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</tr>
<tr>
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</table>
I intend to create a digital portfolio in the form of a ‘showreel’ (also known as a ‘demo reel’). A showreel is the digital equivalent of a portfolio: condensed into a motion picture highlighting the best of previous works. Though, instead of compiling past work I aim to create content specifically produced for the reel, showcasing my full capability - predominantly in the areas of direction, cinematography, and motion graphics.

Content will be worked on independently in short clips, all with variant subject matter. Because the work is not taken from past projects as traditionally would be the case, particular focus and attention can be given to the individual shots of the showreel.

The showreel sells the individual. This could be how I will enter a course in a university, or even apply for a job. Much care must be taken to ensure that all individual clips are of the highest quality. Therefore, it is crucial that I manage time effectively, giving each clip the attention it deserves. Notably, it’s about making something "amazing" instead of “great”. Leaving the average line, and truly making someone think “WOW!”.

When bringing all individual clips into the showreel form toward the end, extensive editing techniques of selection and arrangement will not be required (as again, would traditionally be the case had I taken work from previous projects). The clips will be ‘assembled’, following a basic storyline and structure for the entire showreel. This will be taken into account when creating individual clips and clips will simply be placed into their allocated spots after creation.

The showreel can be considered to be the one chance to create an impression. As always in the entertainment business, eminence relies upon the ability to capture the attention of an audience. My final showreel will be of a reasonably short length (not elapsing the two minute mark). It will also be set to a musical score (not self-composed), that will work with the final edit and basic storyline of the reel. All elements working together to truly showcase my ability.

---

Statement of Intent // Intention

After leaving high school, many options are available to a student wishing to pursue a career in the multimedia industry. Universities like the Australian Film Television and Radio School, as well as others offering creative courses - all list the need for a student portfolio. The portfolio samples a selection of creative work compiled by the student, demonstrating their artistic skill, talent and experience in a certain field.

The portfolio also becomes a highly beneficial & important tool to be given to a prospective employer.
Full high definition 1920 x 1080 at 25 FPS (PAL) progressive 16:9

My individual clips will be rendered in a lossless quality, matching final export parameters stated above. When clips are compiled and brought to the final edit, export of final file will also match these parameters. Yet, a compression codec will be used to prepare the file (especially its physical size) for burning onto DVD. It is important to match these standards to ensure playback on a PAL DVD. A digital copy will be created also.

Final product presentation on PAL DVD

The benefit of presenting on DVD is the established set of standards that are consistent across most of the DVD playing software and hardware. This way, some guarantee is made to the ability to view my showreel.
### Management Folio Time Plan (proposed)

<table>
<thead>
<tr>
<th>1. Project Proposal</th>
<th>Term 4 - 2011</th>
<th>Term 1 - 2012</th>
<th>Term 2 - 2012</th>
<th>Term 3</th>
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<tbody>
<tr>
<td>1.1 Statement of Intent</td>
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<tr>
<td>1.2 Parameters of Design</td>
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<tr>
<td>2. Design Management and Communication</td>
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<td>2.7 Research</td>
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<td>2.7.4 Individual Clip Research</td>
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<td>2.10 Prototyping &amp; Testing</td>
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<td>2.11 Final Working Drawings</td>
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<td>2.12 Selection &amp; Justification of Materials, Processes, Components &amp; Resources</td>
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<tr>
<td>3. Production</td>
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<tr>
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<td>3.2 Documentation of Outsourcing</td>
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<td>3.3 Evidence of Industrial Processes, Technologies &amp; Materials</td>
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<td>3.4 Evidence of Solutions to Problems</td>
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<td>3.5 Final Evaluation</td>
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### Production Time Plan (proposed)

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<td>Clip 10</td>
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<tr>
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Management Folio Time Plan (Actual)

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<td>1 2 3 4 5 6 7 8 9 10 H1 H2</td>
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</table>

1. Project Proposal
   1.1 Statement of Intent
   1.2 Parameters of Design
2. Design Management and Communication
   2.1 Proposed Time Plan
   2.2 Actual Time Plan
   2.3 Time Management Evaluation
   2.4 Proposed Finance Plan
   2.5 Actual Finance Plan
   2.6 Finance Management Evaluation
2.7 Research
   2.7.1 The Showreel Process
   2.7.2 Existing Showreel Analysis
   2.7.3 Existing Musical Score Analysis
   2.7.4 Individual Clip Research
2.8 Initial Concept Development
2.9 Initial Selected Concept
2.10 Prototyping & Testing
2.11 Final Working Drawings
2.12 Selection & Justification of Materials, Processes, Components & Resources

3. Production
   3.1 Safety Management
   3.2 Documentation of Outsourcing
   3.3 Evidence of Industrial Processes, Technologies & Materials
   3.4 Evidence of Solutions to Problems
   3.5 Final Evaluation

Production Time Plan (Actual)

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<th>Term 2 - 2012</th>
<th>Term 3</th>
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<td>Final Showreel Edit</td>
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- Additional Time Required
- Time Not Needed
Weekly Scale:
I created my time plan at a scale of weekly which was very helpful and was chosen for a few reasons. If I had created a timeline in days, it would have provided far too much detail which was not necessary. Conversely, a scale of monthly would not have been effective, as it wouldn’t have had enough detail. Providing a scale in weekly was perfectly suited. It also helped when creating my proposed time plan, as it provided a scale that was rough enough to estimate. My time plan covered almost an entire year - this would have been very difficult to predict if I had used a scale of individual days.

Management Folio Time Plan:
Generally, my proposed time plan of my management folio matched the time taken to complete many of my tasks. There where many instances where I was able to dedicate time to other tasks. Perhaps the only outlier was my research of individual clips. This section was very taxing on my time, as it had many components I had to research and consider. I did not expect this when I had created my proposed time plan but luckily had enough time to factor this in.

Production Time Plan Problems:
My production time plan was not managed all too well unfortunately. I found myself struggling to complete individual clips in the length of time that I had specified. This is mostly because I indicated that all the clips in my production stage would need equal amounts of time to complete. My ‘shadow puppets’ clip (clip 5) however, was not an individual shot. There where four separate animations involved, unlike my other clips, which where mostly a single shot. This was definitely something I forgot to factor in, clearly reflected in my ‘actual’ timeline plan (I had to change the time requirements of other clips).

Factoring in School Pressures:
Another element that I forgot to factor in was school exam times and incidences where school workloads where heavy. This also resulted in inconsistencies, in which I had to take extra time in order to successfully complete the tasks.

Cutting a Clip from my Project:
My Statement of Intent explicitly stated that it is “Crucial that I manage time effectively, giving each clip the attention it deserves”, so that the “individual clips are of the highest quality”. Unfortunately I was not able to manage time effectively in my production stage, due to the factors stated above. This ultimately forced me to make the executive decision to cut clip 9 from the project. Clip nine was a particularly taxing clip, consisting of a few shots, instead of one. In order to be able to maintain the quality of the other clips, the only option was to omit this clip.
This project will be funded by my own personal finances. My budget allocation stands at $50.00. However, additional funds are available should my actual expenses exceed this projected amount.

Management Folio

<table>
<thead>
<tr>
<th>Expenditure</th>
<th>Supplier</th>
<th>Quantity / License</th>
<th>Estimated Value *</th>
<th>Estimated Expense</th>
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Total Planned Expenses: $20.00

Production

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<tr>
<th>Expenditure</th>
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<th>Quantity / License</th>
<th>Estimated Value *</th>
<th>Estimated Expense</th>
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<tbody>
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Total Planned Expenses: $25.00

*’Estimated Value’ Column: The estimated costs (at time of purchase) for items already owned or provided free of expense

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<th>Budget Allocation</th>
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<tr>
<td>$50.00</td>
<td>$45.00</td>
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The total cost of my project was $30.10 - well below my allocated allowance of $50.00. In part this is due to my incorrect estimation of the costs involved in the final presentation of the project folio. The binding of a small document (under 125 pages) is relatively inexpensive. I could have opted to have my folio printed at Officeworks, however, this is expensive and would definitely exceed my budget. Therefore I opted to print my folio document myself and only have it binded.

While printing the document myself does come at a cost, it can be considered negligible as my printer, ink cartridges and paper are resources I have already purchased, not specifically for the project. This distinction between what should be included on the budget and what I already owned (or had access too) was the most difficult factor I experienced when tabulating the finance plan.
PIXAR How to Create a Demo Reel

// Quoted from: http://www.pixar.com/companyinfo/jobs/howto.html

- Don’t do a "collage" of your work, with interleaved random clips from all your different work. No, no, no. We won’t be able to figure out what’s going on. DO give each piece the time it deserves, no more no less, and just show it once. Keep it simple.

