

# The use of Motion Graphics within video game Cut-Scenes

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Presented to: Project Supervisor

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# The use of Motion Graphics within video game Cut-Scenes

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## Abstract

This thesis explores the use of Motion Graphics within video game cut-scenes. It investigates advances in technologies that are creating opportunities for Motion Graphics within mobile gaming and digital comic industries. Through research and analysis an understanding of the cut-scenes purpose and how Motion Graphics has the potential to provide a unique approach to the creation of cut-scenes is explored. Investigation involving the target audience explores their perception on the effectiveness of motion graphics within cut-scenes. The findings from this investigation, leads to the exploration of the 2.5D technique through the use of Motion Graphics using static imagery and dynamic camera movement within 3D space. This exploration involves assessing development of the cut-scene through use of Cinema 4D and After Effects.

Collaboration with game developers, gamers, concept artists, animators, CGI artists, and graphic and motion designers, provides insight into industry experience and knowledge that further develops the research and analysis of motion graphics within video game cut-scenes.

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# Chapter 1. Introduction

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## 1.1 Background

My previous experience as a graphic designer is based in design for print and web. It has become my goal to expand my knowledge and skill set of graphic design into the techniques of motion graphics. The Masters in Motion Graphics has fostered my interest in exploring motion graphics use of visual storytelling. I began to explore the industry of motion graphics and found it contributed to a wide variety of media, this included: television advertisements, motion idents, info-graphics, music videos, animations, title sequences, video game cut-scenes, and digital comics. Having an interest in video games and comics I was particularly intrigued by the possibility of motion graphics, video games, and comic books, combining through advances in technologies and new delivery platforms.

## 1.2 Video Game Cut-Scenes

Rouse III (2001) explains that “out-of-game” storytelling takes place during game play when the gamer is not in control of their character and can be as a result of a cut-scene. This form of storytelling is quite predominant within games. Cut-scenes use cinematic techniques to engage the gamer. Motion graphics can describe the narrative or inform the gamer of their objectives, images can use comic book techniques and audio can provide instructions. Thus, Hancock (2002) defines a cut-scene as “any non-interactive storytelling or scene-setting element of a game”.

Hancock (2002) states that cut-scenes need to present the information in a visually interesting, captivating and “well edited” manner in order to maintain the gamers immersion. Furthermore, Henrick (2008) claims that “editorial rhythm, aesthetic expression and above all, cinematic tact” are important factors to successful cut-scenes. In addition, narrative designer Rhianna Pratchett (Nutt 2009) warns that this method of storytelling is not a strong point within game design and can benefit from further development. However, believes “artfully crafted, well timed and smartly paced cut-scenes” is an effective means of storytelling within games.

Hancock (2002) and Schnitzer (2003) both state that cut-scenes can be used within game play to set the tone and or scene of the game. Both authors explain pre-rendered 3D cinematic cut-scenes allows the gamer to fully visualize how the game world exists and helps the gamer to immerse into the game play that will use inferior graphics. Hancock (2002) further explains this can also



be a downfall for game design, as the break in visual consistency can result in not meeting with the gamers' expectations.

### 1.3 Motion Graphics

Woolman (2004) explains that motion graphics is not one particular medium but in fact a wide range of mediums such as “animation, illustration, graphic design, narrative filmmaking, sculpture, and architecture”. This short list demonstrates the versatility of motion graphics, which is found in nearly all aspects of every day life such as: television, film, the Internet, and video games. Furthermore, Gallagher & Moore (2007) explain motion graphics can communicate information to the audience by combining text, graphics and movement. It is a sophisticated art form that has been developed to inform and entertain the audience. Due to the emergence of a dual screen generation, motion graphics has become a vital tool in allowing the audience to consume the information they find most important, removing the hassle of processing large amounts of data. The implementation of motion graphics within video games offers support to the games narrative, environment and informs the gamer of additional information.

### 1.4 Visual Storytelling

The main link throughout this project is the connection between motion graphics and video game cut-scenes. This link is visual storytelling, and therefore it is important to understand, “what is visual storytelling”? Donati (2008) explains that visual storytelling has been an art form used by humans over thousands of years as a purpose of communication and entertainment. Despite advances in languages and technologies during this period the main function has remained the same, “stories communicate ideas while engaging their audience”. Taylor (2011) states that mediums such as “silent films...paintings and still images” are forms of visual storytelling. Furthermore given the range of mediums motion graphics has the advantage of combining any or all of these elements to communicate as a form of visual storytelling. Thus it can be determined that visual storytelling can involve the use of still and or sequential imagery.

### 1.5 The Project

This major project aims to explore how motion graphics can be used for a video game cut-scene. Motion graphics is a form of visual storytelling through the use of motion and sequential imagery. Research has been conducted into techniques of motion graphics and visual storytelling to communicate information and meaning to the target audience. Furthermore research has explored what cut-scenes are and how they use motion graphics as a visual storytelling tool.

Current developments within the gaming industry, its effects on companies, market and the future of the industry is explored in Chapter Three – Research. A range of cut-scenes using motion graphics was researched and analysed. Further research was conducted through a focus group of gamers / designers highlighting the effectiveness of motion graphics use within cut-scenes. This analysis is presented in Chapter Three – Research.

Collaboration with industry professionals contributed to the development and analysis of the artefact and is presented throughout Chapters Three, Four and Five. These collaborations gauge the use of motion graphics within video game cut-scenes. Furthermore, these collaborations determine the effectiveness of the artefact and identify areas for further development.

## Chapter 2. Rationale

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### 2.1 Concept of the Design Solution

Following my interest to further explore future trends in mobile gaming and digital comics, I conceived the idea to base the major project artefact on a video game cut-scene. Furthermore, to insure further research into digital comics, I proposed the design solution of the 2.5D technique for the cut-scene. This 2.5D technique combines the visual language of comic books and motion graphics, through the composition of static imagery and dynamic camera movements. Chapter Three and Four will discuss this technique further.

### 2.2 The Artefact

The artefact is a cut-scene for a video game *Sonny: The Prince of New York*. This game has been hypothetically produced in collaboration with *Paramount Digital Entertainment* and *Kabam mobile and social game developers*. The concept game is based on the novel *The Family Corleone*, and is the prequel to *The Godfather*. The artefact is the first cut-scene that will appear in the game. Its purpose is to set the scene for the game. This cut-scene introduces the protagonist *Sonny* as an adult, and in the form of a flashback returns to his past when as a child he witnessed a violent crime. This violent crime is the moment when *Sonny* loses his childhood innocence upon the realization of what the family business really is. The artefact has a number of tasks to perform. Firstly it is required to establish the tone of the genre, era, and location setting. Secondly, it is required to communicate the adult *Sonny* as the protagonist while also communicating the flashback to *Sonny's* childhood. Thirdly, the artefact needs to clearly communicate the narrative and progression of the story. And finally the fourth task of the artefact is to convey *Sonny's* loss of innocence. This loss of innocence is the theme throughout the story. As the gameplay and story progresses the protagonist *Sonny* will be faced with the divide between his world of innocence and the violent reality of the family business he wishes to enter. This divide will be communicated visual through the use of metaphor and will be represented in the form of physical divides, such as: windows, doors, and walls.

### 2.3 The Speculative Clients

*Paramount Digital Entertainment* is a subsidiary of *Paramount Pictures* (2013). Their function is to tailor entertainment to their consumers through today's evolving digital distribution platforms. *Kabam* (2013) are a top international mobile and social games developer. They develop deep

immersible experiences for hard core social gamers. *Kabam* (2013) stated that Brock Cooper from *Gamezebo* magazine has commented that the quality of gaming they offer is “as good if not better than many of the console games on the market”. *Kabam* are an innovative gaming company who have identified and utilized the importance of the mobile and social gaming market, and are passionate about going beyond stereotypical “casual games”. *Paramount Pictures* own the licence to a rich heritage of *The Godfather* franchise and wish to preserve its investment. In order to do this *Paramount* is compelled to find more innovative and modern ways in which to reach their target audience, *Kabam* can facilitate *Paramounts* success in this endeavor.

## 2.4 The Target Audience

The target audience are hard core gamers consisting of males, aged between 18-28 years of age and are based in *North America* and *Europe*. In a recent study *Europe* ranked number two on the gaming market, with *Japan* number one and *America* third. This target audience will possess high standard of knowledge within the technical aspects of mobiles, computers, mp3's and tablet formats. Their demographic will stand out as they have zero tolerance through consumption on the app market and will be constantly searching for the next best app. There will be a short time in which to impress them and they will not take kindly to not getting value for their money. They will quickly rate and review online to other gamers and consumers. They have very high expectations, know what they want and are not easily impressed. They are looking for a challenge and to be engaged and entertained. During the researching of this project a focus group was facilitated to gauge the target audiences perception to the use of motion graphics within cut-scenes and will be discussed in Chapter Three.

### 3.1 Why Motion Graphics for Cut-Scenes?

Motion graphics can contribute a range of strengths within the use of cut-scenes. As explained, cut-scenes can be used to set the scene of a game. Similarly motion graphics can attribute the same function. Film titles often display how motion graphics can set a scene, and introduce its audience to the story world they are about to enter. Krasner (2008) states that, Kyle Cooper heavily impacted the film industry 1995 with the film titles “for David Fincher’s psychological thriller *Se7en*” (Fig.01). Through the use motion graphics, Cooper successfully conveyed the disturbed mindset of a psychotic serial killer, capturing the audiences’ emotional connection from the very beginning of the film.

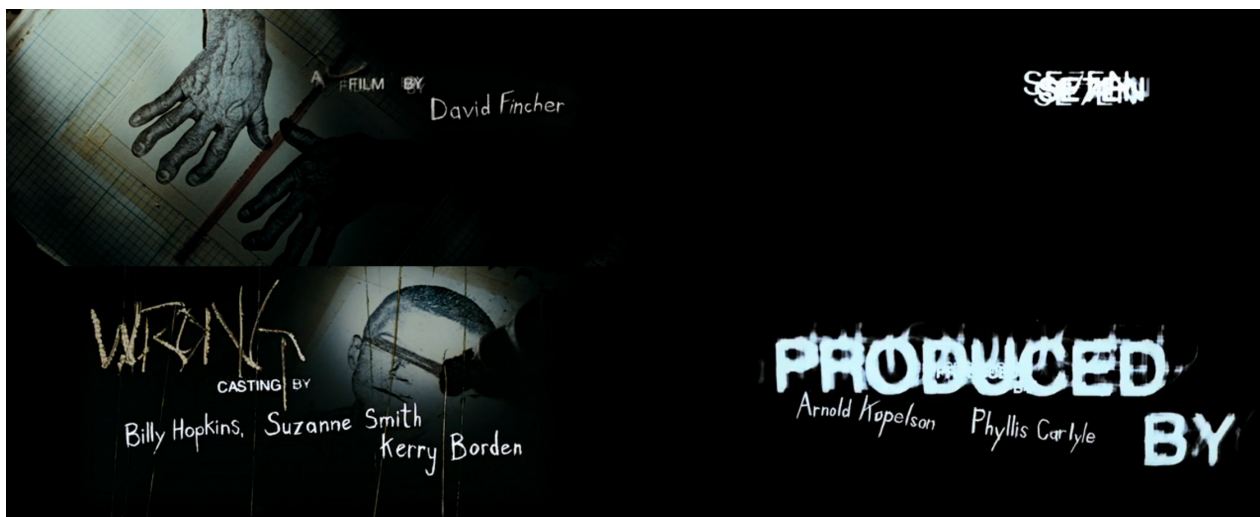


Figure 01. Film titles for *Se7en* by Kyle Cooper

In an interview with Simon McCabe (2013) a lecturer at *LYIT*, it was explained that current mobile gaming devices do not have the capacity to deliver hyper realistic 3D rendered graphics. Furthermore, full HD 3D modeling is very complex and requires years of training for one particular element such as lighting. I believe this is where motion graphics can produce high quality, visually engaging cut-scenes for mobile and tablet games. As Donati (2008) explains “it took three years and 100-150 animators at *Pixar* to create *Toy Story*”. This display’s how extensive producing 3D rendered features can be. In addition, as motion graphics will not be attempting to produce hyper realistic 3D graphics, the rendering time will be dramatically reduced, while also requiring a significantly smaller team for production. Furthermore, in an interview with Nick Bagley (2013), hyper realistic graphics can be suitable for titles such as

“racing titles”. However, a greater stylized approach to the visual graphics can create uniqueness and even “become the main point of interest in the game”. Accordingly, motion graphics can create visually engaging cut-scenes and will be analysed further while researching motion graphic cut-scenes that have provided inspiration during the project.

## 3.2 Market

Due to changes in the market and developments in technology, and mobile gaming, opportunities are being created for the use of motion graphics within cut-scenes. Advances in technology, has created fragmentation within the gaming market. Until now *AAA* consoles such as: *PS3*, *XBOX 360*, and the *Wii* have been the leaders in gaming devices. However, through the development of technology such as: *Smartphone*’s, and *Tablets*, mobile gaming has become increasingly popular. In an article Boorstin (2012) states that due to the technological advances the numbers of hard-core gamers “migrating” from *AAA* consoles “toward mobile phones and tablets” is increasing. Thus, creating a demand for these devices to provide a high standard gaming experience. As mentioned these devices currently do not support hyper realistic 3D graphics, thus allowing an opportunity for motion graphics to provide an innovative and engaging visual styling for the developing mobile gaming market.

Furthermore, Boorstin (2012) explains major gaming companies such as *Electronic Arts* (EA) have begun to offer a selection of their main titles on mobile devices for a purchase price of “\$5 per game”. EA’s strategy is to appeal to hard-core gamers who want to briefly engage in game play during their daily lives and then engage in more focused gaming at the end of the day. In addition, during an interview with Nick Bagley (2013) Nick highlighted the impact mobile gaming is having on the game design:

“Mobile gaming is changing the way people play – gameplay and storyline have to be designed in a way that allows players to pick up and play anytime...while still offering depth and engagement” (Bagley 2013)

Wesley & Barczak (2010) predict in order for major companies to survive they will strategically direct their sales mainly towards young males. Four genres displaying success are: “sports, first-person-shooters, racing, and crime-based action” and are expected to receive investment from major companies. However, due to an over crowded market, major companies will be required to take some risk in order to stand out. Accordingly, motion graphics can provide a unique visual styling that can potentially cause a game to stand out from competitors. Furthermore, Wesley & Barczak (2010) explain that smaller companies will not sustain sufficient revenue to survive.

Therefore it is apparent that collaborations between both large and small game developers can be equally beneficial for both parties.

In addition, Rosenberg (2012) explains that future trends include the example of “transmedia collaboration” between top mobile gaming companies and authors of graphic novels such as *Glu Mobile* and James Frey. Frey (Rosenberg 2012) stated that such collaborations are going to play a “big part of the future of storytelling and gaming”. Furthermore, Nawotka (2010) stated that *Operation Ajax* is a digital graphic novel developed and designed for the iPad. (Fig.02) The developers, *Cognito Comics* believes there is a future for graphic novels in the form of digital storytelling. This can be achieved through the combination of video game, animation and graphic novel techniques. In addition, Dan Burwen, founder and CEO of *Cognito*, states that the digital comic “offers a kind of cinematic experience”. In short due to advances in technology mobile gaming, and digital comics are providing a market for motion graphics.

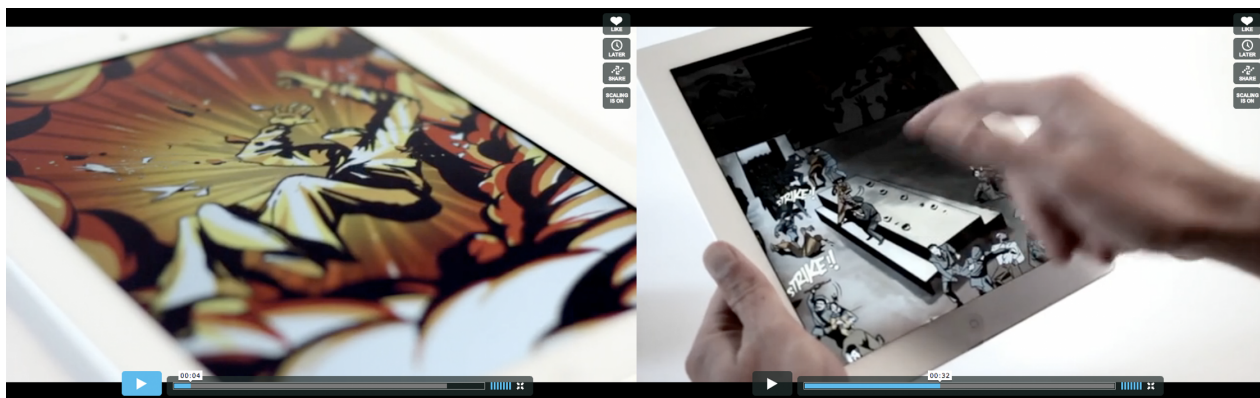


Figure 02. Digital graphic novel *Operation Ajax* by *Cognito Comics*

### 3.3 Franchise

Falco (2012) published a novel *The Family Corleone*, which is based on the screenplay by Mario Puzo, the creator of *The Godfather*. It is this novel and franchise that the artefact is based on. (Fig.03) *The Godfather* was first published as a novel by Mario Puzo in 1969, was released as a film in 1972, and has been ranked as the number one greatest movie of all time by *Empire* (2008). *The Godfather* franchise has to date consisted of novels, films, computer games and merchandise. Woodard (2007) explains how *EA Games* launched *The Godfather: The Game* in 2006 as the intended first for a franchise of *Godfather* consoles games. *Paramount Pictures* gave direction to make sure the game stayed true to the original movie and that it would have the possibility for more games to follow. *EA* referred to the movie and the novel to determine what scenes could be adapted for the game. Also it was decided that a personal relationship between the gamers’

character and *Sonny Corleone* (son of *The Godfather*) would create a “bonding experience” for the gamer.



Figure 03. Examples of *The Godfather* franchise

Bates & LaMothe (2001) state that brands and franchises create security for the consumer and company. The consumer trusts the brand they are purchasing into, while the company uses a franchise to ensure a certain amount of security on investment. The company benefits by saving on the expense of creating the marketing campaign for a new brand, thus increasing their profit margins. Wesley & Barczak (2010) expand on the benefits of publishing existing franchises by quoting game analyst Jess Divnich;

“On average to get a new IP in the same league as your *Grand Theft Autos*, *Pokémoms*, and *Mario Bros*, you need to spend almost 10 to 20 percent more in advertising, on top of having larger development costs.... *Wii Fit* alone had a marketing expense that exceeded \$50 million worldwide, 35 percent more than *Grand Theft Auto IV*.” (Wesley & Barczak, 2010, p.191)

Furthermore, as the development cycle of a feature game can take up to two years, it is difficult to project the success rate. However through the success of an established



franchise companies are able “to make accurate sales projections and reduce perceived risk”.

### 3.4 Colour

Donati (2008) explains that with advances in technology such as television, films, and video games, colour has become a vital element in motion graphics. Furthermore, colour schemes enable the communication of “the overall mood, environment, energy and focus” of the composition. The meanings interpreted by the audience can vary depending on the audiences demographic. Krasner (2008) states that studies have indicated “men are attracted to dark, saturated colors, while women prefer cool colors and softer tints”. As stated by Block (2008) restricting a colour palette can enhance communication of meaning to the audience, an example of this is the colour scheme for *The Godfather* that is “black, white and red”. (Fig.04) As the artefact is being developed within the existing branding of *The Godfather* I included this existing colour scheme during development. However I have incorporated further use of colours based on colour meaning to represent different worlds throughout the cut-scene.



Figure 04. Stills from *The Godfather* movie opening titles and intro scene

### 3.5 Light

During the researching and development stages lighting became a critical element that required further investigation. I firstly researched lighting used in Film Noir to expand my understanding of this technique. (Fig.05) Brown (2012) explains that the Film Noir era in filmmaking

emphasized low-key lighting as a “narrative device”. These films were predominately black and white and usually “mystery, suspense, and detective genres”. Not only was this lighting style a “narrative device”, it was also an extension of the characters. It was during this era that the protagonist within a story became shady and “not so clearly defined as purely good or evil”. Block (2008) describes how the “tonal range” of an image can direct the audience through a composition and also create “mood” and emotion. One of the ways to control the “tonal range” is with lighting. Along with Film Noir, Silent films and black and white photography are examples where “expressive lighting schemes...communicate the moods and emotions of the story”. Following this investigation of lighting I further explored this technique during testing in *Cinema 4D*, and by conducting a test shoot within a photography studio. This will be discussed further during Chapter Four Development and Analysis.



Figure 05. Stills from *The Big Combo* displaying the use of low-key lighting

### 3.6 Movement

A critical element for the design solution was the successful execution of dynamic movement. Therefore I investigated a broad range of aspects concerning the subject from film, motion, animation, and title design. From my graphic design background I was aware of the use of composition to draw the audiences attention to important information. However as motion graphics involves movement within compositions I needed to investigate how this movement will effect communication with the audience.

