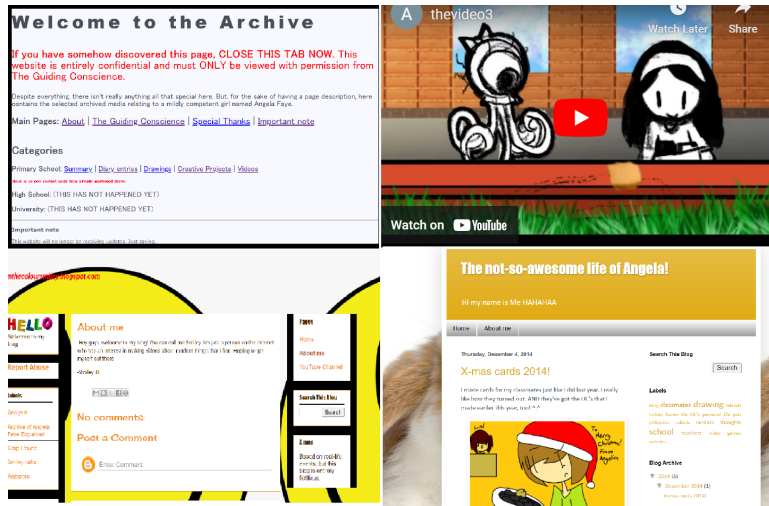


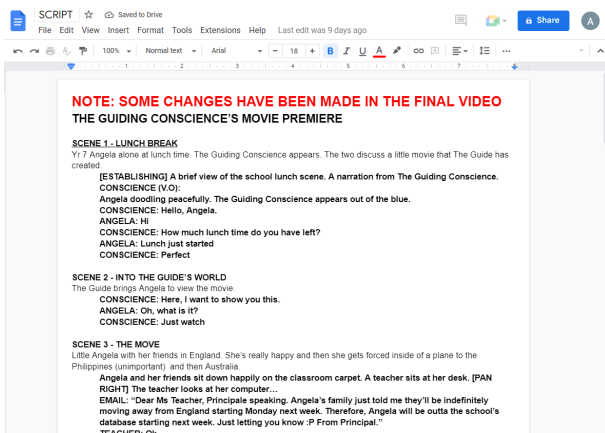
# REFLECTION ON:



## THE IDEAS

The concept for my narrative, 'The Guiding Conscience's Movie Premiere', as well as its transmedia components, were based heavily on my personal experiences. The narrative features a child named Angela who would make pathetic attempts at making and keeping friends throughout primary school. Interestingly, this storyline came to me early in the semester during one of our class activities and I had stuck with it to the end. In total, there are four media components that contribute to the narrative. Aside from the main video, there is one archive website and two blogs belonging to two characters in the story. This is barely different from my original concept, as the only change made was the removal of an additional video belonging to one of the blogs.

## THE WRITING



I had no context on the length of two minutes, however, this was hardly an issue since the dialogue was not important. In recording character voices, I made many major changes to what was originally written - in fact, I hardly referred directly to the written dialogue at all. The action was my top priority in the video's execution and, if anything, my storyboard made for a better script than the actual written one itself.