- It seems silly, but people get in such a rush to get the reel out the door, they lose sight of the big picture. THIS IS HOW YOU WILL GET A JOB. And since it’s a job in a visual industry -- it should LOOK really, really good.

- Include a title card at the beginning and end with your name, address, phone, and email. (note: this will be student no.)

- If you’ve done a sequence, show it at several stages of production. If you’ve done shading, show the basic color pass, the procedural shading, the painting, and a lit version. We want to know what you did on this reel. Here’s a shot of a Luxo lamp jumping over a ball. Did you model the lamp? Do the animation? Shade it? Light it? Render it? Write the story? Executive-produce it? The DRB should tell us what we’re looking at, what YOU did on it, and what tools you used.

- After all, this is your visual calling card. Every flaw, every less than perfect moment reflects directly on you. And can potentially affect whether you get more work - or starve. No pressure here.

- They want to see that you are capable of doing. Period.

- Imagine a stack of 50 tapes. The decision maker (or worse, the poor “selection committee”) jams tape after tape into the machine And the brutal countdown begins. Their goal, typically, is to find a couple of finalists as fast as possible. At the FIRST SIGN of weakness - a misspelling, a bad edit, anything tiresome, ugly or distracting BANG. A finger hits eject - the tape goes into the "NO" pile and the process moves along. So the first rule of building a demo tape should be this. MAKE THE FIRST THING THEY SEE THE BEST THING THEY SEE.

- Anyone looking to hire you will know if you make the cut in the first 30 seconds of your reel.

- Build an opening, perhaps a few bridge pieces, and a close.

The editing style should let the work speak for it's self - instead of crazy editing techniques. Let the DRB look at the actual showreel or... as sideline documentation video such as a 'Demo Reel breakdown' / 'VFX breakdown as can be seen here: http://www.youtube.com/watch?v=-TyPqP0bEno

Contact details such as name, will be substituted by my student number.

Show reels / Demo Reels seem to have been the forefront medium for quite a while.

- The article talks about tweaking your reel to suit the client e.g. you may have many skills and a company is looking to shoot a comedic television spot in a documentary type form - Show them that you can do this. Although, I will not be aiming my show reel anything too specific in that regard. I will purely create what I enjoy creating to the best of my ability.

// Quoted from: http://www.kenstone.net/fcp_homepage/demo_reel.html
• The key to a great showreel is quality visuals and eye candy.

• If your animation or modeling is ‘adequate’ or ‘Ok’, then work on making it better than just average. The more you can impress people with your artwork, the more likely they’ll consider you, no matter what you list on your CV.

• Here’s a great piece of advice made by an industry visitor who reviewed some student work recently.

> “It’s nice animation, but I’d rather they spent the time making ‘nice’ into ‘awesome’, than spending time adding more ‘bits’ to make it longer.”

When creating your show reel, don’t waste time creating fancy titles, or credits, or making as much ‘work’ as you can to fill a show reel. Take that time to review your existing work, and polish it to become something truly slick! A show reel doesn’t HAVE to last 2-3 minutes. If you don’t have 3 minutes of GOOD work, don’t try to fill the time with ‘stuff’.

A show reel should serve to give people a teaser of the very best work you have. It should do what any good trailer does – make you want to see more!

• Pacing is also critical – don’t dwell on a shot [...] Keep the reel ‘flowing’ – as soon as you get too slow, people start to get bored and they’ll lose interest. You need your reel to be fast and snappy, but not too fast as to confuse the viewer with ‘What was that? It was too fast’.

• Choose music that’s appropriate, and make sure the showreel has some kind of synch with it (it doesn’t have to match beat-by-beat, as long as it flows at the same pace as the beat of the music). You can also embellish looped tracks with some sound effects (perhaps a sound that kicks in when you cut to a different video, or add sound effects to the video).

• Avoid weird, offensive or anything over the top that you might like – but could just irritate the viewer. Remember, not everybody has the same tastes. Some studios don’t listen to audio when watching reels. Some do.

• whatever you do AVOID sending out uncompressed videos on a CD or DVD. Nothing irritates employers more than not being able to play back video in real time cause its uncompressed and
needs to be copied to the hard drive just to play it (and when its like 600Mb of hard disk space, hmmm). This is scarily common, and usually comes from students or artists who feel compression ruins the quality of their reel – the truth is, compression is designed to allow video files to be small, but also to play back more efficiently then uncompressed video.

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Knew about this problem before even getting into research. By lowering and tweaking the final file, so as to achieve the best compression. By testing the file multiple times before completion I hope to remove this problem.

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Top 8 tips for the perfect show reel

// Quoted from: http://www.escapestudios.co.uk/top-8-tips-for-the-perfect-show-reel/

- **5: You're only as good as your weakest clip**
  - the last clip is the clip they'll remember.
- **6: The first ten seconds are key** - If you had only ten seconds of time to impress a prospective employer, what would you show? The first ten seconds of a clip are vital to selling your skills, so be sure to maximize this time.
- Innovation; If you can find something that makes you stand out (in a good way) then give it a shot.

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Research Evaluation

**Editing Style**
The editing style of the showreel was mentioned in many of the various articles and sources I looked at. What seemed to be crucially important was to “keep the reel flowing” - Natcoll Design School. Pacing is crucial, each clip must be given the attention that it deserves. It must be free from any complex editing techniques, which could confuse viewers “We won’t be able to figure out what’s going on” - Pixar.

Due to this, I have decided that my final showreel will be edited together using smooth editing techniques. I had been considering a fast paced piece although I do believe it would have potential to confuse viewers.

**Music Choice**
Music choice is also vitally important, and will help with the overall pacing of the reel. Note: interestingly some studios just turn off sound straight away.

It is important that I choose a sound score that will complement the pacing of my reel. It must be of reasonably short length as mentioned in my Statement of Intent. My statement of intent also importantly mentions that the soundtrack I choose, will NOT be self-composed. Musical compositions are not my strength, and would divert my effort from the quality of the clips themselves.

**First Sign of Weakness**
Also mentioned in my Statement of Intent is the importance of dedicating time to each individual clip in the showreel. By doing this, I can polish the showreel to remove any inaccuracies that would reflect badly on me. Even spelling mistakes are picked up!

**Interesting: The First Ten Seconds**
Interestingly many of the studios highlighted the visibility of the first 10-second space. If I cannot successfully capture the attention of viewers in this time space, it's highly unlikely that they will have time to watch the rest. To combat this, the best work I create will be showcased in this vital space.
Research // Existing Showreel Analysis

MPC Film Reel Autumn 2011

Sourced from // [YouTube Video](http://www.youtube.com/watch?v=0UIEQHFLF0c)

- Camera crane down
- This shot may have used CG
- Runtime:
- How the showreel is constructed analysis:
  - The pacing of the edit is phenomenal!
  - Timing:
    - Total length: 04:17
    - (Modest) by many people working on shots & 2D animation
- Music: "The Big Idea" - Black Books
  - very smooth & beautifully dreamy soundtrack
Nice words! I didn't get my grades.

- The video footage was glossy.
- It looked like it was recorded in a private environment.
- The camera was in a panic, but it managed to capture the moment.

Sourced from: [http://www.youtube.com/watch?v=M1Ev8G6lCdQ&feature=channel_video_title]
STEFFEN K SHOWREEL 2010

A very fast paced editing style transition on a slightly fast pace. Do musical score?

Funky transitions

- I think they are actually downloadable and are called 'twitches' from the website video copilot.
- Relatively pleasant transition on a used in moderation - why couldn't we do this?

UPPER FIRST - SHOWREEL 09

Highly prominent sound score - very digital - guides the edit very closely but is pleasing as it fits with the type work that is being portrayed.

Definitely a type music score to consider this going well I really do on the screen.

Upon reading the contents page under this video I discovered that this was actually realised by an individual I really thought that it was real.

Could however - do this with a real car?

Sourced from // http://vimeo.com/7921572

Sourced from // http://vimeo.com/7683165
The editing for this video is very good. The scene was lit very well, with the main focus on the girl and the lighthouse.

vimeo
Showreel 2008 HD
by Peter Roe
3 years ago
Sourced from //http://vimeo.com/2165451

In my previous research, I have come across the concept of the real breakdown. However, this is mostly for characters involved in the story.