As dynamic camera movement is a crucial element for the design solution I investigated how this affects the audience. Block (2008) explains that the audience perceives “camera movement” by how it “effects objects” within the frame. Camera moves can transpire within the 2D and 3D world. 2D camera moves comprise of “the pan, tilt, and zoom”. 3D camera moves comprise of “the dolly, track, and crane”. When a camera move is executed it incurs the visual effect of

“transfer of movement”. This “transfer of movement” technique is important as it can be used to portray meaning to the audience. Furthermore, Van Sijll (2005) explains how the movement within the frame can create different ranges of intensity. As the audience is accustomed to reading from left to right, movements from right to left within the frame can create a sense of discomfort or tension. This sense of discomfort can be increased when an object defies gravity and moves from the bottom to the top of the screen. Block (2008) states that the most visually intense movement is diagonal. In addition, the technique of a hand-held camera also allows for visual intensity as the balance of the camera shifts in an unsteady fashion. As Braha & Byrne (2011) explain this type of camera movement can portray a sense of participation for the audience. The positioning of the camera angle can also convey emotion and meaning. Positioning the camera at a low angle tilted up “can evoke power, subjugation, and grandiosity. While positioning the camera at a high angle tilted down “can evoke vulnerability, smallness, and dependence”.

During the development stages of the artefact these elements of camera movement and positioning was explored. The researching and understanding of these elements assisted me in overcoming the challenge of creating the 2.5D technique. A weakness in this technique is the limited camera angle and movement incurred by its use. This will be discussed further later on and also in Chapter Four Development and Analysis.

### 3.7 Sound

During the initial development stages of the artefact the option of conducting a narrative voice-over was considered. Given the genre and era of the artefact I considered it important that the voice be authentic to an Italian American young male from New York in the period of the early 1930s. As a result of these specific guidelines it proved difficult to source an actor who could fill these requirements. Furthermore, I felt that having a voice over that could not authentically portray the main character *Sonny*, would seriously compromise the believability of the artefact. Hence I decided to portray any elements of narrative visually through the use of on screen titles.

While interviewing Nick Bagley (2013) of *EA Games* I asked what elements were considered crucial while developing on an established brand such as *The Godfather*? Nick considered it important to create coherence between the new artefact being developed and the current existing movies and brandings. This coherence could be achieved through use of audio, visuals and elements of the story. Taking into consideration that I had eliminated the use of narrative, this resulted in the artefact relying on the visuals, typography, and audio to create coherence for the audience between the existing branding of the movies, and the cut-scene I was developing. Hence I decided to use scores directly extracted from the movies to create this coherence. In addition I

had researched numerous variations of *The Godfather* theme, and found a piano solo (YouTube 2012) that was appropriate for the tempo and branding of the existing Godfather. During the postproduction stage, these scores were layered according to their tempo and volume, along with the increasing visual tension developed by the motion graphics of the artefact and ending the scene with a blood-curdling scream taken from Luca Brazi's murder. (Fig.06) During a meeting with animation studio *Treehouse Republic* (2013) the effectiveness of this audio development will be analysed and discussed in Chapter Five.



Figure 06. Sources of scores for artefact soundtrack

### 3.8 Inspiration

While researching motion graphics and cut-scenes, I selected three games: *Call of Duty: World at War* (Machinima 2008), *Darksiders II* (PowerhouseAnim 2012), and *The Walking Dead* (Telltale Games 2012), as sources of inspiration for further analysis. These three games used motion graphics, were designed for different genres of gaming and I found the tone and mood of these games to be successfully communicated.

To further assess the cut-scenes I conducted an in-depth interview and focus group. It was the aim of this research to ascertain the perceptions of the visual styling, storytelling, movement and use of audio within these cut-scenes. The members that partook consisted of gamers / designers, and a developer. All of the selected participants matched the criteria of the target audience for the major project, as they were all males within the determined age bracket, however only 60% of the

participants considered themselves hard-core gamers. During the focus group the participants identified themselves as the target audience with the average age for purchasing any of the three games to be 25 years of age.

### 3.8.1 Call of Duty: World at War – Activision

The visual styling of this cut-scene uses de-saturated colours and distressed imagery to communicate the era of *WWII*. The imagery used is a combination of 2D and 3D graphics along with the use of live footage from newsreels of the era. The perception of 3D space is created by use of dynamic camera movements such as snap zooms, pans, tracking and dolly. The sound mix is created from newsreel audio, a score that has been composed for the cut-scene, and sound for on and off-screen visuals such as airplanes, and swooshes. The pacing and rhythm of the cut-scene is established through object movement, camera movement, and cut and transition editing. (Fig.07)



Figure 07. Call of Duty: World at War cut-scene stills

During the focus group (2013) the storytelling was perceived from two opposing views. The first considered the cut-scene should portray the game play. However, the second considered the historical events a unique view point. Overall the visual styling helped to set the tone of the game and identifies the era for the gamers. It was felt by the group that the combination of historical live footage and modern graphics enabled a newer generation to engage with the historical content being communicated.

In the in-dept interview (Gallagher 2013) it was noted that cut-scenes were important as a storytelling device, however for a First Person Shooter it would be skipped by the gamer as soon as the chance arouse. In addition, the visual styling although it differed between the cut-scene and game, was considered appropriate for the genre of the game. Furthermore, it was not thought that the visual styling's lack in continuity would remove the gamers' immersion from the gameplay.

### 3.8.2 Darksiders II – THQ

The sound mix for this cut-scene involves a narrative voice over that communicates the visual narrative while aiding visualization during the sequence. On and off-screen sound is also present such as: crumbling rocks, fire crackling, and swords clashing. The visual style sets the tone of the narrative. The illustrations are organic, hand drawn, and inked. A restricted colour palette of a sepia tone is used. And the texture of an aged, torn scroll creates the background. The composition space is staged using multi-planes of relatively static imagery. The lack of depth cues creates the 2D plane within the frame. Minimal movement is present with the use of scale, opacity, and horizontal, vertical and diagonal movement across the 2D plane. The camera movement throughout is hand held with intervals of snap zooms and pans. (Fig.08)



Figure 08. Darksiders II cut-scene stills

The focus group (2013) overall felt the piece could have been executed more dynamically and did not encourage them to play the game. The main draw back expressed by the group was the confined use of 2D space. It was expected that the game would involve a 3D environment and restricted the group's expectations by use of 2D space. This expectation of a 3D world was

thought to be essential. Furthermore, the piece over all did not engage the viewer's interest. However, it was found that the combination of the voice over narrative and the visual styling created a sense of mythical storytelling.

During the in-dept interview (Gallagher 2013) it was felt that the visual styling for the cut-scene offers the sense of a comic book hero. The use of voice over is adding the back-story, placing the gamer and their objectives. It was considered this cut-scene to be one to watch until the end.

### 3.8.3 The Walking Dead (trailer) – Telltale Games

This trailer highlights the chosen design solution of the 2.5D technique. 3D space is composed from static imagery staged on the multi-plane, with dynamic camera movement creating the illusion of deep space. The pace and rhythm is determined by the camera movement. As the camera moves through the scenes it's tempo alternates between fast and slow while easing in and out of compositions. The sound and visual style, set the tone for the trailer and game, and it is the 2.5D technique combined with camera movement that creates dynamic, visually intense, and engaging space, movement, pace and rhythm. (Fig.09)



Figure 09. The Walking Dead trailer stills

The entire focus group (2013) were impressed by the trailer and found it engaging. The visual style was consistent between the imagery used in the trailer and the clip from the game play. The tone of the styling gives the sense of the comic book that it is based on. The transition between

scenes was very engaging and how the scene moved from the living to the dead was gelled together in a fluid motion.

During the in-depth interview (Gallagher 2013) it was noted the trailer was found to be engaging, however it portrayed the game as action when it is actually adventure. As for branding it didn't co-inside with the TV series, but it tied in with the comic books, and with some of the characters that are in the comics. In relation to storylines, it was highlighted that for single player games storylines are important as they allow the gamer to immerse into the game more.

### 3.9 The 2.5D Technique

To further understand the 2.5D technique, I contacted Daniel Kanemoto (2013), creator of *The Walking Dead* trailer, and director of *Ex Mortis Films*. Unfortunately Daniel was under a tight deadline, however he did provide me with links to other interviews. In an interview with *Art of the Title* (2010) Daniel explains the goal for the project was to take the 2D imagery and “add an extra layer of depth...by animating a 3D camera in *After Effects*”. Daniel explains the most challenging aspect was prepping the artwork to create the 3D “multi-plane” within *After Effects*. Although the interview gave me insight into how the composition and sense of depth was created, it unfortunately did not offer any insight into the dynamic camera movements or why *After Effects* was the program chosen to create the sequence. (Fig.10)

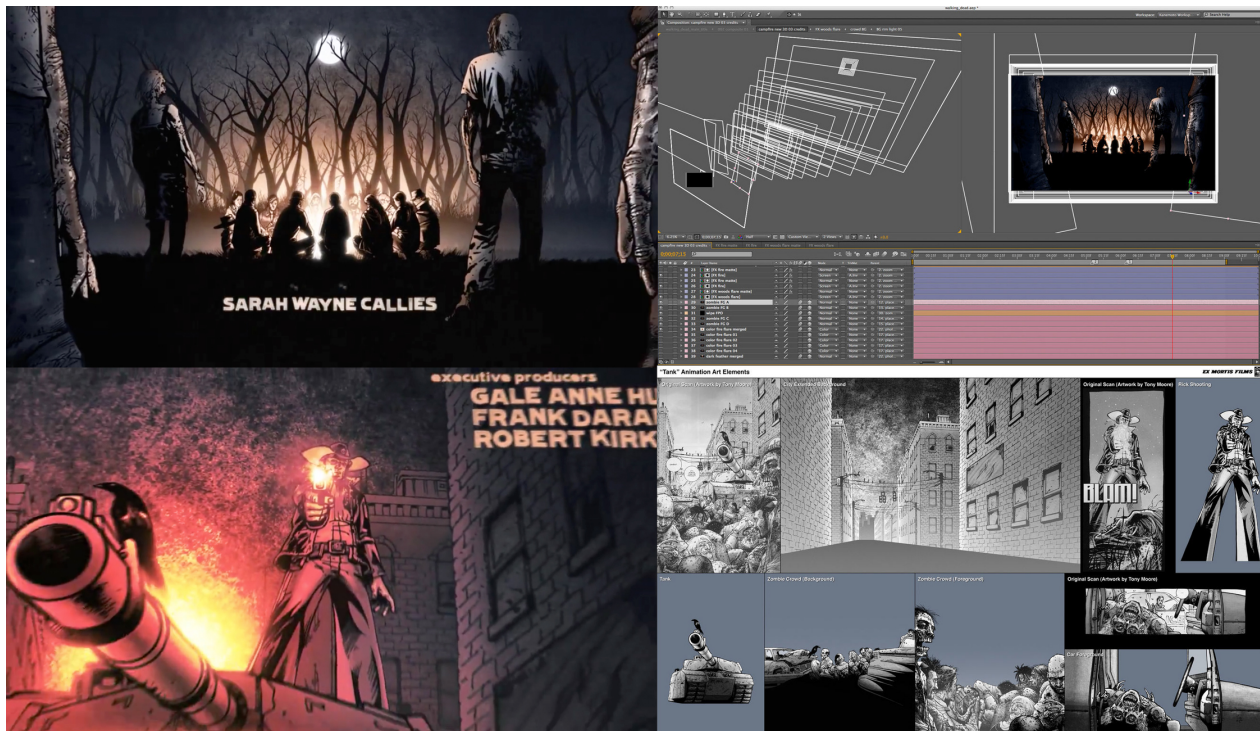


Figure 10. The Walking Dead (unofficial) stills



To further investigate this technique I contacted Michal Dwojak the CGI supervisor from *Box Postproduction* (2012) who created a music video based on the 2.5D technique. Michal explained that the compositions, camera movements and transitions were all generated using *3D Studio Max*. Then all the elements including the cameras and lighting were rendered to *After Effects* for postproduction. The biggest challenge using this technique is the limited movement and angle of the camera. Furthermore, these angles and movements needed to be established before creating any visual imagery. This was an element that I struggled to master during the development of the artefact. However, *Box Postproduction's* (2012) “making of” video helped me to grasp the concept of staging 2D imagery within 3D space, along with the lighting and camera rigs. (Fig.11)



Figure 11. Box Postproduction (2012) 3D Studio Max Camera Mapping

### 4.1 Preproduction - Restrictions

As mentioned it had become my goal as a graphic designer to expand my knowledge and skill set into the techniques of motion graphics. Krasner (2008) explains the “restrictions” that designers face when attempting to “exceed” their “own potential”. These “restrictions” can be attributed to elements such as budget, materials, equipment, technical skills, and deadlines. There have been a number of “restrictions” to overcome during the course of this project.

The first restriction is the “risk” involved in my chosen design solution. Krasner (2008) defines risk taking as “venturing into new, unfamiliar territory”. As discussed my design solution attempts to create a dynamic and engaging cut-scene to set the scene and communicate the message. The challenge of the design solution faced me with having to explore and attempt the creation of dynamic deep space along with the use of dynamic camera movements. As will be discussed later in this chapter it was necessary to learn *Cinema 4D*, a program that I was unfamiliar with at the start of this project. Nevertheless, I believe one of my strengths to be my ability to learn programs quickly and did not consider this element to be any greater than a learning curve. (Fig.12)

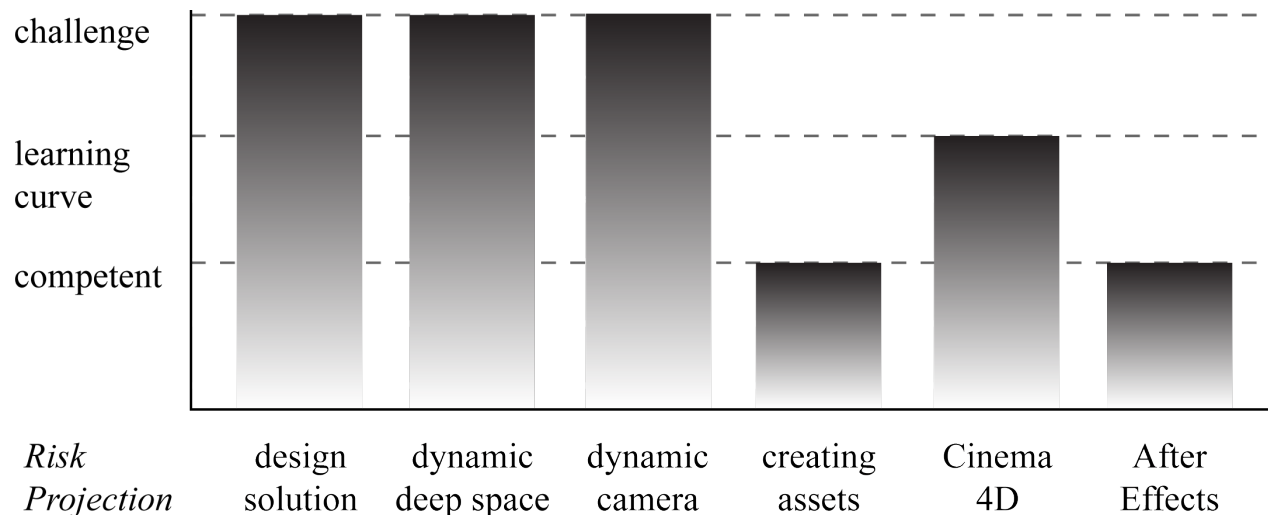


Figure 12. Skills and knowledge projection for level of risk during the course of the project

The second restriction I found during the development of the project was the solitude of an independent major project. The majority of my experience has involved working as part of a team. I have found team productions have a number of strengths such as: increased creativity, productivity, and skill sets. This experience involved time spent as a team leader managing

projects, team members and production schedules. As a result of this experience I was confident in my ability to manage an independent major project and considered the challenges faced to be in areas dealing with new aspects of motion graphics and learning programs. (Fig.13)

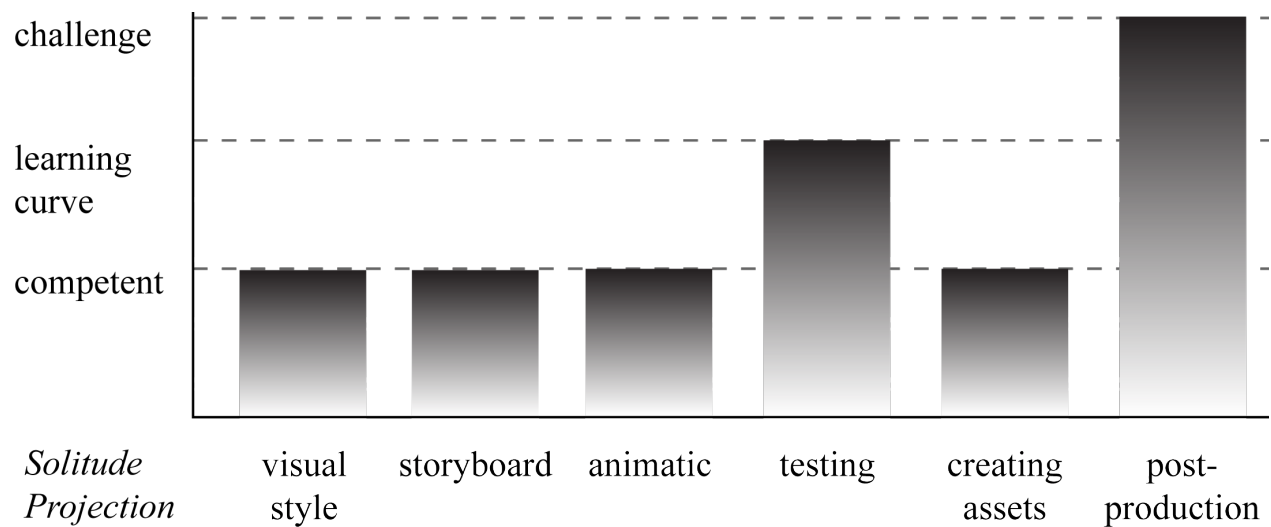


Figure 13. Projected restrictions for solitude of an independent major project

However during the course of the project I found I over estimated my ability to work independently. (Fig.14) Despite my experience in managing team based projects I found it difficult to balance managing all aspects of the project in accordance with the MA deadlines. I found the frequency that critiques were conducted during the development stages to hinder the progression of my work, as time spent preparing and debriefing between critiques consumed appropriate time for testing and development of the project. Furthermore had this project been conducted in a live environment I would not have met with the client on such a consistently frequent basis. These meetings with the client would have been coordinated in relation to each stage of the development process in accordance with the appropriate time required for each stage. Nevertheless had this project been conducted with the disposal of a motion graphics team, I feel the productivity and quality of the project would have increased and better managed the scheduling of critiques.

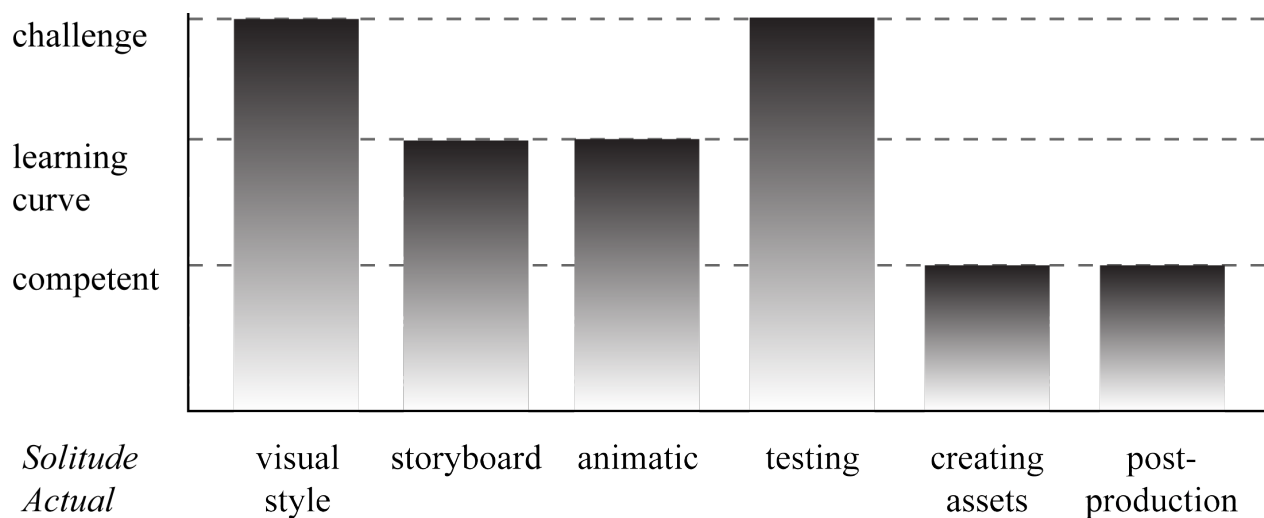


Figure 14. Actual restrictions for solitude of an independent major project

## 4.2 Preproduction – Research / Visual Style

Researching was an integral part of the design solution and was present throughout the development of the artefact. During preproduction research formed the basis for the concept of the artefact. Conducting research at this stage was vital as it allowed me to explore the conceptualization of the artefact. Furthermore it allowed me to explore a range of design solutions and visual styles for the artefact.