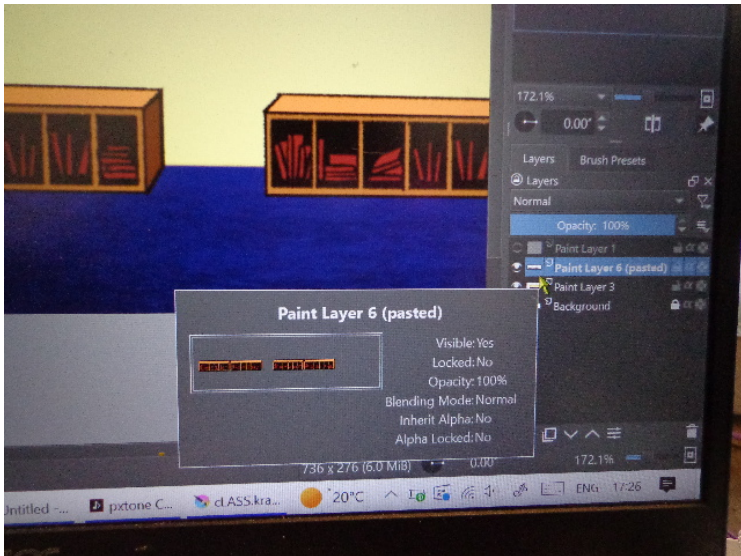
# THE PLANNING

My prior knowledge in film techniques comes from what I had learned in high school English. Outside of classes, I was curious about the subject and researched in my spare time. My comics and illustrations aspiration also was convenient in this aspect. In working on this assignment, thinking about the composition of my shots came almost naturally to me.



For the most part, I would refer to my storyboard. However, there were times where I was flexible with how I would apply my initial visualisations onto the final product. Some of these decisions were made due to the video's short timeframe and some ideas I just rejected out of a change of mind.

# THE CRAFTING



Once my storyboard was completed, I straight away began drawing the assets for the "animation" on Krita.

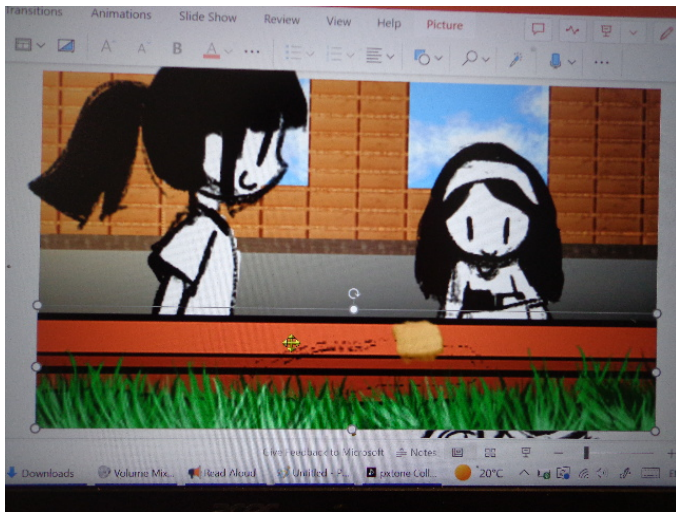
I was especially doubtful of my ability to submit the assignment on time, so I tried to keep the art as simplistic as possible while still keeping it to a level of consistent quality. I did not follow my original plan to mimic the style which I drew in at age of 12 and kept my art style the same as mine in the present, with additional experimentation.

In this art process I also did not plan an order for what assets I would draw, but I completed all of the backgrounds first. I aimed for the backgrounds not to appear too realistic, especially in terms of perspective and contents.



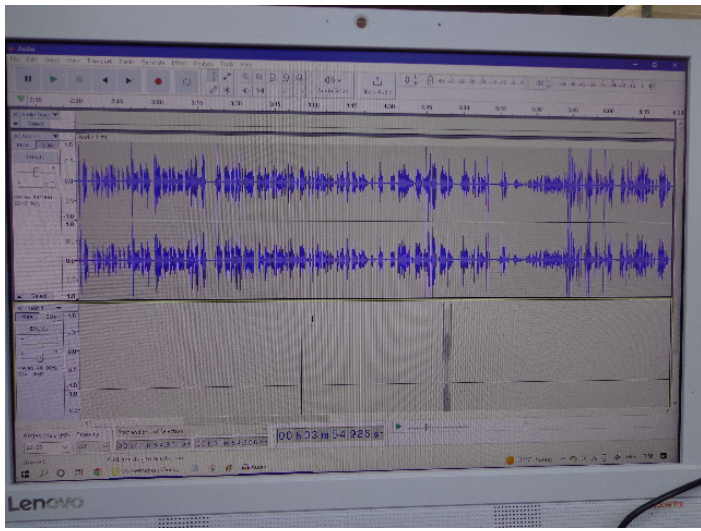
Most of my inspiration for the video's aesthetics come from *Tomodachi Life* (2013). To me, its dreamlike and strange nature gave me a sense of nostalgia, which I aimed to implement into the art.