The lighthouse, however, is not. Unfortunately, the light is not as realistic as it could be.

The color in the scene is lacking.

In the scene, there is a real breakdown (in the scene).
Medusateam Showreel

by Medusateam

2 years ago

Vimeo

Sourced from // http://vimeo.com/7575396

Fraser Davidson Motion Graphics & Animation Showreel 2009

Sourced from // http://vimeo.com/7681166

Video opens & closes with a 45deg wipe to reveal next titles & closes at the end of the showed to reveal contact details.

Going to each length may not be necessary - something unique & silly but in a serious nice edited.

Student number must be put onto anyway.

If intro closes include some type of sequence or content & much more graphic - it can be used as a template to add my real information prior something
✓ **Editing Style**

My previous research told me about the importance of pacing when editing the showreel together. *MPC's Autumn 2011 Film Reel* was edited together with a phenomenal pacing. This is exactly what I would be aiming to achieve - a smooth edit between individual clips - giving each clip the time it deserves. The *Upper First Showreel 09* was edited together with a fast, mix-matched pace - going back and forth between similar material. Although, my previous research advised against this, this was managed very effectively. Helped especially by the reel’s soundtrack.

✗ **Opening / Closing motion graphics**

While it is vitally important to show contact information (in my case, my student number) spending excessive amount of time on any big opening / closing motion graphics for my reel is unnecessary. *Fraser Davidson’s 09’ Reel* employed these graphics superbly, but I believe it would be more beneficial spending time on the individual clips.

✓ **Variety**

The showreels that I studied previously, all showed great variety in the different work they contributed to the reel. These showreels certainly gave me many great ideas for individual clips!

— **Digital Effect Breakdown**

There is the possibility of including what’s called a ‘breakdown’. This would allow me to show the stages or ‘passes’ which build to a final shot. This is predominantly for shots heavy in computer generated imagery, but is a great way to appreciate the work behind a shot. *Peter Roe’s 2008 Showreel* employ’s linear wipes that overlay each stage that contributes to the final shot.

**Clock Opera - A Piece of String**

- nice under-toned digital style
- Built up to a high point here
- crashing symbols in the background
- adding drama

- Great Rhythm (my previous research told me this would particularly help when editing the individual clips together)
- A bit slow building up tension
- I can’t see anywhere to edit the track, to make it shorter; at current this score is too long.
I originally heard this score on an 3d-animation for a luxury yacht called the ‘Jongert 500 LE’. I enquired with the producers of the video and was informed that it was a score composed specifically for the video by Eelke Kleijn.

The musical score would be cut here.

A perfect transition in the song where it could be cut!

Builds in intensity as can be seen by this waveform.

A perfect transition in the song where it could be cut! The musical score would be cut here.

Nice rhythm with a piano melody at the beginning

I’m slightly worried it could overshadow my work because of its highly cinematic styling.

This section of the song is a very interesting introduction.

This could be interesting to use, if edited with another musical score.

The beginning of this score is highly artistic and very nicely abstract. This could be edited somehow with other sources.
Dragon Eye (3d Animation / 2d Animation)

The style of this clip is very mystical / magical, and could possibly be placed as an opening shot of the showreel where it would work well.

This appears to be a very demanding shot in terms of 3D modeling and animation. This is mainly due to the great amount of detail it requires. It is important to research how I am going to create this clip.

A Stormy Sea (2d Animation)

This idea conveys a great sense of adventure, which could be used in an opening or bridge structure of my showreel. Stylistically it is similar to a children's book adventure.
Pixel Dust (2d Animation/ Cinematography)

This idea is a title design, similar to studio branding at the beginning of a movie. It could possibly be a good idea to create a few title designs to be placed at the beginning of the showreel quickly, just like a movie.

Out of the Box (3d Animation/ 2d Animation)

If this design shared a similar white background to the Pixel Dust title design, a seamless transition could be made.

A camera panning around the box may be too time consuming to execute.

It fits with the theme of my showreel which is letting the creative site loose.
Conductor (3d Animation/2d Animation)

This may not be an easy execution to undertake, as it could involve complex animation, although again stylistically it is very pleasing.

Telescopic Moon (Cinematography)

To complete this shot I will require an telescopic adapter for my camera. This will be researched, but I think that it will be too expensive.

Car Wheel (Cinematography)

It is also important to look into the financial and logistical feasibility of this clip. Especially if it required an car mounting system for a camera. It is better to use the tools/equipment I already have, rather than going into expense.

This shot may also be difficult to cut into the showreel in the final edit. It may require more than just a car wheel to set the scene.
Initial Concept Development // Individual Clip Idea Generation

- Castle from fog
- Camera pans through a fog to reveal a castle with light on windows.

# Shadow Action
- A shadowy figure, possibly a monster, lying on a bed.
- Shadow of a knight holding a sword.

- Maybe just floating and wriggling its flippers?
- Jojo a pond.
- Some sort of very colorful squid or octopus in a pond.

- Medium closeup.
- A monster peeks through a city window.

- Hey shadows need real friends or tree branches?
- Also kangaroos.
- Tribal monster doing some sort of tribal dance in front of the flickery bits and amputee fingers.

- A young girl hiding behind the shadow of a dark forest.
Rather than trying to decipher an edit from the individual clips during the final edit, my *Statement of Intent* proposed the creation of a basic storyline and structure. After completion, clips would simply be placed into their allocated positions.

The diagram above is the traditional 3 Act film script structure. Each clip will be denoted a general position in either Act 1, 2 or 3 during creation. Knowing where the clip is positioned allows me the creative freedom to tweak the clip for its specific time reference. For example; my research told me the crucial importance of the first 10 seconds in either attracting or repelling an viewer.

*Proposed Storyline Structure for Showreel*

It is this structure that has led me to choose the musical score by Eelke Kleijn. After slight editing in Audacity, namely isolating the part of the song, and shortening it slightly in a few places - The score complements the structure of the showreel perfectly.
Individual clips will all be developed separately and the once competed will simply fitted into the basic structure. The subject matter for the clips is wide in scope. My Statement of Intent outlined that they must “showcase my ability in the areas of direction, cinematography and motion graphics.

1. Star Trails
   Form: Cinematography
   Overview: Using photography, a timelapse is constructed by taking individual exposures every few seconds. I plan to use this technique to capture stars as the earth orbit makes them appear to move. By placing the photo’s together using a stack technique I can animate them in such a way that they leave a path (or trail) in the sky. I think the star paths will work particularly well with the soaring instrumental region of the song in Act 3.
   Projected time: 00:04
   Project ACT placement: Act 3

2. Dragon Eye
   Form: Live-action Video / 2d Animation
   Overview: A medium closeup of a dragons eye as it opens slowly and the pupil adjusts to the new light. Extensive detail in the model and in the pupil is required as I am aiming to achieve as much anatomical detail as possible. This shot has great dramatic appeal and could potentially be situated as the very first shot, depending upon it's quality.
   Projected time: 00:04
   Project ACT placement: Act 1

3. Pigeon Dragon
   Form: 2d Animation / Cinematography
   Overview: A man walks casually with his hands in his pockets along a sidewalk next to a large wall. A pigeon flies in the opposite direction toward him. However, in the shot the man and the pigeons shadow do not mirror their figures. The man’s shadow has become a knight yielding a large sword, as he fends of the pigeons shadow which has now become a fierce dragon. This shot has great dramatic potential, which is why I would place it toward the end of the storyline, during the soaring sounds of the musical score.
   Projected time: 00:08
   Project ACT placement: Act 3

4. Stormy Sea
   Form: 2d Animation
   Overview: A boat full of vikings is violently rocking in a stormy sea, the waves rising up and down - it’s sails still elevated. The vikings run to the helm of their boat and are initially shocked to see a large sea-serpent rising from the waves. They draw their swords and wave them in the air as the monster approaches. This shot has a children’s story feel to it, especially helped by the paper texture. This clip would have a mood of adventure, and will help draw the showreel to the climax.
   Projected time: 00:08
   Project ACT placement: Act 2
5_ Shadow Puppets
Form: 2d Animation
Overview: This clip consists of a few different shots which are all stylised in the same shadow styling. The first shot is a young girl, moving between the dark tree’s of a forest, her shadow momentarily lost behind each trunk. This shot has an eerie and mysterious mood to it, further engaging audiences. The second, is a small village on a hill, with a sky full of stars above. The shadow of the small village is alive with lights in many differently shaped windows. The last shot shows ‘tribal monsters’ as their shadows dance around a fire. This accentuates the storyline’s energy as it gains momentum toward the climax.
Projected time: 00:20
Project ACT placement: Act 2