The artefact is set in an Italian American mafia world, based in New York in the early 1930s. As a result of this the research conducted included: 1930s fashion, design, and New York architecture: Art Deco design and inspired styling: comic book styling's such as *Batman Broken City* and *100 Bullets* illustrated by Eduardo Riso and works by Frank Miller such as *Sin City*. (Fig.15) The aim for this range of research was to understand the styling of the era from studying imagery and designs from the 1930s and the styling of original and contemporary Art Deco design. Furthermore the study of *Batman* and *Sin City* visual styling further developed my understanding as to how the tone of a dark and sinister mafia world can be communicated visually. During the projects development this research into the visual styling led further into the techniques used in Film Noir and will be discussed later. Furthermore considering the risks involved in the approach of the design solution I thought it wise to rely on my strengths as an illustrator for the creation of assets.

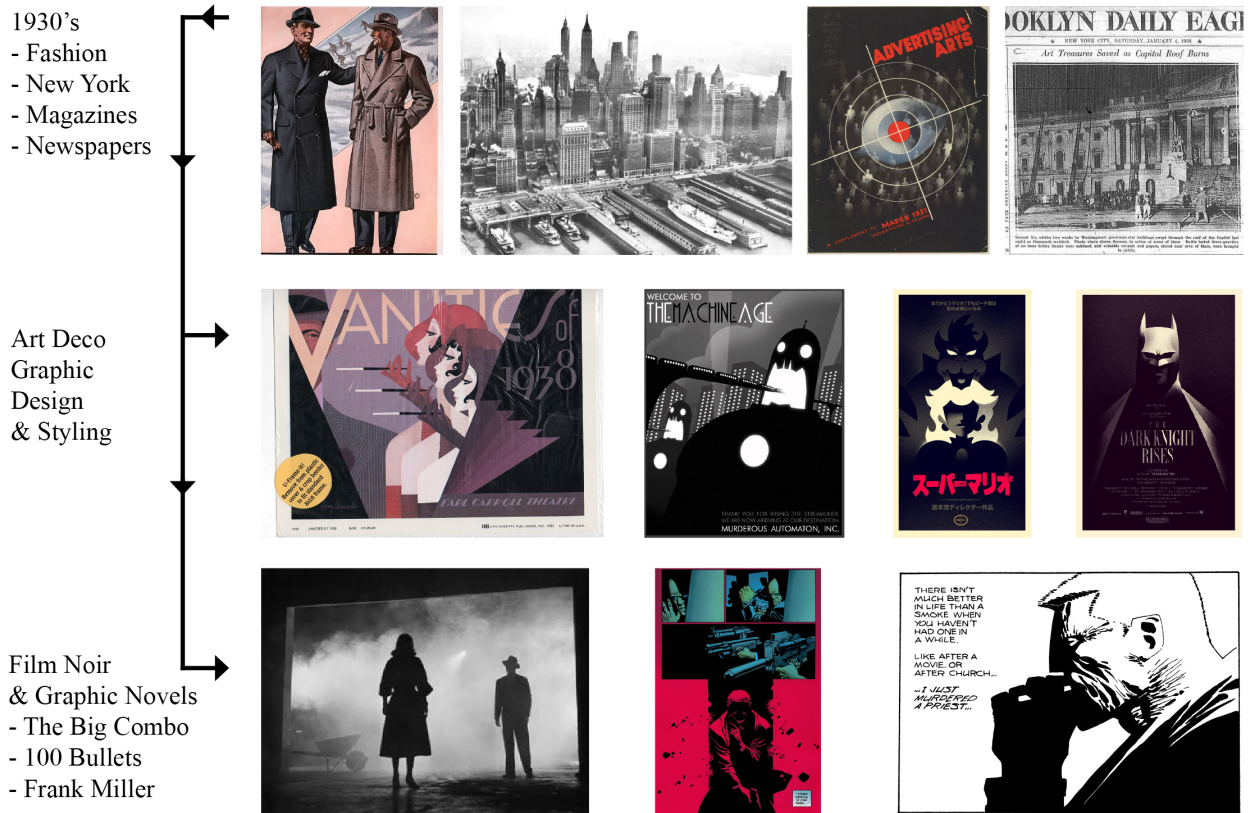


Figure 15. Process of visual styling research

Following the visual research, I selected the imagery that best represented my intended visual style for the artefact and created a mood-board. (Fig.16) The purpose of this mood-board was to clarify communication of the concept and intended visual styling during critiques and collaborations with industry professionals. During postproduction, I presented the mood-board to Nick (Bagley 2013) of *EA Games*. Although, Nick's area of expertise is in games design rather than art direction he found the visual style, colour palette and ambience was suitable for the subject matter. Upon reflection I consider the mood-board was useful during development as a reference towards development of the tone and colour scheme for the proposed design solution. However in relation to the visual styling I consider only three images to represent the achieved visual style: two stills from *The Losers* end titles, and Olly Moss's *Nintendo Art* poster. In addition the visual styling of the artefact was an area that became problematic during development and will be discussed further later on.



Figure 16. Mood-board

### 4.3 Preproduction - Script

As the project aims to explore the use of motion graphics within cut-scenes it was necessary to explore and develop the narrative for the game and cut-scenes. Donati (2008) considers it imperative to have a strong story established prior to development. This is due to the fact that the story will affect all development aspects such as: visual styling, colour palettes, storyboarding, and the composition of scenes and sequences. As a fan of *The Godfather*, the story of the family and characters is familiar to me from the movies, books, and game. I used a process of deconstruction and elimination to create the script for the cut-scenes. I deconstructed the novel *The Family Corleone* by: characters, the families they belonged to, and the key events that progressed the story and development of these characters. During this process I established a total of seventeen cinematic cut-scenes through out the plot of the game. (Fig. 17) Due to the restriction of time this number of cut-scenes was reduced to a more achievable goal of three. However, during preproduction it was determined for sake of quality and time that the number of cut-scenes again needed to be reduced to one. I found the development of the script to be a crucial element to the development process. As the script had been established it created structure and clarity to the setting of the scene and message to be communicated by the artefact. Therefore

enabling clarity towards the development of the storyboards, animatics and the final design solution.

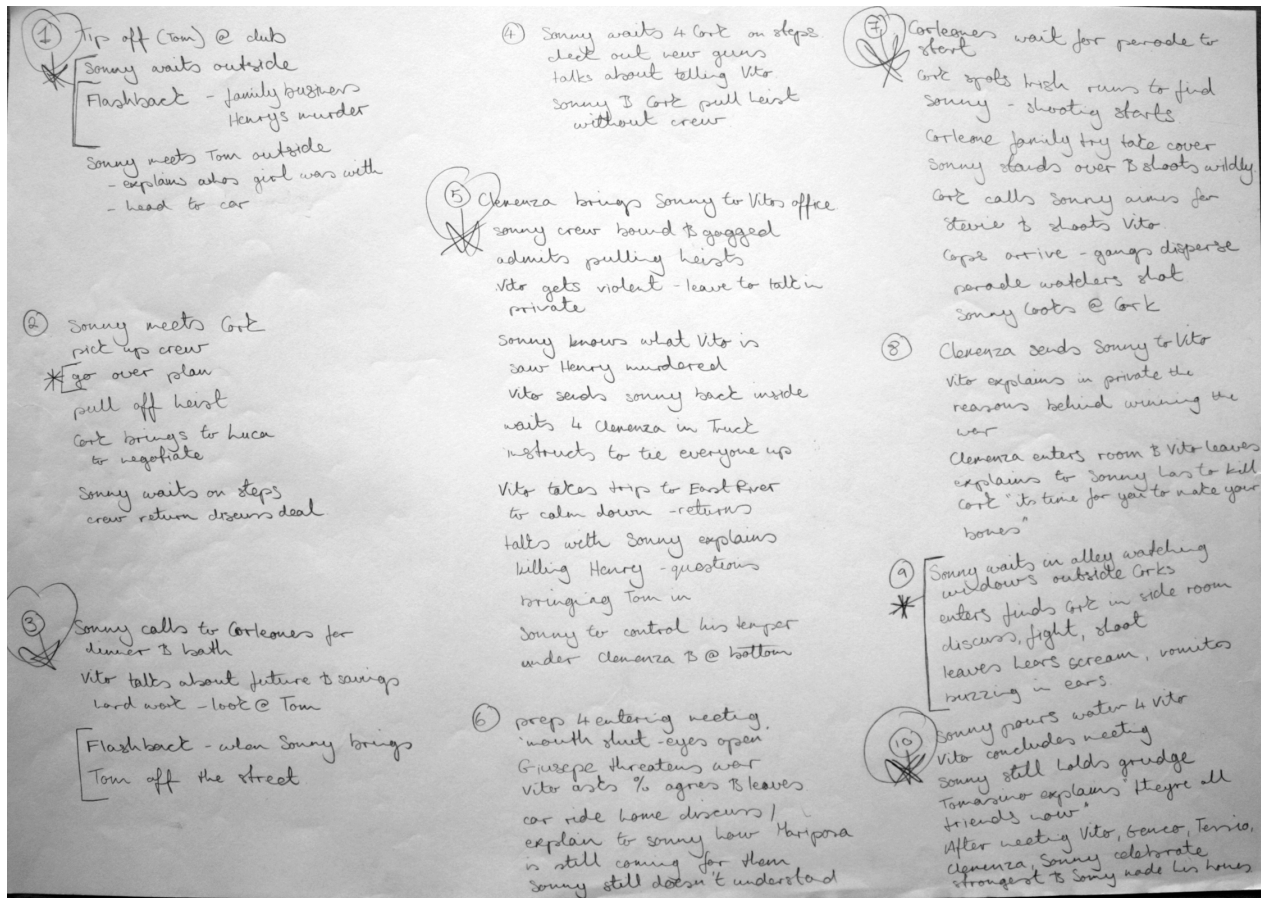


Figure 17. Script development identifying pivotal moments for possible cut-scenes

#### 4.4 Preproduction - Storyboard

Storyboarding is a vital stage of preproduction. Krasner (2008) considers it the “final phase of conceptualization”. It allows the designer to create a “visual map” of how the story will “unfold over time”. Taylor (2011) explains during this stage of preproduction visual style, composition, camera angles and movement can be explored and edited quickly and effortlessly. I invested a considerable amount of time to this stage of development. Numerous variations of storyboards and thumbnails were produced while exploring the visualization of the story, compositions, camera angles, and movement. This process was beneficial as it allowed me to hone down to the core visual beats by eliminating any visual narratives that were not contributing to the progression of the story or characters. (Fig.18) However, while focusing on this aspect less attention was dedicated to the development of the visual style and use of typography that proved problematic later in the pre and postproduction stages.

Following the finalization of the storyboarding stage the final storyboards were presented to Nick (Bagley 2013) of *EA Games*. Nick considered the storyboards to be strong, dynamic, and an appropriate length. Furthermore, an important factor that was suggested was to visually portray the characters development throughout the cut-scenes by the use of facial close-ups. I considered this element to be a valid observation that I had not considered. The story is based on the progression of Sonny's loss of innocence through moral struggle to ruthlessness. This element of visual storytelling is a crucial technique that was missing and will be developed and explored further.

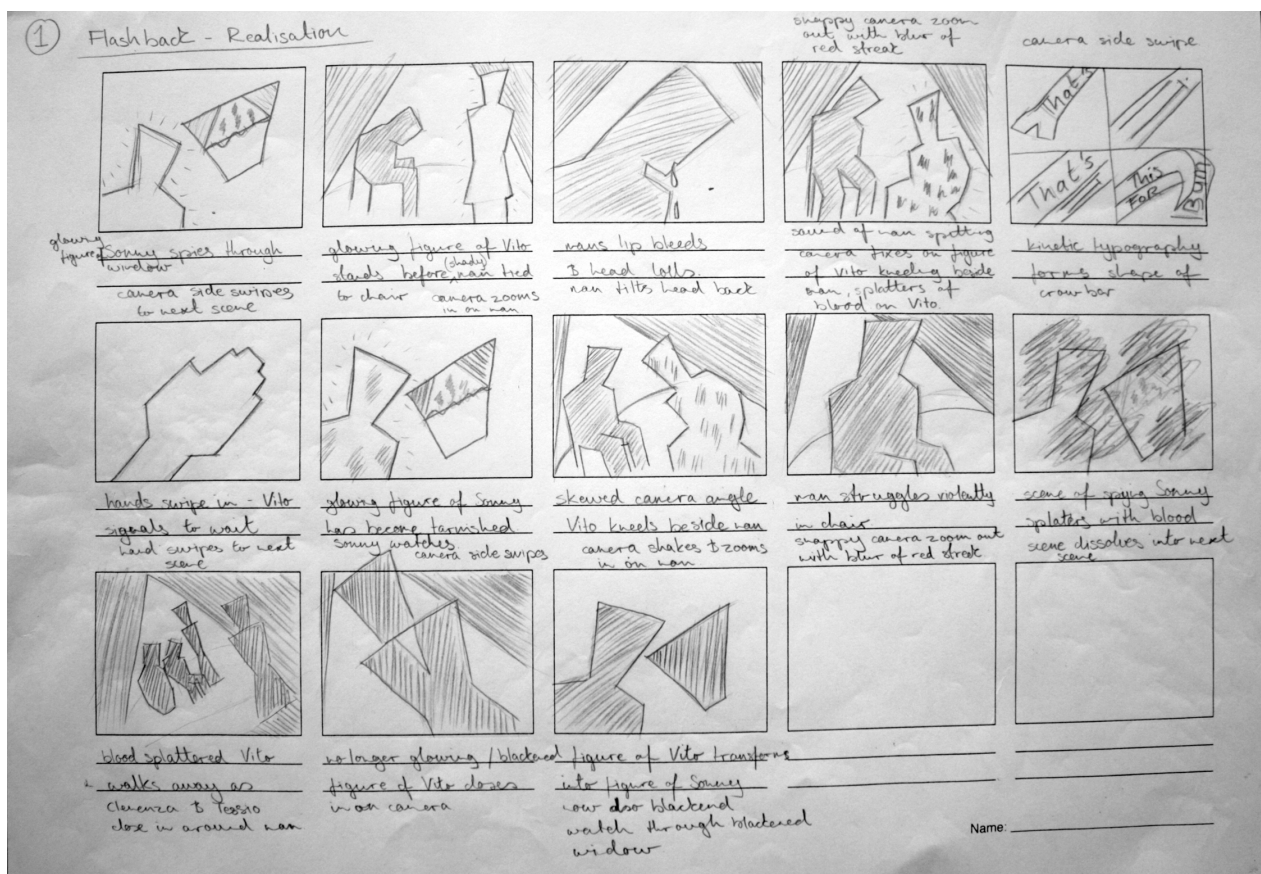


Figure 18. Final storyboard for intro cut-scene

#### 4.5 Preproduction - Animatics

Following the storyboarding stage, I created a number of animatics. Taylor (2011) explains that the creation of an animatic allows for a preview of the “timing, action, and camera moves”. However, I used the animatic stage to explore the use of *After Effects* versus *Cinema 4D*. Until this stage I was undecided as to the best approach to executing the proposed design solution. The first animatic tested the staging of compositions in *After Effects*. The aim was to determine the composition, timing, sound design, typography, and use of *After Effects*. (Fig.19) During critique (20/02/13) it was determined that the visual style, typography, composition, sound, and



perspective all required further development. In addition the visual styling was a critical element identified during the critique that I had not yet begun to develop.



Figure 19. First animatic exploring composition staging in *After Effects*

As a result of the feedback received from the critique I focused on the development of the visual styling. I attempted to create an Art Deco inspired illustration style that would set the tone for the era of the 1930s while introducing low-key lighting techniques to the illustrations. This development was presented in a second animatic during critique (16/03/13). (Fig.20) However it was suggested that the visual styling still required further development. The characters portrayed were not consistent with the fashions of the era and were also lacking in detail. In brief the development of the two phases of animatics had resulted in identifying the further development of the visual style, composition, sound design, typography, and perspective. I considered these to be elements that can be developed by further testing. However the question of how to approach the design solution and the use of *After Effects* or *Cinema 4D* was still unanswered.

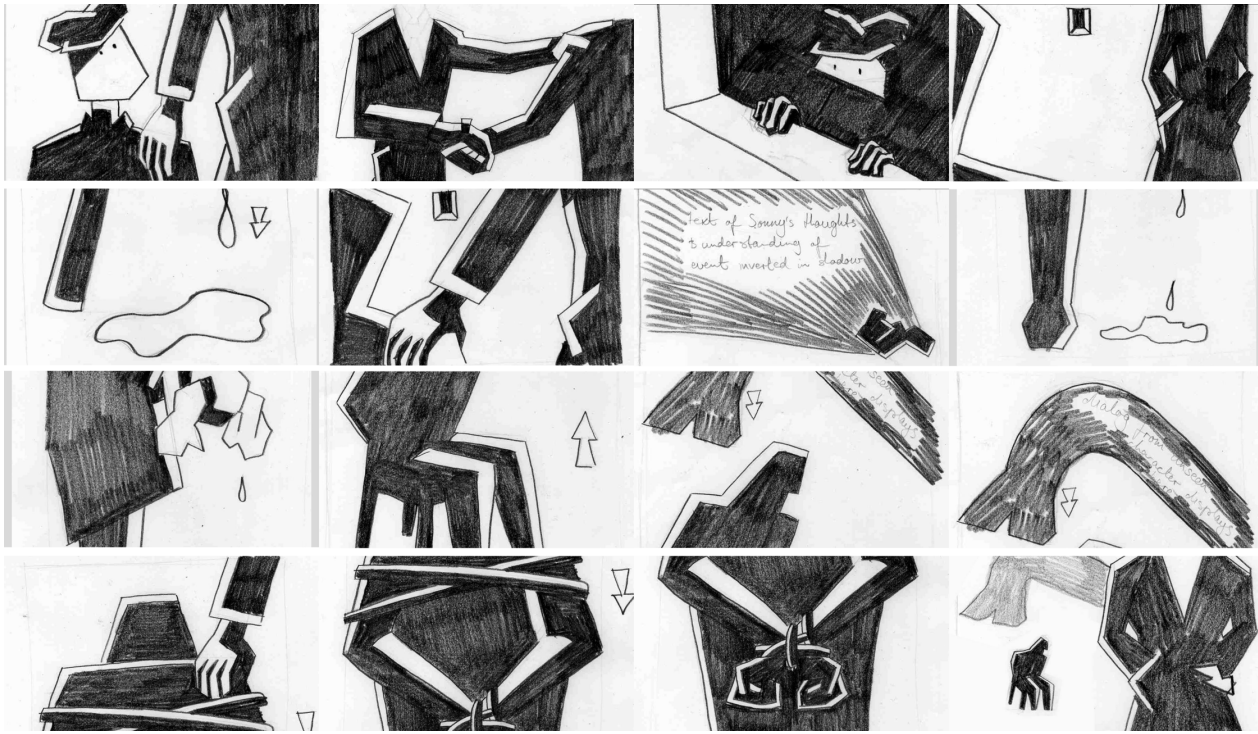


Figure 20. Second animatic development of Art Deco inspired visual style

The third animatic focused on the testing of camera movement in *Cinema 4D*. (Fig.21) Up until now *Cinema 4D* was suggested as a possible process for the design solution by my supervisor. However, I had not yet tested *Cinema 4D* for the staging of compositions and camera movements. As mentioned by Michal of *Box Postproduction* (2013) the challenge is the restricted camera angles and having to establish the angles and movements before creating the visual imagery. This was a concept I struggled to grasp. Therefore I attempted to quickly test this technique by establishing the camera movement between the stills of the storyboard. Furthermore the metaphor of *Sonny's* divide was represented as a white frame that the camera moved through between each scene. During critique (20/03/13) it was noted that this crossing the divide movement be restrained to pivotal moments within the narrative. In addition, the overall style, lighting, movement, and audio still required further development.



Figure 21. Third animatic exploring camera movement in *Cinema 4D*

#### 4.6 Preproduction - Testing

As a result of the feedback during the animatic stage, I conducted further development and testing. I focused on illustrating the visual style, and exploring camera movement, and lighting rigs within *Cinema 4D*. Furthermore I experimented with the staging of 2D static visual imagery within 3D space using *Cinema 4D*. (Fig.22)

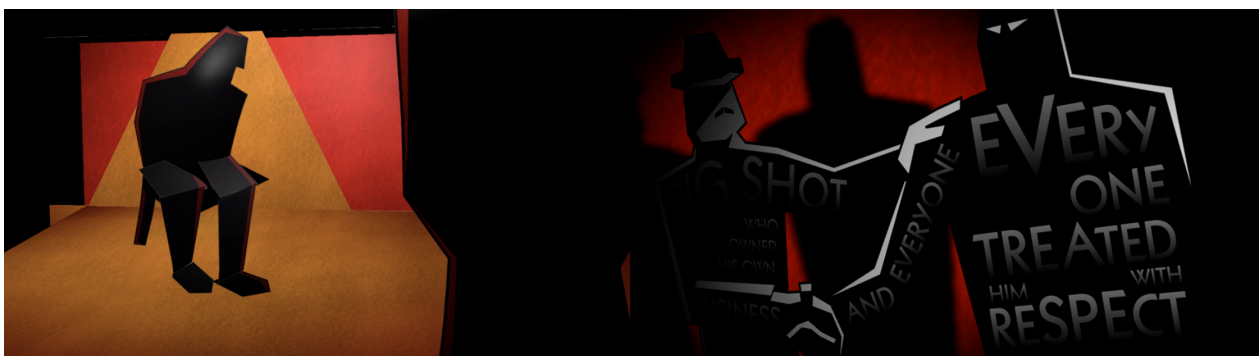


Figure 22. Further testing of composition staging in *Cinema 4D* with use of camera's and lighting

Due to the underdeveloped visual style I thought the project would benefit from collaboration with a concept artist. Contact was made with Jonathan (McGonnell 2013) a Dublin based concept artist with experience in film, television and games. In a meeting the animatics, and test compositions were presented to Jonathan. Two main elements highlighted were: the visual style,

and the setting of the scene. Jonathan thought the illustrated visual style was similar to Russian constructivism by the use of colour and geometric angles. However, the sketched imagery from the animatics appeared more in tone with the era as it was hand-made and not produced digitally. It was suggested to explore the use of light and shadow by researching Film Noir, learning to highlight details, and also create a sense of depth. Jonathan explained for a concept artist the setting of the scene was a crucial element in visual storytelling. It is important to orientate the audience to the world they are about to enter. Therefore if the visuals become more abstract a small detail from the setting will keep the audience grounded in that world. As will be seen later these two elements highlighted by Jonathan were a crucial to the turning point in the development of the visual style and setting of the scene.

