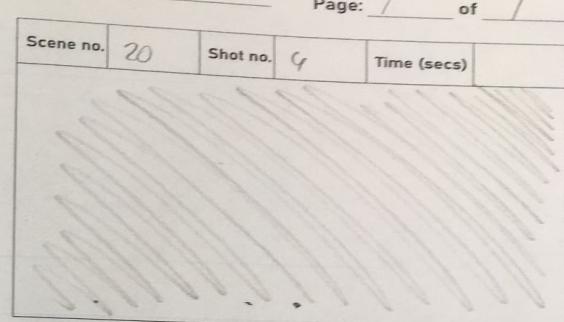


Shot type: _____ Angle: _____

Movement: _____ Focus: _____

Editing/transition: _____

Dialogue/sound: _____

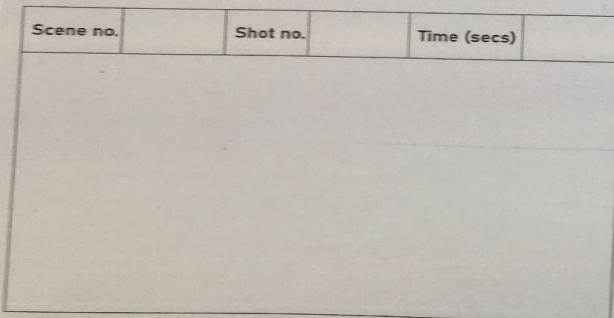


Shot type: _____ Angle: _____

Movement: _____ Focus: _____

Editing/transition: _____

Dialogue/sound: _____

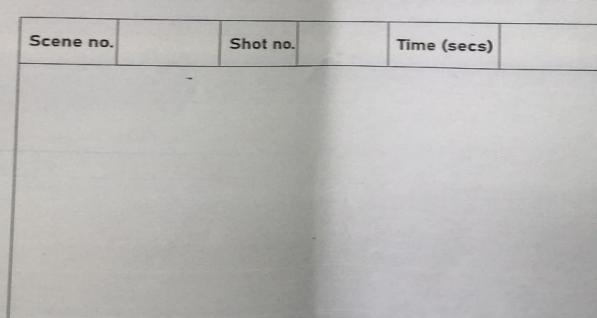


Shot type: _____ Angle: _____

Movement: _____ Focus: _____

Editing/transition: _____

Dialogue/sound: _____

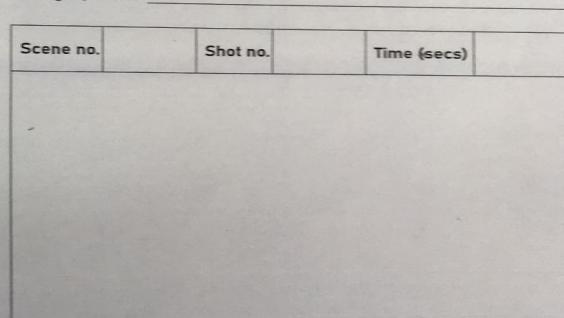


Shot type: _____ Angle: _____

Movement: _____ Focus: _____

Editing/transition: _____

Dialogue/sound: _____



Shot type: _____ Angle: _____

Movement: _____ Focus: _____

Editing/transition: _____

Dialogue/sound: _____

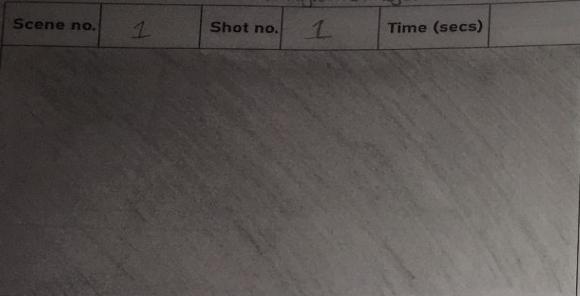
Stage 10: **Refining Storyboarding**

Annotating with Screen Principles and Principles of Animation

Project title: Outstinct. ANIMATED TRAILER

* Might not begin with black fade in

Page: 1 of 7



Shot type: BLACK FILL

Angle: N/A

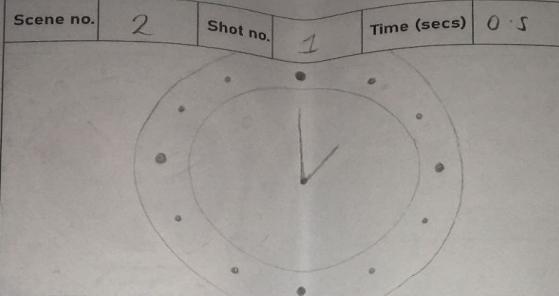
Movement: * N/A

Focus: N/A

Editing/transition: Fade in

Dialogue/sound:

* might not include



Shot type: close-up

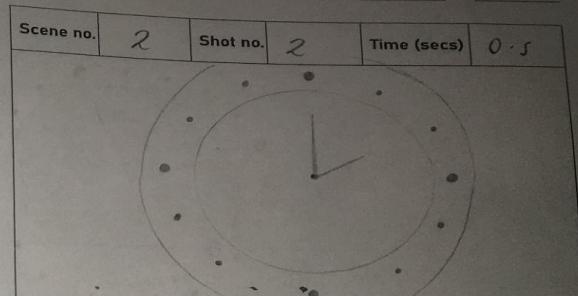
Angle: eye

Movement:

Focus: Shallow d.o.f.

Editing/transition:

Dialogue/sound: ticking sound from clock



Shot type: close-up

Angle: eye

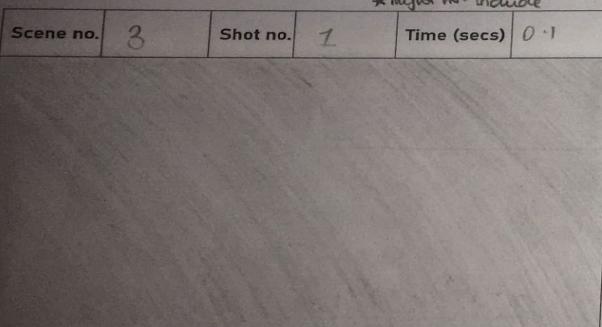
Movement: clock turns the hour

Focus:

Editing/transition:

Dialogue/sound: ticking sound / chime

Clock could fade into face or the shape will change via nose h



Shot type: BLACK FILL

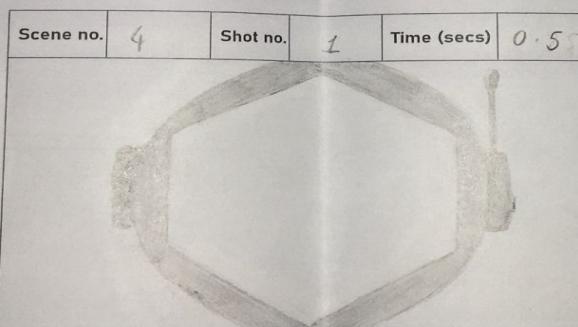
Angle: N/A

Movement: N/A

Focus: N/A

Editing/transition: *

Dialogue/sound:



Shot type: close-up

Angle: EYE LEVEL

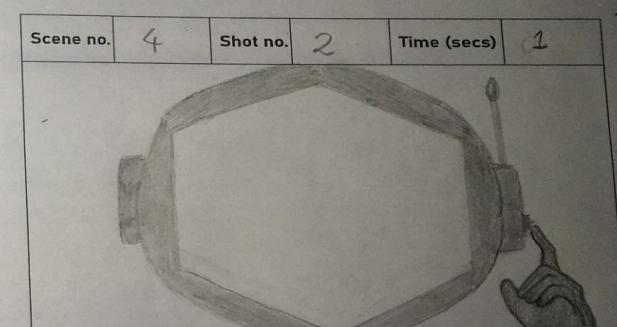
Movement:

Focus: shallow d.o.f.

Editing/transition: morph/fade in

Dialogue/sound:

watch out



Shot type: CLOSE-UP

Angle: EYE LEVEL

Movement: Hand presses button

Focus: shallow d.o.f.

Editing/transition:

button click

Dialogue/sound:

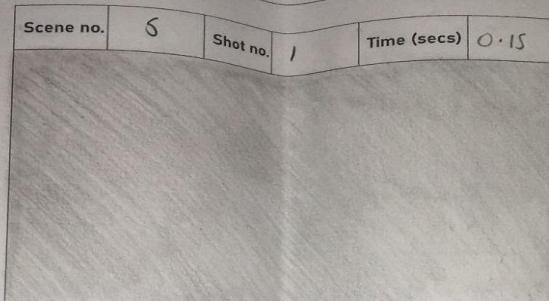
Project title: Outstinct. Animated Trailer

Page: 2 of 7

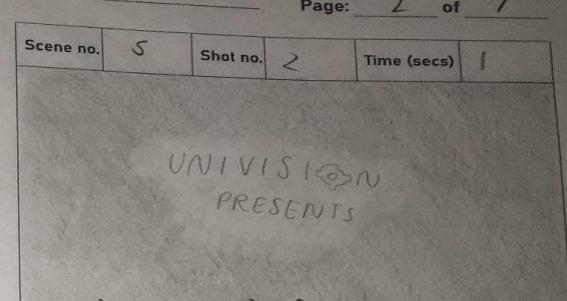


Shot type: CLOSE-UP Angle: EYE LEVEL
Movement: green face fades in on face Focus: shallow d.o.f
Editing/transition: Fade out black

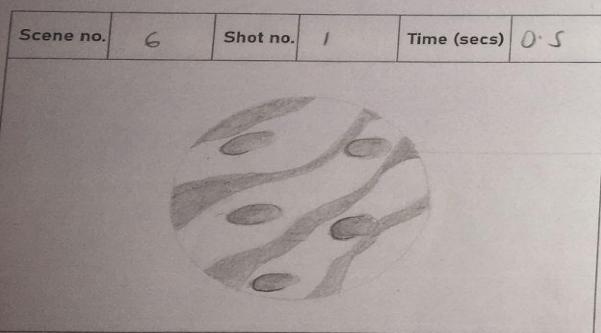
Dialogue/sound:



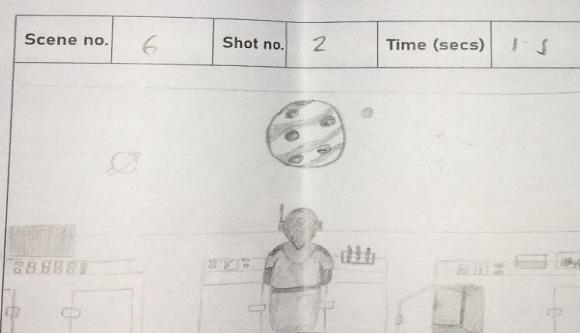
Shot type: BLACK FILL Angle: N/A
Movement: N/A Focus: N/A
Editing/transition:
Dialogue/sound:



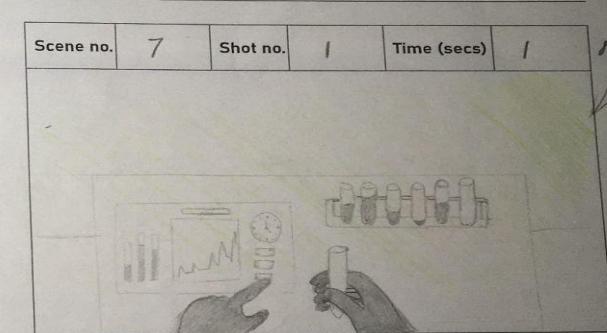
Shot type: COMPANY LOGO Angle: N/A
Movement: letters fade in/ dissolve Focus: on words
Editing/transition:
Dialogue/sound:



Shot type: Establishing shot Angle: eye
Movement: zoom out Focus:
Editing/transition: V zoom out to reveal lab in next shot
Dialogue/sound:



Shot type: wide shot/long shot Angle: eye / mid
Movement: Focus: deep d.o.f
Editing/transition: Screen principle - Mise-en-scène
Dialogue/sound: NARRATION
Staging/in universe
Laboratory atmosphere



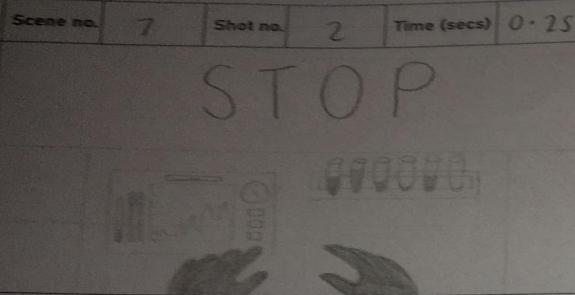
Shot type: P.O.V Angle: high
Movement: clicking button Focus: shallow d.o.f
Editing/transition:
Dialogue/sound: laboratory atmosphere, very cold, sterile etc.

Project title: Outstinct. Animated Trailer

RED TINT FOR STOP

Yellow tint for Listen

Page: 3 of 7



Shot type: P.O.V

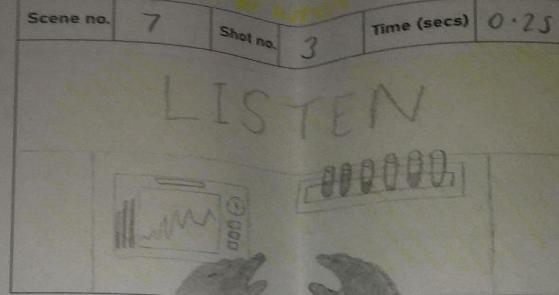
Angle: high/eye

Movement: shock from hands

Focus: shallow d.o.f

Editing/transition: Screen principle - Genre

Dialogue/sound:



Shot type: P.O.V

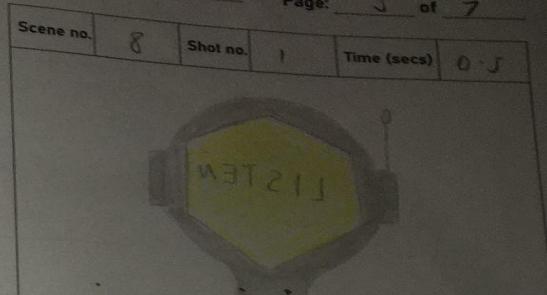
Angle: high/eye

Movement:

Focus: shallow d.o.f

Editing/transition:

Dialogue/sound: 'enigma' whisper and echo.



Shot type: Medium shot

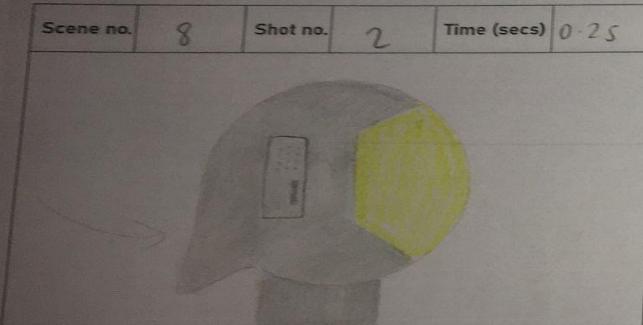
Angle: eye-level

Movement:

Focus: shallow d.o.f

Editing/transition: slow in/slow out animating region

Dialogue/sound: breathing



Shot type: Medium shot

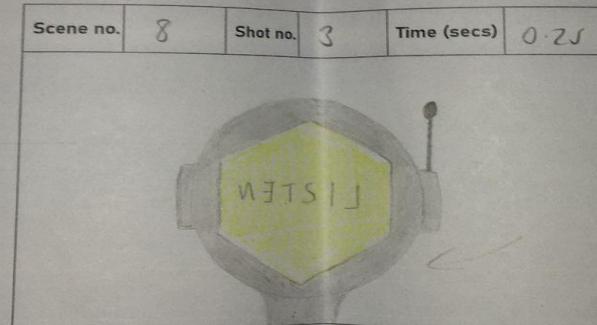
Angle: eye-level

Movement:

Focus: shallow d.o.f

Editing/transition: slow in/slow out animating

Dialogue/sound: breathing



Shot type: Medium shot

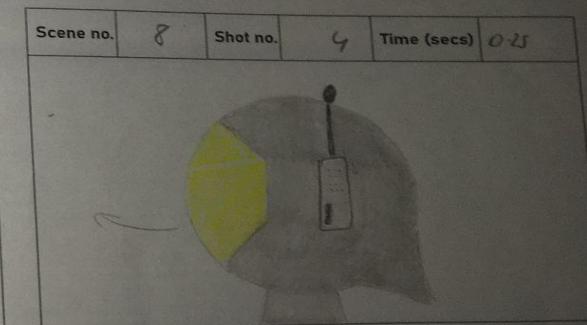
Angle: eye-level

Movement:

Focus: shallow d.o.f

Editing/transition: slow in/slow out animating

Dialogue/sound: breathing



Shot type: Medium shot

Angle: eye-level

Movement:

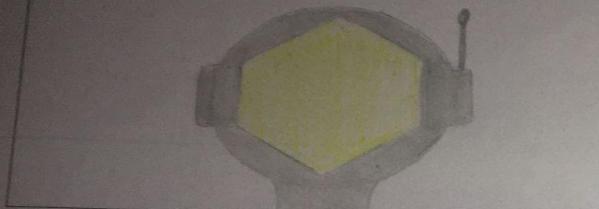
Focus: shallow d.o.f

Editing/transition: slow in/slow out animating

Dialogue/sound: breathing

Project title: Outstinct. Animated Trailer

Scene no.	8	Shot no.	5	Time (secs)	0.25
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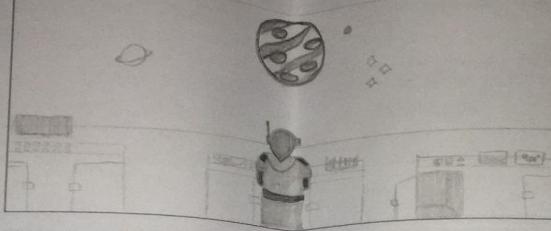


Shot type: medium shot Angle: eye-level
 Movement: still Focus: short d.o.f
 Editing/transition: slow in/slow out animating ease.
 Dialogue/sound: weathering

Scene no.	10	Shot no.	1	Time (secs)	0.10
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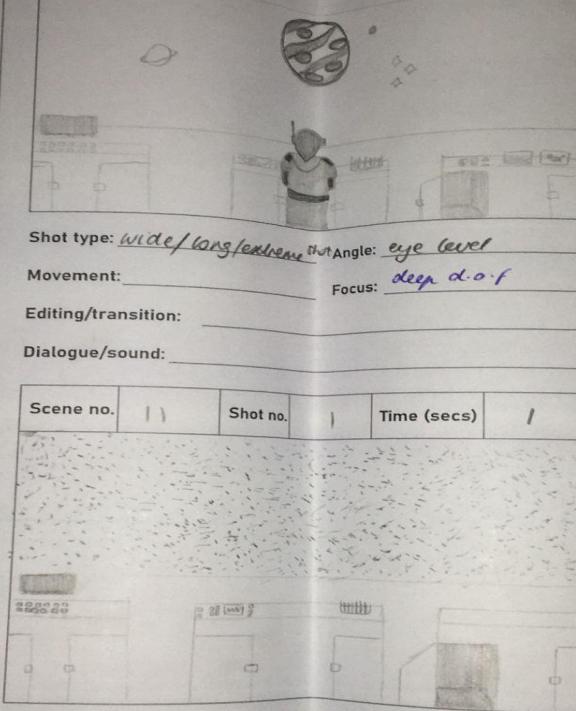
Shot type: BLACK FILL Angle: N/A
 Movement: N/A Focus: N/A
 Editing/transition: cut to black
 Dialogue/sound:

Scene no.	9	Shot no.	1	Time (secs)	0.5
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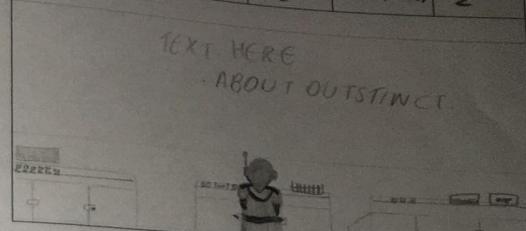
Shot type: wide/long/extreme Angle: eye level
 Movement: " Focus: deep d.o.f
 Editing/transition: " Dialogue/sound:

Scene no.	11	Shot no.	1	Time (secs)	1
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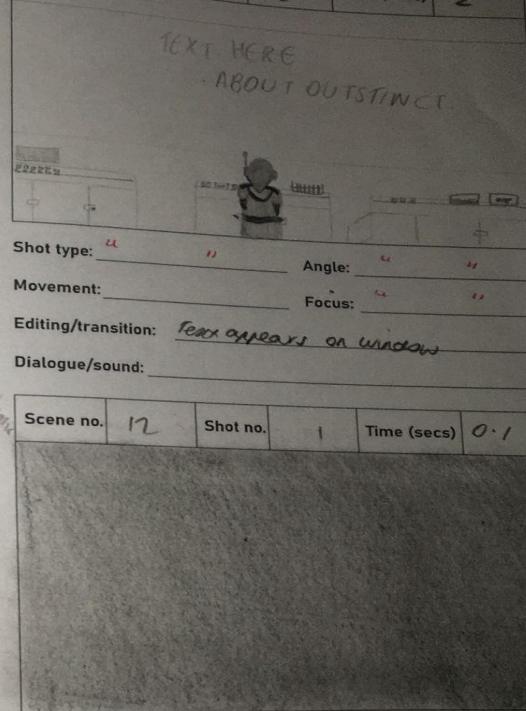
Shot type: wide/long/extreme Angle: eye-level
 Movement: " Focus: deep d.o.f
 Editing/transition: " Dialogue/sound: TV static

Scene no.	9	Shot no.	2	Time (secs)	2
-----------	---	----------	---	-------------	---



Shot type: " Angle: " Movement: " Focus: " Editing/transition: Text appears on window Dialogue/sound:

Scene no.	12	Shot no.	1	Time (secs)	0.1
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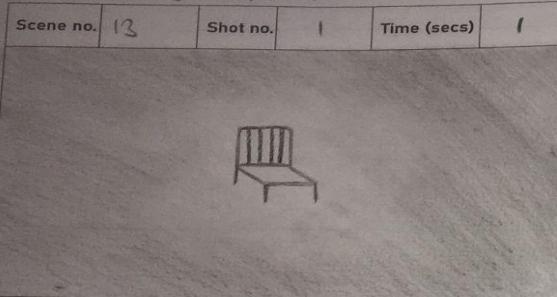


Shot type: BLACK FILL Angle: N/A Movement: N/A Focus: N/A Editing/transition: cut to black Dialogue/sound:

Project title: Outstinct. Animated Trailer

solid drawing technique to give chair depth.

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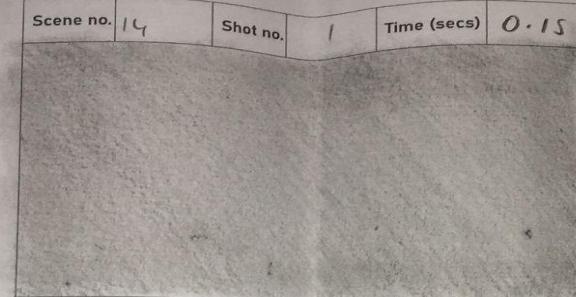


Shot type: wide/long/extreme shot Angle: high angle

Movement: Focus:

Editing/transition:

Dialogue/sound:

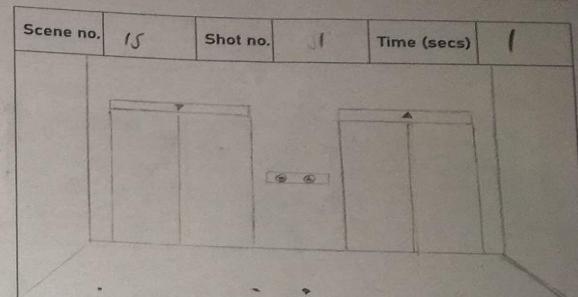


Shot type: BLACK FILL Angle: N/A

Movement: N/A Focus: N/A

Editing/transition: CUT TO BLACK

Dialogue/sound:

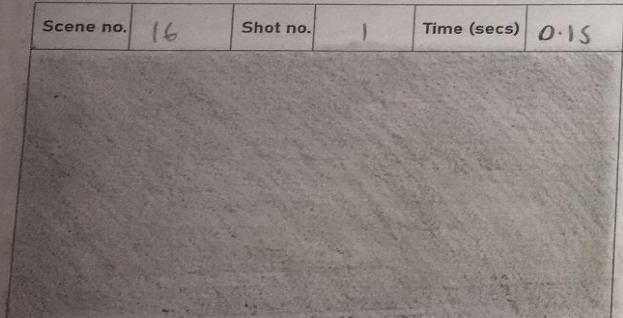


Shot type: long/extreme shot Angle: EYE-LEVEL

Movement: Focus:

Editing/transition:

Dialogue/sound:

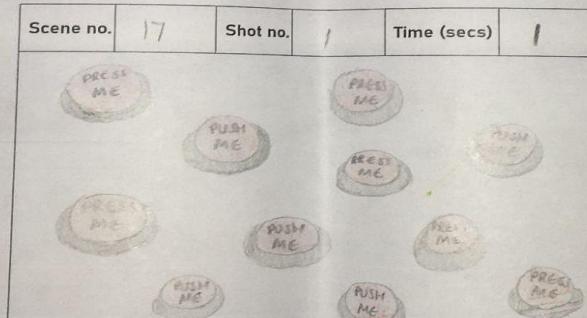


Shot type: BLACK FILL Angle: N/A

Movement: N/A Focus: N/A

Editing/transition: CUT TO BLACK

Dialogue/sound:

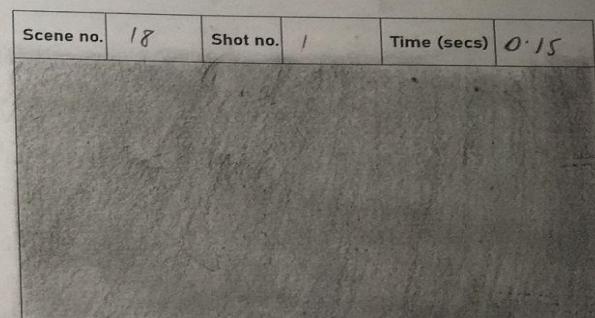


Shot type: Angle:

Movement: Focus:

Editing/transition:

Dialogue/sound: "Push me! Press me! Hey! Push me!"
Buttons making overwhelming noise



Shot type: BLACK FILL Angle: N/A

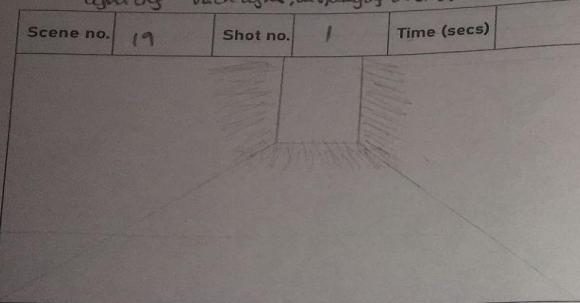
Movement: N/A Focus: N/A

Editing/transition: CUT TO BLACK

Dialogue/sound:

Project title: Outstinct. Animated Trailer

Lighting - back light, displaying door as a desire to achieve.

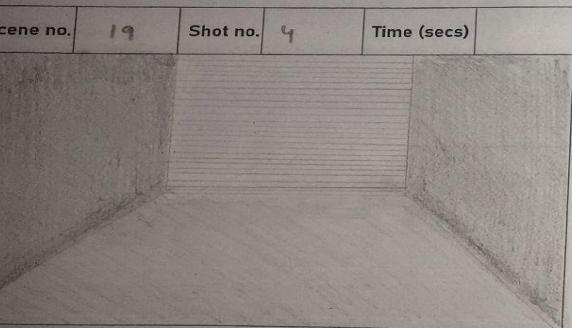


Shot type: P.O.V (perspective) Angle: eye-level

Movement: dolly effect/runnning closer Focus: _____

Editing/transition: _____

Dialogue/sound: _____

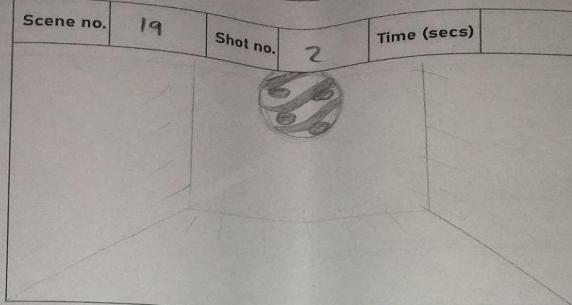


Shot type: P.O.V (perspective) Angle: eye-level

Movement: dolly effect/runnning closer to stop Focus: _____

Editing/transition: _____

Dialogue/sound: shutter noise, slam

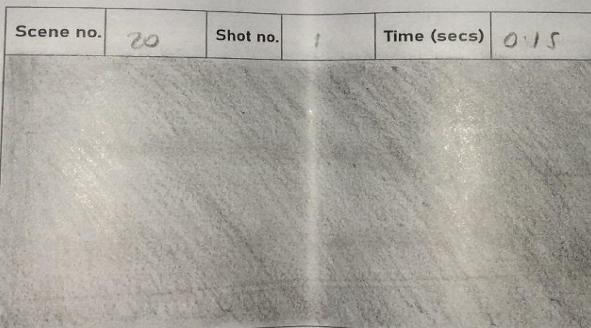


Shot type: P.O.V (perspective) Angle: eye-level

Movement: dolly effect/runnning closer Focus: _____

Editing/transition: _____

Dialogue/sound: breathing from character

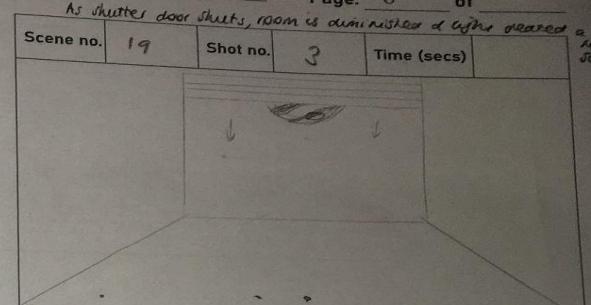


Shot type: BLACK FILL Angle: N/A

Movement: N/A Focus: N/A

Editing/transition: CUT TO BLACK

Dialogue/sound: _____



As shutter door shuts, room is dimmed and light decreased a lot

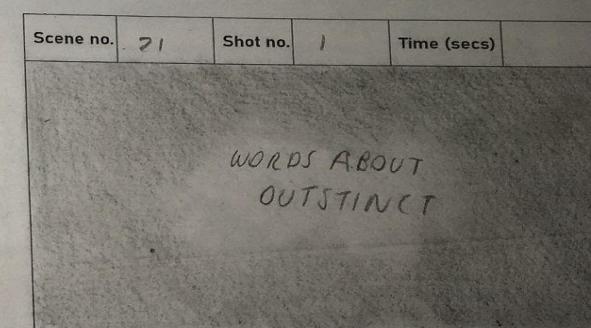
Scene no. 19 Shot no. 3 Time (secs)

Shot type: P.O.V (perspective) Angle: eye-level

Movement: dolly effect/runnning closer Focus: _____

Editing/transition: _____

Dialogue/sound: shutter noise, breathing



Scene no. 21 Shot no. 1 Time (secs)

Shot type: TITLE /BLACK FILL Angle: N/A

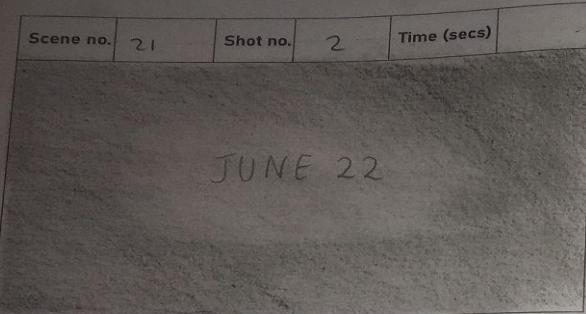
Movement: text animated Focus: on text

Editing/transition: text fades in/out

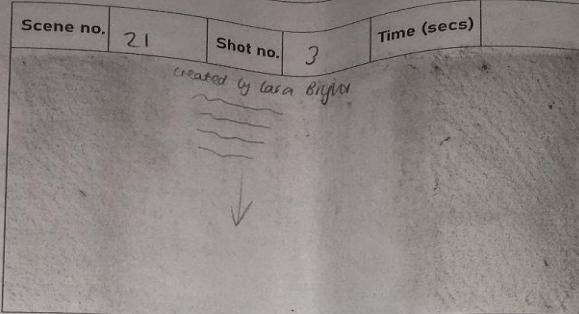
Dialogue/sound: _____

Project title: Outstinct. Animated Trailer

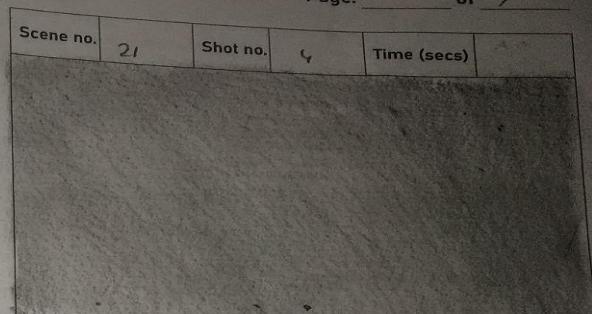
Page: 7 of 7



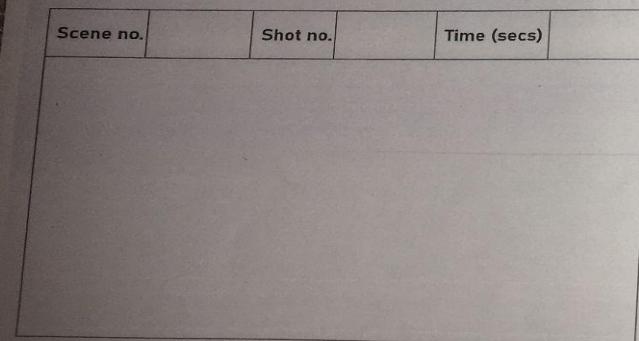
Shot type: LAUNCH DATE/BLACK Angle: N/A
 Movement: text animated Focus: on text
 Editing/transition: text fades in / out
 Dialogue/sound:



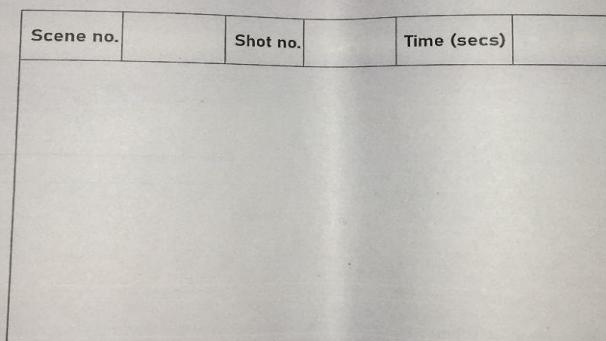
Shot type: credits Angle: N/A
 Movement: text rolls down Focus: on text
 Editing/transition: creditential, roll
 Dialogue/sound:



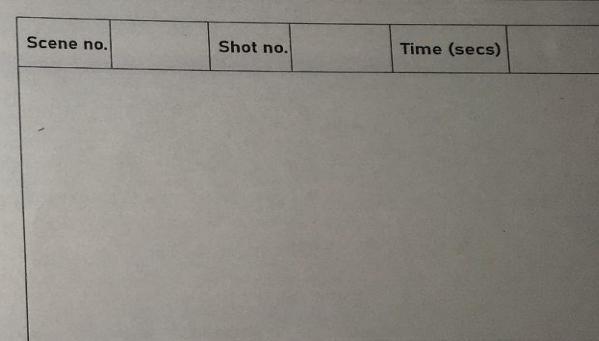
Shot type: BLACK FILL Angle: N/A
 Movement: N/A Focus: N/A
 Editing/transition:
 Dialogue/sound:



Shot type: Angle:
 Movement: Focus:
 Editing/transition:
 Dialogue/sound:



Shot type: Angle:
 Movement: Focus:
 Editing/transition:
 Dialogue/sound:



Shot type: Angle:
 Movement: Focus:
 Editing/transition:
 Dialogue/sound:

Stage 11:

Asset List (Specific)

Asset Type	Asset name	Asset also includes:
Character	Enigma	N/A
Background	Plain Wall	<ul style="list-style-type: none"> - Clock (ticking) created by myself via Adobe Illustrator 2019.
Background	Laboratory Environment (base)	<ul style="list-style-type: none"> - Lab benches - Window - Mars (planet) created by myself in Adobe Illustrator 2019.
Background	Laboratory environment (with screens)	<ul style="list-style-type: none"> - Screens appear on window

Asset Type	Asset name	Asset also includes:
Background	Dimly lit/ low key lit room	<ul style="list-style-type: none"> - Lighting hanging from roof. - Empty chair being lit by lighting.
Background	Empty white room, white brick wall?	<ul style="list-style-type: none"> - Two grey elevators with buttons (sourced online edited by myself in Adobe Photoshop 2019)
Background	Red plastered wall	<ul style="list-style-type: none"> - 'Push me' red buttons x10
Background	Plain hallway (grey) Dull light	<ul style="list-style-type: none"> - Light at the end of the hallway - An industrial steel roller shutter door

Asset Type	Asset name	Asset also includes:
Background	BLACK FILL	N/A
Logo 	Company Logo 'Univision'	N/A
Logo Outstinct.	Game Title Logo 'Outstinct.'	N/A

Asset Type	Asset name	Asset also includes:
Sound effect	Heavy metallic shutter door slam/shut	N/A
Sound effect	Button noises	Button clicks <ul style="list-style-type: none">- Also a possible "click me!" "push me!" etc
Sound effect	Light Switch Click	N/A
Sound effect	Whoosh	N/A
Sound effect	Test tube clinks	N/A

Asset Type	Asset name	Asset also includes:
Typography	Command font	“Stop” “Listen” “Watch”
Typography	Text about being prepared to challenge your instinct	IN FONT ARKHIP
Typography	End promotional	“June 22” in Font ARKHIP
Typography	Credentials	“Created by Lara Bright” in Font ARKHIP