6_ Urban Monsters
Form: Cinematography / 2d Animation.
Overview: Using motion tracking, 2d animated monsters can be inserted into various hiding spots in a city environment. This clip will also have multiple shots involved.
Projected time: 00:08
Project ACT placement: Act 2

7_ Title Design
Form: live-action video / 2d animation
Overview: A girl slowly leans in (profile shot) gently exhales onto a italicised black title (‘Pixeldust’) against a white backdrop. The title then turns into many pixels floating away into the air. This shot can be incorporated quickly into Act One, much like a feature films ident at the beginning of a movie trailer. The second title is the animation of a whale whose teeth have been replaced by a clapper board.
Projected time: 00:04
Project ACT placement: Act 1

10_ Contact Card (end)
Form: Graphic Design / Cinematography
Overview: A title design displaying theoretical contact details (Student No.) at the close of the video.
Projected time: /
Project ACT placement: /
Captures the stars, in a timelapse format over many hours, as the earth follows its orbit. However, this video plays back the stars as they move, rather than forming pronounced star 'trails'. Night skies are captured as long exposure photographs (often 20-30 seconds), using various f-stops and large ISO adjustments in modern DSLR cameras.

Complex timelapse “Sliders” with motorised drive systems allow the operator to capture pictures over long definable periods of time. The motor means the camera can move extremely smoothly over time; virtually impossible to do manually.

Timelapse sliders don’t come cheap, starting from $500+. While they do produce great images, I do not think it would be necessary to go into such an expense for a single shot.

Telescopic Adaptors are also expensive, ranging from $70 - $120. Telescopic photography is not a skill that I am trying to showcase in my showreel.

In this video, the star ‘trails’ can be seen. The timelapse is captured with photos, the creator setting his camera to take a photo at certain intervals (e.g. 30 seconds) for four or five hours. This produces many individual photo’s. These photos can then be ‘stacked’ on top of each other in post production. Forming the star paths.

These however come at an expense (around $50). An inexpensive solution is to use the ‘live-shoot’ function in my camera’s computer software. By simply connecting my camera to my computer via USB cable, I can trigger my camera shutter just like an intervalometer. Note: I use a mouse recorder, which automatically operates the software interface, instead of manually clicking for the long period of time.
Stacking Star Trails

Dr. Brown’s Stack-A-Matic 2.2.5 (For Adobe Bridge): This is a free open-source script available for Adobe Bridge. It works by automatically stacking images opened in bridge, into a photoshop file. Adjusting all values automatically.

2. Dragon Eye

LIZARD EYE

CROCODILE EYE

Sticker on the side of my Phillips plasma television

- When creating the scales, I believe a hue of green, possibly with slight yellow or brown touches - to be the most pleasing colours. (as seen above)
- My animation would be modeled on the reptilian eye.

The scales around the eye need to move realistically, just like the video screenshots above. The pupil dilates and adjusts to the new light as it opens also.

Physical vs. Computer Model

Modeling the eye and then animating it in programs like Blender or Cinema 4d as I originally intended would be very hard. Especially considering the many scales and the lifelike movement I wish to instill in them.

For this reason, I have decided to instead create a real model from clay / plasticine. The eyelids, will cover a sphere, which will be keyed - the actual eye being processed in post production. The movement of the plasticine rig captured using live-action video.

Much like modeling on computer software, I should devise an basic frame or skeleton for the model. This will provide support, and flexibility and can be made out of wire, wire mesh, or a strong fabric mesh. It is important to create a good flexibility that will allow me to move the eyelids smoothly over the sphere just like the video screenshots above.
My idea for this shot was inspired by the image to the left. I thought it had great potential to be adopted as a animation sequence. To capture the intensity of an eminent battle between the man and pigeon shadows, the action will play out in slow motion. In previous research, I had come across a slow motion battle sequence and had expressed interest in creating a scene with similar intensity. The figure of the pigeon and the actor (as well as well as the actors shadow) will be captured in live-action video against a chromakey screen. Without the chromakey screen, it would be impossible to isolate the characters from their shadows.

In post production both, Adobe Premiere Pro and Adobe After Effects would both handle chromakey equally effectively. But After Effects is probably the better choice as it allows greater control in compositing.

The dragon shadow behind the pigeon, would be achieved with a simple 2d animation in Adobe After Effects. The capturing of the pigeon is slightly more difficult. The best option would just to try to mask the pigeon using Adobe After Effects - Allowing me to isolate the pigeon, without a green screen background.

**Location Possibilities for Background Environment** (Using Google Maps)

- **Outram St**
  Chippendale NSW 2008
  -33.885717,151.202356

- **Buckland Ln**
  Newtown NSW 2042
  -33.893792,151.183867

From what I can see, the sidewalk is nicely rounded and the wall is the colour that I require.

The space to shoot the wall is not as confined as the location above. Buckland lane runs toward to wall allowing a wider view.

There are windows, vents and doors that could be a problem for both shots. Although they can more than likely be removed in post production using Adobe Photoshop.
4. Stormy Sea

(above) Just like the myth of the Loch Ness Monster, the image of the mysterious sea serpent has been pieced together over generations, according to numerous alleged sightings. However no credible evidence exists for either mythology. The images above and the tales that accompany them always seem to depict a lone ship, on an unforgiving sea coming across a dark monster. It’s no surprise that the myth has lasted generations - the visual imagery that such a scene evokes having great dramatic appeal.

Boat Design

Instead of a more classical boat such as those above, I decided that creating a scene with a ship full of angry vikings was best. Therefore, I focused on the design of a viking ship.

The striped red sail, coloured shields, brown hull and green/blue ocean against a dark grey stormy sky, is exactly the type of colouring I would like to achieve.

Viking boats have a very particular shape, with a single distinct sail. Then on either end, there is either a circular end piece or a figure head as below. This is quite interesting, as it does seem to look like the images of sea serpents that I have come across.

My viking boat could possibly have this design at the front of the boat, and a tail design at the end.

The shield designs are particularly interesting. The vikings had many different shield designs.

I would prefer to create the viking vessel without oars.
Character Design

This is the characteristic viking helmet that I would definitely like to include in my character design.

My favorite part of this character is his outlandishly large beard, the mouth that is just visible through it, & his eyes that are hidden behind the brim of his large helmet.

His squarish figure is also very good!

I do not particularly like the design of the shield held by this character. Perhaps a design, similar to that below, would be better.

Style

This style is very nice, especially the layered coloring like it was painted (the wave crests) Although this is not exactly what i'm after. My animation would look like the moving elements (such as the waves) where made from a creative paper. This would be achieved, by taking photo's of craft paper and using these images to create textures that I could apply to the animation. Giving the illusion of real paper.

This sky looks very pleasing as contrasted to the deep blue of the ocean.

Waves would be bobbing up and down, in layers just like the image to the right. The boats and the serpent would both be placed between these "layers"

very good paper texture here, I should consider here also that there are shadows, in between the layers of paper.

By using Adobe After Effects and animating with paper textures, instead of animating in real life through the technique of stop motion animation ; I hope to save a lot of time and achieve the same type of effect.
5. Shadow Puppets

The old, classical storytelling medium of shadow puppets is an interesting style. Using cut out settings or puppets, a shadow is projected by a light onto a transparent material. Shadows are terrifically ambiguous and animating a scene in this style allows for great creative potential.

A lot of the shadow animations that I have come across are set in a forest of some sort. I think this is a very good setting for the video’s that I create for this section.

Using a green screen, the environment can be built by simply taking reference photos. Materials can then be isolated using a simple key, and inserted into the scenes of the video. Elements can be processed in Adobe Photoshop as layers, saved as a .psd file format and then brought into After Effects to animate.

Adobe After Effects is a program primarily concerned with compositing. Adobe After Effects is a powerful tool that can be used to animate the elements seamlessly from Photoshop.

Using another animation program, Adobe Flash would not allow me to animate, the elements in the same way and in the same style that I am looking for.

One of my shots for this category would involve tribal creatures dancing around a fire. The shot would be in the same style as the above, but would be lit in a narrow vignette by the fire.