#### 4.7 Production - Additional Testing

As a result of the feedback highlighting the issues with the visual style I felt this element needed immediate attention before proceeding further into production. I further researched the techniques of low-key lighting used by Film Noir, and how to set up low budget lighting scene for a photo-shoot. To further explore and understand this technique I organized a test shoot with lighting, props and a model. (Fig.23) During the test shoot I experimented with directing low-key lighting onto the model creating the rim lighting technique and highlighting details of the figure and clothing. This technique allowed me to identify the lack of detail that required further development of the visual style. In brief the result of the test shoot generated imagery that created the tone required for the narrative. I developed this new visual style into a new test composition, that further explored staging composition and camera movement in *Cinema 4D*. (Fig.24)

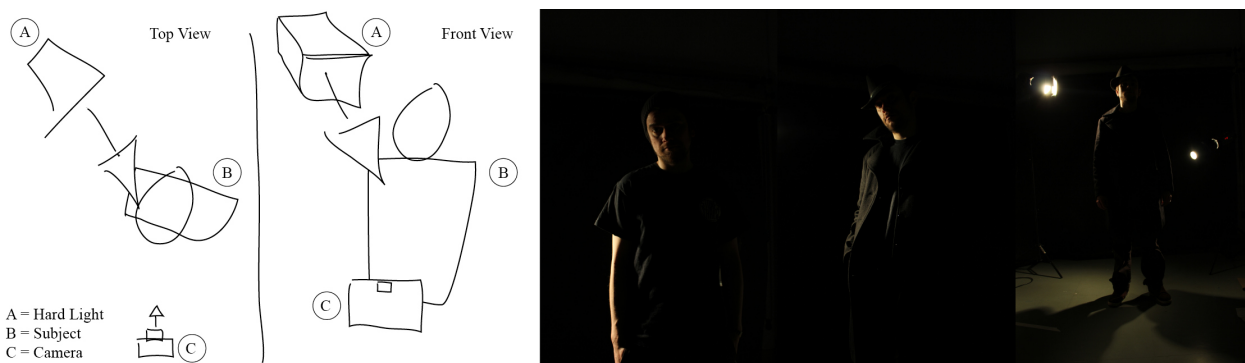


Figure 23. Low-key lighting test shoot

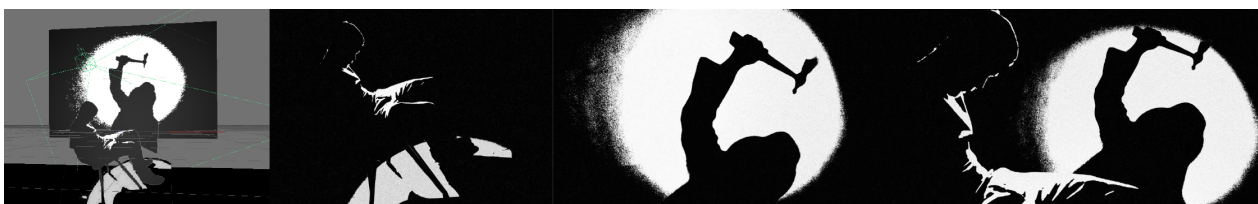


Figure 24. New visual style development and *Cinema 4D* testing

While discussing the development of the visual styling Nick (Bagley 2013) of *EA Games* thought that the previous direction had become too abstract and possibly more cartoon like than intended from the original concept. Furthermore, the seriousness of the subject matter didn't suit this styling. In contrast the development of the new visual style was reminiscent of the monochromatic style used in *Sin City* and despite the added detail would still be suitable for a tablet screen.

I considered the outcome of the new visual styling to be effective and attribute strength to the project. The first strength I considered for the use of this technique was its cost effectiveness. Within six hours the test shoot had been conducted, resulting in establishing an appropriate visual styling that set the scene for the artefact. Furthermore during the test shoot I photographed the majority of compositions for the characters involved in the cut-scene, providing detailed references for the illustration of assets. Thus decreasing the length of time required by creating the artwork for the artefact, a crucial element that is often time consuming.

#### 4.8 Postproduction

During the postproduction stage all the previous elements from preproduction and production stages are brought together. Through the development of the script, storyboards and animatics I had determined the events, camera movements and timing for the postproduction of the artefact. As a result of testing and further development, the visual styling, and use of *Cinema 4D* was established. Accordingly I found the interface of *Cinema 4D* easier and more comprehensive for staging the compositions and camera movements than *After Effects*. Hence I chose to produce the compositions through *Cinema 4D* and render these to *After Effects* for editing. (Fig.25)

All assets for the artefact were first illustrated in Illustrator then imported into Photoshop for addition of a grain texture adding tone to the visual styling. The textured artwork was then exported as a png file for use in *Cinema 4D*. Within *Cinema 4D* the 2D assets were imported onto a 2D plane. These 2D planes were then staged within the composition across the multi-plane and multiple camera movements established. As mentioned the challenge when conducting the 2.5D technique is the restriction of angles and camera movements. Therefore I had to consider the desired camera angle or movement when compositing each scene. In addition, having researched and conducted tests of staging the 2D imagery, and rigging the lighting and camera moves I found this stage less of a challenge than expected. However as will be discussed in Chapter Five further development could have been invested during the postproduction stage within *After Effects*.

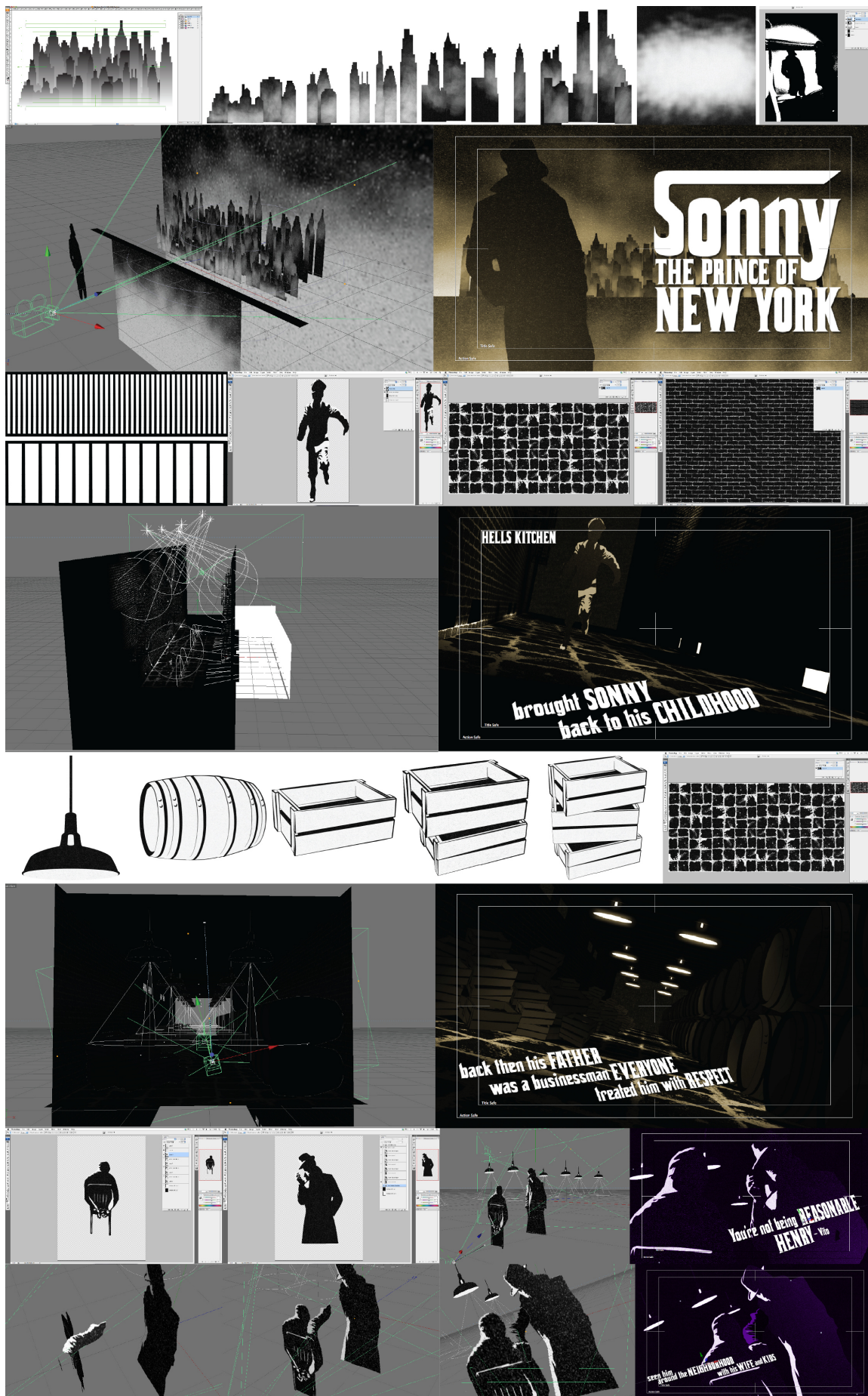


Figure 25. Creating compositions in *Cinema 4D* and exporting to *After Effects* for postproduction

## Chapter 5. Conclusion

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### 5.1 Findings

To gauge the effectiveness of the final design solution I approached *Treehouse Republic* (2013) an animation studio based in Dublin. Having worked with them as an *After Effects* intern I found their knowledge and experience to be extensive covering: films, animations, comic books, and video games. Therefore their knowledge of motion graphics and visual storytelling techniques would provide extensive feedback. Art Director Patrick O’Callaghan and Creative Director Graham Holbrook were both supplied with the artefact of the final design solution.

Patrick (2013) explained that after a second viewing it was understood that this was a flashback. It was the story of a kid who would become the protagonist as an adult. This protagonist saw something involving gangsters when he was young, enjoyed it and led him into crime. Patrick considered it a prequel to the way the protagonist sets up. However, on Patrick’s first viewing it was understood that it was an event the kid witnessed but did not conceive that it was a flashback. Another factor that became evident on the second viewing was that the kid was smiling at the violence, leading Patrick to believe that the kid was enjoying what he was witnessing.

Graham (2013) agreed with Patrick’s interpretation. As the first scene is staged with the protagonist looking at the skyline of a city, it reminds the protagonist of a time when he was younger witnessing this event and losses himself in the end. Graham interpreted the artefact as a prequel to *The Godfather* with *Sonny* and *Vito* as the main characters.

However, this connection to *The Godfather* may be discounted, as Graham is aware of my interest in the topic from previous conversations while working together. Furthermore, Patrick did not associate the piece directly with *The Godfather*. Nevertheless, he did interpret the U.S. Italian mafia connection from the language of typography, details in visual imagery and the violence portrayed. Graham reiterated that with the use of the typography and music the artefact was definitely associated with *The Godfather*.

*Treehouse Republic* (2013) felt that the visual styling and composition of the artefact were quite strong. The impression of Frank Millers *Sin City* mixed with the vibe of *The Godfather* was portrayed. They considered the artefact was successful in creating a mood, genre, and a place in time. Furthermore the artefact was credited with having a clear concept that could be further explored, and having potential to become a very strong design solution.

In short, the interpretation of the final design solution identified the cut-scene to be a flashback of the adult protagonist, into his past as a child. Within this childhood he witnessed a violent event that led *Sonny* into the crime business. However the effect of this event on the child was considered to be one of enjoyment. In contrast, it was the intention of the message to convey the child's loss of innocence and the horror of witnessing these events. Furthermore, it is questionable as to whether the artefact connects with the branding of *The Godfather*. Nevertheless, as the target audience will have already purchased the game this will be a known factor before viewing the cut-scene. As Graham was aware to my interest in the topic prior to viewing the piece this interpretation can be construed as that of a primed target audience member.

## 5.2 Further Development

While meeting with *Treehouse Republic* (2013) we conducted an extensive discussion in relation to elements and techniques that may require further development. A number of elements were highlighted. Firstly a downfall within the artefact was the transitions between scenes and the handheld camera movement. It was felt that the comic book transition between scenes was breaking the engagement within the artefact. Furthermore the transitions were repetitive and followed the same movement each time. This was considered an element that should explore more varieties, and dynamic forms of delivery through the 3D space. In addition the handheld camera movement appeared too artificial. A more convincing manmade movement was considered to be more believable. Secondly the use of typography was also an extensive element requiring further development. The typeface was appropriate for the genre of the artefact, and was consistent with *The Godfather* branding. However the method of delivery was repetitive, and can be improved by further development. The way in which the type was delivered can create a sense of mood, whether it is slow with "dread" or fast paced. Furthermore the duration the type was visible onscreen needed to be increased allowing the audience ample time to read the information. In addition there was a lack of clarity between the narrative and dialog portrayed by the type. The styling of the typeface was constant throughout the artefact. Differentiating the typeface for the characters and narrative can clarify the context of the information being communicated. Furthermore, through exploring: composition, casing, appearance, and volume, punctuation can clarify the narrative further. Thirdly the audio was considered effective in placing the audience in *The Godfather* mafia world. However, introducing silence or increasing volume, can attribute to creating suspense or aggression. Fourthly the final element considered for further development was the editing. The scene of the blood splatter was considered to lose effect, due to its early appearance and repetition. It was suggested to retain this scene till the *Final Act*, when entering



the world of blood. A sense of foreboding can be created by briefly introducing this scene as specs or blinks, prior to its final and full appearance.

Nick (Bagley 2013) has been involved during all the stages of development and was familiar with the concept and the aims of the project. However, one particular scene for Nick was unclear. The first scene of the blood splatter was unclear in relation to the following scenes. Furthermore, the interpretation of this scene was of *Clemenza* the protagonist being spit on. The actions of this sequence are correct, however the protagonist is *Sonny* the son of *Vito*, while *Vito* is the character being spat on. In addition this highlights *Treehouse Republics* (2013) emphasis on the lack of clarity concerning the delivery of the narrative. Furthermore Nick suggested differentiating the appearance of this scene from the *Final Act* of the blood world. The second element that Nick highlighted was again creating differentiation between the “now from the rest of the flashback scenes”.

Jonathan (McGonnell 2013) identified elements that attribute to the details of the visual imagery and actions within the scenes. For the static shot of the basement it was suggested to add the element of a flickering light. This small detail can contribute to setting the mood and creating atmosphere. Concerning the imagery of the victim in the chair there was confusion to whether this character was wearing a hoody. Details of this character will require development, a solution suggested was to detail ruffed up hair. In addition, the facial expression on *Sonny* was interpreted as one of enjoyment. It was suggested that the character and plot could consider this interpretation as it may develop a more interesting and unexpected plot. The final element identified by Jonathan was the progression and build up of tension in approach to the *Final Act*. This element involves further development towards the pacing and editing of the artefact, to further create the build up of tension and a more disturbed and chaotic mood.

### 5.3 Final Design Solution Summary

In summary, I consider the final design solution of the artefact to effectively communicate the setting of the scene. Through the use of visual imagery, typography, and audio the mafia world of *The Godfather* was clearly interpreted. Furthermore, the narrative device of a flashback despite needing further definition was also clearly interpreted. The protagonist as an adult revisiting an event from childhood that led into the present world of crime was understood. However the downfall of the artefact was the clarity of the characters and elements of narrative portrayed within the artefact. This lack of clarity was due to visual imagery, use of typography, delivery of type, pacing and editing of scenes. This led to confusion when identifying the characters and dialog within the artefact. Furthermore, a vital element that was misinterpreted was the enjoyment

perceived by the child witnessing the violent event. This element was intended to communicate horror and the child's loss of innocence. A factor that attributed to this misinterpretation was the visual imagery used to portray the child's facial expression. In addition this element will require extensive further development and testing.

Overall further development and testing is required of the artefact in order to achieve the aims set out by this project. I had intended to test the artefact on a group of gamers in order to gauge the target audience's response. However due to time constraints and the extensiveness required for further development, this goal was not achievable at the time.

#### 5.4 Contribution to Motion Graphics Community

Firstly, I consider this project to be valuable to the motion graphics community as it identifies an opportunity for motion graphics within the mobile gaming and digital comic industries.

Furthermore, I found it difficult to identify any key papers in direct relation to this topic. As a result of this my research has covered a wide and extensive range of sources that indeed identified this developing industry for motion graphics. Therefore there is a need to further explore, analyse and document currently developing, and future trends that are creating opportunities for motion graphics through advances in technology.

Secondly, my process of research, exploration, development, and analysis including successes and failures has been documented here along with my visual diary. Therefore should any peer motion graphic designers wish to explore the use of motion graphics within video game cut-scenes, or the 2.5D technique, this thesis may offer a basis for their own research and development. Furthermore, having presented my analysis through the preproduction, production and postproduction stages, these challenges and how they were overcome may offer insight for peer motion graphic designers.

#### 5.5 Personal Overview

As a motion graphics designer I found this project to be a valuable exercise in the development of my skills and knowledge. Due to these developments, the challenges faced at the beginning of the project have been reduced. (Fig.26) Therefore future projects will continue to increase and develop my skills and knowledge as a motion graphics designer, and in turn better achieve effective communication of a message through the use of motion graphics.

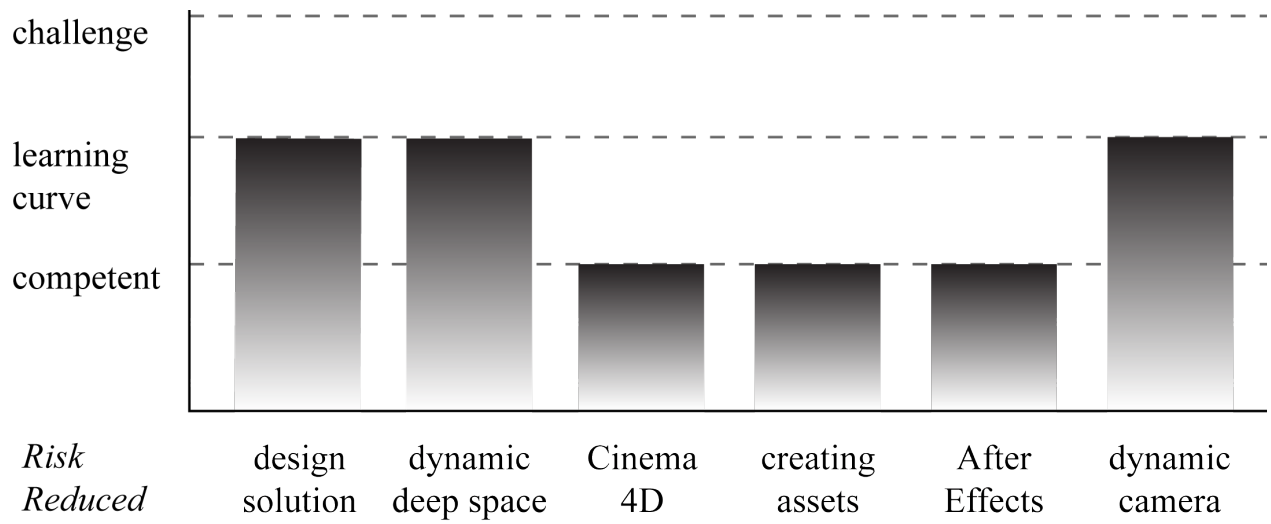


Figure 26. Skills and knowledge for reduction of risk following the course of the project

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## Appendix 1: Email Correspondence with Nick Bagley of EA Games

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Wright Anna (L00092395)

Mon 1/7/2013 5:26 PM

To: NBAGLEY@europe.ea.com;

Hi Nick,

Happy New Year, hope you had a good Christmas! Ciaran passed on your contact details over the holidays. I had asked him to mention to you regarding my studies.

I am currently studying my MA in Motion Graphics in Letterkenny, Co. Donegal. As part of our major project we are encouraged to make contact with industry professionals in the field that we have chosen to base our major project on. I have chosen to study the use of cinematic sequences within games.

As part of my project I will be required to produce a cinematic sequence for a concept game based on research conducted and feedback received during the development stage.

I was hoping if you would be available to offer your advice on samples that will be posted on vimeo during the projects development. And also if feasible be able to offer insight into the topic and industry at certain stages during development.

I thank you for your time and look forward to hearing from you.

Kind Regards,

Anna K Wright

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Bagley, Nick <NBAGLEY@europe.ea.com>

Mon 1/7/2013 7:11 PM

Inbox

Hello Anna,

Happy New Year too – hope you had a good Christmas as well.