Stage 12: **References Of Assets**

ASSET TYPE	REFERENCE
Typography	'Exan-3 Regular' Typeface by Jon Carlos published on April 16th 2016 https://www.behance.net/gallery/36169711/Exan-3-Free-Font
Typography	'FM Pointifax A' Typeface designed by Elwin Berlips. https://www.myfonts.com/fonts/fontmeister/fm-pointifax/
Typography	'Arkhip Regular' Typeface by Ivan Klimov, Irina Dementieva, Alexei Tikhonov Dominic Maslik, Nastya Bushkova, Karina Sakhauva, Igor Kuznetsov https://www.fontfabric.com/fonts/arkhip/
Sound	'Game sound, clicks 1' sound effect via Zapsplat https://www.zapsplat.com/music/game-sound-clicks-1/
Sound	'Male, man says huh as if questioning' sound effect via Zapsplat https://www.zapsplat.com/music/male-man-says-huh-as-if-questioning-something/
Sound	'Cinematic whoosh, humming, fast' sound effect via Zapsplat https://www.zapsplat.com/music/cinematic-whoosh-humming-fast/
Sound	Sound effect via Zapsplat https://www.zapsplat.com/music/dark-eerie-sinister-evil-and-humming-horror-atmosphere/

ASSET TYPE	REFERENCE
Sound	'Drone, dark humming chord with background music' sound effect via Zapsplat. https://www.zapsplat.com/music/drone-dark-humming-chord-with-background-rumble/
Sound	'Bbc News Sound Effects (Fairly Random) - tv static - white noise - shash' sound effect courtesy of BBC https://sound-effects.bbcrewind.co.uk/search?q=0010006
Sound	'Communication & Electronics - Static' sound effect courtesy of BBC https://sound-effects.bbcrewind.co.uk/search?q=07069059
Sound	'Static - Static. (Continuous background)' sound effect courtesy of BBC https://sound-effects.bbcrewind.co.uk/search?q=07075036
Sound	Apartment corridor ambience, interior, outside traffic and people, rumbling, noise, elevator' Sound via Zapsplat. https://www.zapsplat.com/music/apartment-corridor-ambience-interior-outside-traffic-and-people-rumbling-noise-elevator-buzzing-greece/
Sound	'Elevator Bell' Sound via Zapsplat. https://www.zapsplat.com/music/elevator-bell/

ASSET TYPE	REFERENCE
Sound	<p>“Hybrid, Electricity, Electric, Organic, AC, DC, Noise, Hum, LOOPS SEAMLESSLY” Sound effect via Zapsplat https://www.zapsplat.com/music/hybrid-electricity-electric-organic-ac-dc-noise-hum-loops-seamlessly-2/</p>
Sound	<p>“Hybrid, Electricity, Electric, Organic, AC, DC, Noise, Hum, LOOPS SEAMLESSLY” Sound effect via Zapsplat https://www.zapsplat.com/music/hybrid-electricity-electric-organic-ac-dc-noise-hum-loops-seamlessly-3/</p>
Sound	<p>“Prison Doors - Car Door: In Garage, opened and shut” Sound effect courtesy of BBC sound effects. https://sound-effects.bbcrewind.co.uk/search?q=07027113</p>
Sound	<p>‘Digital cash register button single press 3’ Sound effect via Zapsplat https://www.zapsplat.com/music/digital-cash-register-button-single-press-3/</p>
Sound	<p>‘Caravan bathroom sink light switch press on or off’ Sound effect via Zapsplat https://www.zapsplat.com/music/caravan-bathroom-sink-light-switch-press-on-or-off/</p>

ASSET TYPE	REFERENCE
Sound	'Domestic Clock Ticking - Domestic clock ticking' Sound effect courtesy of BBC. https://sound-effects.bbcrewind.co.uk/search?q=07022138
Sound	'Bell, clock, chime x11' sound effect via Zapsplat https://www.zapsplat.com/music/bell-clock-chime-x-11/
Sound	'Bell chime notification, high-pitched metallic, good for apps, games and other UI 4' sound effect via Zapsplat https://www.zapsplat.com/music/bell-chime-notification-high-pitched-metallic-good-for-apps-games-and-other-ui-4/
Sound	'Apple Mac, computer, Magic keyboard single key press 3' Sound effect via Zapsplat https://www.zapsplat.com/music/apple-mac-computer-magic-keyboard-single-key-press-3/
Sound	'Communication & Electronics - High-pitched oscillator' Sound effect courtesy of BBC. https://sound-effects.bbcrewind.co.uk/search?q=07069047

ASSET TYPE	REFERENCE
Sound	'Designed reversed metal triangle riser, ping, suspense 2' sound effect via Zapsplat https://www.zapsplat.com/music/design-reversed-metal-triangle-riser-ping-sus pense-2/
Sound	'Ghost voice, EVP, eerie fearful breathing 6' sound effect via Zapsplat https://www.zapsplat.com/music/ghost-voice-evp-eerie-fearful-breathing-6/
Sound	'Astronaut breathing in helmet, space mask, intense to calm breaths, could be scuba diver' sound effect via Zapsplat https://www.zapsplat.com/music/astronaut-breathing-in-helmet-space-mask-int ense-to-calm-breaths-could-be-scuba-diver/
Sound	'Cinematic, musical orchestral crescendo, riser, dramatic, horns and strings 6' song effect sound effect Zapsplat https://www.zapsplat.com/music/cinematic-musical-orchestral-crescendo-riser-d ramatic-horns-and-strings-6/
Sound	'Electric motorised wooden roller door roll open or close' sound effect via Zapsplat https://www.zapsplat.com/music/electric-motorised-wooden-roller-door-roll-open -or-close/

ASSET TYPE	REFERENCE
Sound	'Science fiction drone, dark, eerie, cold, could be experimentation area, lab' sound effect via Zapsplat https://www.zapsplat.com/music/science-fiction-drone-dark-eerie-cold-could-be-experimentation-area-lab/
Sound	'Science fiction machine beeps, lab, tech, lo-fi' sound effect via Zapsplat https://www.zapsplat.com/music/science-fiction-machine-beeps-lab-tech-lo-fi/
Sound	'2x tumbler drinking glasses clink together 3' sound effect via Zapsplat https://www.zapsplat.com/music/2x-tumbler-drinking-glasses-clink-together-3/
Sound	'Science fiction drone, dark, desolate, bubbling, could be alien laboratory sound effect via Zapsplat https://www.zapsplat.com/music/science-fiction-drone-dark-desolate-bubbling-could-be-alien-laboratory/
Sound	'Active studio speaker power switch click 2' sound effect via Zapsplat https://www.zapsplat.com/music/active-studio-speaker-power-switch-click-2/

ASSET TYPE	REFERENCE
Sound	'A dark, evil and tense sinister evolving horror drone' sound effect via Zapsplat https://www.zapsplat.com/music/a-dark-evil-and-tense-sinister-evolving-horror-drone/
Sound	'Sound design, music stab, almost orchestral, good for tense, suspense, horror etc' sound effect via Zapsplat https://www.zapsplat.com/music/sound-design-music-stab-almost-orchestral-good-for-tense-suspense-horror-etc-or-to-express-shock/
Sound	'Heartbeat through chest, steady rhythm' sound effect via Zapsplat https://www.zapsplat.com/music/heartbeat-through-chest-steady-rhythm/
Sound	'Full glass beer bottle drop onto concrete ground with wet smash 2' sound effect via Zapsplat. https://www.zapsplat.com/music/full-glass-beer-bottle-drop-onto-concrete-ground-with-wet-smash-2/
Sound	'Black Angel – solo cello opens this orchestral piece with tension and elements of sadness' sound effect via Zapsplat. https://www.zapsplat.com/music/black-angel-solo-cello-opens-this-orchestral-piece-with-tension-and-elements-of-sadness-and-darkness-leading-into-faster-pace-action-with-brass-drums-and-other-elements/

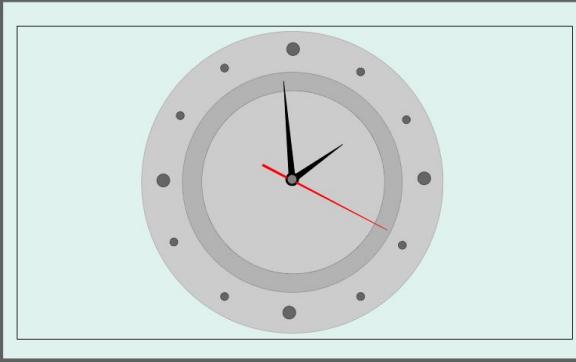
Stage 13: **Pre-Production Feedback**

Feedback from my teacher, Mr Stewart:

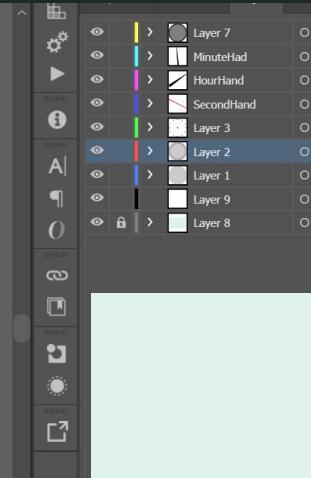
Fantastic folio so far Lara. Well done. You have provided ample detail in all pre-production sections. There are clear connections between your synopsis, intended art style and target audience. The key to a successful project is to be well organised which you clearly are. Looking forward to seeing the animation come to life. Don't forget to keep adding to your references list as you gather assets, import your annotated storyboards and to add the art style moodboard. Great stuff.

Part 2: *Creating*

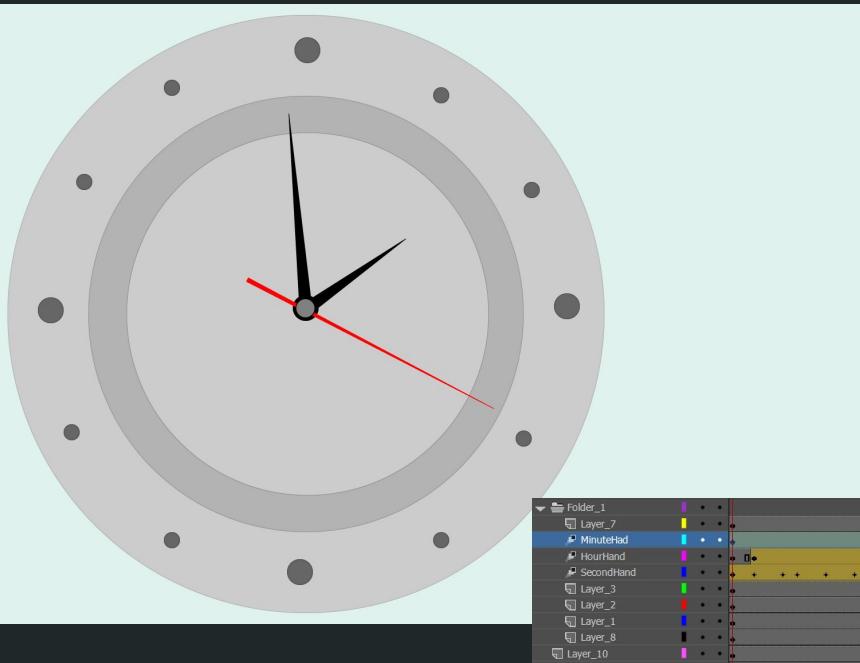
Stage 1: **Creating Assets**



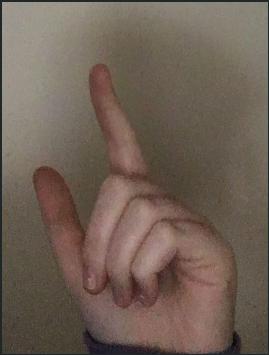
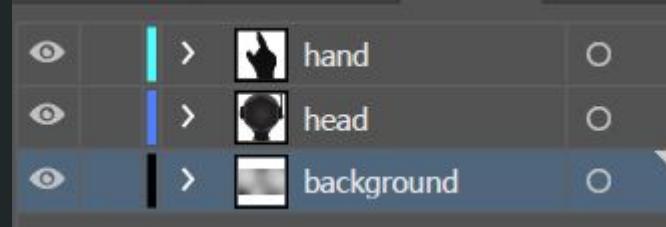
I created this clock in Adobe Illustrator 2019. I made certain that I used different layers for the clock hands to make it easier to communicate with and animate in Adobe Animate. There is also no numbers on the clock to denote the future, as any number other than 1 and 0 were a past social construct in this future.



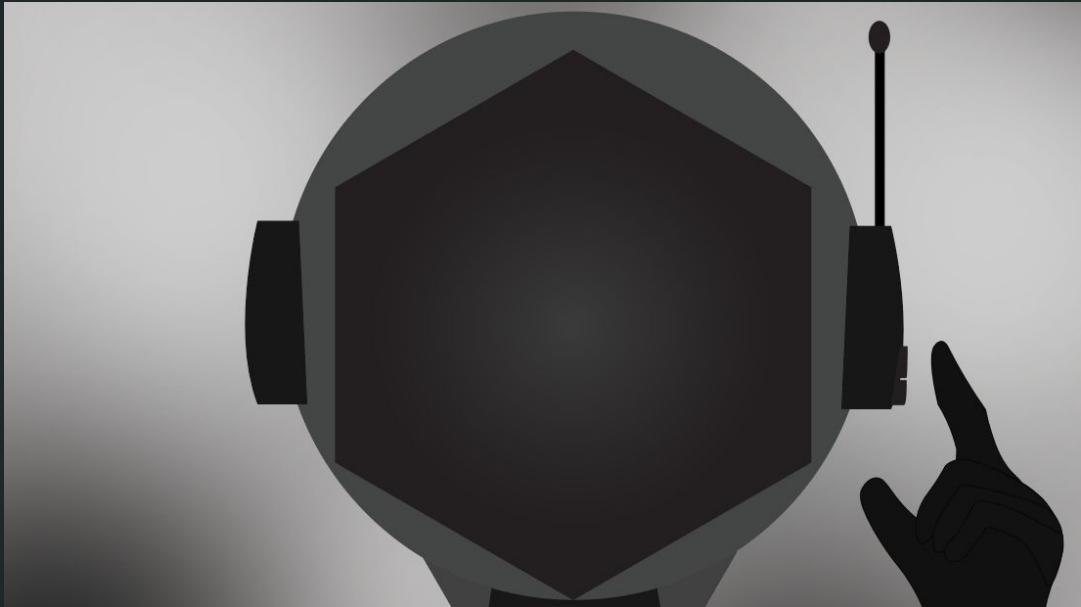
The animation opens with a clock that ticks and then eventually chimes to the 2nd hour (2:00). This establishes that time is an important factor in this world, and is already ticking, symbolising time is of the essence/running out; constructing a tense atmosphere from the very beginning.

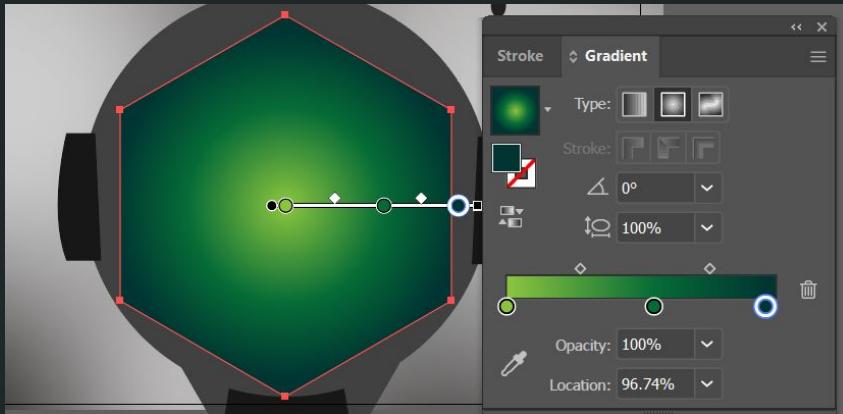


For this drawing, I mimicked my character 'Enigma', from a previous character design assessment. I really only used three main layers, as displayed on the right hand side. The background is bare to also establish the bare, clean atmosphere, and to also emphasise the colour of the helmet in the next shot.



I used my hands to model how Enigma's hand placements would look like, and took reference images to show the comparison.





My plan is to fade the black to the green in Adobe Premiere Pro to represent the helmet turning on. The green colour was a classic example of green meaning good, the helmet turning on and calibrating is a 'good' thing. The sound effect I used here was a beeping sound to initiate the mood of the animation.

I used the gradient tool in Illustrator to display a luminescent green colour on the helmet face.

I downloaded the font 'FM Pontifax' (see references) to use for a futuristic, code look.



I was going to merely fade in the logo on the above right ('Univision') I created with a subsequent "presents", however, I thought this looked too basic and decided against it. Therefore, I chose to use the same font on Enigma's helmet from the previous scene (FM Pontifax) for continuity purposes whilst upholding the futuristic, tech aesthetic. I also kept the same sound used previously, however, I slashed some beep sounds within the entire sound effect and lowered the decibels so it sounded quieter than the previous scene.



Note: This logo was created for the purposes of a fake company, no affiliations whatsoever with a game company in Victoria deemed 'Univision' within the time period of prior April 2021 to current.

UNIVISION PRESENTS

In association with Lara Bright

This Mars asset (and space background) was also created in my last character design assessment. The planet was created in Illustrator for a game poster (seen below) and the space background was created in Photoshop.



It also establishes the character's desire, as when the camera zooms out, the audience recognises that this is the focal point that Enigma is constantly thinking about, as they watch it everyday whilst working.

This asset is a wide shot of the laboratory environment. With the depth of field being deep, this allows the entirety of the environment to be taken in and looked at. By using mise-en-scène in this image, the audience can further fathom the character's personality. I purposely had the character working, with other futuristic assets in the environment such as a holographic computer, and I also represent Enigma through the door that had been left open. Whether this represents laziness or busy working, the open door indicates that Enigma did not shut that door for a certain reason.

The rule of thirds has also been applied as the space window takes up a third of the entirety of the image. This determines the focal point of the image; with the eye drawn to Mars and the space around it.

A contraption is also seen in the right hand corner with plants growing in it, a representative of future plant making, such as what is occurring in the international space station right now.



I used Illustrator to create this image. My goal was to have the levels move with Animate, and for the character to click the button to represent their work.

This is the first image of a frame-by-frame animation in which I drew individual frames to show smooth movement.

See next page.

I also modelled with my own hand how the glove was going to be placed around the test tube, as seen with this reference image I took.



Research was also undertaken for this asset as four out of the five test tubes contain phenol red indicator with different pH's. This may be my biology interest coming into play to design the colours this way for the test tubes, but this is my thought process behind a realistic test tube liquid colour. The fifth test tube is a dull blue, to represent the water supply on Earth is not as beautiful as it had been before, and to make the image realistic, and was used to also contrast the pH phenol red colours to this liquid without the indicator in it.