Characters could operate very much like this wolf. It is constructed of different pieces of paper, and moves by pins connecting the joints.
6. Urban Monsters

My inspiration for this category comes from an animated music video that I came across a long time ago. It features cute monster animations inserted into a live action environment. Often this environment is quite an interesting urban landscape - with a lot of movement in the background.

A fluid animation style, with many globular designs that move almost as though they are made from jelly!

These animations are expertly placed into the environment, using reflections, focus pulls that blur the animation also, and shadows. I would be focusing on achieving a similar level of believe-ability in my shots.

Character Design

Production

Animations with this type of movement are generally composed in Adobe Flash. However, it is also possible to create these animations using Adobe Photoshop. The graphics of either program can then be brought into adobe after effect like most of the other shots.

While there is an internal tool for motion tracking (tracing the environment so as to seamlessly insert the animations), it is not as effective as the external program 'Mocha' that comes with After Effects. Motion tracking is important in the case of these shots, and must be done effectively.
7. Title Design

Pixel Dust Title

A white to darker-white gradient as shown, is much more pleasing than simply having a solid white fill. This can be easily created in Photoshop and imported straight into After Effects for compositing.

Font options

I do not like the way this line is here.

A website where fonts can be browsed and downloaded for free (as long as they’re not used for commercial purposes.

A Whale of A Tale Title

I really like the square shape of this illustration!

8. Contact Card

The Canon 5D Mkii viewfinder

I’m going for a business card like this. I like the idea of the viewfinder a lot. Notice: the difference in colour between the card and the background.

I would be creating the graphic of the business card so as to display my contact information. The necessity and importance of including contact information was stressed strongly in my earlier research.

I could insert various cinematography shots behind the ‘business card’ just as in the photograph above, I could possibly include chroma-keyed hands that would hold the card in position.
<table>
<thead>
<tr>
<th>Material, Component or Process</th>
<th>Researched Options</th>
<th>Applicable Clips</th>
<th>Selected Option</th>
<th>Selection Justification</th>
</tr>
</thead>
<tbody>
<tr>
<td>3D Animation</td>
<td>- Blender</td>
<td>- The Dragon Eye</td>
<td>Physical Modelling with no computer applications (apart from animation of the eye)</td>
<td>While I have access to Blender as well as Cinema 4d, both of which are capable of producing high quality 3d imaging I concluded in my research that considering the high demands of the clip in question, this method would not be suitable. This is mostly due to my lack of technical fluency in the field of 3d animation / modelling.</td>
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<td></td>
<td>- Cinema 4d</td>
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<td>- Autodesk 3ds Max</td>
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<td>- Maya</td>
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<tr>
<td>2D Animation</td>
<td>- Flash CS4/5</td>
<td>- The Dragon Eye</td>
<td>- After Effects CS4/5 Photoshop</td>
<td>I am relatively proficient with both After Effects and Photoshop, especially in the area of layer animation - a technique that I would be using in multiple shots of my showreel. Elements can first be produced in Photoshop and then animated using keyframes in After Effects. New tools in After Effects CS5, increasingly move the powerful software into the animation sector. Tools such as the puppet tool, allow the manipulation of graphics or sprites.</td>
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<td>- Pro-Motion</td>
<td>- Pigeon Dragon</td>
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<td>- Motion Studio</td>
<td>- Stormy Sea</td>
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<td>- CreaToon</td>
<td>- Shadow Puppets</td>
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<td>- After Effects CS4/5</td>
<td>- Urban Monsters</td>
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<td>- Photoshop CS4/5</td>
<td>- Title Design</td>
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<tr>
<td>Live-Action Film</td>
<td>- Canon 5d Mkii</td>
<td>- Star Trails</td>
<td>- Canon 5d Mkii</td>
<td>A camera that I already own, it is capable of capturing both audio (not necessary in the showreel) as well as high quality visuals, allowing much room for cinematography work at 1920x1080 resolution. This matches my Technical Parameters Section (refer to Statement of Intent) The Sony FX1 however, does not capture full high resolution, only capturing HDV footage. Yet, the FX1 is tailored for professional video recording, as opposed to my Canon DSLR which is meant for stills. Yet using the DSLR will allow me to create the time lapse photography in the Star Trails clip of my showreel.</td>
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<td>- Sony FX1</td>
<td>- The Dragon Eye</td>
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<td>- Flip Mino HD</td>
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<td>- Urban Monsters</td>
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<td>- Contact Card</td>
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<tr>
<td>Sound Score Manipulation</td>
<td>- Adobe Soundbooth</td>
<td>- Musical Score</td>
<td>- Audacity</td>
<td>Using Audacity is the most appropriate software in this scenario as it is a program that is free and also that I am relatively proficient with. Even though Adobe Soundbooth is included in the Adobe package on my computer, I would have to learn additional skills which are not necessary.</td>
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<td>- Audacity</td>
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<td>Material, Component or Process</td>
<td>Researched Options</td>
<td>Applicable Clips</td>
<td>Selected Option</td>
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| Lighting                      | - Red-Head Continuous Video Lights  
- ARRI 500 - 700 Watt lights  
- Ring Light Kit  
- The Dragon Eye  
- Pigeon Dragon  
- Ring Lights - With Multiple Bulb Sizes  
These lights are available to be used at my school. Ring lights provide large unfocused lighting, that can be useful for many scenarios of live action. They are not good for some applications if requiring spot lighting. However this is something I will not require. Lighting will be needed primarily to light both the actor as well as the green screen of the Pigeon Dragon video, so as to achieve a good key. It will also be used in 'The Dragon Eye' clip, as general lighting of the model. |
| Computer Applications         | /                  | [ All ]          | - Macbook (generic white model)  
A computer which can run all programs needed as well as format project documentation. It is the only capable computer that I have complete access too. The Macbook has an internal hard drive capable of holding 100 GB of information. However, I will be using my 1 TB Hard-drive to hold all information involved with the creation of the production. Unfortunately, the early 2009 model Macbook does not have very good specification in RAM (2GB) and processing power (2Ghz). Yet it is still able to run programs without too much trouble. This could become an issue when rendering high quality video. |
| The Method of Capturing Time-lapse | - Intervalometer  
- Canon EOS Software (with macro software)  
- Star Trails  
- Canon EOS Software (with macro software)  
Rather than purchasing an intervalometer, it is possible to connect my camera via the USB cord so as to take photos in short intervals. By taking long exposure photos instead of a long continuos video, a great amount of space is saved and quality is increased. |
| Creating Star trails from Photographs | - Dr. Brown’s Stacking Script for Adobe Bridge  
- StarStaX  
- Star Trails  
- StarStaX  
While I concluded in my research that Dr. Brown’s stacking script would be the most beneficial tool, I have since discovered the StarStaX program. It is also free and is much quicker, and more suited to my purpose. |
One of the primary concerns I had from the outset of the project was the difficulty of creating the dragon eye. In my research I deduced that it would be simply too difficult to create the scales and skin of dragon using computer software. This is because it required an extremely proficient 3D modeler and animator; something I really am not.

Therefore, in my research I proposed the creation of a real model using clay to create the scales on some sort of flexible material. I also specified that it “is important to create a good flexibility” in the scales, allowing for the eyelids to move over the eye. Inevitably, this required a great amount of testing and prototyping, as it was something I really wasn’t sure was going to work.

**Stage 1 - Proof of Concept / Determining The Material To Use**

**Option 1: Strong Square Sewing Material**

- It worked! These first prototypes proved that my concept was possible to achieve and that this was the method to pursue.
- The clay stuck very well to the underside of the material and was very flexible.
- This sample was only small, omni-directional movement may become difficult with a larger sample.

**Option 2: Circular Nylon Material (selected option)**

- Surprisingly, even though it was a much thinner material the clay still stuck well.
- The circular pattern of the material also seemed to provide an greater ease of movement than the square pattern of the sewing material.
Stage 2 - Creating Different Scales

During the creation of the test models on the previous page I noticed a handy pen lid and thought it could work. However, even though it worked very well, generic pen lid sizes were of the same size. To be able to create a life-like model, the sizes of the scales needed to be different.

Option 1: Bending / Moulding Generic Pen Lids

To begin with, I gathered many generic pen lids and then using them, I tried to bend them using pliers and using the heat produced by a candle. However, this did not work out well. Bending them with pliers resulted in cracks and using heat only melted them.

Option 1: Gathering a Variety of Different Pen Lids (selected option)

Many different pen lids where borrowed from writing tools of all different types. Some of these were still able to be bended slightly to produce the desired imprint.