For the characters, my process for drawing them was simple: I reduced them to sketches coloured in white. This way, I could produce a generous number of materials in a short amount of time. The set and props were drawn in a simple MS Paint inspired style.



I "animated" my drawings on the web version of Microsoft Powerpoint. This process was quick due to it being simply placing the assets onto the slides and using the Morph transition/effect when I needed to move an asset across the frame. In the end, I screen recorded the completed slideshow using Ezvid and the footage was ready to edit. I decided that my next priority was recording the sounds that I would use in the final product.

I honestly don't think that editing on the paid/downloaded version of PowerPoint would have made my process any easier or more difficult since my requirements were extremely low. The last time I "animated" on PowerPoint was likely in 2012 where instead of the "Morph" slide transition, there were the "Animations" effects. I was worried at first that animating my work would be a difficult process, but that was until I learned the ways of modern PowerPoint.



I voiced every on-screen character except for the Guiding Conscience (voiced by a text-to-speech reader). It took time for me to record performances that I was proud of, but I was in a hurry due to how large my project was.

My music choices were made from very simple reasons. *Mega Man 2*'s opening theme was for the opening scene, 'Safety' played at a place where the protagonist was comfortable and both 'Twinkle Elementary' and *Big Brain Academy: Wii Degree*'s title screen for school-related reasons. Though impulsive, I'm happy with my choices.

## THE EDITING

My poor time management resulted in me doing the sound and video editing at the same time. Although it is ideal to do the sound editing first, I did find convenience in doing the two simultaneously. I found it much easier when working on the video scene by scene.



My video editing experience is scarce. I used Kdenlive to edit my video together. Although Kdenlive is much "clunkier" than Premiere, it shares a reasonable amount of its counterpart's complexity. I knew Kdenlive's basics and managed my way through it just fine. In my video editing process, I did find time for some experimentation where I would explore the different effects that were available. From this, I found a few effects which I would use in the final product.

# AFTER

I showed the first version of my video during the final workshop. I received some criticism mainly on pacing and mixing, and so, I did what I could to correct myself. At this moment, there was little time before submission.

I will admit that I mostly operated on surface knowledge from the readings and from assumptions based on what I had previously learned from my experience as a media student. However, I still did manage to fit in some of the new knowledge that I have picked up from this course. Of all the readings that I had brought more of my attention to, Miller's book carried some of the most relevant points to my project. Similarly to the *Hawai'i Nisei Story* website that is featured in her writing, where efficient digital storytelling is demonstrated through a website, it can be said that the small website I created has elements that can be experienced in different ways. This would include the tiny illustrations, comics and diary entries featured in the site. I also gained some influence from the 'Kinds of Personal Stories' section from Lambert's text. From reading this section of the chapter, it encouraged me to think of a narrative that related to my life rather than something wholly fictional. With this and the workshop activity during the week that this reading was set, I managed to decide on a narrative based on something personal to me.

Lambert, J 2013, 'Stories in our lives', in *Digital storytelling : capturing lives, creating community /*, 4th edition., Routledge,, New York, NY :, pp. 15–24.

Miller, CH 2008, 'CHAPTER 10 - Creating a Work of Digital Storytelling: The Development Process', in *Digital Storytelling*, Second Edition, pp. 165–186.

Miller, CH 2014, 'Using Digital Storytelling to Inform', in *Digital Storytelling: A creator's guide to interactive entertainment*, 3rd edn, Focal Press, pp. 251–268.