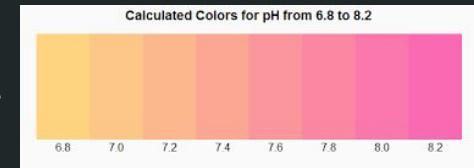
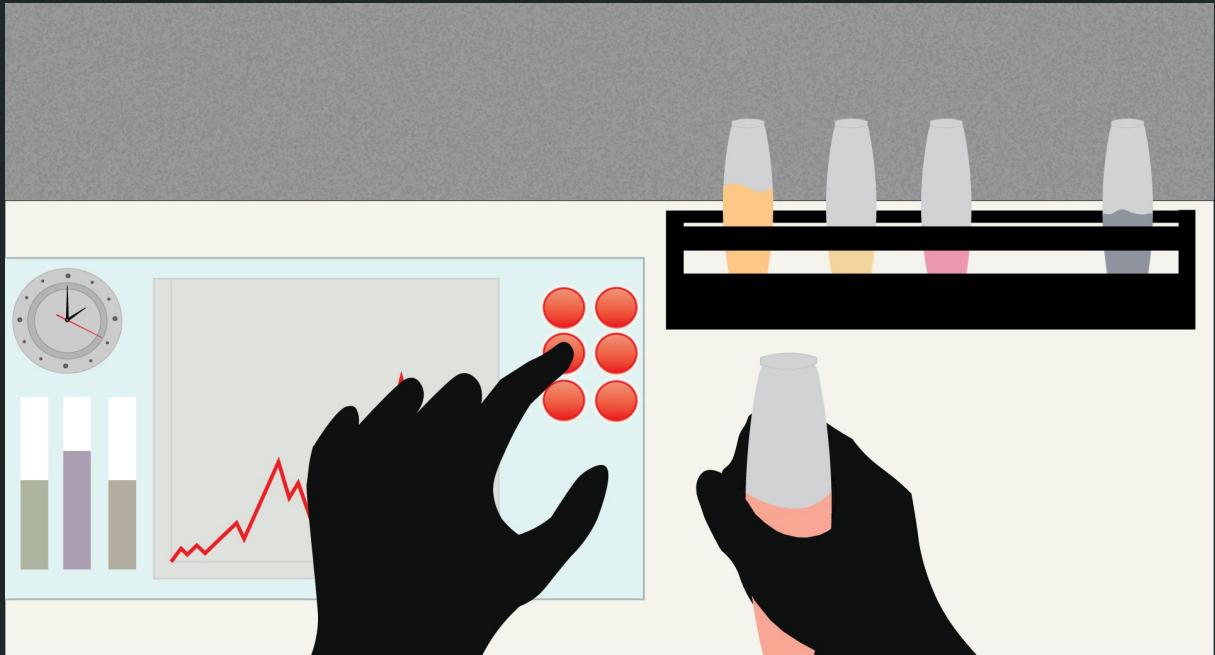
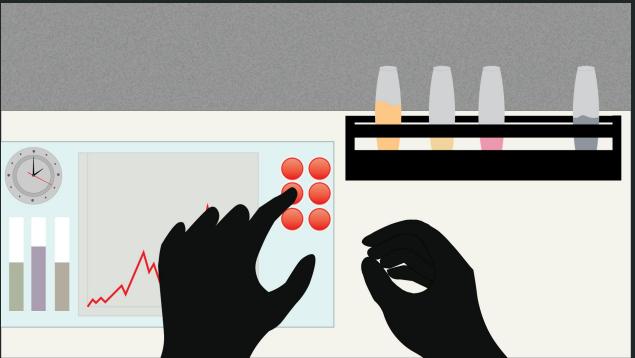
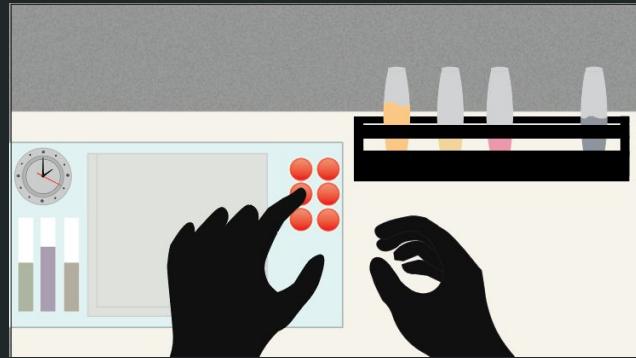


Image from
<https://cran.r-project.org/web/packages/colorSpec/vignettes/phenolred.html>

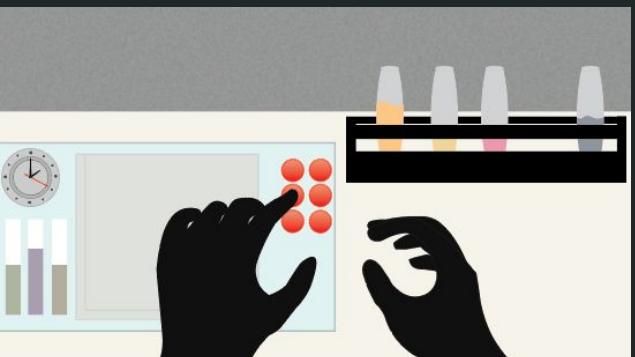




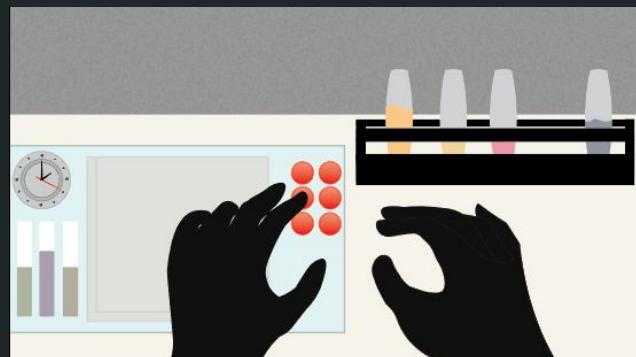
Frame 2 - right hand modelled with my hand to create an organic/natural shape. The test tube also fell from the hand.



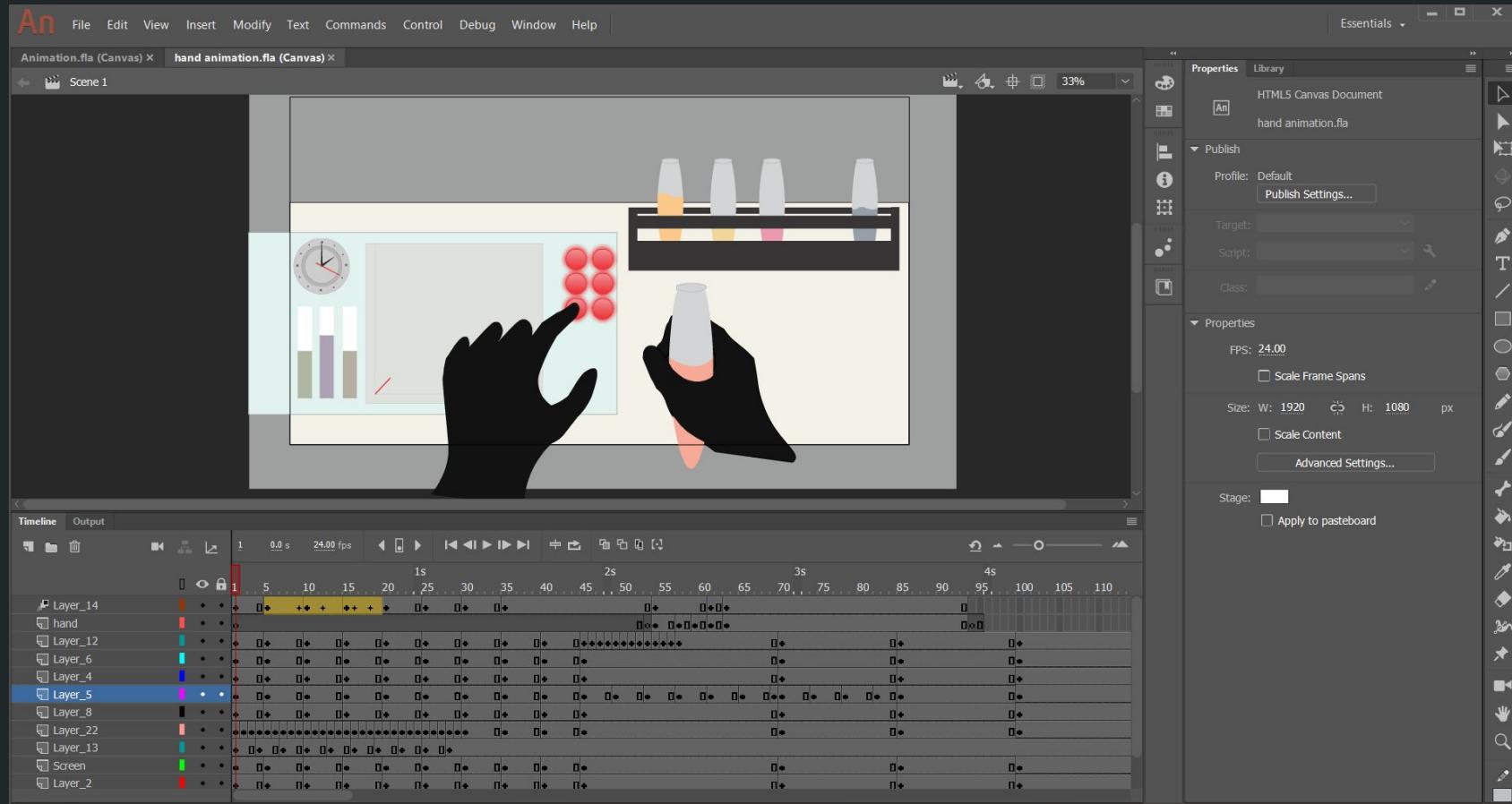
Frame 3 - right hand modelled with my hand.

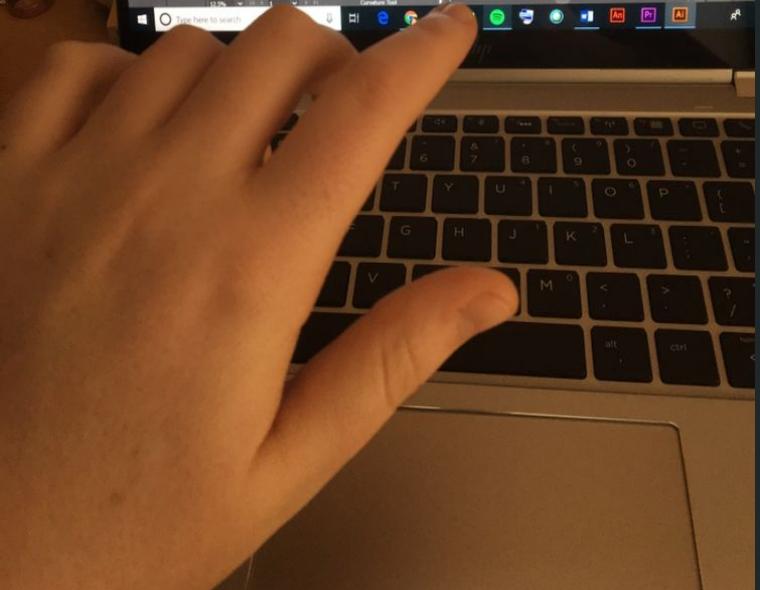
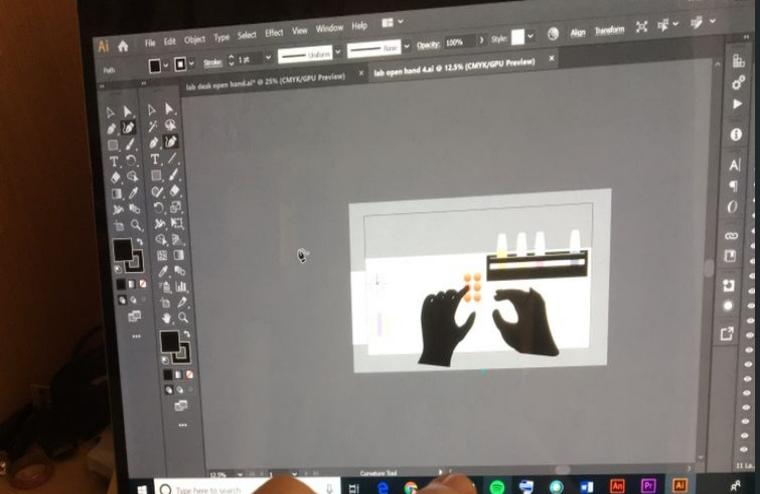


Frame 4 - right hand modelled with my hand.



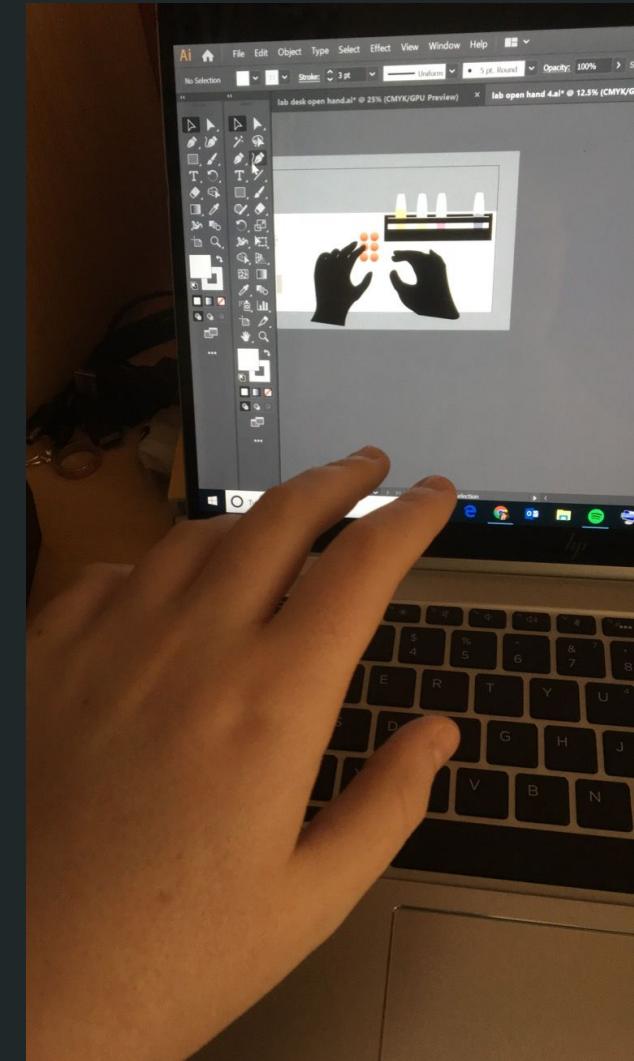
Frame 5 - right hand modelled with my hand.

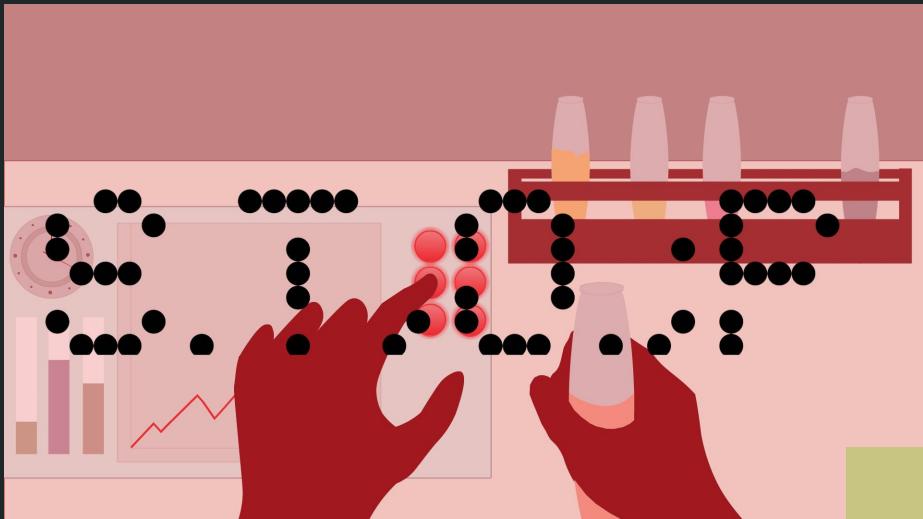




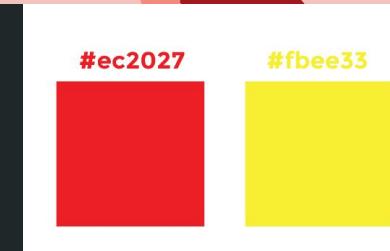
This modelling/referencing with my hands all happened when I was working at my laptop. These images show this happening in real time. The reference images seen on the last page were merely to display clear mimicry.

Here these images show me remodelling my left hand, which also moves over two frames. The frames were to indicate a startled movement, such as what my hands would do if I had become shocked.



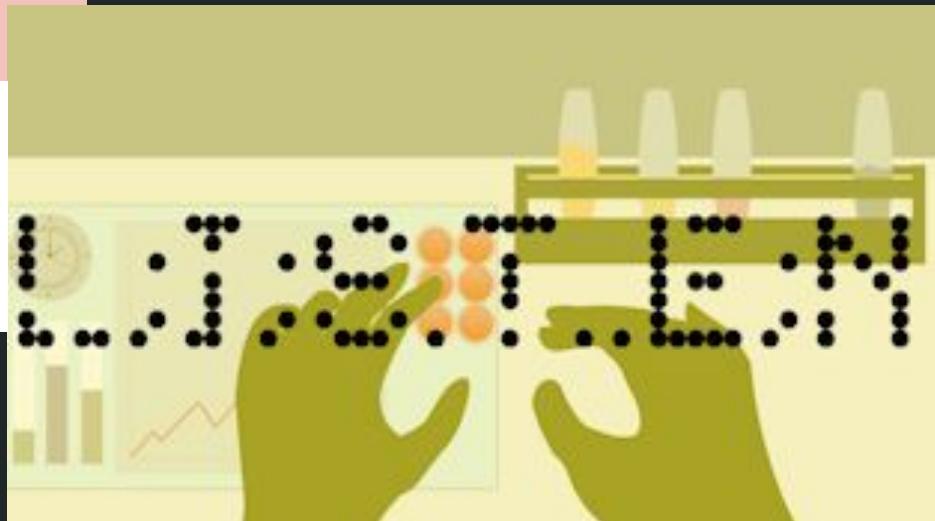


These hand frames were then overlaid in Adobe Premiere Pro with a red (#ec2027) 20% opaque and a yellow (#fbe33) 25% opaque fill; which were created in Illustrator. From there, I added text on top of the layers. This was done to represent what Enigma would be seeing through P.O.V.



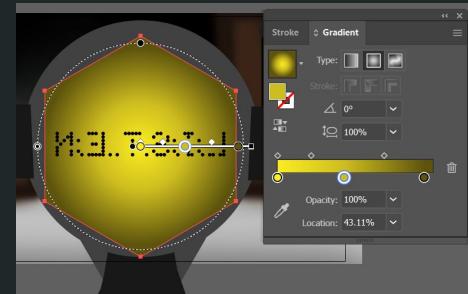
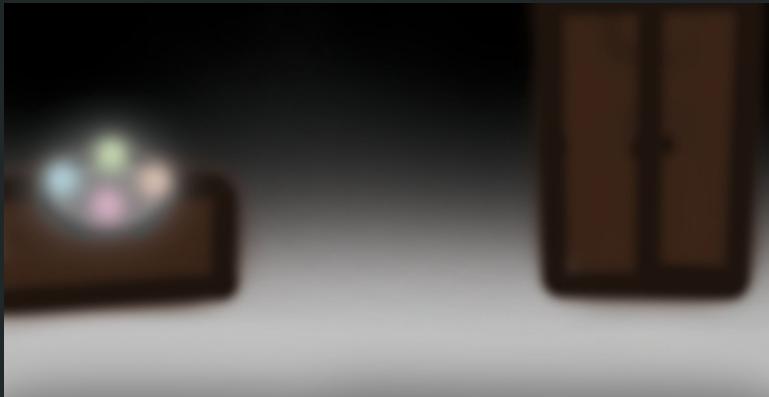
This can be seen in this area of the timeline:

S.T,O,:P	L;I;S.T
red-fill-opaque	YELLOW-FILL-T
	Animation.00_0



This shot was also completed using Illustrator, though, I also Used Adobe Photoshop 2019 for the background (seen bottom left). It was a very plain background, with minimal precision, using a thick paint brush. However, it is incredibly effective in displaying a shallow depth of field. The background is clearly blurry, which means Enigma is obviously our focal point. The background also provides some satisfaction that Enigma is also surrounded by more space. The orbs on the bottom left were inspired by the game 'Star Wars Jedi: Fallen Order' (2019).