Pen lids where too large to create very small scales, so the ends of a crayon marker, and a pen ink insert were used.

Stage 3- Dragon Scale Layout / Pattern

An arrangement was created using a few primitive sketches and the design was modeled using play-doh.
A basic cloth simulation was created from some material offcuts and a toy bouncy ball.

The use of wire as the basic structure on which the material was suspended seemed to be the best option to use.

The bouncy ball was too small to use for the final product. This will be replaced by a paper mache ball that I can craft to the correct size.

The cloth simulation was then replaced by the real material, to test the way the material would behave.

To remove the creases and wrinkles that formed in the material, I folded the material on either side of the eye and stitched it down. Hopefully this still allows the clay to stick to the material without any problems.

To attach the material to the eyelid wire, I again used stitches. This worked well, but was a tedious and nerve-racking process.

Note: The completed eye model and the processes involved in its creation are shown in the Industrial Processes, Technologies and Materials section of this folio.
For the Pigeon Dragon clip, location scouting had to be undertaken in order to be able to find a good wall with a suitable sidewalk next to it. During my research, I used Google’s Street View to do some digital location scouting and came across two walls that could be used in this particular shot.

However, it is quite hard to get a feel for the location without actually visiting it and assessing any issues that could become a problem. The location could have also changed as most of the Street View images are quite dated; mostly from 2008.

**Location Selection**

**Option 1: Buckland Lane, Newtown NSW 2042**

Unfortunately, the main trouble with this location was that the sidewalk was on a very large slant. Much more than what was shown by the Street View photographs. For this shot I really am looking for a very straight sidewalk.

The vents in the wall, window, a no-stopping sign, the displeasing texture of the wall, as well as the busy area that surrounded it - all contributed to make this location unfeasible.

**Option 2: Outram St, Chippendale NSW 2008**

- Straight Sidewalk
- Quiet Surrounds
- Clean wall in right colour
- Enough accessibility to position camera on tripod (if needed)
- No distractions in wall such as vents/windows

The only problem that could occur is that the wall and the street looked slightly dirty. (notice right side of frame with graffiti)
Final Working Drawings

**Star Trails**
Scene: 1/1
Shot: 1/1
- Tree pictured star
- Picture is distant. Tree
- Picture is silhouetted
- Need a photograph of a
tree on hill. Sky behind
includes a pole in
frame which the stars
relate around.

**Dragons Eye**
Scene: 1/1
Shot: 1/1
- Note the sharp
- Scale pattern in the
- Sky behind. This is
- The first scale arrange
- for the creation of my
- Model. Eye will
- be processed in
- past.

**Pigeon Dragon**
Scene: 1/1
Shot: 1/1
- Allelones of scene
- To be processed speedily
- and compend in final.
- Shown will be
- applied to the shot
- To add intensity as
- well as to allow adding
- To see what going on.

Location /
Final Working Drawings

**Scene: STORMY SEA**

**Shot # 1/2**

- Title: Close up
- Action: They will run to the helmsman of the boat and warn him about the ship at the seaport.
- Location: /n

**Shot # 2/2**

- Title: Wide shot
- Action: Wolves will begin a locking motion. The seaport will slowly emerge from the sea. The head and neck will slowly rise and the middle subside and the tail sink.
- Location: /n

**Scene: SHADOW PUPPETS**

**Shot # 1/4**

- Title: Mid shot
- Action: This scene is all about playing with the shadows. Individual monsters will chase around the campfire, their leader in the center remaining static.
- Location: /n
Scene Shot # 2/4
Camera will follow a crested route down. It will begin in a dark night sky with flickering stars, and then go down past a village upon a hill.

Location 1

Scene Shot # 3/4
The character of a young girl (also in shadow) will move through a dark forest, movingly disappearing behind the darkness of the trees, in and out of shadow.

Location 1

Scene Shot # 4/4
The same character, from the above hill, continue to make our way up a slight hill. Dark branches blown in the foreground of the composition.

Location 1
**Scene Shot # 1/2**

- A girl's character.
- Mouth will lean in quickly, gently blow the pixeldust title, and disperse out of frame (fade out).
- Pixeldust title will materialize into a pixelated character.

**Scene Shot # 2/2**

- Shot will begin with the whale with wide open mouth.
- Whale will then slowly close its mouth and waggle its tail.
- Whale is colored by watercolor, but of his head which will fish throughout.

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**Location**

- potato
Before undertaking my project, it was highly important that I identify all possible risks that could occur during the production stage. After identifying the potential safety risks, I created a document that set forth all safety risks and strategies to prevent or at least minimise their occurrence. This document was printed and regularly referred to during the production process. Copies were also created and distributed to actors, as well as general helpers that where required to be on set during production.

The contents of this document is included below:

**Production / Filming Safety Precautions**

**GRIP Guidelines**

- Lighting equipment is not to be extended to its maximum height unless base tripods have been appropriately weighted down.
- Light base tripods must be extended to their maximum radius’ and fixtures are to be tightened so as not to be loose.
- All chords must be coiled and stowed where appropriate
- Gaffer tape should be used to tape cording to the floor where appropriate or in areas of high crew traffic. [Figure 1]
- Actor eye sensitivity to light / eye strain is to be gauged by communication with the actor. If a light is too bright the light must be repositioned.
- The Chroma Key screen must be secured correctly to prevent a falling hazard which could harm people below.
- Lighting equipment must not be placed near any flammable items and appropriate fire extinguishing equipment must be readily available at all times. [Figure 2]
- Hot lighting temperatures must also be monitored.

**GENERAL SET Guidelines**

- When operating a boom pole with attached microphone, take regular breaks, taking care not to cause muscle strain. When filming static shots as in this project, do not use the boom pole, or have the operator sit on a chair / prop the boom pole against a chair.
- Be wary of many tripping hazards on set (e.g floor cables / tripods).
- Regular breaks should be taken between filming blocks
- When monitoring any audio, or using sound isolating headphones be aware of sound levels monitoring that they do not peak to loudly in +db which could cause hearing loss or impediment.
- Crew must be informed of toilet facilities as well as exits in case of emergency. [Figure 3]
PERSONAL Guidelines (actors/helpers)

❖ Not take any action that creates a new risk or increases an existing risk and safety of yourself and others;
❖ Report potential hazards and potential problems without delay;
❖ Report all work-related injuries
❖ Report all incidents that you think could result in harm to someone’s health and safety
❖ Continue to adhere to all school rules.

Post Production Safety Precautions

WORKPLACE Guidelines (applies to myself)

❖ Desk chairs must be ergonomically designed with the ability to adjust height and backrest to suit the patrons posture and natural seating position. [Figure 4]
❖ Computer screen must be oriented in an appropriate viewing angle and distance form eyes.
❖ If using a mouse, an ergonomically designed mouse and mouse pad should be provided.
❖ There must be adequate feet support
❖ Forearm support must also be in place to prevent strain.
❖ Prolonged sitting is to be avoided by taking regular breaks allowing postural variation/stretching and movement.
❖ Lighting of both computer screens and surrounding light sources must be suitable and must provide a comfortable, constant environment for the eyes.
❖ All free form chords from appliances should be stored if possible, or gaffer taped to the ground to prevent a fall or equipment malfunction.
❖ When using all electronic devices, such as computers, printers or laminators; safety must be ensured by not overloading power supplies
❖ Electrical appliances that have been deemed unsafe by an electrician must not be used.

SIGNAGE Guidelines

❖ Must be clearly displayed to prevent any workplace hazards.
❖ Warning Signs: Must be yellow diamond triangles or red octagons in shape.
❖ Information Signs: Must be blue rectangles
❖ Prohibition Signs: Must be red circles with a singular line through them.
Photograph 1. Example of a problem set with many hot lights at height, as well as many live chords / extension chords.

Figure 1. Both the green screen and also the chords were sought to be an tripping hazard as well as to be a electrocution hazard so they were taped down to minimise risk. Actors were also briefed on the hazards of the set.

Figure 2. Multiple fire extinguishers were provided in close vicinity of the classroom. All fire extinguishers had been recently indicated to be working (routine school inspection).

Figure 3. An escape plan provided by the school was included in the classroom. All actors and helpers were made aware of this.

Figure 4. My home office chair provides controls both for the height as well as to adjust the back support allowing me to adjust it to the correct posture. This was important considering the amount of computer based work I was undertaking.
Outsourcing was fairly limited in my project, as most of the programs, skills and tools I needed; I already had, and there was nothing too specific that I needed to obtain.