Yes, Ciaran asked me if I'd be able to give you feedback and advice on your work – happy to do so.

I've been working in the video game industry for nearly 20 years, and in a number of different jobs, some creative, some technical, and currently at Electronic Arts in the U.S working on the new SimCity game.

Let me know when you are ready for feedback, and hope to be able to offer you some useful advice!

Regards,  
Nick

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Wright Anna (L00092395)

Wed 1/30/2013 5:04 PM

Sent Items

To:

Bagley, Nick <NBAGLEY@europe.ea.com>;

Hi Nick,

Thank you for getting back to me.

Within the next few weeks, I will be looking to conduct some interviews, in relation to the use of cinematics and the importance of storytelling within games. Once I have these questions finalized I will forward them onto you, if that is suitable?

I will also be presenting the concept artwork, moodboards & storyboards. I would like to submit these to you also as your feedback would be valuable during this development.

Also, I am continuing my search with regards to industry contacts, that may be able to participate with this project. I was wondering if you might have any recommendations, of professionals who would have a background in Android App Development or Game Storytelling?

I greatly appreciate you taking the time to participate.

Kind Regards,  
Anna K Wright

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Bagley, Nick <NBAGLEY@europe.ea.com>

Wed 1/30/2013 11:40 PM

Inbox

To: Wright Anna (L00092395);

Hello Anna,

Yes, sending the questions is fine – I'll give you feedback where I can – also on the concept artwork etc. too.

I don't recall anyone I've worked with doing Android development, but I'll see if I can get you a contact from a more specific game storytelling POV.

Regards,

Nick

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Hi Nick,

I am currently working on the interview questions and will hopefully have them with you within the next week.

We had our critique this week, which was a presentation on the moodboards, initial concept artwork and storyboards. Also we have created a brief to outline the project.

I have attached these files and would be grateful if you would possibly offer some feedback. Also I am including a link to an example of the technique that might be used to create the artifact.

<http://vimeo.com/33213213>

Thank you for your time and I look forward to hearing from you.

Kind Regards,

Anna K Wright

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Bagley, Nick <NBAGLEY@europe.ea.com>

Tue 2/12/2013 4:49 AM

Inbox

To: Wright Anna (L00092395);

Hello Anna,

I had a look through the brief and the attached moodboards and storyboards – nice work!

(my experience is more gameplay design than art direction, so treat accordingly)

The technique you have chosen fits well with the technical capabilities of the target device – rendering lots of detail on a smaller screen can end up with confusing results, so the bolder, more stylized approaches works better.



Also the graphics rendering capabilities of tablet and phone type devices can be a bit limited compared to a PC or dedicated games machine, so the 2 ½D approach would help keep the animations smooth.

There are a few good examples of that style in use in other games;

God of War 3 cinematics (the 1<sup>st</sup> few minutes of this video show a similar technique)

- [http://www.youtube.com/watch?v=cMTTd\\_sJGxs](http://www.youtube.com/watch?v=cMTTd_sJGxs)

This uses a similar technique in the actual gameplay;

- <http://kentuckyroutezero.com/>

Another important thing to bear in mind is how the characters that are portrayed in the story sequence will appear in gameplay.

The closer that a character matches between story and gameplay helps maintain connection and make the experience smoother for the player. An extreme example of this was used in the original Lord of the Rings video games (where film footage was matched with in-game sequence and cutscenes and then blended together);

- <http://www.youtube.com/watch?v=Cji3Ycf4vow> (the 1<sup>st</sup> minute of this video shows this)

In the 3 sequences you've chosen, I like the idea of using the camera movement to help convey the emotion of the lead character.

Also might be good to show the progression of his character visually in his appearance?

(from innocence in the 1<sup>st</sup> scene, through confidence in action in the 2<sup>nd</sup>, to uneasiness (but ruthlessness) in the 3<sup>rd</sup>)

Maybe a close-up of his face in each of the scenes could help reinforce the changes in the nature of the character as the game progresses?

Another good rule for game cinematics is to keep them relatively short and punchy – I worked on a game called Shadowman (when I was at Acclaim with Ciaran!), that had very long cinematic sequences running to 4 or 5 minutes with long passages of dialogue – these proved to be way too long, and resulted in some negative feedback.

From the storyboards, these sequences tell the story in strong, dramatic fashion and feel like the right length and match the emphasis points well from the brief – maybe showing the running time for the sequences would be useful?

With the loading screen and any text shown during cinematics, bold typefaces like you've used and larger size text are better for the smaller screens.

The moodboards are great, and really capture the style, colour schemes and ambience of the subject material.

Hope that the feedback is useful!

Regards,

Nick

---

Wright Anna (L00092395)

Thu 2/21/2013 9:20 PM

Sent Items

To:

Bagley, Nick <NBAGLEY@europe.ea.com>;

1 attachment

Hi Nick,

Thank you for your feedback regarding the initial development stage. It is very useful and has been well received.

I am attaching the questionnaire that I previously mentioned and I would be very grateful if you could spare a few moments for it. Also I was hoping maybe you might have some colleagues or contacts who might be willing to participate in the project, with feedback on the projects development and even the attached questionnaire?

With regards to the projects development the next phase: animatic, sound design, visual style will hopefully be complete within the next two weeks, before development starts. If suitable I will send these on when complete.

Again thank you for your time and I look forward to hearing form you.

Kind Regards,

Anna K Wright

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Bagley, Nick <NBAGLEY@europe.ea.com>

Mon 2/25/2013 10:37 PM

Inbox

To: Wright Anna (L00092395);

Hello Anna,

Sorry for the delay in replying to your email – we are finalising our project at the moment, so it has been pretty busy

I will fill in the questionnaire today (and also see if I can get any other colleagues to fill it in too).

Regards,

Nick

---

Bagley, Nick <NBAGLEY@europe.ea.com>

Wed 2/27/2013 3:47 AM

Inbox

1 attachment

Hello Anna,

Please find completed questionnaire – I've answered with a mix of thoughts and some examples of other games – hope it provides some useful feedback and info.

Regards,

Nick

Graphic Storytelling and Game Cinematic Sequences within New Media - Questionnaire

*Cinematic / Cut Scenes:*

1. *Do you think that the use of cinematic sequences contribute to the gaming experience?*

Yes. When cinematics are used well, they can greatly enhance the player's immersion in a game, show story perspectives from other than the main characters, deepen empathy and understanding between the player and the character being played, and convey emotional depth not possible in gameplay sequences.

2. *What would you consider to be the negative aspects for the use of cinematic sequences within gaming?*

When they are frequent and intrusive, disjointed from the play experience (exceptions being flash backs or flash forwards), are overly long or contain superfluous elements, they can have the opposite effect.

3. *Do you think that the role of the cinematic sequence is evolving from the non-interactive passive experience to a more interactive experience for the gamer?*

Yes. The boundaries between cinematics and gameplay are definitely becoming more blurred. The recent Batman games featured flashback sequences where the player is transported back and interactively 'plays' through events of the past with themselves as a child witnessing these events, and the Uncharted series have made many sequences where story and gameplay are seamlessly blended together

4. *What are the crucial elements of cinematic sequences and how are they evolving?*

Technology has progressed where we can show characters much more realistically than before, and storytelling, characterisation, audio and music, and camera techniques in games have also progressed, learning from more mature media like films. Also the difference between cinematics and gameplay has become much narrower, so it is easier to blend seamlessly from one to the other.

5. *Do you think that most cinematic sequences are too literal and hyper real and could be created more abstract with the visual styling made more unique?*

I think that certain games use hyper realistic representations to their advantage, certain car racing titles play in a photorealistic style, both in-game and for cinematics, see the Grand Turismo games as a good example. Abstract and very stylised representations can give a unique feel to a game and can become the main point of interest in the game – not sure if the game in the clip I've posted below is going to have narrative cinematics, but it is a good example of an abstract style giving the game a very unique perspective and appeal; <http://www.youtube.com/watch?v=1HEwtSk10dQ>

#### *Game Narrative:*

1. *What role do you think narrative plays in game play and has it changed recently?*

Most games require some form of narrative to give at the very least a sense of progression and chronology.

In addition, it becomes necessary for character development, motivation, conveying drama and emotion, and sometimes just guidance in what to do / what is happening next.

I think that boundaries between non-interactive and interactive story telling are breaking down, and sandbox type games like the Grand Theft Auto series offer latitude for the player to create their own 'stories' away from the main narrative.

In addition, the Left 4 Dead series employed a 'director' system, where certain events, frequency of enemies attacking and the placement of pickups etc. are different every time

the player plays the game, and are driven by how they are playing to create a dynamic narrative; [http://en.wikipedia.org/wiki/Left\\_4\\_Dead\\_\(series\)#AI\\_Director](http://en.wikipedia.org/wiki/Left_4_Dead_(series)#AI_Director)

#### *Mobile Gaming:*

1. *What impact do you think mobile gaming is having on the games industry and the gaming audience?*

Mobile gaming is changing the way people play – gameplay and storyline have to be designed in a way that allows players to pick up and play anytime, and offer gameplay in more discrete pieces with different scales of satisfaction, while still offering depth and engagement. With many mobile game being free to play, traditional video games running on a game console or PC are having to adapt accordingly, and offer similar free versions and are also offering ways to connect or play in tandem with a mobile version of the game.

[http://www.cnbc.com/id/49307311/Video\\_Game\\_Industry\\_No\\_Rules\\_Left\\_to\\_the\\_Games](http://www.cnbc.com/id/49307311/Video_Game_Industry_No_Rules_Left_to_the_Games)

#### *Target Audience:*

1. *What factors need to be considered when appealing to the Hard Core gaming audience?*

For hardcore gamers, innovation in game mechanics (or best of breed game mechanics, e.g. the most accurate gun simulation in an FPS), leaderboards and scoreboards or ways to compare to other players, depth of game and / or replayability, unique setting or visual style are all important

#### *Visual Style:*

1. *What impact does visual styling have on game design and the gamers' experience?*

Visual styling can drive game design and vice versa. Games like Little Big Planet are a prime example of style directing the play experience. In LBP, the player is presented with a world made of pseudo 3D planes textured with realistic, real-world materials. The player is a 3D object and can only move between the planes where there are paths to do so – the design and layouts of the play panels have a big effect on the strategy and tactics that the player can employ to navigate through the various dangers and traps before them.

<http://www.youtube.com/watch?v=nFLOG3Zx9cg>

#### *Branding:*

1. *In relation to the gaming market, what would you consider to be the crucial elements when developing a game based on an established brand such as The Godfather?*

Visual, audio, and story coherence with the movie and other branding is important. Also offering gameplay that recreates scenes, action and scenarios from the movie or books, or presents new content in the style of these. A strong storyline following a new character or showing new material for an old character.

Game mechanics would seem to call for a mix of run and gun, sniping, driving vehicles and stealth / hiding sections.

*Additional Comments – If you have any further information you would like to contribute to this research please include here (this may also include sources for further research):*

Thank you for your time.

Kind Regards,

Anna K Wright

MA Motion Graphics | LYIT | Ireland – email: 100092395@student.lyit.ie

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Wright Anna (L00092395)

Tue 3/5/2013 10:17 AM

Sent Items

To:Bagley, Nick <NBAGLEY@europe.ea.com>;

You replied on 4/24/2013 1:03 PM.

Hi Nick,

Just wanted to drop a line and thank you for taking the time to complete the questionnaire. I will hopefully be in touch by the end of the week regarding the latest development of the project.

Kind Regards,

Anna K Wright

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Wright Anna (L00092395)

Wed 4/24/2013 1:03 PM

Sent Items

To:NBAGLEY@europe.ea.com;

Hi Nick,

I hope you are keeping well.

The major project has developed further since we last spoke. I was wondering if you would be able to offer some critical feedback in relation to the development of the artefact?

I have posted the latest render to my vimeo profile: <http://vimeo.com/64690138>

The setting is on private and the password you can use to access it is: 100092395

This latest installment is focusing on the development of the visual styling while also creating the tone for the genre of the piece. The scenes sampled here are towards the end where the story is reaching it's climax.

There are also two earlier pieces uploaded here. These earlier pieces were focusing on attempting to create an art deco reminiscent visual style, which upon critical analysis appeared to be heading in the wrong direction. Feel free to offer any feedback on these pieces should it be feasible:

<http://vimeo.com/63614661>

<http://vimeo.com/63711031>

Again these are set to private and the password you can use to access it is: 100092395

I look forward to hearing from you.

Kind Regards,

Anna K Wright

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Bagley, Nick <NBAGLEY@europe.ea.com>

Tue 4/30/2013 2:27 AM

Inbox

To: Wright Anna (L00092395);

Hello Anna,

Hope you are well too.

Sorry for the delay in replying (I was out of the office at the end of last week on a training course).

I will check out your new stuff and give feedback in the next couple of days.

Regards,

Nick

---

Bagley, Nick <NBAGLEY@europe.ea.com>

Thu 5/2/2013 1:38 AM

Inbox

Hello Anna,

I watched the earlier pieces, and I think that maybe the direction had become too abstract and possibly more cartoon-like than intended from the original concepts.

While this can be used to great effect in certain genres, maybe the relative seriousness of the subject matter didn't suit this as well?

I don't know whether the intention was for the final piece to have narrative text built into the scene – I liked this idea - this kind of effect was used to show credits in the opening sequence in Rockstar's GTA 4 (and I seem to remember a couple of recent films adopting the same technique). However, I'd imagine the text would be a bit obscure on a small screen...

As for the newer work, I like how you've retained the camera work and moving storyboard style from your original pieces, but with a much more realistic and gritty rendering style.

It reminded me of the monochromatic style of something like the movie Sin City, and also despite the more detailed approach, the rendering style should also still be effective on smaller screens still.

While the new direction is a good choice stylistically, I'd say is that I found the opening scene with the standing figure a bit confusing and found it hard to decipher what this represented – the subsequent 'behind bars' section and final tied figure being threatened were clearer though. Will the final piece feature a voiceover, subtitles or any onscreen text narrative?

Hope the feedback helps.

Regards,

Nick

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Wright Anna (L00092395)

Fri 5/24/2013 3:21 PM

Sent Items

To: Bagley, Nick <NBAGLEY@europe.ea.com>;

Hi Nick,

Sorry for the delay in getting back to you. I have been busy here the last few weeks with progressing the artefact.

Thank you for your feedback, it was very insightful and touched on matters that I have been researching and developing further over the last few weeks.

In relation to your question concerning a voiceover, subtitles or onscreen text narrative. I have adopted the approach of using on screen text narrative. Due to limitations concerning an authentic voice over to the genre and era of the game I have decided not to use this method. Instead I am using audio featured in the Godfather movies in order to link the artefact with the branding of the franchise and attempt to create this connection for the audience. In relation to this I have been



researching Walter Murch's involvement in designing the sound for the Godfather movie to better understand how sound was used to create tension and dramatic effect.

Currently the artefact has been developed to the final structure. This is the proposed solution for the intro cut-scene of the concept game. Moving forward will involve tweaking the artefact based on feedback from peers and industry professionals. This feedback will also be a bases for theorizing the effectiveness to the final design solution.

I have uploaded the final proposed solution to vimeo: <http://vimeo.com/66813225>

The video is set to private and you can access it with this password: 100092395

Any feedback or input you could offer towards this stage of development would be greatly appreciated.

Kind Regards,

Anna K Wright

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Nick <NBAGLEY@europe.ea.com>

Fri 5/31/2013 7:01 AM

Inbox

To: Wright Anna (L00092395);

Hello Anna,

Sorry for my delay in getting back to you with feedback.

The decision to dispense with a voice over is good, and exactly for the reasons of authenticity you mention.

I think the on-screen text narrative works well and helps draw the players attention to the important elements in the frame.

Overall, I got a good sense of pacing and narrative – the only piece that confused me a little was the 1<sup>st</sup> ‘red’ scene (at 30 seconds) – I wasn’t totally clear on what this and the following scene signified? (my assumption was that the protagonist, Clemenza was spat on and then threatens the victim, Henry). If possible, I’d try and clarify the spitting scenes with sound effects, sometimes it pays to be obvious, and also make these a different tint to the final ‘bloody’ scene.

Also, I’d maybe try and make the opening scene feel different (with maybe a different predominant colour or tint), to try and differentiate it in the ‘now’ from the rest of the ‘flashback’ scenes. Or possibly, fade into the 1<sup>st</sup> flashback scene rather than moving to it from the opening frame (further distancing the present and the past).

Otherwise, the framing and camera movement is really nice, and the motion blur on the camera pans works well.

Hope this helps, good luck and keep me posted on how stuff is going.

Regards,  
Nick

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## Appendix 2: Interview with Simon McCabe Games Development Lecturer at LYIT

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Wright Anna (L00092395)

Wed 2/13/2013 8:00 PM

Sent Items

To:McCabe Simon;

2 attachments

Hi Simon,

My name is Anna and I am a Masters student studying Motion Graphics in the college. Tena Patten mentioned she had spoken with you regarding my major project that I am working on. I was wondering if I could meet with you this coming Monday 18 Feb between 12.30 & 3.30? If possible I would like to discuss the gaming industry, use of cinematic sequences and the advances within the industry at the moment. I am currently looking at how cinematics have been used to communicate game narrative and the shift in gaming from consoles to Android tablets.

I have attached the brief for the project and recent items from our crit last week (initial concept artwork and storyboards).

Thank you for your time and I look forward to hearing from you.

Kind Regards,

Anna K Wright

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McCabe Simon <Simon.McCabe@lyit.ie>

Thu 2/14/2013 9:34 AM

Inbox

Hi anna,

How about three?

Simon

---

Wright Anna (L00092395)

Thu 2/14/2013 10:20 AM

Sent Items

To:McCabe Simon <Simon.McCabe@lyit.ie>;

Hi Simon,

3pm would be great thanks

See you then,

Anna

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18/02/13 Motion Graphics | Cimentatic Sequences | Android App Games

Summary - Interview with Simon McCabe | LYIT Games Development Lecturer

Heavenly Sword & Metal Gear Solid, two good examples of games with interesting and successful use of cinematic sequences. Techniques used to develop the scenes involved the use of actors and 3D modelling, this way the actors can offer input into the behaviour of the characters within the scene.

Cinematics have been used in games up until now, as a solution to the gaming platform not having the graphics engine capability to carry out the story during the game play. The use of full motion and HD were not achievable up until recently. However, it has now become possible to generate full motion HD graphics within game play, meaning the use of cinematics is becoming obsolete.

Full HD / 3D modelling is very complex and will not be achievable for the project (artefact) as it requires years of training for one particular element such as lighting.

The use of a 2.5D comic book style approach is very appropriate for the project (artefact). It will not face the failure of attempting full HD / 3D modelling and also comic books and game cinematics have a very strong connection / liking. Comic books involve the paring down of the language of image and dialog. The 2.5D (3D short cut) should aesthetically head in the complete opposite direction from the realistic 3D visual style, so there is a definite removal from the 3D style. It should almost be created within a handmade fashion. The aesthetic of the cinematic will be required to set the tone of the game.

In relation to the proposed Art Deco concept artwork, study into the German Expressionists, which is the origin of Film Noir, should be conducted. This form worked heavily with dark lighting, and also involved painting onto backdrops. A good example of this style is the 1920s movie "The Cabinet of Dr. Caligari".

For mobile gaming the devices available will not have the capacity to deliver full HD 3D rendered graphics. Therefore, the 2.5D approach is more achievable and recommended. A list of “do not’s” for small screen graphics should be looked at as certain aspect from larger screens will not be as effective on smaller screens. For example camera movements such as “pans” and “dolly’s” will not create the desired effect on a small screen. Just like watching a western movie with panoramic scenery on a small screen TV would not be effective as on a larger screen.

Website [www.gamasutra.com](http://www.gamasutra.com) is good source for games analysis and comic books.

There is a lot to be said for keeping it simple, it is very important and requires confidence.

Currently cinematics are too literal and hyper real, they should be created more abstract and the visual style should be kept away from the norm to make it unique. For the 2.5D Comic book style cinematic it should contain “half motion”, which is a little more than a comic but not full motion. The scene should be created (illustrated) and then the “half motion” technique used. A new photography technique “New York Animated Gif” which are being called “cinemagraphs” combine still photos with motion. It is a very simple, clever and effective technique.

Comic books can’t use sound/tracks, and therefore rely on text for dialog, sound effects and ambiance. This is a big area that could be explored for the project (artefact). Also the use of panels within comics, appear in different shapes and sizes, another area to consider.

If there is an option during the development of the cinematics, it would be a good idea to arrange some actors to act out the scenes. This way the actors will be able to offer feedback to the dynamics of the scene and it will also help to realise the mannerisms of the characters.

Killer 7 (game) is an example of visual styling and cinematic sequence

“If Quentin Tarantino made game cinematics everyone would watch them”

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Simon <Simon.McCabe@lyit.ie>

Mon 2/18/2013 4:39 PM

Inbox

To: Wright Anna (L00092395);

Killer 7 was the name I couldn’t remember..

<http://www.youtube.com/watch?v=7rhvLebx1iA>

Wright Anna (L00092395)

Mon 2/18/2013 5:22 PM

Sent Items

To:McCabe Simon <Simon.McCabe@lyit.ie>;

Hi Simon,

That's great. Thank you for meeting with me today, it was very informative.