I also merely changed the gradient colour of the helmet face (seen above right) and the subject of text (to say listen instead of calibrating).



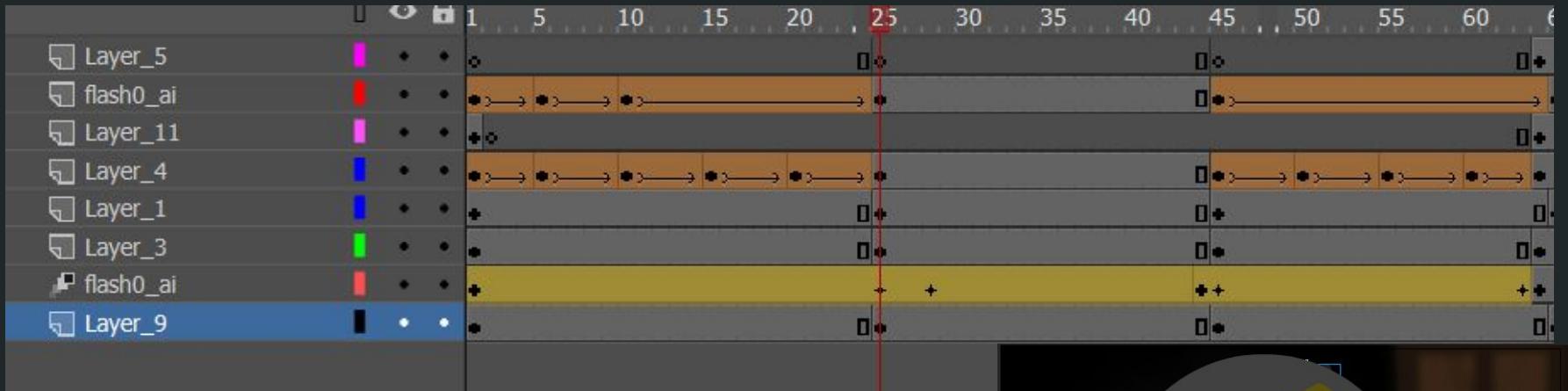


The images above were all created via Illustrator, and were to represent Enigma's head looking left to right to find out where the sound is coming from. I then used tweens in Animate to demonstrate the animation technique of slow in/ slow out.

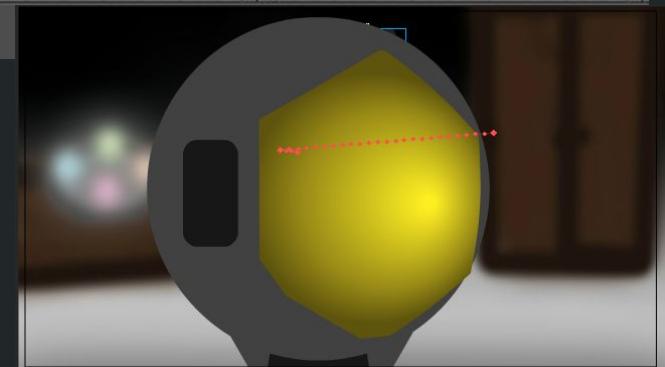


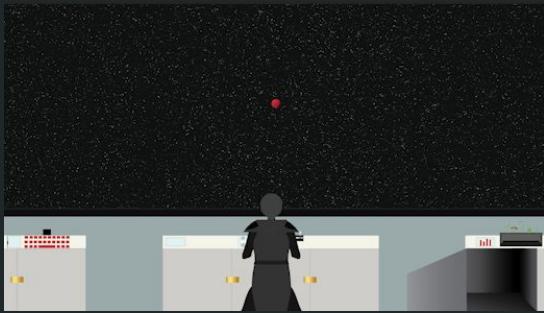
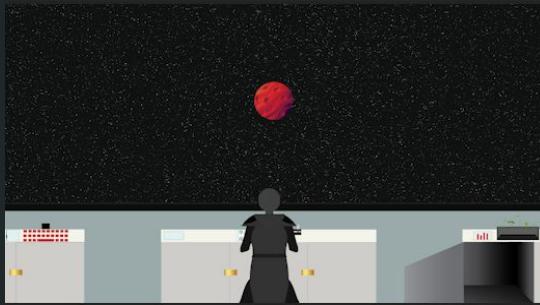
This is the final sequence above which I used to animate. I had to remove the both of the earpieces speaker art (small circles to emulate those on a speaker) for the animation to work. I kept the listen command, however for ease of animation I also had to remove the command when the head was turning. This ultimately did not matter that much, and still held an effective slow in/slow out animation effect.

This image below details the motion and shape tweens used within the head turning from left to right. This image below only details the head from moving from facing the front to facing left and then from facing left to facing the front again.



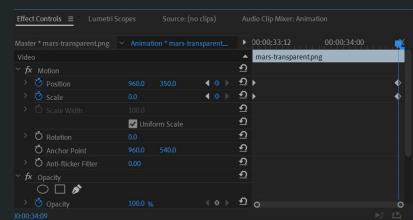
This was used again to flip the scene horizontally in Premiere to have the head moving the opposite direction as the earpiece layer (layer 4 & 11) did not want to tween properly. However, although this saved time, I had to alter the position of the Photoshop background to not appear inverted.





This scene merely focused on the holographic computer disappearing followed by the planet Mars. This shrinkage and disappearance of Mars and the holographic screen was completed in Premiere Pro by merely adjusting the scale in motion.

*As the laboratory environment was one singular layer in Premiere Pro from the previous scene where I used it, this meant I could not just merely shrink Mars singularly. So, to combat this, I went back to the Illustrator file and cut Mars out of the image. Then, creating another file, I pasted Mars onto this and exported it so it had a transparent background. Then, I moved these files to Premiere and matched them up with the regular alignment (where Mars was meant to be). From there, as Mars was now its own layer, I could adjust the scale. This was also done with the holographic screen/computer.



Text will go here



With this scene, I left the exact wording to the last thing I did. This was important to me and I wanted the words to feel right. So, on the left, this is what I saw until I went back to write the words. This was especially important as I now had decided to remove narration due to wanting the trailer to appear neat, instead of 'cheap' or 'stereotypical', I decided apt to merely use sounds and words.

HELLO ENIGMA

WHY ARE YOU SO DETERMINED
TO DWELL ON THINGS THAT
CANNOT CHANGE?

CAN YOU CHANGE FATE?

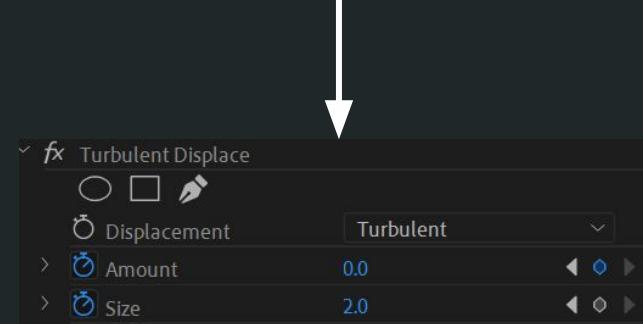
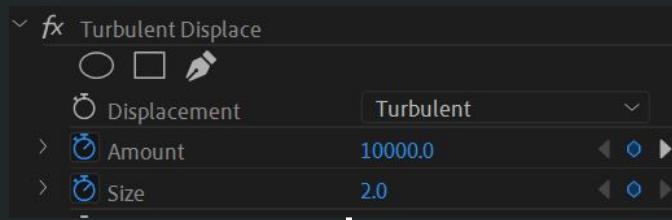
I felt somewhat content with what I had written. I believed it was strong enough to confirm a message to advance the plot, and also interrupt the audience with a question.
The font used is deemed 'Arkhip'. See next slide.

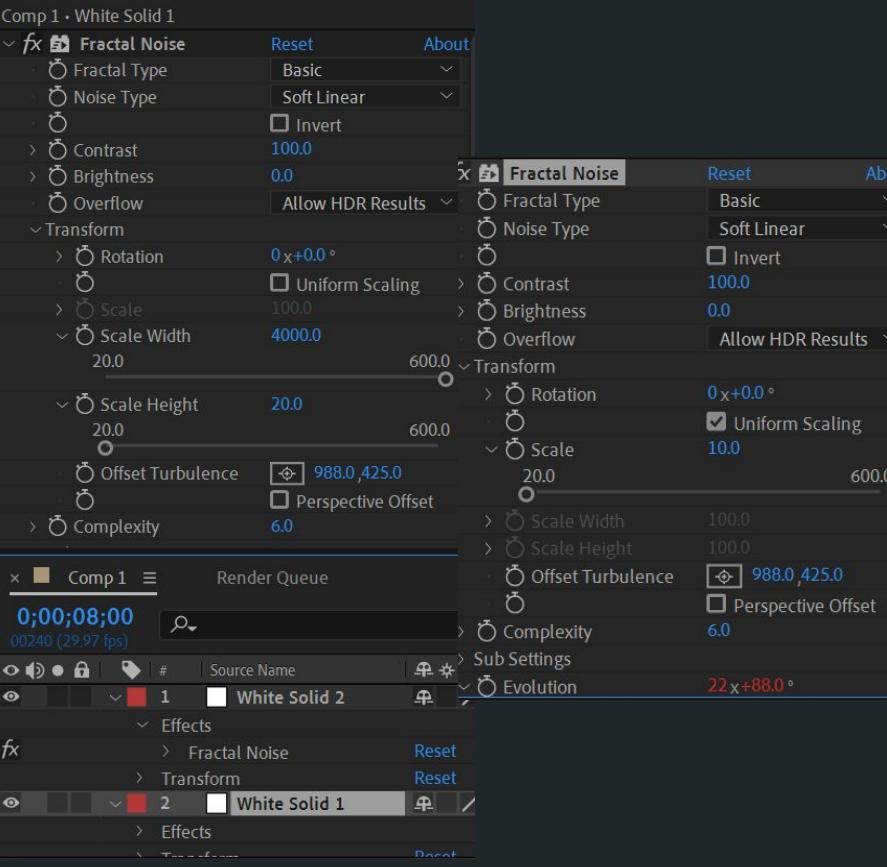
Note: My teacher Mr Stewart made the suggestion to change the name 'Enigma' to a different colour or something similar so the audience recognises that Enigma is the character; I chose to change the font back to FM Pontifax

When I wrote the text, I was merely thinking to introduce the font with a fade in and then a subsequent fade out. However, this looked too plain to be sufficient enough to sustain tension.

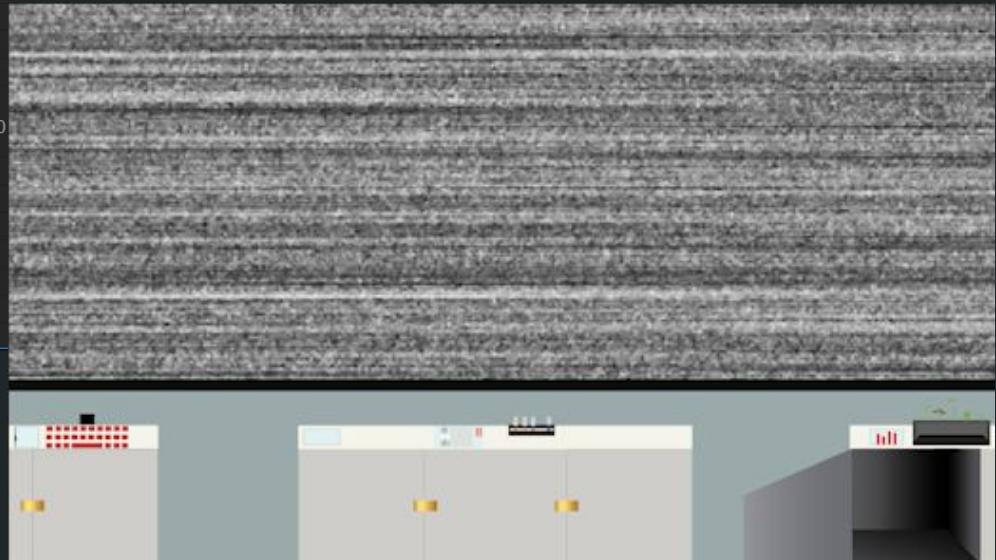
So, I chose to put different effects on it in Premiere Pro. I put the roughen edges effect on the text and also the turbulent displace effect as well. I chose the turbulent displacement originally

for a sudden gathering effect on the words, though as I discovered different settings and adjusted certain amounts, I realised it looked like the stars were gathering. This was incredibly effective.

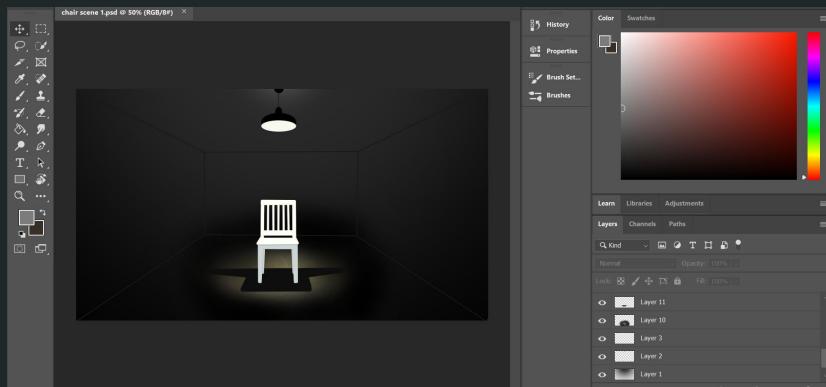




I used Adobe After Effects to create this tv static look. It was fairly simple to create, I had just created two layers with white fill, then distorted them with the fractal noise effect. Then to add realistic effect that it was static, I added two different sound effects to create the exact sound I was determined to have ('Static - Static. Continuous background, Communication & Electronics - Static').

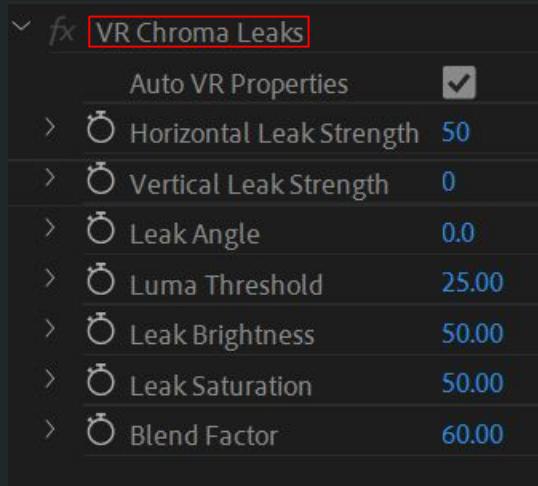


This image was created with Adobe Photoshop and was specifically designed to create a suspenseful atmosphere. I used a precise brush tool to create the chair, and used many different shaped ellipses to create the lighting fixture. The shadow was incredibly important to get correct, as I spent quite a bit of time with a rough brush tool to create the effect I wanted - soft but ominous lighting. I drew point lines to create a sense of depth in the room for a 2D animation, which really allows the audience to be immersed in the experience whilst also recognising that the game will be 3D. See next slide.

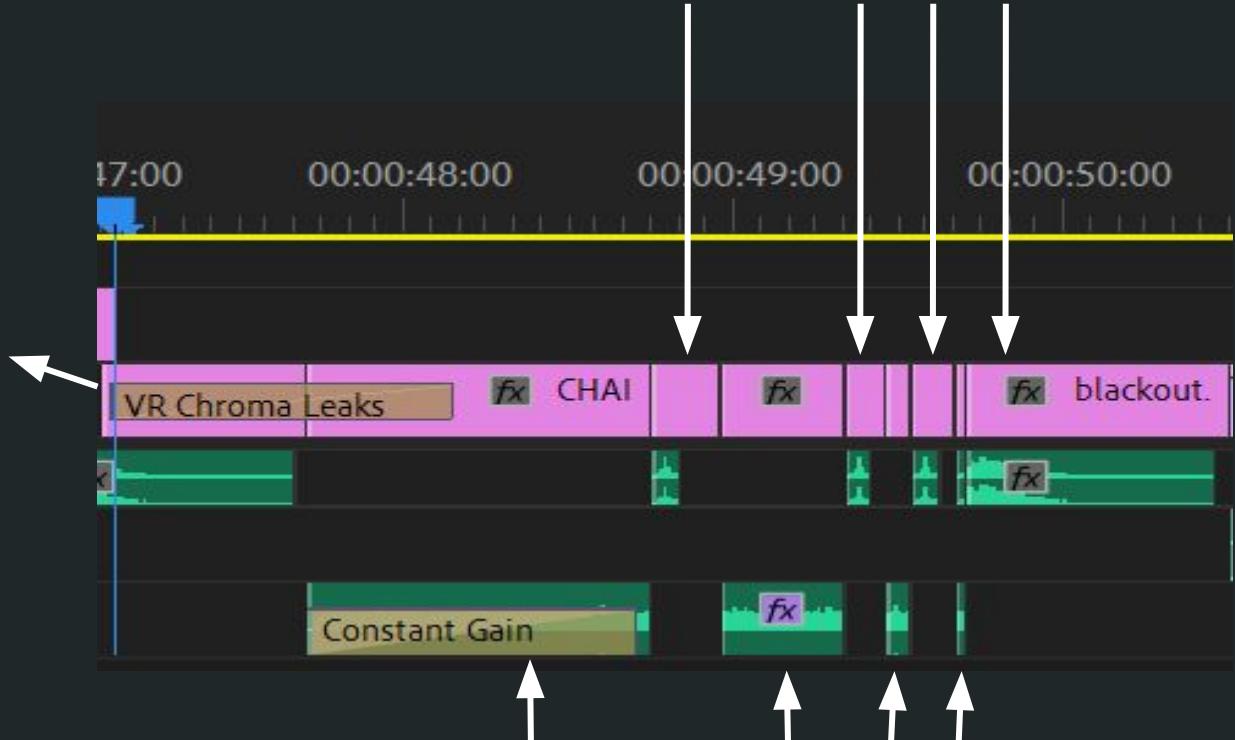


I moved this image straight into Premiere Pro to create what I was envisioning.

I used this VR Chroma Leaks transition for the light to appear like it is 'turning on' at the beginning of the scene.