Perhaps the only instance in which I did outsource an item, was Photoshop Brushes in the *Shadow Puppet* shot of my project. These brushes were free to use, provided by a community of artists on the DeviantArt network. This instance of outsourcing was only necessary due to time constraint. I could have taken photographs of hair / fluffy material and created a photoshop brush, however, this would have taken an unnecessary amount of time. The same was true for the font I based my logo from in the *Pixeldust* clip of my project.

Other instances where I could have outsourced in my project include employing a professional puppeteer to create the scales of the dragon eye. Or, obtaining a three dimensional computer model of a pigeon so that it would be easier to animate with. However, these instances would cost large amounts of money. Considering my relatively small budget, it was a much more viable option to not outsource these services/items and simply find a different solution.

*Pigeon 3d Model found on ‘TurboSquid’ Website, listed for a very high price along with many other models around the same price range.*
1. Star Trails

Camera was setup on a veranda connected to a computer which allowed it to take 30 second exposures in the space of roughly 3 / 4 hours.

Location was in the country where light pollution was negligible allowing for a clearer image of the night sky.

The 267 high quality images that were produced were taken into the freeware program StarStaX where they were automatically stacked.

The program produced output photographs every time a frame was ‘stacked’, in a cumulative algorithm. The result was an animation of the star trails.

The images that the program produced where brought into Adobe Premiere Pro, where they where reduced to play at 1 second per picture. The total duration when this was completed was 10 seconds. Colour correction was also done here, increasing brightness and contrast, as well as saturation to achieve a much more pleasing image.
My landscape was to be added in after photographing the stars, allowing greater flexibility. I took this picture of a lone tree which I then edited in Photoshop so as to remove the sky (using colour range). The branch in the top left of the screen was also removed easily using a simple Marquee Select and delete. The Colour Range Tool in Photoshop unfortunately did not do a complete job, and I decided the best method was to select the tree, and paint the selection that had blue spill with shades from the tree. Removing the light blue was too difficult, and resulted in a very skinny tree.

2. Dragon Eye

After extensive prototyping and planning, using countless test models and rigs, the clay puppet of the eye was created.
Many takes were recorded of the eye opening. From these, the most pleasing take was selected in Adobe Premiere Pro.

It was then brought into Adobe After Effects where the eye space was removed using the Rotobrush (orange colour indicates data to keep).

Three basic circles were created in Photoshop.

Small detail was then added using a fine brush.

Many squiggly lines were created, and then copy+pasted around the eye.

A gradient eyeball was added.
The eye itself was created in Photoshop, exported as a psd file, and then brought into After Effects for animation and compositing.

Veins were drawn and the opacity was reduced to a very low value.

Reflection was created using a photograph reference I took. Opacity was dropped substantially & selection was feathered.

Using a practice eyeball I tried a few different techniques of animating the pupil and iris. This included the Puppet Tool. However, I ultimately decided to use the Liquify Tool as it produced the best result.
Actor was filmed on a floor green screen illuminated by many lights. The sides of the screen were masked in AE and chroma-keying was also done here.

The same was done for the actors shadow with sword.

The pigeon was painstakingly removed using Adobe Photoshop. Each frame had to be cycled through, and the eraser tool used to remove everything except for the pigeon.
The pigeon was then animated in Adobe After Effects using a combination of the Puppet Tool and key-frames.

All elements were brought into the final composition in After Effects, and final colour was tweaked slightly here.

The Dragon was created in Adobe Illustrator, and then brought into Photoshop where it was turned black and some opacity was taken from the wings to create a pleasing texture.

The dragon was animated using a combination of keyframes and the Puppet Tool in Adobe After Effects. Its movement was animated to match that of the pigeons so as to become a shadow.
4. **Stormy Sea**

A primitive drawing was scanned and then traced using Adobe Illustrator.

All elements of the shot were created in a similar way. The colours are different in the viking picture to help with paper texture replacement of each element in the next step.

(Above) I took many pictures, all of which in different colours, and of different paper types.

(Above) The setup I used to capture various coloured paper sheets.
(left) This screenshot clearly shows the texture of the paper I was able to capture. The image is zoomed-in many times into the photograph to show its detail.

Characters were created from the different paper textures that I had captured.

I played with the idea of using rough paper edges on the elements. However, I did not end up using this method.

All elements were animated using After Effects, using keyframes as well as the Puppet Tool. Camera moves were achieved using a null object, and parenting all other layers to that null.
5. Shadow Puppets

Character was traced in Adobe Illustrator using a primitive drawing that had been scanned in.

I used free hair bushes to be able to create the furry body of the puppet. This was done in Photoshop.

Elements where coloured in black, and any white areas left from illustrator drawings were removed using the Magic Wand Tool.

Above is the initial shot, of a flickering fire. This was created by using many different images of fire that I created in Photoshop. It was played back in After Effects in a stop motion format, and a smaller yellow flame was added also.

The fire was animated in After Effects, using multiple glows, many colour filters, and an effect that simulated static which gave a nice effect to the overall shot.
The village on the hill was created using Adobe Photoshop. The simple outline was drawn with lines and curves and the windows were cut out using the Selection Marquee Tool. Finer details, such as chimneys, pipes or clothes lines were added using the Paint Brush Tool.

Three star elements were created. Small, Medium, Large and then arranged so that they moved at different speeds - giving the illusion of a 3D space. These are all tracked to a null object so that the camera could pan down.

(right) Many layers were tracked to a single null so that all elements could move together.

(left) Many Black Solid’s are created and masked over the windows - these are played at different times to get flickering windows / stars.

Character design was done in Adobe Photoshop. The hair was done with the free hair brushes mentioned above. All elements, such as the head, dress, and body were kept as separate elements so that they could be animated individually.
Many images of different leaves, branches and sticks were first prepared in Photoshop (green was removed and they were made completely black). Then brought into After Effects where they were arranged in many layers of different depths to create a shadow forest - also creating a three-dimensional look.

The character was animated using keyframes of rotation/position. All elements had to be given an anchor point, which acted like a 'pivot point', especially when animating arms or legs.

Floating bugs were created to give the clips a sense of atmosphere. They were simply small blurred circles which were given smooth lines to follow in After Effects.

(above) The entire character was given a null which to follow
(left) Each leg was animated with keyframes, using rotation. Each individual leg had to be timed perfectly to achieve a fluid walking motion.
Title Design

The outline of the whale was created using the Pen Tool in Adobe Illustrator.

In Adobe Photoshop, a generic brush was used to create a paint texture. 8 different alternatives where created.

The clapperboard teeth where then added in Photoshop.

(above) The different paint alternatives where played back as a stop-motion to create a moving paint background.

(above) Using the Text Tool in After Effects, the title was added. The outline was also included and animated between open mouth / close mouth.
A free font was used as the model for the **Pixeldust** logo. The font was very close to how I wanted it, but not perfect. I used Photoshop to colour the font completely in black (using Brush Tool), the Refine Edge Tool to sharpen the edges - which were uneven in the font. I also used the Pen Tool to make small additions to the font where I thought necessary.

Using the After Effects plugin Trapcode Form, I created a title that dispersed into pixels.

Many different color schemes were experimented with to determine the most pleasing result.
All elements were created in Photoshop including text. I used the same paper texture I had used in the *Stormy Sea* shots. The Photoshop .psd file could then be inserted straight over the video.

I tried many different cinematography backgrounds in my project, but ultimately settled upon the shot to the left. Its camera movement was interesting, and worked well when blurred slightly.

Musical Score

Cuts where made by zooming into the wavelength for precision.

The amount of editing that occurred can be clearly seen in the Audacity screenshot above.

Many cuts were made less noticeable by adding a fade in / fade out.
Location Issues

After conducting my research for the *Pigeon Dragon* shot of my showreel, it was necessary that I inspect the locations that I had found on the internet. This was so I could look for any problems that could not be seen on Google Street View. The location that I eventually selected was perfect for my shot. However, it did have a few problems which needed to be addressed.

The location was dirty, with many small pieces of rubbish scattered on the sidewalk and on the road. The wall wasn’t perfect either. It had scratches, marks and inconsistencies in colour - all of which became visible in the final shot. If not fixed this would be highly displeasing to be seen in my project.