Kind Regards,

Anna K Wright

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Wright Anna (L00092395)

Wed 4/17/2013 4:05 PM

Sent Items

To:McCabe Simon;

Hi Simon,

I was speaking with you earlier in the year with regards to my major project based on game cinematics.

I was wondering if it would be possible to organise a meeting with the 3rd year Game Development students for a short 15 minute Focus Group on the design of game cinematics? I appreciate that we are approaching the end of the year and students will be busy finalizing their projects and preparing for exams. Maybe if it was possible to arrange the short focus group sometime at the end of class next week?

Kind Regards,

Anna K Wright

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Simon <Simon.McCabe@lyit.ie>

Thu 4/18/2013 9:22 AM

Inbox

To:Wright Anna (L00092395);

HI Anna,

I don't know if this will be possible. The students I have in 3<sup>rd</sup> year are doing 100% CA based 3D modelling assignments. They will be very busy in the remaining weeks. If you create a web questionnaire or survey I can ask them to fill it in. If so, use the term 'cut scene', cinematics isn't a recognised term.

All the best,  
Simon

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### Appendix 3: Interview with Edwin Masterson of IPR Matrix Ltd

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Interview meeting  
3 messages

---

Edwin Masterson <edwinmasterson@yahoo.co.uk>

Fri, Mar 1, 2013 at 9:50 AM

To: anna@akwdesign.com

Hello Anna

Thanks for calling over, only too glad to help.

I'm really busy next week with the Enterprise Donegel program and some deadlines, Would Friday Lunchtime next week work for you?

(If that doesn't meet your exam deadline, please let me know and we can Squeeze in something else during the week)

Best regards

Edwin

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Anna Wright <annakwright@gmail.com>

Sat, Mar 2, 2013 at 1:46 AM

To: Edwin Masterson <edwinmasterson@yahoo.co.uk>

Hi Edwin,

Thank you for getting in touch. Next Friday at lunch time is perfect. Should you're schedule change in the mean time, it will be no trouble to amend. I appreciate you taking the time to speak with me. I will compile the questions for the interview next week and email them over to you prior to our meeting.

Kind Regards,  
Anna K Wright

---

Anna Wright <annakwright@gmail.com>

Fri, Mar 8, 2013 at 12:26 AM

To: Edwin Masterson <edwinmasterson@yahoo.co.uk>

Hi Edwin,

I am looking forward to meeting with you tomorrow. Please find attached questions for the interview.

Would 12.30 (lunchtime) be a suitable time to call in?

Kind Regards,  
Anna K Wright



Edwin Masterson - Interview.docx  
81K

Market / Customers / Consumers:

IPR Matrix Ltd provides innovative game solutions on display tablets for utility company's.

*Q: Are there any games provided to the general public and if so through what market placement?*

A: We are currently planning on launching a new range of adventure games based around an invented Irish mythology. "The hunt for the Golden Nutmeg" and "Eternal Glen". We also recently received a government grant for the "Vassals" board game and are currently in discussions with representatives from Hasbro (all products either interact or work on Android Tablets)

*Q: What do you consider the best formula for identifying your target audience?*

A: Initial research through a combination of sources, using reports from established marketing companies i.e Gartner. As well as reviews of current trends by attending trade shows (i.e Our planned trip to this years E3 expo in LA/ USA in June)

*Q: How does consumer testing play a role in product development?*

A: Over the development cycle of the product plan we will use focus testing with groups in a controlled environment and open Betas with our core demographic. Getting early potential customer feedback while retaining product IP integrity is an important part of our ongoing development strategy.

### Software:

On your website it is stated that you develop games compatible with Android versions 2.0 and 4.0, which enables multitouch screen and tablet and phone compatibility.

*Q: Can you elaborate on the company's choice for these versions? Does manufacturing fragmentation play a role in these choices?*

A: We are currently engaged with companies providing content solutions for smart networks. We have a very open and dynamic platform agnostic approach to the medium as the specifications and requirements tend to change quite rapidly. Using a combination of java and browser based solutions we offset some of the early market problems of cross compatibility over different handsets and platforms.

*Q: How does the physics of hand gestures and or gyroscope movement contribute to the interface design and game development?*

A: We are in the process of patenting a new form of interface using both Gyroscope controls and hand gestures so this is an intricate part of our entertainment solution.

### Storytelling:

IPR Matrix provides structured storytelling within the developed games.

*Q: In your opinion what are the critical elements for the development of a well structured game?*

A: We use the design concepts laid out in Professor Jesse Schell's book "The art of game design" the critical elements vary depending on genre. i.e In adventure games the storytelling is crucial, In RPGs the speed and look and feel are more critical elements. In simulations attention to detail for the enthusiast may make the difference between success or failure.

IPR Matrix has stated the gaming industry is increasingly becoming the largest medium for storytelling and entertainment.

*Q: In your opinion how have gaming and storytelling as a medium has developed recently due to technological advances*

A: It Depends on what you are trying to achieve but key factors would include cost of entry (In my opinion It's much easier to get the tools to make a video game than a movie because of the virtual nature of the medium). The ability to directly engage with your target audience in an interactive way and obtain real time metric data on preferences and tastes at almost zero cost. In



the past content providers had to take tremendous risks with fixed mediums like CD rom or DVD. The ability to tweak or even change content dynamically is rapidly changing the way computer games as a storytelling medium is provided.

#### Branding:

IPR Matrix provides own branded entertainment solutions.

*Q: In your opinion what are the benefits and challenges to developing your own brand?*

A: Establishing very early a “tribe” or specific group is of crucial importance when establishing the brand. This allows you to be able gain information early on about current trends and establish mindshare. The ability to clearly differentiate yourself in crowded cyberspace very early on in the development cycle can be the difference between success or failure. A company must now have more than one brand in its arsenal to deal both with the B2B contacts as well as it's own direct B2C consumer channels. For example IPRmatrix.ltd is a useful tool when dealing with large corporate clients but the recent development of a trading name “Diligent Realms” has more meaning when dealing with general public and video games. For small companies without the many millions that Disney and Mattel have to develop and create new brands small companies with few resources need to be able to use all the new tools available to achieve market penetration.

#### Games:

*Q: What genre of games does IPR Matrix produce?*

A: Our current contract requires us to produce a portfolio of 36 games over ten year period of HAN (Home Network Devices) the Genre is specifically family friendly games ranging from short flash / HTML 5 style “mini games” to more epic MMO style games. These solutions will be provided from third party relationships (existing game companies that I had previous dealings with at Mattel and AMD) and our own internal Brands which we will develop in house.

*Q: In your opinion what shortcomings do you think are within the gaming industry?*

A: I personally feel that the current small pool of publishers is eroding the creativity of the industry much in the way the consolidation of the movie studios did to that that industry. While it is possible to directly target your own audience through the net I have found that this strategy tends to fail over the longer term. The most successful games development companies tend to have strategic relationships with large publishers because it secures and underpins cash flow. It is the demise of choice (i.e with closure of industry veterans like Midway and THQ) that will

make it more difficult to negotiate terms and to find new markets for small companies with the reduction of competition for the large marketing budgets.

*Q: What impact do you think mobile gaming is having on the games industry and the gaming audience?*

A: Mobile gaming tends to appeal to very small bite sized quick iix entertainment base games. In some ways it “dumbs down” the overall gaming experience to meet the traveller on the move mentality. This is starting to be offset with the trend of merging in the mobile platform into new games development and seeing it as another window into the game world as opposed to a medium in its own right. Faster internet speeds and better higher resolution screens on mobiles is rapidly changing the way that content is provided and as a constantly evolving target provide number of unique ongoing challenges to developers.

#### Gaming Experience:

*Q: Is the gaming experience IPR Matrix providing a fully interactive cinematic experience or do the games contain some noninteractive cinematic cutscenes to convey certain elements of the gaming narrative?*

A: IPR Matrix’s main task is to create a customer set of its own IP piggybacking off more established IP. (i.e Time warner products “Spy V Spy and licences) as part of its Portfolio offering to large B2B customers. This requires the development of new ideas to set ourselves apart from other emerging development companies and cinematic style immersive games can utilise new capabilities harnessed from connecting many game handsets across specialized smart networks.

*Q: In your opinion, do you think while cutscenes temporarily removes the player’s control, they also lessen their immersion and emotional attachment within the game?*

A: It depends on how they are used. At the wrong time they could be disruptive to gameplay but from the adventure game perspective they can provide welcome relief from continually running around endless enviroments without any releif. Initial tests with children that Mattel carried out indicated that younger children enjoyed being engaged directly by characters within a game.

*Q: What impact does visual styling have on game design and the gamers experience?*

A: It depends again on the genera. However a very distinctive familiar style can build up up a following particularly in MMO worlds.

*Q: What techniques do you think are important in achieving a fully immersive and emotional experience for the gamer?*

A: Reusing the age old lessons learned from Movies and books. Good character development , plot and reward are timeless ways of engaging target audiences. When instructing modern game developers and aspiring writers I direct them back to Shakespeare and JK Rowling . Ultimately good storylines transcend the medum in which they are told.

#### The Future:

*Q: In your opinion, what do you think will be the major developments within the future of mobile gaming?*

A: The biggest step change is the use of cloud based gaming. The ability with higher speed connections to virtualise content and make the technology platform independant will change the way mobile games are played and interacted with is already beginning to change the development cycles of major handset (and console ) manufacturers.

#### Notes:

*Are there any sources you could offer for attaining reports and stats on the Android, Games and or Entertainment Industry that may be useful towards the research of this project?*

The online games development magazine Develop ( <http://www.developonline.net/>) / MCV ( <http://www.mcvuk.com/>) are a great way to gain emerging trends and report data. I personally am able to gain access to more expensive reports from Gartner through Enterprise Ireland and Invest NI library in Belfast. (Registering as an Android developer with Google can also lead to some interesting information!)

*Would you and or your staff be willing to partake in a meeting as part of the project development / user testing feedback?*

This interview with the permission of the interviewee will be recorded. This interview and recording are part of the Major Project research by Anna K Wright, MA Motion Graphics, Letterkenny Institute of Technology, 2013. The contents of this interview will serve only to facilitate the research and development of this project. It will be evidenced and submitted as part of the final submission including thesis. It will not be broadcast, displayed or shared with any external bodies or publicly.

Interviewee: Edwin Masterson Date: 08/March/2013

## Appendix 4: Critiques with Jonathan McGonnell concept artist

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Transcript from Critique: 09/04/13

Jonathan McGonnell – Concept Artist for Film / Television / Games

Audio 1: 090428-002

6:48: Are you doing it all with cut paper and stuff like that?

(illustrator, photoshop – tone & texture, cinema 4D – lighting, camera rig, movement. 2.5D fake 3D look – lighting, shadow, audio, more sinister tone) 7:40

Audio – 8:36: (Godfather movie extracts)

9:25: They sound like real 70s movie footsteps

10:00: (end of project briefing)

10:26: (problem setting the tone, making that connection – lighting, shadows, camera rigs, composition, sound design, typography, all elements have to work together)

11:01: so your gonna do it in bits and bits and bits and gonna string it all together?

12:14: (visual style, quite abstract, can't class it as Art Deco yet, missing elements)

12:30: some of the things like that, it almost, looks almost, Russian constructivists, the colour, the angles.

12:45: See you mean, Art Deco wouldn't necessarily associate with like a style of animation or illustration like that necessarily.

12:59: So I think, I wouldn't worry too much about that. Like I don't think your gonna get that off, you know what I mean?

13:06: The only thing, I was saying about cut paper, like I thought this was actually very 1920s or 30s. They wouldn't have had illustrator, cut things out of coloured paper, you know photographed it or whatever. So that kind of, to me ties in to that what you're talking about, a bit closer than like this style. Which I'm not saying is better it's just different, you know. And I think that to me is more 30s than that.

13:55: because I mean to me, if you're doing the 1920s or 30s thing, I would try keep it to get that tone, and get that consistency across, like do things more hand rendered than digital. It might help to try tie that together a little bit. Like if you really really want that connection but I don't think there's anything necessarily lost by going this way.

14:40: Just from what I do, like what we would always try do from the start, is try give a sense of setting. So if these guys are in a warehouse or basement or wherever they might be, try as early as you can, that should kinda be almost the first image you show them, because it orientates them, it gives them the world, they know okay there's an inside and an outside. And immediately if you just say "basement" the first image you see or attic or warehouse, there's a whole load of other things that people associate with that, that later on, you don't have to tell them again, because it's already in their head. So I try and get that established like immediately.

15:43: Then with the film noir thing, using the shadows and all that, they almost, if you look back at films, it's the light and the dark obviously, but they almost use the light to describe the shape more than just to give a light or dark or the graphical thing. You can use the shadows falling over through a doorway to suggest there was some depth behind the wall or something like that. So you could really use that to sell the setting. So if you have the first scene it's like a warehouse like just use how the shadows fall over sections of the wall, like look at warehouse references and see okay if there's like a bit of old machinery or girders or whatever. Just later on when you've got shadows falling against the back wall, just break them up so they're falling over something that's in a setting.

17:29: And like look back at film noir films, and just see, look for things like that, what it's really known for. Try emulate the way they use it, not just for the sake of having light or dark or obscuring the bad guys face or something, but just watch how they're using the tricks, cuz it's pretty smart.

22:13: (handmade effect)

To me that noise thing kinda says spray paint like or airbrush

22:39: (referring to sourced reference material, modernised art deco style – abstract / basic shapes)

I think the thing with all that stuff like they really use basic shapes, but when it's done like the best of it, they're actually really sensitive to like the shapes that they're like describing

23:45: (referring to sourced reference material, modernised art deco style – abstract / basic shapes)

So this is what you want it have it like?

(this kind of style, was just looking for ideas and references, and seeing different techniques used, don't think it will look like any of these styles. Olly Moss, playing with shadows and silhouettes, having information or objects in it, more 1950s kinda look)

very Saul Bassy. I like that you've got a bit of depth, shadows on the wall, it's not as flat as these (Olly Moss)

25:05: I think if you can establish the setting of it, like immediately, it will make the rest of it fall into place, because if you've got a really clear sense of where it's set, you'll start coming up with all these good ideas for what if I use a shadow on a crane, or light coming on through windows, it'll feed it all as opposed to doing it in a vacuum.

25:56: (theory for setting the scene, the establishing the shot for the audience)

Well that's the world that you're introducing them to. You can introduce them to a world that's flat land with nothing in it except what's in the immediate frame or else you can imagine that the whole thing in it's entirety, whole space that these people are in and pick an choose what you show out of it. You know you've got material to work with as opposed to tryna dream it up on the spot over and over again, would make it that much easier. It would give you ideas for what's just off frame here, and if you pan the camera what are you gonna see here, could surprise people with it. Or where's that light coming from, are you gonna see the sky light, or what's through the sky light. If you design yourself an idea for the space that it's in, I think you would be quicker to visualize what you want to do next.

27:59: If you're making a film you're not gonna have the action dreamed up on the day of the shoot and then, try cobble the set around it. You have a rough idea of the action and then you have a rough idea of the setting and then you bring the two together and you kinda see what bits a working like fluidly between each other, and then you drop the rest, and develop that bit, as opposed to making them fight and compete as two separate things.

Audio 2: 090428-003

08:20: It's just like in a film, your bringing the audience into this world you've created, but you're introducing them so you should walk them through the door, here's the living room, like if you were walking them through your house. Because then they don't need to figure it out for them selves, the brain power they use for figuring that out is invested into the story

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Transcript from Critique: 28/05/13

Jonathan McGonnell – Concept Artist for Film / Television / Games

Final Design Solution Feedback

Audio: R09\_0001.mp3

Video: MVI\_1332.mov

00:00:05: This is totally different to what you showed me

00:01:07: Did you ever hear of Chip Kidd? He's a Graphic Designer in New York, he's famous for book covers and things. He did a series of book covers where they're like sort of pulp detective, the artwork on them sort of stylized 50s, he cut around them, cut the people out, the characters and folded them up, and so the book covers became like 3D, re-photographed them and photographed the book cover, but the bits cut out of them sort of told the story of what was going on in 3D. He had people punching other people through pages and things. Just the opening scene is very like that. It's very cool.

00:03:33: I like the effect on, all the grainy effect. Very nice.

00:04:32: (setting the scene) City (boom) like that's perfect for that. You that's like New York or somewhere and you know the era immediately.

00:04:54: If that was a film that's probably conceivably how they'd start it. Boom, title, shady character, and then in a few minutes have some sort of little action scene.

00:05:28: The angles are all very Film Noir and everything, that's cool.

00:05:38: I like how you bring the lights back in later on as well that's very good.

00:05:40: So that's all you need. You know exactly where all this is going on, and wherever it gets more abstract, hint of a light and it re grounds you in it again.

00:06:07: Yeh, because without it, with the wall you know you're looking at the kid who's looking in, but if you didn't have something in there it would just be the characters would be left in a bit of a void, they wouldn't have any kind of relationship to the wall so that ties it all together.

00:08:33:



Do you want me to suggest something or things or what ever? Just the only thing I thought could be cool. One of these lights, if you had one of them flickering. It would just kind of add a little bit of atmosphere to it. It would just give a little bit, because there's nothing, in here the kid's running (alley scene) although it's static, there's no movement in the shoot, in the pose and everything. You come down (transition into basement) and it's angled but without a character in it, it's a static shot you know. So just to give it a little bit of life, if you could get some movement in the shadows and you've got those practical's in there. So the way of doing it I think would be, all you've got shadows and shapes so if one was going (tu tu tu) you get a little bit of, it's action but it's not really action but you get that going on. And you're kind of setting the mood of it more dingy. Yeh and then you're kind of maybe saying something if the lights are doing that, it sort of says something more about the space, like it's run down or it's not maintained. It's a really simple thing but you can refer a lot from it. If that's what you're going for it you want it to be like somewhere that's like got the feeling of all working order you don't want to draw attention to it is the other thing.





I think in this shot if you had it going on I think you're just distracting them, so say if you're going to do it, I'd just do it in the one shot.

00:11:06:



Is he supposed to have a bag over his head or something?

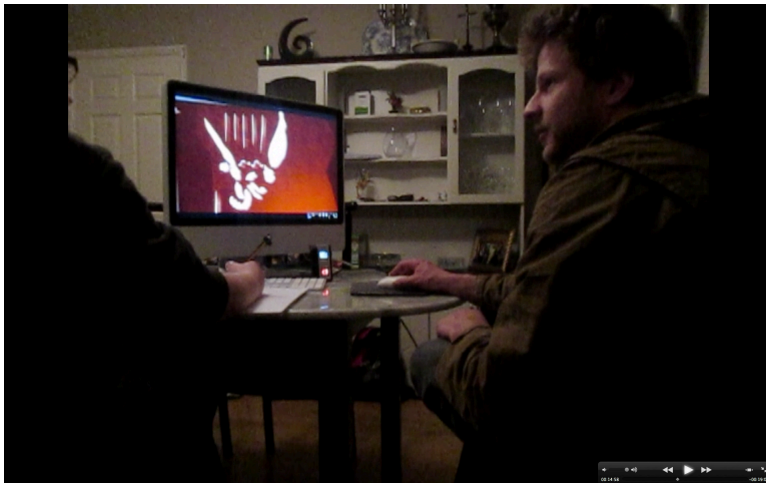
(the interviewer explains the hierarchy of soldiers, capo, dons, according to type to hats)

The only thing my eye is reading that, I know it's not but as someone looking over the shoulder of someone who's wearing a hoody. So it's like I get this off gangstery 30s stuff and that to me looks like he's gonna hammer someone who's sitting in a hoody. I think all you need to do is, the silhouette, just the shape of the silhouette, get that in there as a definite hat, and maybe more of a neck line or something to show that it's not like.

00:12:40: Maybe if it was just hair, like some scraggly hair. Just like hair standing on end, and whatever like someone's been roughed up. Because then, to me, if you had something like that, some roughed up hair, it's a very subtle thing, but you're gonna be telling a lot through it, like the light like a flicking light you get a lot through. Because you've got so little to play with, you can

do so much with it, like hair standing on end, tells you, ok this guys been beaten up or roughed up or tortured or whatever. Where as with the hat you're not getting that, and even of the hat read clearly, the light describing the whole edge of it, it's still just a hat, it doesn't really tell you very much. I did actually know about the hierarchy of people wearing hats and people wearing whatever so maybe you get more communication value out of going the other way and using it to describe the guys situation rather than his position. Because his position is pretty clear. You know that the guy with the hat that he's in charge and this guy's screwed basically. But that might help you get something more close.

00:15:08:



I think it's good to see that his hands are chained. But I think you hit and bounce right off it really quick. I think the important thing about that is probably more that he's chained up like that because you don't see that before now, do you? (no) If you're hitting that image first, that's a pretty abstract image and it'll take a little minute to read exactly what it is and I think you need to let whoever's watch it get a second there and then maybe up and then change out. You could bring in the text a bit sooner. If you had that and then brought the text in and then panned up and then bounce out again. And then I think by now you have no doubt that you know this guy is changed up to a chair. Because maybe before that it's a bit like is he just sitting there? Because you don't actually see his hands changed do you?



See even there you see he's sitting down even like you're sitting but you don't know he's chained up. So maybe if you get a hint of it there and then lingered a bit later on. It's just a few little subtle queue's but they'll build off each other.

00:17:46: I think, if you're not going to show then, when you do show it you gotta show it. It's like jaws, when you show that shark, you show it once and you show it big. Because all you're doing there is just glancing over it. Just a beat longer I think is all you need. A beat or two beats.