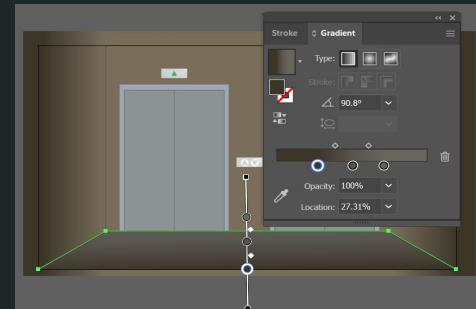
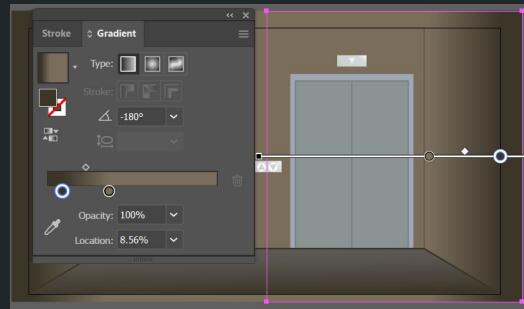
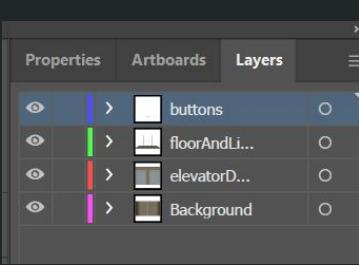
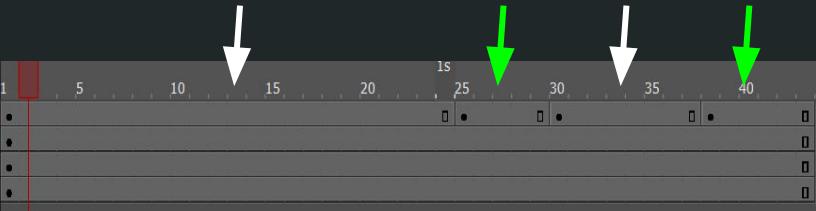
This is where I placed black fill, which contrasts the chair background to black fill which creates a flickering light effect, and the consequent sounds underneath are a light switch sound effect.



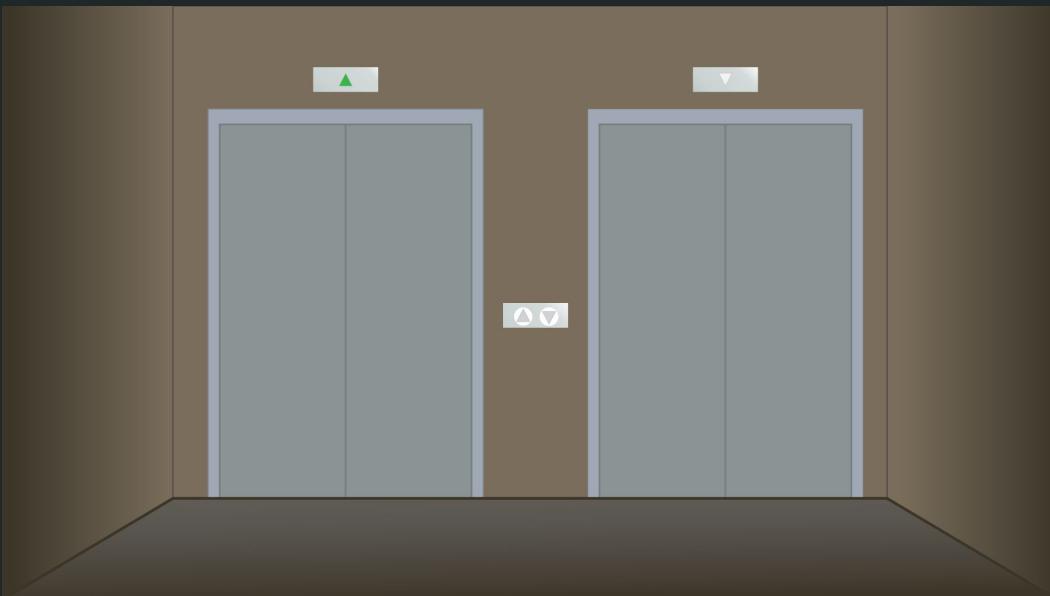
This audio is played when the chair environment shows, which creates a spooky atmosphere, and when the light turns off there is no sound. This heavily contrasts.

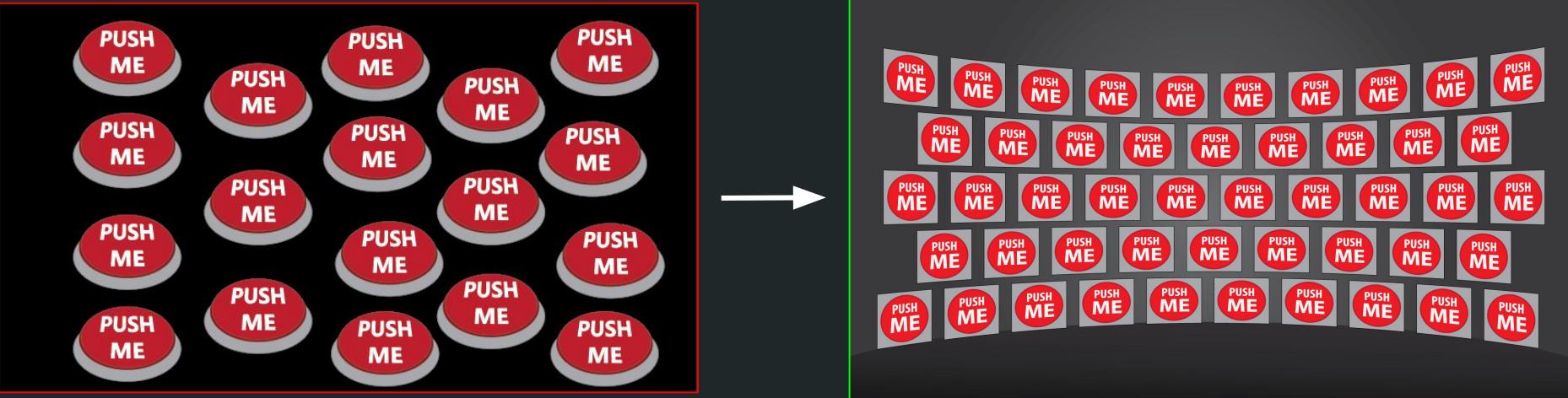
This elevator asset was created in Adobe Illustrator for ease of communicating with Adobe Animate.

In this scene, all that was necessary to animate was the button changing colour (white to green).



I used the gradient tool for this image as it provides three dimensional depth to the environment. The brown tones were to contrast from the blue tones of the elevator, effecting contrasting the two colours to provide intrigue.

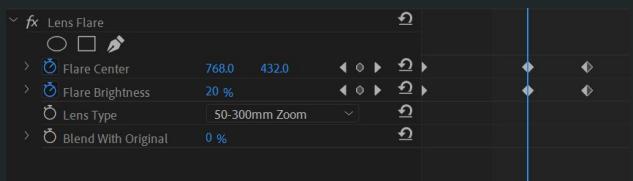


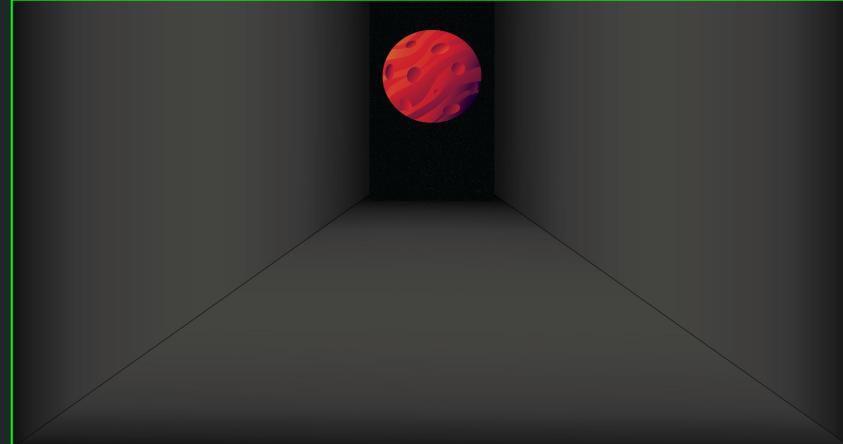
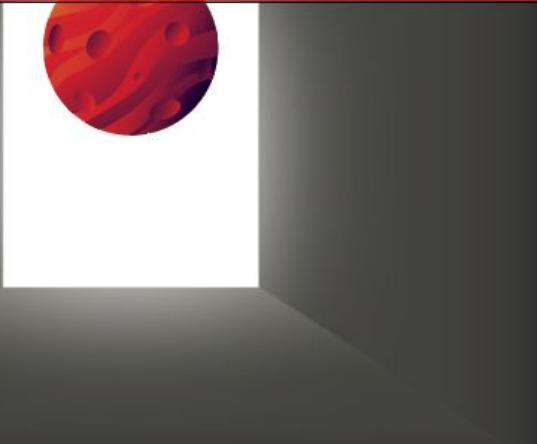


The button scene was created in Illustrator. The image on the left is what I began with and the image on the right is what I finished with. I made this significant alteration as I felt as though the buttons on the left seemed strange and oddly empty; so I believed they needed to be mounted on a wall of sorts and in a room rather than just residing in complete black space.

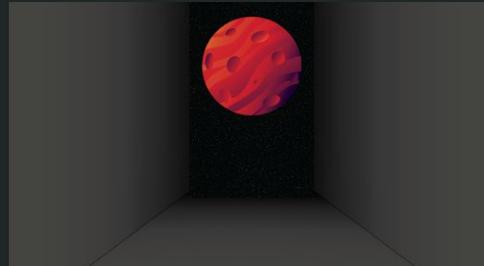
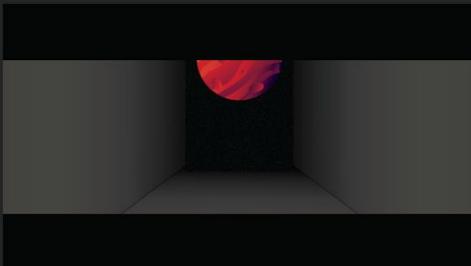
I made the buttons on the right with red circles and dark red outlines straight and then as a group, warped them with the vertical squeeze function. This assisted the illusion of a round room, with the buttons mounted on a round wall. The round ellipse on the ground also helped produce this round visualisation.

In Premiere Pro, I also added a lens flare to make it appear as though a button is needing to be pressed. I merely altered the flare brightness from 0 to 20 and then back to 0.



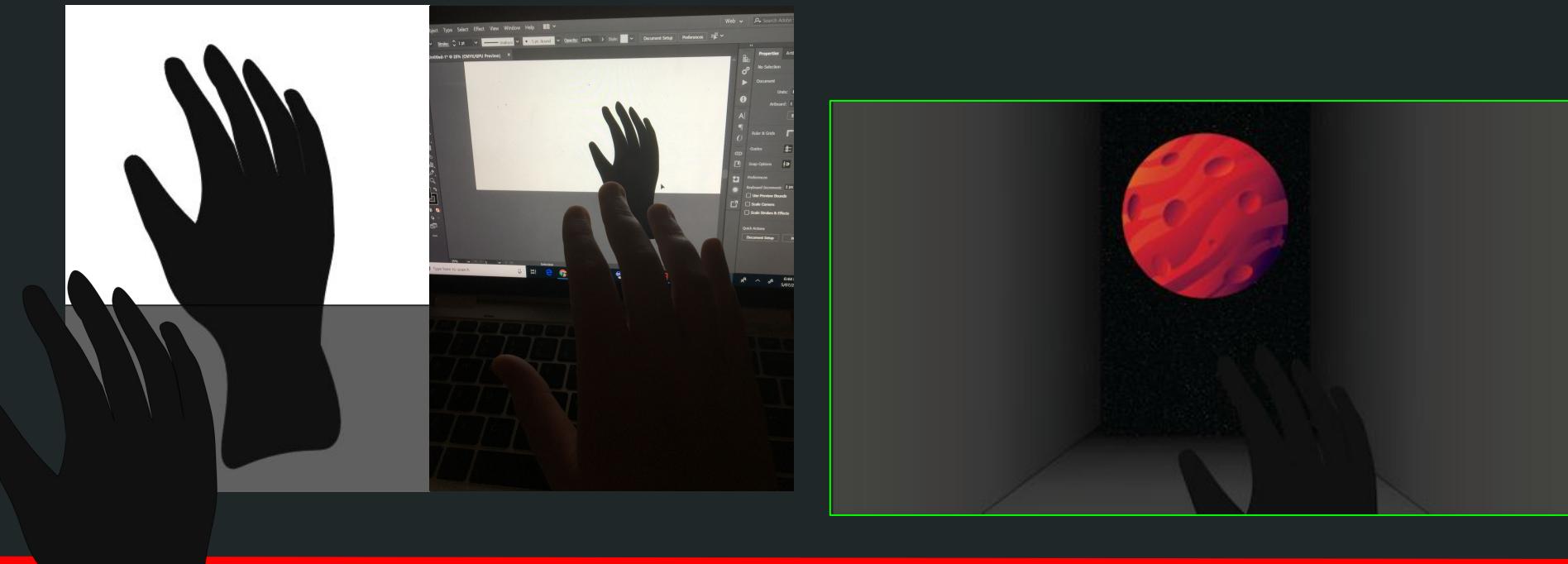


These two images were also created in Illustrator and were designed to encapsulate Enigma's desire to get to Mars as the ultimate climax, until the roller door shuts. The image on the left is how I originally envisioned the scene to look, as Mars is at the end with a 'heavenly' glow - the light at the end of the tunnel. However, it did not make complete sense to have a white glow, instead I altered it to become a black glow; the glow of space (which made more sense). In Premiere Pro, I slowly zoomed in on the black glow with Mars, to create the illusion that Enigma is slowly moving towards that goal. I also added a north to south split transition to act as Enigma opening their eyes, and also added deep breathing with a heartbeat to also signify it is a P.O.V shot.

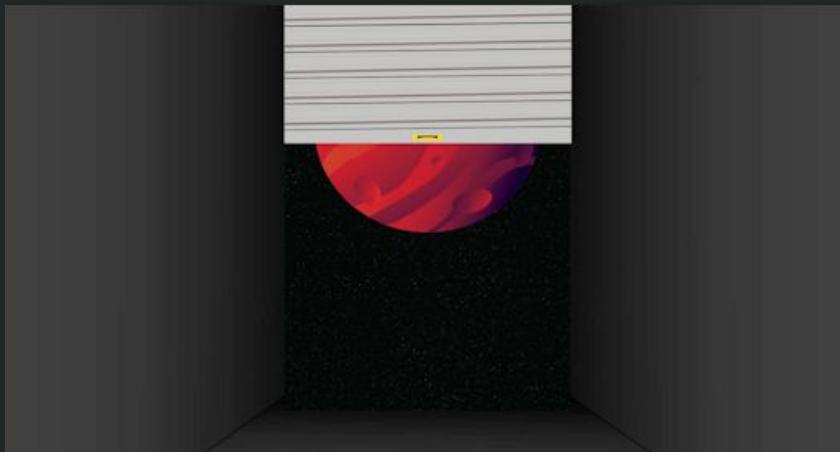
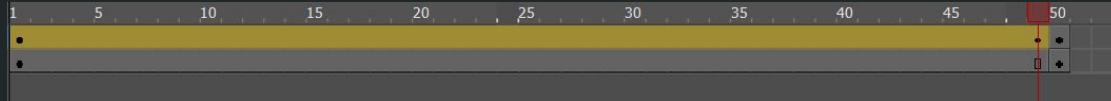


EDIT: As I had received feedback from my teacher on the 5th of July explaining that in this scene on the previous slide: "Design principles: Create a sense of emphasis and point of view by adding an astronaut's hand reaching out towards the planet and closing door from the 1 minute mark." I

realised that this would actually be incredibly effective in sustaining Enigma's desire to go to Mars through the P.O.V shot and immediately sought to go back to work in Illustrator. I modelled my hand reaching out and used the pen tool to make organic shapes, then, I moved the PNG to Premiere Pro and overlaid the hand over the hallway scene, with it slowly raising.



The roller door was created in Illustrator by replicating an image of a real roller door seen on the picture on the right. Then, I added a handle myself onto the bottom. It is gold to continuatethe gold fixtures in the first laboratory scene. I then animated the roller door shutting in Animate using a motion tween.



Text here about challenging instinct

Text here about challenging instinct

Continuing on from the last text part I added, my storyboards remained like these four images until I discovered how I properly wanted to word the statements.

Especially these statements at the end of the trailer. I wanted the text to be incredibly impactful for the audience, as it is the last piece of information available, and I wanted it to be a real attention grabber as if it were a real trailer for a game.

Outstinct.

June 22

DID YOU EXPERIENCE
ANY EMOTIONS DURING
THIS
TRAILER?

OF COURSE YOU DID,
THAT WAS A RHETORICAL
QUESTION

THIS GAME WILL
CHALLENGE

THIS GAME WILL
CHALLENGE
YOUR BELIEFS

THIS GAME WILL
CHALLENGE
YOUR MORALS

THIS GAME WILL
CHALLENGE
YOUR VALUES

THIS GAME WILL
CHALLENGE
YOUR ETHICS

THIS GAME WILL
CHALLENGE
YOUR INSTINCT

YOUR INSTINCT

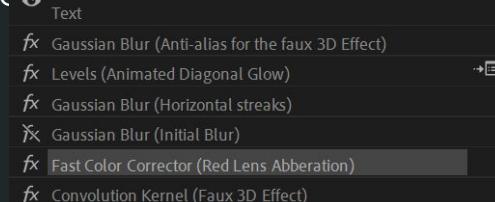
Outstinct.

JUNE 22

ENIGMA IS WAITING

This is how I sequenced the text to finish the animation in Premiere Pro. I was somewhat content with what I had written, but was not too sure if it was too long. The total text sequence had a duration of 28 seconds. I also used an ^{other} Adobe font deemed 'Trajan Pro 3' and put various effects on it.

Note: When I displayed this to my teacher, he said that perhaps it was too long of a duration (as I had thought myself), and that perhaps the font also be changed to another font I had previously used. So with this advice, I altered the sequence again. (See next slide for these alterations).



DO YOU EVER WONDER
WHY WE FEEL?

DO YOU EVER WONDER
WHY WE FEEL?
AND MAKE DECISIONS
UPON THOSE FEELINGS?

THIS GAME WILL CHALLENGE

THIS GAME WILL CHALLENGE
YOUR BELIEFS

THIS GAME WILL CHALLENGE
YOUR MORALS

THIS GAME WILL CHALLENGE
YOUR VALUES

THIS GAME WILL CHALLENGE
YOUR ETHICS

THIS GAME WILL CHALLENGE
YOUR INSTINCT

YOUR INSTINCT

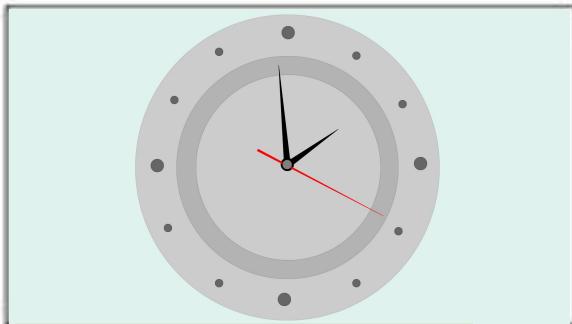
Outstinct.