The solution was to use a tool in Adobe Photoshop, commonly used in the fashion industry for ‘touching up’. This tool would allow me to digitally clean up the location, allowing for a pleasing image.

**Clone Stamp Tool**: Using the Clone Stamp Tool, a sampling point near the scratch was selected. This sampling point then becomes the reference for the cloned image, allowing data from around the scratch to be used to seamlessly paint over the scratch.
Computer Issues

Perhaps the greatest issue was the problem of using a computer which was not built for dealing with the extremely powerful programs and the large file sizes / resolutions I required for the project.

My processor speed and memory (shown above) lacks the power usually used in higher-end video producing purposes. Such as Mac Pro computers (specifically marketed to the video production market), with processors reaching processing speeds of 2.93GHz or 3.06GHz, and with RAM up to 32GB.

However, while my computer wasn’t built for video production, this does not mean it couldn’t handle such operations. It just handled them slower and with a few more problems than higher-end machines. I worked around these issues in a number of ways;

- **Problem:** If the load on the system became too heavy, software tended to crash abruptly. If this happened, all data worked on without save would be deleted.

  **Solution:** To minimise this issue, I closed all programs and only ran the one I was using. e.g. Premiere Pro or After Effects. This reduced the load on the RAM and helped to prevent software systems from shutting down abruptly.

- **Problem:** To be able to preview High Definition Video in real time was simply not possible (esp. in After Effects). To even save a few frames of full resolution video, software would take extremely copious amounts of time. These previews would not be of the whole video also, as the computer would just not be capable of holding onto large data for that long.

  **Solution:** Waiting for full resolution previews would not be feasible. Especially considering that every time I made even the smallest change, I would have to again wait for a preview. Therefore, I had to resort to lower quality previews to view motion, only occasionally rendering a single full resolution frame to make sure everything was in order. This was not the most ideal solution, but in this case it was the only solution.

Adobe After Effects allows users to change the resolution to allow faster playback on slow computers. Often however, these resolutions where not enough (especially when compositing the Stormy Sea clip). Instead I was forced to selected a much lower custom resolution. Even as low as 12h by 12v. That’s 1/12 of the original clip quality.
**Problem:** Rendering full resolution lossless footage from After Effects

**Solution:** I choose to export large, lossless (no reduction in quality) files from After Effects, so that the only compression would be applied when exporting from Premiere Pro. This exporting took relatively large amounts of time. However, this did not become an issue, as I simply scheduled days on which I would leave my computer running overnight.

The exported files resulted in file sizes anywhere between 1-3GB large. When brought them into Premiere Pro these files where surprisingly easy to work with and preview. Perhaps helped by Premiere Pro’s ‘mercury playback engine’ - a system that helps playback speed by using the GPU.

![The Dragon Eye rendering from After Effects.](image)

**Problem:** My entire project was stored on a external hard drive device. If this external hard drive is damaged in any way, such as by water, or by dropping the device - data could be permanently lost.

**Solution:** I have experienced this issue several times before and know the severity of such an issue. Therefore it was vitally important that I backup my data at regular intervals. However, my computer hard drive was quite small, and would not fit the rapidly growing folder. Therefore I used another, larger 1.5TB hard drive to create backups.

During my production stage I created a schedule, backing up data every second day. Even though nothing did go wrong with my primary drive, this still provided great piece of mind, as I had an additional copy of files if anything did go wrong. However, this process also became a problem as the file size of my project grew. This resulted in longer times for backup. Yet it was still an extremely important process.

![Copy]

The total size of my final major project folder.

Copying data became increasingly slow, however it was a very beneficial process.
Perhaps one of the most important points of evaluation that I set forth in my *Statement of Intent* was the showreel's ability to "sell the individual". To a large extent, I do believe that it did so. While I don’t believe the showreel to be an absolutely perfect representation, I still am proud with the clips that I managed to achieve. After this project is complete, I very much intend to keep my showreel and hopefully add more advanced content to it as I continue to learn after high school.

**Time Management**

The greatest sense of accomplishment came from what I was able to achieve in the time that I did. My weakest skill is time management and despite my best attempts, I am never able to spread my tasks effectively over time. It almost always becomes, a desperate last minute rush to complete things. Unfortunately, that is what happened with my production stage.

In my *Statement of Intent*, I wrote: “It is crucial that I manage time effectively, giving each clip the attention it deserves.”

It was my lack of time, as well as the need to give clips appropriate attention that led me to cut a clip from the project (covered in *Time Management Evaluation* pg. 5). This ultimately led to the lengthening of other clips, to cover the time that would have otherwise been occupied by the *Urban Monsters* clip.

**Audience Impression Evaluation**

In my *Statement of Intent*, I wrote that “the showreel can be considered to be the one chance to create an impression.” Eminence relying upon “the ability to capture the attention of the audience”. In my research I discovered that the first few shots of the Showreel where critically important in doing this. Therefore, I ended up positioning my *Dragon Eye* shot here. I believe this worked very effectively well as the reactions of my teacher, classmates and family where all positive. Many exclaimed “Wow! Did you see that!?”. This truly showed the ability of my first shot to capture the attention of the audience.

Another factor that contributed to maintaining an audience attention was the reasonably short length of the showreel. This was helped by the extensive editing of the sound score to make it as short as possible. The final length of the showreel was only 00:01:06!

The cutting of the *Urban Monsters* clip did have a negative effect upon audience attention. It meant that particular shots did not cut quick enough, and the intensity of the musical score may not have been matched as well as it could have been. This is especially evident at around 00:00:40 in the *Stormy Sea* clip. The clip itself does not hold that much appeal, but had to be spread across a large amount of time.

The cutting of the *Urban Monsters* clip also had an effect on the amount of variety in the showreel. Perhaps a slightly greater variety would have resulted in greater audience connection.
The Dragon Eye

At the beginning of the project, I was extremely worried about how I was going to pull off this shot. I really needed great anatomical detail for it to be visually pleasing. Surprisingly though, the shot came together very well and I can proudly say that it is the best shot of the showreel. I aimed to evoke a ‘Wow’ from the audience, but I surprised even myself with this clip.

Title Design - Pixel dust

A lot of deliberation went into whether this shot should include the actors face in frame. However, I think in the end it added a character to the shot that it would have otherwise been lacking. The only problem is that I didn’t create the whole Pixeldust tile myself; only modifying a free-to-use font. If I had more time, I would have created it entirely myself.

Title Design - A Whale of A Tale

I think this shot also adds a happy character to the beginning of the showreel - helping to establish the structure similar to titles at the beginning of a movie or trailer. I like this style, and the Urban Monsters clip would have complemented this shot.

Shadow Puppets - Village

When viewing this shot I noticed something that I forgot about during its production. The flickering of the stars as well as the lights in the windows of the town where added for a stylistic effect. It could have been a good idea to make them flicker in time with the music.

Shadow Puppets - Forest

I liked the way this shot turned out particularly due to the way it helped build the suspense in my showreel. Its mysterious tone, hopefully helped to captivate audiences and to help them appreciate it’s styling.
Final Evaluation // Clip Based Evaluation

Shadow Puppets - Tribal Monsters
Using the effect of creating static in After Effects was highly pleasing and helped to blend the colours of the shot. It also gave the shot the great atmosphere of a campfire setting. Perhaps the only adjustment I would have made is to have increase the amount of static used. I was hesitant when applying it and because I couldn’t see full resolution playback, it was hard to judge. (see Computer Issues pg. 61)

Shadow Puppets - Forest 2
When animating, I have become comfortable with using Adobe After Effects. Other programs (e.g. Flash) would not have allowed me to achieve the same type of styling that I needed. I believe this styling worked well in this shot.

Stormy Sea
Unfortunately I was not happy with this shot. It continually felt as though something was missing. Yet I couldn’t quite put my finger on what that something was. This feeling may be influenced by the time stretch I had to apply due to the removal of the Urban Monsters clip.

Pigeon Dragon
There was also something missing in this shot. I liked how I was able to achieve the shadows of the pigeon and the actor. Yet, the scene still felt detached. I think this is because the elements did not feel married in the shot - as though they where artificially inserted (which of course they where). To combat this, I think if I had time, I would have gone back and played around with colour correction settings of the scene.

Contact Card
As covered in my Evidence of Industrial Processes, Technologies & Materials section on page 60 I tried many different cinematographic backgrounds. However, I still feel as though the background becomes too distracting and the viewer cannot see the contact card and information on it. Even after much blurring and darkening of the picture - this still was a problem.