00:18:40: (facial expressions)



I think there he's got more of a blood lust, but I guess it depends what you're going for.

(more shocked horrified paled faced)



Here's he's like that right but maybe you could even have a twist in it that maybe they changed, it's not like he's horrified or anything maybe he's kind of digging it. There's nothing wrong with that I guess is there? Maybe that's more interesting because it's not quite expected and it's something to think about.

00:21:00:



I think the only other thing I might say is, because this is getting tense and he's about to get hit and he has a hammer, back to Vito/Sonny. It would be cool when he raises the hammer if he maybe knocks the light or something and the light on the wall starts swinging, just shadows to get that kind of disturbed chaotic thing going on and you got your blood. Because you got the light, you got all the elements there, and I think it would just, I don't know how it would look it would be worth trying maybe. Just for the person watching it you got three things, and if you got them all just.



That's a shadow rather than a silhouette, maybe the better way to do it would be to have, imagine that's a corner of a room so the shadow's falling between the floor and the wall, so you'll have a fold in the light there if that makes sense, if that was a shadow of someone standing over his right shoulder and the light source would be up here down to the wall like that so then he's being hit from above. And then to go from that static to this, swinging everything moving against each other to that and then the blood, might be a bit more dramatic.

00:24:38: In a way that image of him standing with the hammer is very similar to the last one.

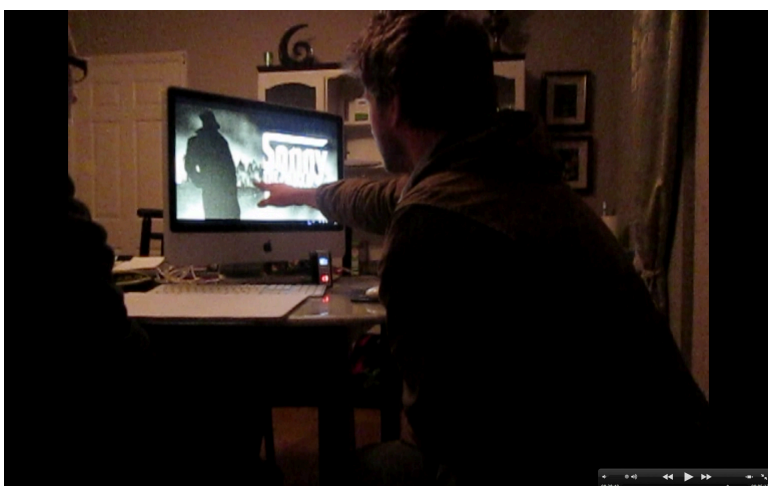


That's cool because it ties it together but the mood of it's the same as well but something very different is happening. So this is sort of calm and the other one it's an action thing. Some sort of movement in there, because you've actually got some movement in this, you've more movement in that than I think than you do in the one where he gets clobbered. If I were going to have more movement in one verses the other, I would be the one where he is going to be hammered because it's got a movement in the scene.

00:26:24: (sense of scale for cityscape scene, realism)



Have you been to New York? If you go there you look at the buildings across the river it looks bizarrely like a model or something it's just everything's a weird scale and it just doesn't look real in some ways. I think what you've got is you know it's a city like New York or where ever, you've got this divide, I don't even know it's a wall necessarily. I was to be honest, maybe he's standing on a bridge or maybe he's on a boat looking across, it doesn't really matter. I think the more important thing about that is you got the city, you know where it is and then you've got this divide, so you got your slant so you have your Dutch angle going on already, and I think that's saying, okay it's a city, there's something wrong with it, this is all a bit obscure/skewed, things aren't good, and then you've got you're character, things aren't good and this guy's part of it. And then he's dominating the city, I think it's perfect, I think if you add in more elements, it's just what you need is the city, a divide between the city and the character and that's what you've got. I think anything else would be a folly.



Ok now if you had something in suggesting a river or whatever and you get to this point, now you've got the text as well and more stuff. The text is already over the city, and that city's pushed right back and it's the character and the text and if you've more distraction going on I don't think it's gonna help you. And what you get from it, everything else is so abstract and suggestive I

don't think you need to spell out, you don't need to know, oh he's on the river or on the bridge or he's on a rooftop, you don't need it.

00:30:00:



I think his hat, they got the little buttons on top don't they, describe that button a bit more, and maybe one of the other seems, or more of the peak or something, just the type of hat is very distinctive and you recognize it like that (clicks fingers) once you get a little more information I think. And that tells you it's a kid. All you're doing is first time you see him, boom, it's a kid running. If you were to describe that to me on a script "kid runs down alley", and you're drawing it, you've a kid running down an alley but you could easily have that mistaken as man running down alley. You got very little to help you sell it, it's a kid but the button on the hat and the shape of the peak and everything. That's gonna do that for you, because I mean you've got nothing else to do it, you've got nothing, no other characters to put beside the kid to make him, you know he's smaller than everybody else that's a child. Not much just clean up a shape a little bit. And they were wearing short pants then were they? (tailored leg into boot) Maybe on the leg, not this one, on the straight leg, just exaggerate that a bit more, maybe put some light area behind it, just to make that bit stand out. Because again that's doing the same thing as putting on the hat, you know, and repeat it down there.

00:33:18:



I don't know about this but again maybe just something to try I don't know how it would actually look. But just to tie in, he's looking in through this window, so just to tie that in maybe if you gave it some bars or something maybe just two coming down. And then when he's looking through it, you know he's looking through a window but you don't I guess necessarily know it's that window so if you just had a bar here and a bar there. Because I don't think you would actually have just an open slot like that anywhere. So maybe just something to say it's the same window you know. Even in half shadow or even if it was just like you know bottom half sits in shadow just something.

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## Appendix 5: Deconstruction of Inspiration examples (Focus Group & Interview)

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Focus Group: 19/04/13

Gamers / Designers

Recording: STE-009

(3 cinematics – 3 different games – deconstruct – visual styling, tone & mood, storytelling & sound design)

Call of Duty: World at War

(storyline)



Kieren: I thought with Call of Duty there would be a lot more because that's the kind of game would want to play. Cool things happening in it rather than a storyline because it's a shooting game. Don't think storyline is that important for that kind of game. You obviously need a decent storyline but I would rather full on action.

(facts)

Aaron: From the perspective of the gamer, and all he wants to do is play the game, how much of that information is relevant to him playing the game. You would think that the majority of game users it wouldn't really matter you know.

Kieren: Not necessarily

Aaron: I think it's a nice piece but I don't know if it fits you know again the game itself

Aidan: Well the game is based in WWII, you have to bring it back, this actually happened it's not just a piece of entertainment. It's a thing that another game wouldn't have that if it's set in outer space, but this is actually set in WWII. So you can take all the material you want from it, you know what I mean, as you can see in the video. The guy being prepped before war.

Eugene: From what I know of these war games, I can't remember which game it was but say you got killed at a certain level they would have quotes from things, individuals about opinions about the war. I think it's a great thing to see in a video game, it wouldn't be very controversial, but it would be very sort of almost questioning war itself like. But I think from there, there's a lot of visual representation towards the whole idea of what actually a war is especially a global war. It's very, I don't know in a way, I love the graphic element of it, I think it works really well, but I think it's got that little nudge to kind of make you fear it a bit as well, like the real action maybe of war.

(footage)

Kieren: It kinda set the tone that this actually happened.

Aaron: You can really identify the era.

Kieran: That's what war game usually try to do, is try to identify that this actually happened, this is real stuff, they try to be as realistic as possible.

(placing)

Kieren: You have to become involved in the game, that you were there and doing all this stuff.

Kieren: The storyline does set it apart from all the rest of them. There's a descent storyline and there's a lot of toys in there.

Aaron: Yeh, but would they be interest of the numbers like how many tanks got manufactured and how many..

Aidan: Well that just to bring it back to scale, global

Eugene: Yeh but if you think about it, it's constant play, constant watching it, whether they take it in or not, they're gonna know about it. Stuff like that stick in your head.

Aaron: Yeh yeh, subliminally

Kieren: If it's done in a way that's a side part to the game, it's just a style more so

(sound design)

Eugene: I think it adds to the whole hecticness of it. It's got that, it's a war like, it not peace. War, noise. For me it works. Also from what I know of the game play, they kind of keep the same tones within this. They keep thing de-saturated a bit

Kieren: Well it's set a long time ago, they kinda have to

(2D vs 3D vs footage)

Kieren: It's more the visual style though, what's the point of making it super realistic because it's been done a hundred times

Eugene: I know where you're coming from, but the way I see it, is that, one of the big things around the time of the war, was the factory's that were building stuff. So in a way this is a more modern media for telling stories I suppose compared to maybe the boring Discovery Channel, and history stuff. The 3D element ties in as well, they're more different level, people actually working in factories building stuff, couldn't go to the army because of whatever health reasons.

Kieren: You got to modernise a lot of this stuff anyway just to get it out there, because you don't really want to go back in time and do all old style stuff

## Darksiders II

(thoughts)

Kieren: It could have been better

Aaron: Definitely

Kieren: I think they over did the whole 2D graphic thing, there was hardly any colour in it, it was only black

Aaron: I thought the beginning, there was only these flat images they didn't move much

Kieren: You got to have a mixture I think of both for games anyway, it's a 3D game, you go around the place, it's not just flat plan.

Aaron: That I felt the only movement was the fire, coming in across it, and there was just opacities being used

(want to play the game)

Kieren / Aaron: Not really, no

Kieren: Well, I don't really know what it is

Aaron: It's very much Lord of the Rings as well, that's what I thought. I thought that got more interesting (fight scene) that aspect of it you know. Once you got past the first stages, and there was a bit more movement within it

Aidan: But they're staying on the same vein through out, it's all just 2D. Compared to the other one there was video, there was a mix of everything

Eugene: Yeh, but see the thing about this game though it's a med-evil and it's fantasy so therefore you've got the idea that there's this scroll there with imagery on it before a time of literature or any form of writing, so it's kinda like that, you know it's magical of course, so it works in that way. But yeh after the first 10 / 20 second you kinda loose interest. But you can kinda see what they were going for, like some of the more detailed imagery, there was no sense of vastness or epicness from it. The previous one (Call of Duty) was just epic in scale, like World War, visually it doesn't bring that I think.

(narrative)

Eugene: I think it's just going that whole storytelling route, because that's why the fire in the background that's the way the embers is burning off, it's like sitting around and telling story's about myths and legends. So you pick up bits and pieces of it, but not necessarily the whole thing

Kieren: I didn't really know what that game is about

Eugene: The only problem with this two is it does look stylish in the sense that you might buy it and everything but you've got that question, what's the game play gonna look like?

Kieren: This is more an intro into the storyline at the start of the game, in the ads I would assume they would have probably delved into it a bit deeper

### The Walking Dead: Tell Tale

Aaron: Very good, I liked that

Kieren: Pretty cool

Aaron: I like the way at the end they even gave you a flavour of the game at the end as well, they really emphasize, they sort of took you through the experience and then at the end they sort of gave you a taste of the game.

Eugene: There didn't seem to be much difference between the game imagery and the trailer imagery, so it was all connected that way. Plus the way they went from each different little point you know, zooming in or dissolving out it was really well done like, it just keep you interest.

Aaron: Yeh, even when they're focusing on the child and everything is lovely, you know it brought you this instant that she was viewing from an outside and then they brought you straight into her and the expression on her face, you know, it was really enjoyable.

Eugene: See where they're sitting there talking and it turns and zooms into zombies. It was nicely gelled together.

Aaron: Yeh fluid, very fluid.

Eugene: The similarity between the imagery works well, it's got that comic book look about it as well

Aidan: But even if they didn't have that piece of game play put in you can nearly tell from the imagery that's what it's going to be like. Where as the other ones where kind of a bit more vage. In ways like, you know that's the visual style straight away of what the game is going to be like.

Eugene: Notice a similarity between all 3 they're all very grungy. (might be me coming through)

Kieren: Most game are kinda like that though, they're all very dark

Aaron: What about 'Angry Bird'?

Kieren: Most of the market is around my age.

Aidan: Yeh the 3 of them are very male audience

(age group)

Aidan: I'm sure there's 15 and 16 year olds playing it and loving it

Kieren: Definitely there is

Aidan: I'd say the main focusable age is 25. They would be the one's buying it, they're the one's they're aiming for

Aaron: Yeh, even though it say's it's supposed to be a plus 17 like, you know.

(audio)

Kieren: It's taken from the TV show isn't it? I was trying to concentrate more on what's goin on in the game. It's that kind of TV show aswell it's very graphic. It's not really the stroyline is a bit side to it. It's more important the visual stuff, for a lot of gamers it is more important visually. If it looks good visually get people talking.

(storyline)

Eugene: All I was thinking was what kind of weaponry do you use, because if you're going to be killing zombies, I don't want to end up in a game where I'm stuck in a shed most of the time, with people, it's a game at the end of the day. Suppose there's the educational and suppose there's the whole idea of networks, connecting games all up with players.

Eugene: I think the Call of Duty went for a more older mature gamer, but it's a cinematic reel anyway, didn't see it appealing to a younger generation. Where as the other two definitely appealing to 14 / 15 year olds.

Aidan: But as well the first one, there's been a load behind it, so that they kinda know what they're getting, where as the other two they're more kind of, they're new.

Kieren: I know this one's the TV show, you kinda get it, it's based around. Same kind of stuff, you just go around killing zombies, a bit of the stroyline, go kill more zombies.

Eugene: If you think about it too, Call of Duty's more like the amount of players that are out there now aren't just in the teens anymore. I know guy's in their 30s and 40s and they love their Xbox and PS3's. You know they'll go out and buy a game and that's them for like 2/3 nights. Seriously just stuck at it. And I mean there's nothing wrong with the guys, they work, they go out, their friends all the norm like, but once a big game comes out, then they're there like and it's settle

down they're not teeny boppers any more like. So I think Call of Duty is smart in that way. They did bring out Modern Warfare and it's sleeker looking be more a younger demographic

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Interview: 09/04/13

Steve Gallagher – Game Developer

Recording 1: R09\_0001

### Call of Duty: World at War

(use of cut-scenes)

Them cut-scenes they're more of a, you would watch them until you could skip them basically, you didn't really pay attention to loading screens in that game too much. They're all right for the story but it's not really a story telling game, that's what cut-scenes are for, telling a story and the first person shooter games aren't really the best for stories. There's a few of them but not that many that are good at telling stories. Call of Duty was never that great at that.

(facts used within cut-scenes)

When you died they always throw up something's like that as well. They'd always throw up how many people died in the war, I always found that kind of interesting, expect it only ever came up for the few seconds you where dead, it was always kind of interesting the way they did it.

(visual style)

They wouldn't pull you out of the game, because it's kind of the style of them, still makes you think World War II and just kinda keeps you in the idea of the game, doesn't remove your immersion from it

### Darksiders II

(difference in 2D & 3D styling)

It makes a kind of comic book feel to it, the way the cut-scene were done. There are a few scenes "infamous" does it as well, where it's kinda the cut-scenes are comic book theme are you're like the hero. You know you're in a 3D world but you kinda the hero from a comic book.

(use of narrative)

it's adding in the background story to it and why, who you are and what you're gonna do basically. It's one of those fewer ones that you would watch till the end. The narrative keeps you interested as well, he's talking the whole way through it.

### The Walking Dead | Trailer - Telltale

(representation of the gameplay)

It's makes you interested in the game but it's not particularly what the game play is though. It's really even much of an action game, it's more of what you're actions are. It would draw me to the game but I know it's not what the game is though.

(expectations)

When I got the game first I wasn't too sure what I was expecting but I thought it was a very good game though. So I don't think it might be what they're expecting but I'd say they would still think it was a good game after they played it.

(branding)

It doesn't really tie in with the TV show, but it ties in with the comic books, with some of the characters that are in the comics, kinda the decisions later on reflects some of the things in the comics. But the game starts slightly before the comics and ends after.

(audio)

Keeping to a theme, sort of the same all the way through

(future trends of cut-scenes)

Different styles you see, some games are still sticking with cut-scenes here and just game play, some will have cut-scenes where you can still walk about and they won't let you move on until it's over basically. Think that's one of the first games I've seen where it is not really many cut-scenes and have actions to do.

(annoyance)

It more of a game you play for the story of it and what the ends gonna be like from what you've done. The ending could have been better because most of the stuff you did didn't lead different consequences if you played the game more than once, because some of the decisions are taken away from you later on. There's one at the start where you save a person but then in the third chapter they dye anyway, no matter who you saved, they would still dye. It was a bit jarring.

(Storylines)

Single player games you would want story in them, if you're by yourself you would want a story so you kinda get into the game more. If you're with people, still maybe want a bit of a story, but it's like good to be less because you having fun with your friends kind of thing.

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## Appendix 6: Communication with Daniel Kanemoto of Ex Mortis Films

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Wright Anna (L00092395)

Fri 4/26/2013 7:00 PM

Sent Items

To:exmortis@me.com;

Hi Daniel,

I am emailing you in relation to your style of Motion Graphics work.

Currently I am studying a Masters in Motion Graphics at Letterkenny Institute of Technology in Ireland. It is a research Masters that involves contacting industry professionals based on our topic of interest. My major project and thesis is based on graphic storytelling through the use of motion graphics and the solution I am proposing for my project is the 2.5D style inspired by some of your pieces such as Banshee, Evil Dead and The Walking Dead. Also the music video for a Polish band Planet L.U.C. & Trezeci Wymiar - Kosmostumostow (<http://vimeo.com/33213213>).

I was hoping if you could spare a few minutes to discuss this technique or even provide some feedback during the development stage the artefact? It would be a great asset to the project.

Thank you for your time and I look forward to hearing from you.

Kind Regards,

Anna K Wright

<http://vimeo.com/annakwright/videos>

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Daniel M. Kanemoto <exmortis@me.com>

Fri 4/26/2013 8:00 PM

Inbox

To:Wright Anna (L00092395);



Hi Anna,

Thanks for getting in touch regarding your Masters!

I'm on deadline on a project right now so my time is limited -- I can't guarantee immediate responses and you might have to bug me to get answers -- but I'd be happy to try and help you out as best as possible.

I did do an extensive interview on the making of my WALKING DEAD title sequence:

<http://www.artofthetitle.com/title/the-walking-dead-unofficial/>

Also another behind the scenes look at my work is here:

[http://www.articles-of-war.com/pages/make\\_from\\_script\\_to\\_screen\\_01.html](http://www.articles-of-war.com/pages/make_from_script_to_screen_01.html)

Hope all is well,

Dan Kanemoto

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Wright Anna (L00092395)

Fri 4/26/2013 8:38 PM

Sent Items

To: Daniel M. Kanemoto <exmortis@me.com>;

Hi Dan,

Many thanks for your speedy reply and also the links to further information. The piece with Art of the Title will be of great help, as I am creating the scenes within Cinema 4D and the staging of the parallax is one of the elements I am focusing on right now.

I completely understand the demands of tight deadlines and appreciate you taking the time to participate.

If it is feasible I can give you a brief outline on the project, and also a link to the current development of the motion piece. Maybe you could offer some input or feedback regarding it's direction?

I am developing a cinematic cut-scene for a concept Android App Tablet Game. The game concept is based on the prequel to The Godfather and is Sonny's story of entering the family business. The era is based in the early to mid 1930's, so the piece will need to convey this. The cut-scene that I am focusing on is the intro before the game play begins, and is essentially a flashback to when Sonny, as a child found out what the family business is by witnessing Vito partaking in a murder.

The Motion Rough is currently developed towards the end of the cut-scene and should communicate the climax of Sonny's realization of what the family business really is.

I have posted the latest render to my vimeo profile: <http://vimeo.com/64690138>

The setting is on private and the password you can use to access it is: 100092395

Thank you once again,  
Anna K Wright

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Wright Anna (L00092395)

Fri 5/24/2013 3:44 PM

Sent Items

To:exmortis@me.com;

Hi Daniel,

We were emailing a few weeks back in relation to a project I am developing for my masters in motion graphics. The interviews you provided were very helpful towards the research and development of the project, especially the break down of the development process with Art of the Title.

As I am currently researching the 2.5D technique, I have found some creatives use After Effects and some use Cinema 4D. I was wondering if you could offer some insight into your choice for using After Effects? I am currently developing the project between both programs. It would be interesting to get your thoughts on this?

Hope you are well.

Kind Regards,

Anna K Wright

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## Appendix 7: Communication with Michal Dwojak of Box Postproduction

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Wright Anna (L00092395)

Fri 7/5/2013 6:40 PM

Sent Items

To:monika.cegielnik@postbox.pl;

Cc:julia@postbox.pl;kasia@postbox.pl;malgosia@postbox.pl;adam@postbox.pl;

Hi Monika,

I am emailing you in relation the Plant L.U.C. & Trzeci Wymiar-Kosmostumostów music video that Box Postproduction produced.

Currently I am studying a Masters in Motion Graphics at Letterkenny Institute of Technology in Ireland. It is a research Masters that involves contacting industry professionals based on our topic of interest. My major project and thesis is based on graphic storytelling through the use of motion graphics and the solution I am proposing for my project is the 2.5D style inspired by your music video and also Daniel Kanemoto's work for The Walking Dead.