JUNE 22

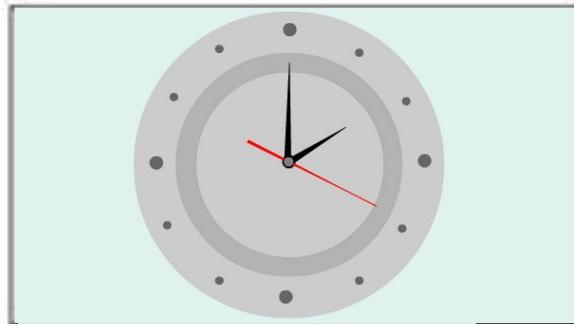
Therefore, I altered the font to 'Arkhip' (except the 'Outstinct.' logo), which I had used previously. I also removed the first 'rhetorical question' part as it was not necessary and merely withheld time not meaning. Underneath the sequence was also a cello with sci-fi tinkles underscore (see references).

Stage 2: **Digitised Storyboard**

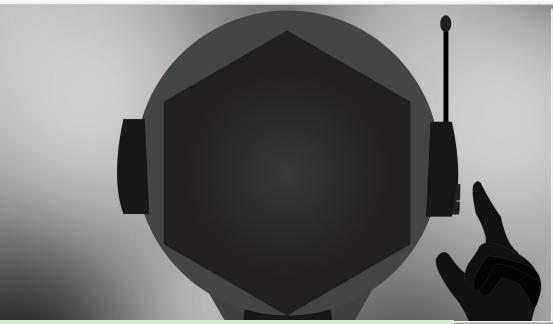
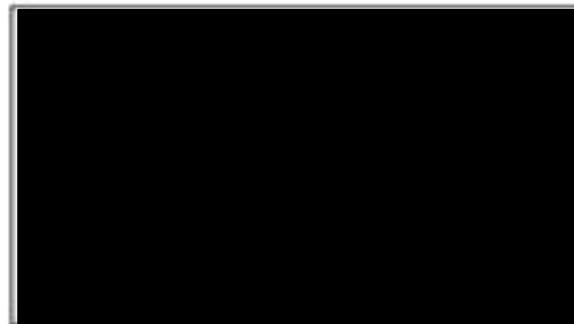
With Assets All Created By Myself



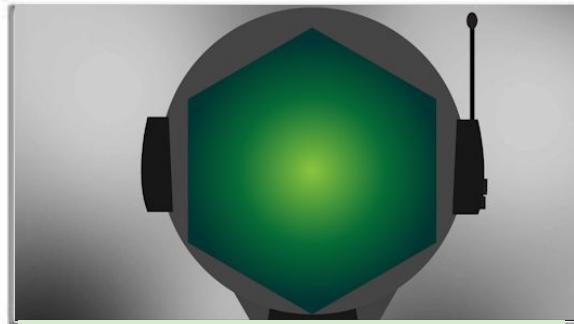
Sound effect (SE): Clock ticking



SE Clock chime the hour



SE Button click



SE Screen turning on, reversed triangle



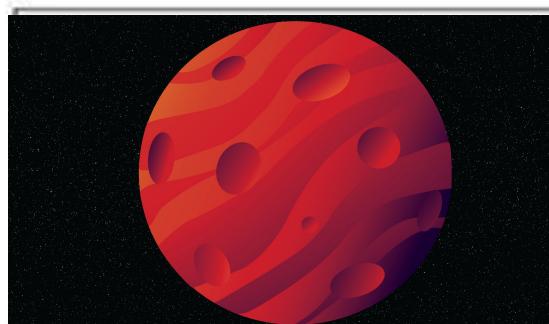
Text slide animation

SE Beeping

Text slide animation



SE Beeping x2

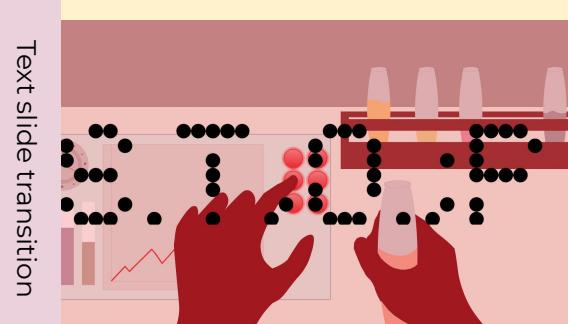
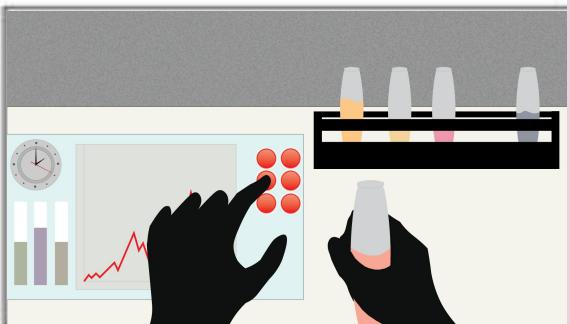


SE Lab atmosphere

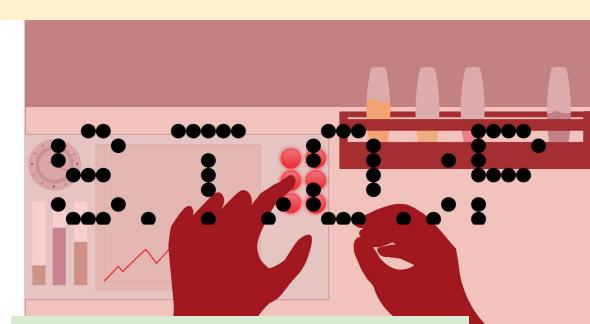


SE Lab atmosphere

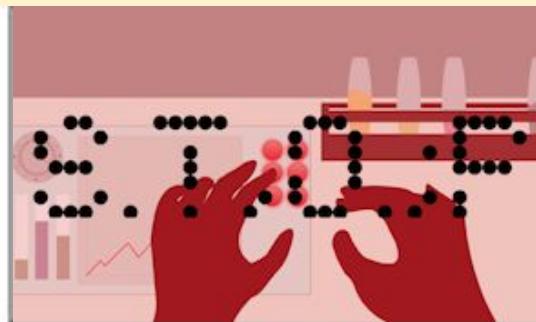
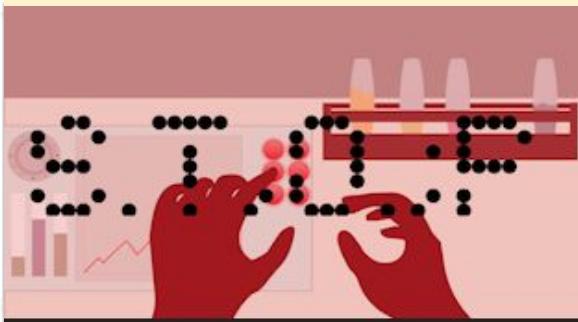
SE Glass clinking



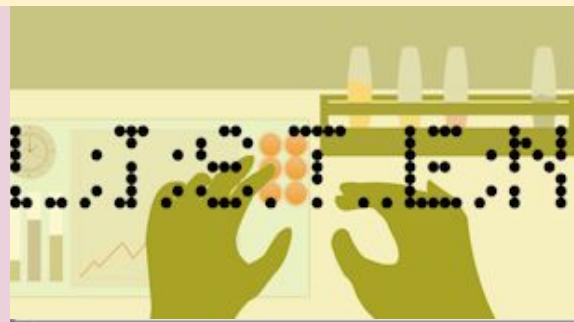
SE Beeping



Secondary action/ pose-to-pose



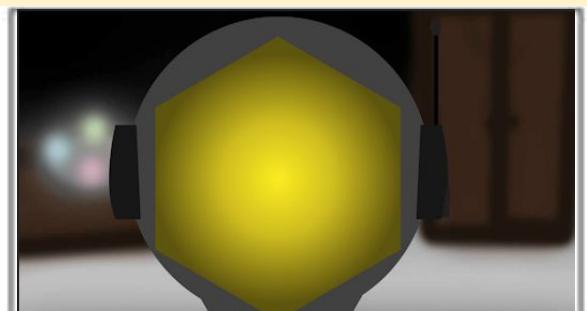
Text slide transition



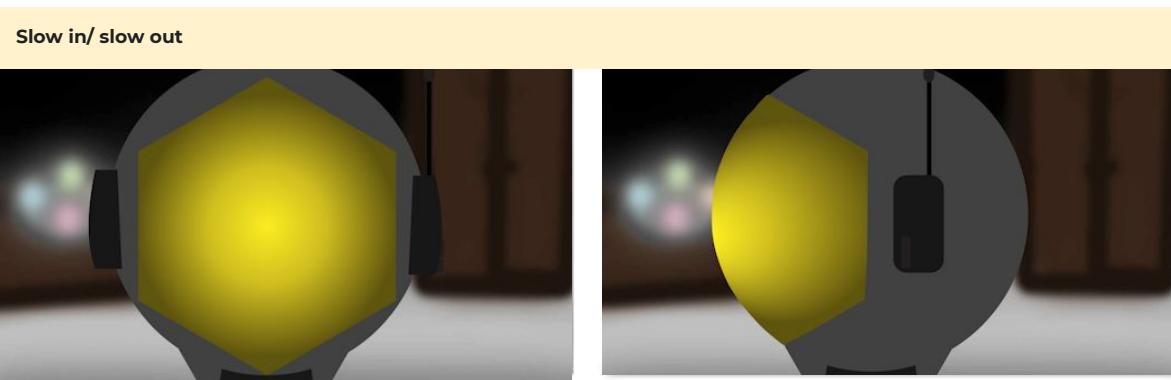
SE Beeping

SE Enigma whispering (created by
Lara Bright)
SE 'Ghost' whispering

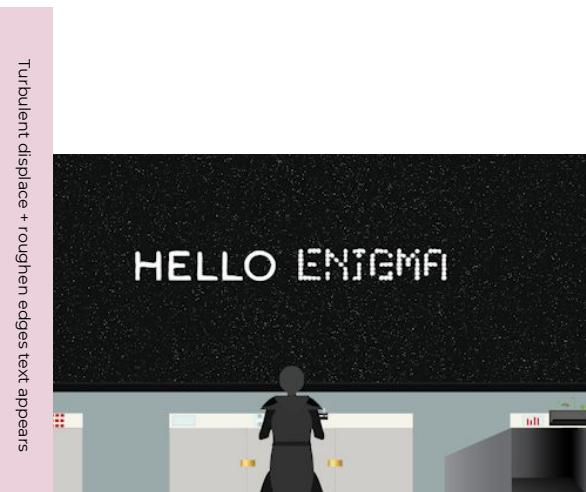
Slow in/ slow out



SE 'Ghost' whispering



SE 'Ghost' whispering



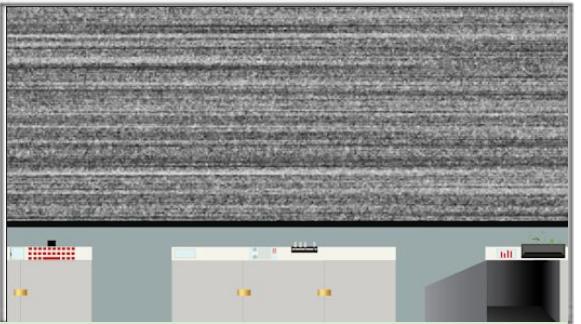
Turbulent displace + roughen edges text appears



Turbulent displace + roughen edges text appears

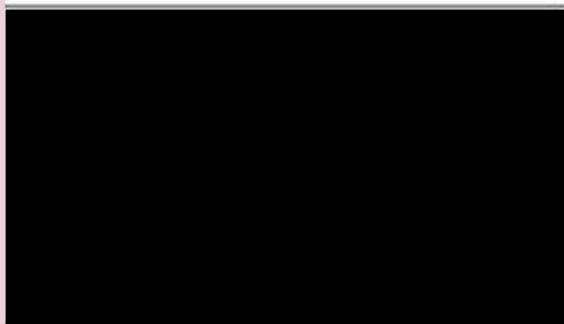


SE: Tense orchestral oscillation

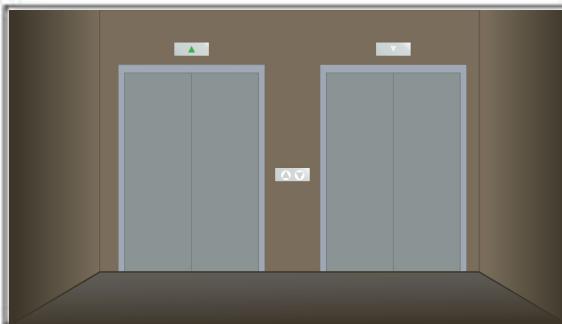


SE: Roller door slam shut

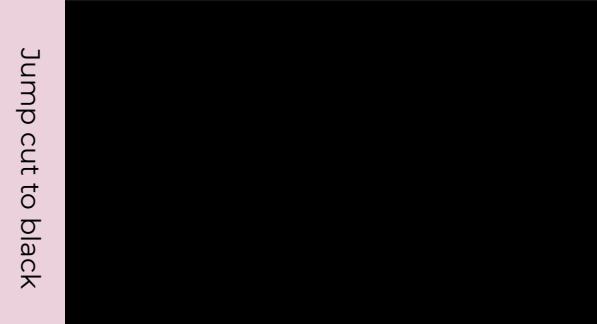




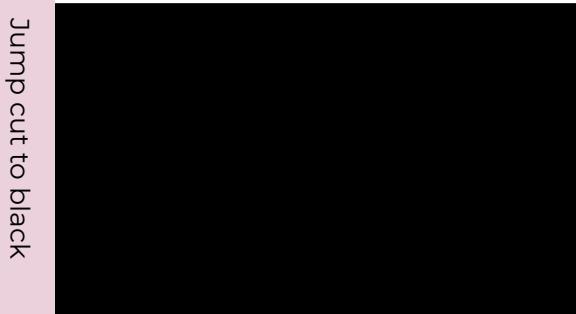
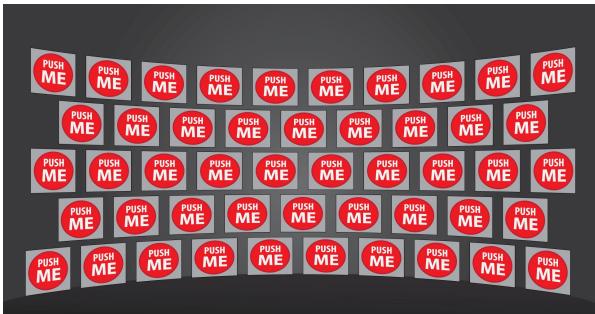
Jump cut to black
SE: Roller door slam shut



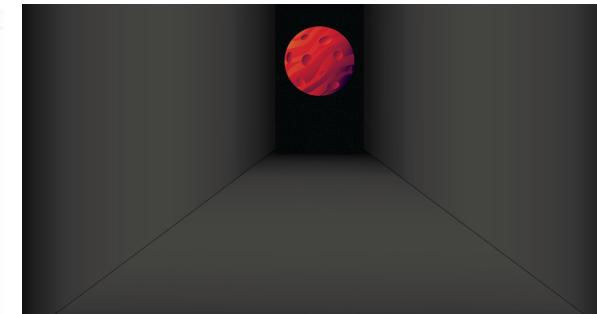
SE: Ambience
SE: Elevator button ring



Jump cut to black
SE: Roller door slam shut



Jump cut to black
SE: Busy atmosphere, buttons clicking (random)



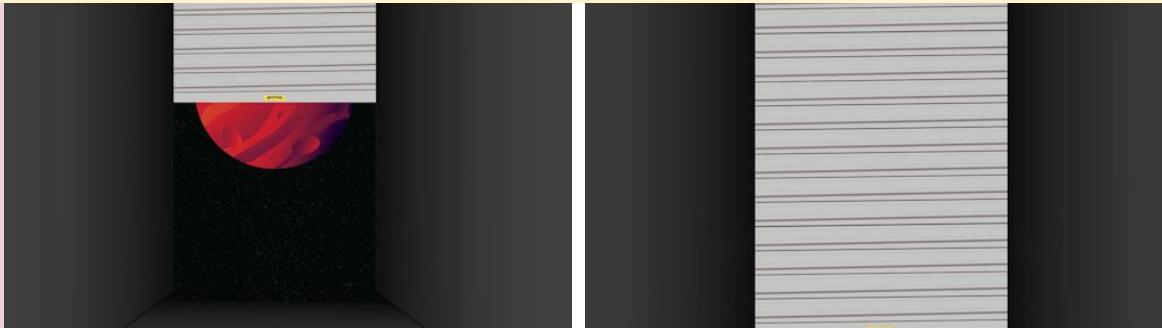
SE: Heavy deep breaths in helmet, heartbeat

Anticipation

Genre & Narrative & Lighting



Zoom in



SE: Heavy deep breaths in helmet, heartbeat

SE: Roller door shutting

SE: Roller door slam shut

**DO YOU EVER WONDER
WHY WE FEEL?**

Convolutional kernel text transition with gaussian blur

**DO YOU EVER WONDER
WHY WE FEEL?
AND MAKE DECISIONS
UPON THOSE FEELINGS?**

Convolutional kernel text transition with gaussian blur

THIS GAME WILL CHALLENGE

Zoom in

Jump cut to black + convolutional kernel text transition with gaussian blur

Convolutional kernel text transition with gaussian blur

**THIS GAME WILL CHALLENGE
YOUR BELIEFS**

Convolutional kernel text transition with gaussian blur

**THIS GAME WILL CHALLENGE
YOUR MORALS**

Convolutional kernel text transition with gaussian blur

**THIS GAME WILL CHALLENGE
YOUR VALUES**

SE: 'Black Angel' cello underscore with elements of sci-fi **(genre)** twinkle

Convolutional kernel text transition with gaussian blur

**THIS GAME WILL CHALLENGE
YOUR ETHICS**

Convolutional kernel text transition with gaussian blur

**THIS GAME WILL CHALLENGE
YOUR INSTINCT**

Text fade out

YOUR INSTINCT

SE: 'Black Angel' cello underscore with elements of sci-fi twinkle

Outstinct.

Convolutional kernel text transition with gaussian blur

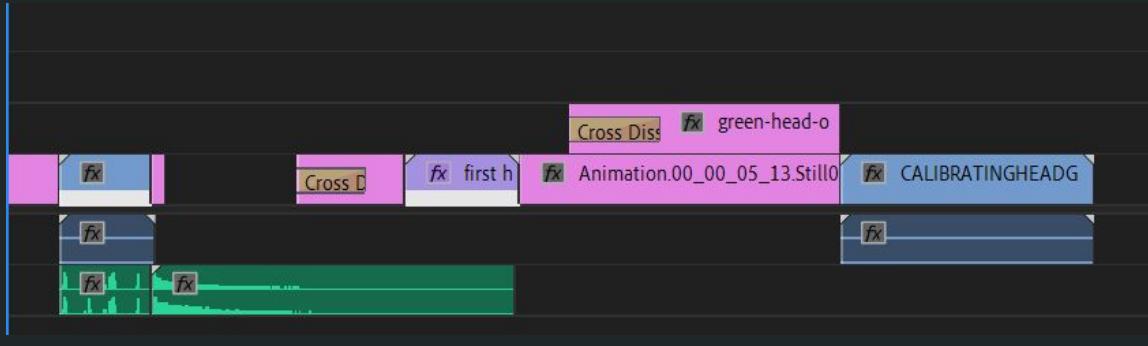
JUNE 22

SE: 'Black Angel' cello underscore with elements of sci-fi twinkle

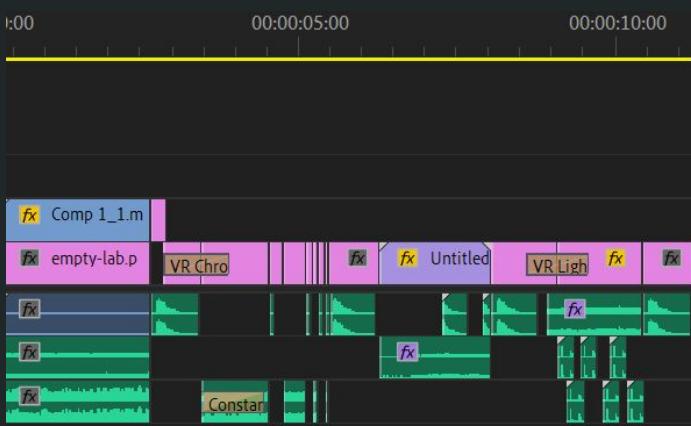


Stage 3:

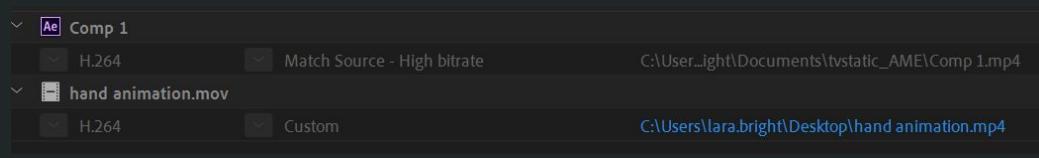
Further Process Documentation



Seen on the left is the timeline of the beginning sequence. My animation was put together with myself beginning the start sequence followed by beginning the end sequence (seen below). Then from there, I combined everything together. This was an image of the early stages of creating within Premiere Pro, see next slide to see final timeline.

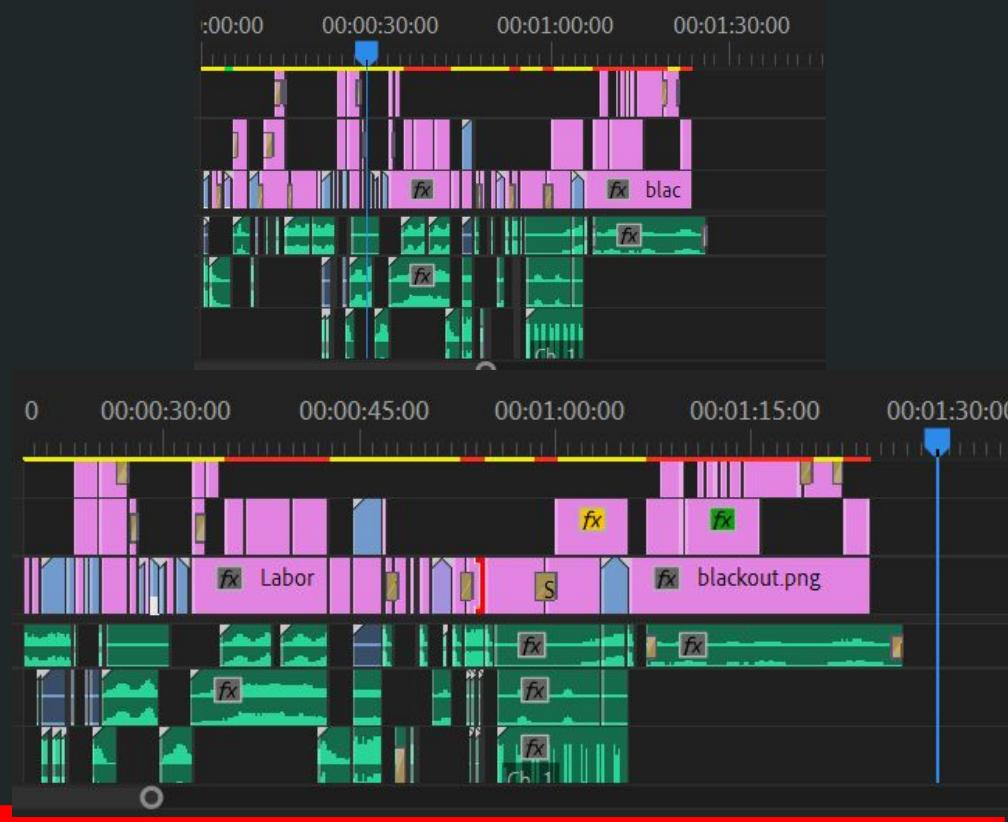


Moreover, this was also an image of the timeline of the ending sequence. This snapshot showcases the many sounds used within the time period of 10 seconds. I did this to truly capture the atmosphere, whilst keeping the remains of a realistic sound environment. This was a snapshot of the early stages of creation. See next slide.



Seen on the above left is a still from Adobe Media Encoder in practice. I used this to convert Animate files to H.264 (MP4).

The images on the middle and below right are total images of my timeline in Adobe Premiere Pro. It details the intricacy of the sounds and images used.



Part 3: *Post-Mortem*

Final Stage: **Evaluation**

On completion of the project, the software that was used differed:

- **Adobe Photoshop** (for Asset Creation)
- **Adobe Illustrator** (for Asset Creation)
- **Adobe Animate** (for Animation Creation).
- **Adobe Premiere Pro** (for Animation Creation)
- **Audacity** (for Audio - Animation Creation) WAS NO LONGER USED DUE TO USING ADOBE PREMIERE PRO FOR AUDIO.
- **Adobe Media Encoder** was an addition, it was used to specifically convert file formats.
- **Adobe After Effects** was also an addition, it was used for creating the tv static effect, and I learnt how to a coded sequence to create it (time*).

Review and reflect on your process

1. Review and discuss your planning stage

My planning stage began with a burst of creativity late at night. It originated from my mind thinking about what my synopsis would be, thinking about the games I enjoy and would want to play. This created the idea of psychologically challenging preconceived beliefs, focusing on challenging gaming tropes created by human behaviour. Though, this idea was very broad and I became restless among which idea to pick, until I decided that I wanted a game like 'The Stanley Parable' (2011) and 'The Beginner's Guide' (2015), which inevitably challenges the player's concept of freewill. Therefore, on the basis of this idea and the character I designed in my last assessment, I decided to make a adventure/exploration game based upon the future miserable, depleted Earth and Mars as the final, wonderful destination. From there I began looking for inspiration from animations that were of interest to me and some that fit the aesthetics I was after, to which I began drawing rough storyboards with creative ideas flowing from my mind. I am fortunate that one of my first ideas was something I felt strongly about, as it allowed me to have more time due to not making making drastic changes (although of course, changes are always to be made and were when editing and refining). Furthermore, after the rough storyboards, I decided to make neater artistic storyboards to further convey what my mind was visualising, which I believed to be helpful although it did take up a decent amount of time, which I could have used to further continue the project. However, from there I quickly wrote down appropriate asset lists to organise what I needed to create on Photoshop, Illustrator, Animate and After Effects, along with writing down sound effects and fonts necessary and begun the artwork. Moreover, another important planning tool was my timeline, which I believed was incredibly beneficial in assessing what needed to be done by a certain date so I could use my time efficiently.

Review and reflect on your process

2. What was challenging when producing your animation?

This was my first time producing an animation, therefore, whence creating something for the first time, there is to be challenges faced along the way. Specifically, this was my first time using Adobe Animate and I found it quite challenging upon first using it. However, the more I constructed my animations using frame rates and tween functions, the more I found it easier to use. Moreover, using the quality Adobe Animations on a laptop with minimal RAM and storage (I only had 8 GB available from 238 GB), the applications tended to crash when I was working on them (specifically Illustrator and Photoshop who deemed scratch disks were full). This meant that I had to make sure to try and clear storage (multiple times) and backup my files on an external USB drive. Another pressure I found whilst producing my animated game trailer was the impending deadline and balancing that of which to create my animation to a high standard but also to have some free time on the holidays. I sacrificed my freetime on the holidays to create and display my animation to a high quality in which I am happy with, and although it was a very minimal challenge, the deadline stress was still apparent (as I would hope would be normal with any project with a deadline).

Review and reflect on your process

3. Discuss your use of principles of animation

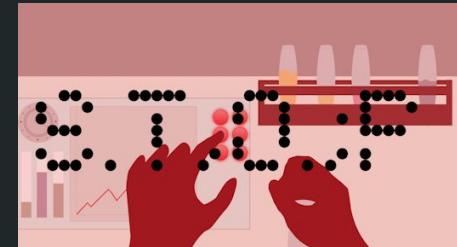
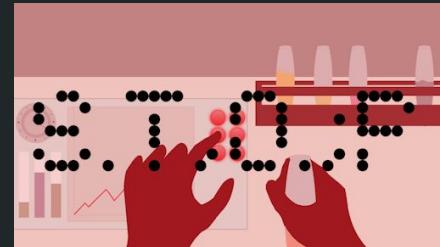
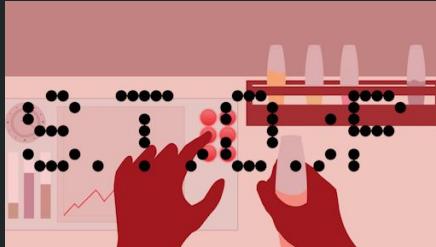


Timing - Slow in, slow out

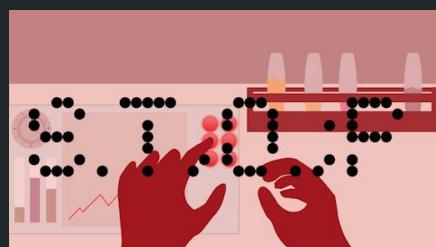
I used the slow-in-slow-out animation technique with Adobe Animate to make Enigma move their head from left to right. This particular animation principle was utilised to make the head movement of the helmet appear more naturalistic and smooth rather than merely harshly animated.

Review and reflect on your process

3. Discuss your use of principles of animation cont.



Secondary action (Above). This animation principle was utilised beginning by the button being pressed by Enigma, allowing stop to appear on Enigma's screen; consequently creating the shock from enigma's hand, dropping the glass to smash on the floor (via a glass shattering sound effect). The secondary action was effective to use as it allows the animation to appear much more naturalistic.



Frame-to-frame animation (pose-to-pose). This pose-to-pose animation principle was created to demonstrate the shock Enigma's body undergoes when startled by a sudden 'stop' appearing on the screen. I researched the positions via my own hands to understand the anatomy of shock within hands and therefore created multiple frames of a hand opening.

Review and reflect on your process

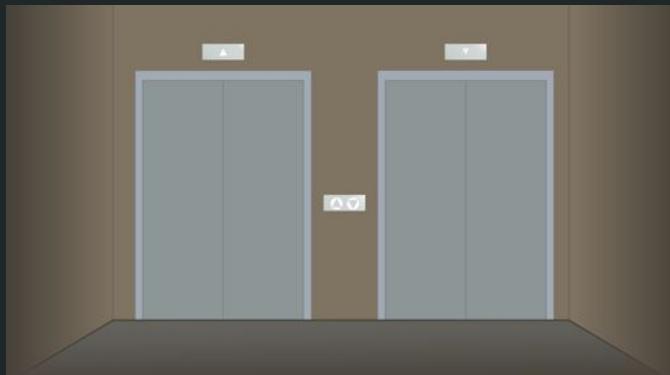
3. Discuss your use of principles of animation cont.



Solid drawing

In addition, I also used the animation principle of solid drawing to create three-dimensional depth to rooms in two scenes. With a tense sound and colour atmosphere through a three-dimensional visualisation, this presents the audience with an immersive experience. However, this was not purely created for aesthetic visual effects, but rather to allude to the fact that the game will become rather three dimensional.

- *Allows naturalistic volume, weight and balance to entrance the eye.*



Review and reflect on your process

3. Discuss your use of principles of animation cont.



Anticipation

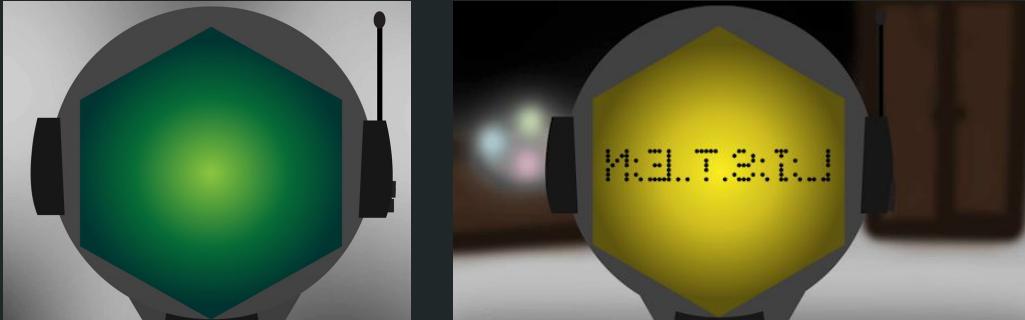
I used anticipation within my animation by creating a moment of tension where Enigma's hand is reaching out towards Mars, a moment of signification that Mars is the ultimate goal.

This hand reaching out towards Mars reaches a climax, where the audience is then disappointed by the roller/shutter door shutting and the hallway returning to darkness rather than Enigma reaching the end objective.

Review and reflect on your process

4. Discuss your use of camera (angles & shot types)

Close-up shots



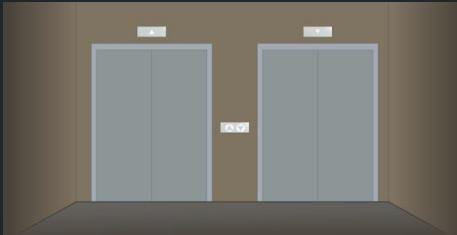
I used close-up shots within my animation to evidently focus on Enigma as the sole character. In particular, whenever I used a close-up shot, I also determined the depth of field of the background to become shallow, therefore providing Enigma to become the focal point.

Another thing to note is that within my feedback my teacher Mr Stewart provided, he stated a positive in the PMI table being that “[I] have used symmetry really well throughout – with Enigma usually centred (Wes Anderson would be proud).” I had used centering for Enigma to be the forefront character, and the symmetry used is to please the symmetry processing mechanisms in our brain that are an important part of our neural machinery of vision. The colours used also help develop the screen principle of genre.

Review and reflect on your process

4. Discuss your use of camera (angles & shot types) cont.

Wide/extreme shots



I regularly used wide/extreme shots within my animation. This not only allows the audience to see the entirety of the room/ scene occurring but also to display various things occurring in the rooms, including unique things about the characters. Mise-en-scène/staging was used in the laboratory scene to further characterise Enigma (such as the door being open to represent laziness or being busy).

Review and reflect on your process

4. Discuss your use of camera (angles & shot types) cont.

Point-of-view shots



I use point-of-view shots throughout my piece to exemplify Enigma's eyesight. In particular, the audience can understand what work Enigma is doing, and how the helmet works with worded commands. In addition to this, the heavy breathing in conjunction with the heartbeats and a horizontal split transition whilst Enigma reaches their hand towards Mars, creates a personalised first person naturalistic view of life (and Mars as an objective) through the eyes of Enigma.

Review and reflect on your process

5. Discuss how you may or may not have reached your target audience

The game trailer provides an abstract conceptualisation based upon one's pre-constructed beliefs. Therefore, it is wide-ranging in ultimately 'fitting' a particular target audience. Furthermore, I had mentioned in the earlier slides that my target audience remains very broad to accommodate everyone (including their financial status), in which I believe I have alluded to due to not overcomplicating the animation nor completely including 'faultless' artwork involved. However, it must be acknowledged that my game trailer does include science-fiction elements such as being placed in a futuristic environment with a non-naturalistic being, so it is not completely neutral in theming. Therefore, one can argue that people who particularly enjoy the sci-fi genre will enjoy my game, though, it must not be confused that my game is not essentially sci-fi, as it was primarily created to challenge the mind's beliefs about gaming tropes, rather than to specifically embrace them. Though, in relation to my target audience persona I created, the game trailer animation will appeal to him, as he likes to creatively think; which ultimately determines he will be attracted to the thought-provoking game.

Review and reflect on your process

6. Is there anything that you would like to improve in your animation?

Though I am fairly happy with what I had created within my animation, I believe that things could always be improved. I would have liked to animate more small assets within the animation (such as creating more secondary action commands) and to have experimented with unique camera angles and detailed shots. However, due to time restraints, I unfortunately could not complete all I wished to, however, I believe that the final result is still of high quality and I am proud of what I have created.

7. Did you find any feedback you received useful? If so, what changes did you make? If not, why did you not incorporate the feedback?

On completion of my animation, I decided to send the mp4 to Mr Stewart and asked him if he could take a look at it for any improvements. He replied to me extremely quickly on the holidays with detailed feedback (in a PMI table) which was extremely beneficial, and I was very grateful. In particular, he stated to include a hand/arm reaching out when Enigma is running down the hallway towards Mars, to make it more impactful. This was greatly appreciated and I set to work on a hand to use within that hallway Mars scene, and I believe it added more emotional depth to the scene. Furthermore, another suggestion he made was to condense the text duration towards the end as it was a bit too long. I agreed with this statement too, and removed some text elements and kept the most important (which is documented in earlier slides).

The safe and ergonomic use of equipment & tools

1. What safety measure/s did you take when producing your animation?

Whilst creating my animation, I made sure to use proper ergonomic seating for my body as it is necessary for good posture and health as one may be sitting for a long period of time. Whilst in the first developmental stage creating physical artwork (my storyboards), I made sure to have proper ergonomic seating in a suitable environment free of hazards. I also made sure to tap off graphite pencil dust instead of blowing it off the page, to minimise breathing in the dust. And, I also wet-wiped surfaces clean of dusts after I did so. Moreover, when I started using technology, I made sure to get up and walk around to help my back posture if I was working for a while on my laptop (HP Elitebook). To prevent eye strain, I also had my laptop placed at eye level, and made sure to be practicing the 30-30-30 rule; and took regular breaks to also help prevent wrist and hand injuries. Whilst using my laptop, I made sure that it was not on my body, preventing possible burns; and practised proper electrical protocols.

Ensuring a copyright free work

1. How did you make sure that all extra assets you gathered were free from copyright issues?

To avoid infringing copyright issues, I made sure to use free assets from royalty-free websites. For free sound effects, I ventured to Zapsplat (Zapsplat.com) and BBC (sound-effects.bbcrewind.co.uk) who allow students to use their sounds. To alter the sounds, I also used pitch-shifters in Adobe Premiere Pro, and limited or amplified the decibels of the sound to naturalise the sound environment. Moreover, I also used free fonts websites such as Adobe Fonts along with free font from Font Fabric (Arkhip) and downloaded a free font (with a license) from myfonts.com (FM Pointifax). I also altered the text by using distorting effects in Adobe Premiere Pro such as turbulent displace and roughen edges. Any other work excluding fonts and sound effects were created by my own hand with paid licensed applications (the entire Adobe Creative Suite paid by Assumption College).