As part of my research I am attempting to explore the difference between creating this technique in After Effects and Cinema 4D. I was hoping maybe you could offer some insight into Box Postproduction's decision in using Cinema 4D for producing this music video? And also if there are certain pro's and con's that helped with coming to this decision.

Any input you could provide would be a great help to researching this technique as I am finding the area is currently under researched.

Thank you for your time and I look forward to hearing from you.

Kind Regards,

Anna K Wright

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Dwojak - Juice <mewa@juice.pl>

Mon 7/8/2013 5:28 AM

Inbox

Dear Anna,

thank you very much for your email and we are proud that the video has a so big feedback and interest.

We use a 3d studio max to create the music video, mostly all scene are made in 3d. The technic is called camera mapping.

All camera movements and transitions made in max and render out the layers as passes and make final compositing in Ae.

Also export the camera movement as Ae project, that's help us to have exact position for the light layer in our composition.

Please watch the video and you will know more about the project

pipeline: <https://vimeo.com/33596932>

The big minus of the camera mapping is limited camera angle movement and always before you start drawing, you need to know what you will do with the pictures in the movie.

To draw the picture in the right angle.

I hope it helps you in your research and good luck in your school project.

All best from sunny Warsaw.

Mewa

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Wright Anna (L00092395)

Tue 7/9/2013 11:51 PM

Sent Items

Hi Mewa,

Thank you for your reply. Your input has been a great help to the research.

Would you mind if I contacted you again should any further questions arise?

Great to hear the weather's good in Warsaw. We're actually having a few good days here in Ireland too :-D

Kind Regards,

Anna K Wright

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## Appendix 8: Meeting with animation studio Treehouse Republic

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Meeting: 30/05/13

Graham Holbrook – Creative Director

Patrick O'Callaghan – Art Director

Final Design Solution Feedback

Audio Recording: R09\_0002.mp3

Video Recording: MVI\_1333.mov

00:01:20: (Can you tell me what you think the story line is for this piece? What is the message that is being conveyed in it?)

00:01:46: (Patrick) This is the second time I've seen it, so I saw it yesterday so, I think what I understood today was actually that, it's sort of a flashback, that the kid is gonna be or protagonist as an adult, or something that kind of led him into, something that he saw when he was young and he is into you know gangsters or thugs and he kind of liked it, so he enjoyed that so he's able to be into crime. So it a bit of like his prequel, you know like the way he sets up. So that's what I read today on it. When I saw it yesterday I thought it was just an event, that the kid was a witness

to it. I haven't seen, like this time around the kid was smiling after the second shot that he has, he is actually smiling at the violence. So I hadn't noticed that the first time around.

00:02:47: (Graham) I thought for me it was more or less the same. Just at the beginning he's looking at the skyline and it reminds him of a time of being younger when he was seeing this happens where he's sitting with the man in the chair and broke his legs and then lost himself in the end, messed your man up. I'm presuming because of Sonny and Vito and because knowing you that it's The Godfather and all that sort of stuff. And presume it was from the, is it a prequel to The Godfather? (yes) Okay, so I don't know whether I presumed that just because we had talked about it before or I think it does come across that it is. Anyone who knows Vito and Sonny would recognize The Godfather.

00:03:34: (Patrick) I didn't associate it to be a direct relation to The Godfather. I did understand that it was mobster, mafia kind of language, in terms of the font, in terms of the names, so maybe some other stuff and the violence that was portrayed there and even what the kid was wearing. Like I understood it to be that kind of Italian mobster thing. I didn't think it was a direct link to The Godfather as such, but I did that's what I interpreted from the, I mean it was about mafia in the U.S. maybe, but like not the story of The Godfather as such if that was actually what it is going for.

00:04:22: (Graham) I did take as actually from The Godfather with the font and the fact that Sonny and Vito are in it and with the music, I did take it that it is actually from The Godfather.

00:04:47: (visual styling: would you consider it 2D, 3D or a split between the two kind of a 2.5D approach?)

00:05:02: (Patrick) To me that was After Effects. Which for me is using 2D plains in a 3D space. So I think it's more the fact that it's flat drawings, the use of silhouettes and space and things like that, and even the fact that you were using like comic strip frames. It was a 2D, it was originating 2D and brought into 3D to try sort of add a bit more energy to the storytelling, I suppose with just the use of the camera and stuff like that on it.

00:05:54: (Graham) Yeh I took it as, I mean we work with this stuff so I definitely took it as After Effects, but taking a step back from that it is, it's a camera move in a 3D world moving through a 2D space. There's a couple of things that broke me from that, the camera movement in it broke me from it, because the trying to mimic that handheld thing. First of all I think it looks really strong it looks really nice. Where as a couple of things broke me from the mood of it, that hand held camera movement broke me from it. Either there's two ways of getting that for me either by

tracking an actual camera move or by doing a very subtle move from point A to point B. Moving from A to B to C to D for me never works because the computer can't do it right and it's the uncaddy baddy thing where you know it's trying to be handheld but it never works it never actually gets to handheld. So from my point of view I would take that out and either track it, get a camera and track the movement from it and apply it to it but I think that usually doesn't work, so the easiest thing to do is just go from A to B, make a point, if the camera starts here and moves slightly to here and it gives you that multi plain effect without having the bouncing all over the place which I think can be distracting for me, it takes you out of that 2D world but it doesn't put you into a 3D world it puts you into a computer.

00:07:30: (Patrick) The two things that jumped out at me was that yeh when you had the shots of the kid, so you were kind of churning and churning over. Yeh like as Graham says you have to be I suppose when you have that sort of shot when you have the camera running from one end to the other, where the kid is and timing has a parallax it does foreground the fact that they're all 2D flats a little bit too much perhaps. And well I suppose that's a stylistic decision. The thing that jumped out at me was when you were jumping from one shot to the next it has a sort of jitter and jump and comp and stuff like that, which I thought was a bit hard and I think it becomes a little bit too repetitive because it happens in the same way several times through it so I would probably look into different ways of transitioning from one section to another throughout the piece and I mean it's basically a motion storyboard. So we can probably play a little bit with your sense of space, animations and motion graphics into it to transition between one point and the next in different ways, rather than always pulling out of the comic book and then jumping onto the next one. And even if we did that I would probably maybe do it a little bit slower I think it kind of jumps a little bit it, sort of jerks a little bit, I think it's the same it's almost a preset mode of the jump it happens the same several times across. So I think maybe we can be a bit more playful with it, explore other possibilities with that.

00:09:40: (Graham) Just on the end of the point with the camera move, I kind of concentrating on the camera move because the design is quite strong that whole Frank Miller Sin City thing mix, it has that vibe with The Godfather vibe it looks really nice, but it's the camera move thing that is jittering with me straight away. At a fundamental level there is a conflict of ideas, because you have the multi plain thing going on, so you're in a 3D world but then you also pull out of a comic book. So is it a camera looking at a comic book or are you in a 3D world and when you pull from a, so it could be an idea starting off no camera move at all, so it looks like a camera looking at a comic book then moves panel but then as you break the panel you enter a 3D world and once you enter this 3D world with a multi plain effect you never go back to the comic. Because then you're,

this is just me throwing out ideas, it's just there's a conflict of ideas, there's two solid ideas of being in a multi plain world and looking at a comic book but, I think you can mix them together but, have to define when you're doing, if you're doing both all the time, as Patrick said it did get slightly repetitive and it took you out of the story of it because you're looking at the technique of it.

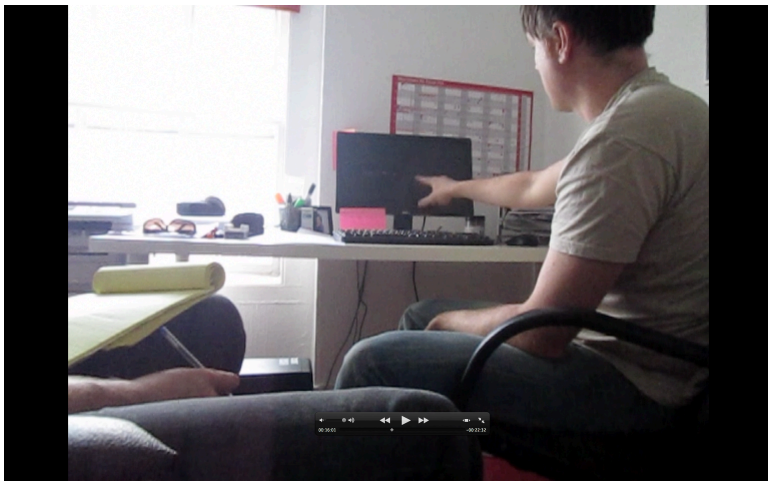
00:10:50: (Patrick) I think if you're enhancing the comic book idea then you know embrace the comic book and maybe have enough of a track out that you can see a comic book page and you can understand the different panels that are happening and that those panels are different shapes and sizes. So I mean that's one of the advantages of the comic book or storyboard obviously a storyboard has it's 16:9 or 4:3 ratio whichever you go with. But the comic book you have that, is that the panels are dynamic, they change shape, you know, so you can maybe play with that or maybe move around with those. And as Graham says maybe if you are going in and out of panels maybe we can do something embracing the 3D of it, you have like your, the white skeleton of the, you know the pieces in between, the framing of the panel. But as you go in you let that go in first almost as if you're going in through a window and then you have the cube space, or the panel as you're going in. You can move through it maybe go in, say if the event happens, lets say man is about to hit and then man who hits, and it's two panels of the same man, go more into the framing of one, go through it and see and then come out the other way, and sort of travel you know sort of 3D space through the comic book, do you know in and out of it, just to try to show and just to make it a bit more flexible, I guess more dynamic, I mean just a for instance.

00:12:31: (Graham) If you're concentrating on the multi plain side of things, you know there's kind of two ideas there, there's the multi plain world where if you look at the likes of the end credits to "The Incredibles" the end credits of "300" that's somewhere where they've taken flat panels and made something look amazing motion graphics from it. But if you look at them you actually know it's from a comic but they've ignored the panel thing completely because motion comics you've had massive studios try to do them and I think you will agree with me (Patrick) they never work. There's a beauty, the comic medium everyone loves it, I think in this background, you know we all think it's beautiful but no one has let it translate from the page to the screen...

00:13:14: (Patrick)...because you're sabotaging the part of storytelling because the way this person drew the comic book is for you to look at this panel for X amount of time and kind of let your eye flow on it, but if you put a camera on top of it, then you're editing on top of the editing that happen in the comic book. It's like if I were to grab The Godfather and then put it in premier and decided to instead of using the shot that Coppola wanted there, I decided to zoom in on a

section of the shot because I wanted to focus on that rather than on the whole panel that was already in place there.

00:13:58: (Patrick) I guess that the other thing I did want to bring up that did kind of stood out to me, was the way that the fonts were being brought in. The fonts are grand in the sense that they are the fonts for the environment, you know they're kind of mobster like and you know The Godfather, but it kind of happens the same way it happens the camera motion, I feel that the way they are delivered it becomes a bit sort of repetitive. And also the way set up you have the dialog and then the person says it at the end, is it a quote rather than him talking? I think obviously for most part they all have the same tilt, they all kind of jump into the screen, so I think we can work more on that in terms of how we deliver it, and also in terms of how you can introduce those words to create a sense of mood, whether there's more dread or fast pace. I mean if it's a violent sentence you could go like (pow pow pow pow) or is it something that creeps in or sort of fades in, different ways of maybe we can deliver it. Something that stood out to me is that everything, see I was reading what was being said before I knew who was saying it because the name of the person was at the end. So it's why I was asking is it dialog or was it a quote. Because it's saying you know ("this movie's amazing" – Empire) or you know it says, "Sonny, please don't kill me", so you kind of know who's talking about what. So if it was dialog I would maybe look into a, because I think for the, I may be wrong but my sense of most of the text kind of ended up on this side of the screen or maybe there was some over here as well.



But like maybe you've done it but I didn't quite get it is that I think maybe find a way to attach the dialog to a certain person to a location on the screen. You know if it's the guy who's being tortured, we see what he's saying over here beside him or you know maybe if it's the other guy maybe it's over here beside him. And I would rather if they're talking I rather have the name of the character at the start and then they could talk you know. I would see of there is a bit more flexibility to the font itself because the way that font is, it does convey a certain type of emotion,



and the delivery is just wham, just sort of the perspective of it you know, so it doesn't necessarily convey the type of emotion you want each line to say. So maybe it's a cause of finding a more neutral text that you can use, to at least use in the construction of a sentence and maybe if there is a word that you want to punctuate in that then you bring it in, in that font you know, it's like "now I'm going to KILL you" or something like that. So you can use it as an accent, accentuation rather than pre-empting the whole thing because the problem is that I think it becomes repetitive and you don't get, I didn't get a variation in the dialog with the speech you know I think you can do more, you can explore more about how the dialog is delivered to create a sense of drama, you know this is dread, "please don't kill me I didn't do anything" or the glee of the other person, things like that. So just embrace. The set up you have I think there's maybe something to be more playful with the text and how it gets delivered, how it's located on the screen, how it appears, you know and whether it is necessary for the font to be the same all across or we can use a fonts for a particular striking moments, so it becomes stronger by the punctuation of it you know. In drama's sometimes it's handy, like dialog, people pay attention in theatre, in dialog if what you're saying fluctuates. If you say everything in a monotone you lose peoples attention. So I suppose as a piece of narrative all together that's what we have to do in terms of the jumping of the camera and the bringing in of text is that people's attention are held if you fluctuate and you diversify and you can sort of raise your volume and lower your volume and sort of bring peoples attention to it. And sometimes if you grab, sometimes the dialog is made stronger by someone with holding for a second (pause) and then finishing, it kind of becomes a bit more powerful because people start reading into it. So maybe these are things that may or may not be of use to you. Something to think about perhaps.

00:19:35: (Graham) I agree with pretty much everything Patrick said there. You could play around with if there's two characters slightly different fonts or slightly different colour for each character so you constantly know who's talking. And use quotation marks when they're talking, because I'm not sure if they're in there. I would use them it's just, they're so clear like you know. But yeah everything Patrick said is relevant. Just to reiterate that.

00:20:01: (What do you think of the audio? The way it's used, do you think it's effective, does it help set the mood?)

00:20:20: (Graham) For me the quality of it I think was a bit low, it does sound like it's compressed in some way but the music for me I think it works really well it put me right into The Godfather world. But I don't know if it's just me know the music and stuff but I think for a lot of people it would do that. And even if it doesn't put you in The Godfather world it puts you into Mafia world. It kept going though didn't it, it's constantly there.

(yeh, it's constant all the way through but it actually changes. So It's two different tracks taken from the movie. So at the start it's kind of mellow and then it switches over to more chaotic. The end audio is taken from, you know the scene were you find the horses head, so it's the build up.)

00:21:16: (Graham) Yeh, for me it's a little constant. I think it worked, I think it's fine, like I mean I wasn't concentrating on it so that's a good thing. But I don't think it is the most important thing but you could, I think what Patrick said with the font, I know he doesn't say this but "now I'm going to (pause) KILL you" you could take that breath and actually have it silence for a little while you know and use a lack of music to create suspense. I know creating suspense over a short piece isn't the easiest thing to do but it's still doable like you know and that sort of thing where the music would slow down, you know the music would just fade away, does create, brings you in and then you know a word like "KILL" or and aggressive word would hit on screen and the music would come back loud, like you know that sort of thing.

00:22:08: (Patrick) I would say, yeh I think the audio we're all kind of, you know what it's kind of doing, it starts small and obviously it gets more chaotic at the end with the blood and everything happening onto it. I think this goes back to that whole about motion graphics and stuff like that. I think, I would maybe look into it perhaps, I don't know maybe they're there and I didn't notice, maybe a bit more environmental sounds. See for example the footsteps, it's something's that tends to bother me in things like that because, I feel that, this might just be a personal thing, I don't know if it even justifies, it feels a little bit tacked on sometimes. As others when there's sound of footsteps, I kind of want to see the shoes, you know just something that sort of punctuates where those footsteps are coming from or a shadow going across a wall or something that kind of associates those steps with. So maybe other things that can really be associated with environmental like drops of water falling from a creaky pipe or even like train tracks or steel grinding things. You something's that is very, things that you won't actually see really were they're coming from, environmentally. Think that we hear right now, you know the cars and stuff like that, maybe there's something there to look at but perhaps I'm just nit picking there you know.

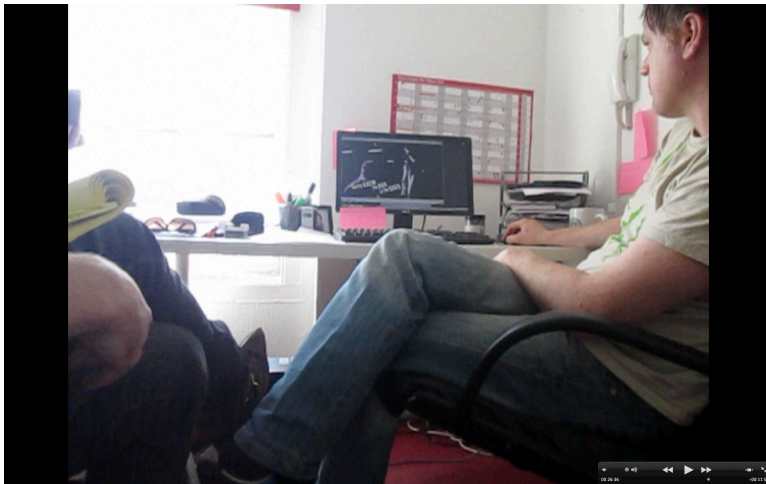
00:23:44: (Graham) And actually at the end there's a scream and a (puft puft puft) as he's hitting him, maybe some silence before that just to really let the audience take a breath and then you go "oh it's over" & then you hear that and you're like "awh jesus" like you know that sort of thing, just to take that moment before delivering the ending.



00:24:01: (Patrick) There's a moment there that, I'm not sure, now this maybe intentional. When the text came in there (first title) I don't think that's the rhythm of that you know. You have this music The Godfather music, and someone looking onto the city, there's something slow and methodical about it I guess for me anyway at that point you know. So popping the thing like that I don't think sets the right mode for it. It might be almost that the text is there or something, maybe you do a different camera shot so it's just a pan across then you see your city then. You can do this you can still use the After Effects effect you can do a parallax move so you can see the middle levels of the city kind of moving across a little bit you know. But then as we move to the camera you see, we see your city going, and then we settle into the silhouette of the man and then the text is already there, and then we just let it sit there, you know for a second or something perhaps you know something that feels right you know. I just think that the pop there it be grand if it was a bit more "Kill Bill" rather than The Godfather something that's more kind of dramatic kind of bursts of action. But I think The Godfather it's slow strong energy, do you know, and the sense of dread that it brings with it that explodes in moments of violence, things like that. Actually what I was gonna say was...

00:26:08: (Graham) Just something on the font before Patrick wipes that thing is just make sure no matter what's on screen, if time isn't an issue make sure that if you think it's on screen for just long enough give it another second. Because there's nothing more, it makes people feel stupid when they haven't read it quick enough and no matter what sort of piece it's in, if it's off screen too fast people can get annoyed at that real easy.

0026:33:



(Patrick) I understood the over all shapes and I think the camera angles are grand. I wouldn't mind relooking some of the highlight sections that maybe can show something more about him, maybe the edge of an ear or something like that just to understand the void, but again that probably discretion but that's..



Now I wasn't sure if this was a decision or not but see when this one comes into blow up there...I don't really read it fully but I wasn't sure or maybe that's fine because I thought there was a moment where it was almost like blood, and then goes to that (hammer 1) yeh and then goes back to normal. I kind of thought maybe that floating blob thing should be saved for the, for when it happens dramatically at the end and then you see then the blood is still covering him and looking so everything else since then has blood all over and is sort of adding to the parallax, but I wasn't sure if you were, it was kind of a case of giving it away a little bit too soon, because you're showing it there and then we sort of go back to normal colouring and even then he's just looking at it so maybe here if you want to show blood maybe use something like a couple of splatters and not do the whole soft of not the full colouring of it, just to maybe, just so you can really have the shot of the impact of now we're in like a different world, we're in a world of blood. Because maybe you're kind of, it loses the impact, it's striking the first time you see it obviously it's lost

a bit of it's edge by the second time, which should be the opening of your third act as it were when the when everything's violence and the kid is being sort of impressed by this and he likes it. So I would probably consider whether I would really want to use that earlier or just leave it for the big reveal, sort of action sequence at the end. That's up to you, maybe you want to use it for a sense of foreboding of what is going to happen, but even then maybe we can do something different with it, have him in his regular black and white silhouette, and maybe you just start seeing things like, maybe just a blink of red or maybe you see some red behind him or splatter of something maybe that tells you that it's gonna snap but hasn't fully do you know? That twitch...

00:29:33: (Graham) Yeh one or two of the splatters in the purple but then when there's loads of splatters and the red that's where...

00:29:39: (Patrick) And maybe when you show for maybe a blink it's almost for that when he's just (the Fight Club thing) yeh it's about to loose it, hasn't quiet it's just managed to hold on to the very last second but you know it's actually now it's just a count down. He will actually snap and that's when everything actually goes sour. So you can use maybe, I mean I think you can use a very inspiring to create a great sense of foreboding, or dread of what's going to happen later.

00:30:12:



(Graham) That's a good example there if you had "That's it! That's it for this..." and had that in a normal font and then have the "BUM" in the Godfather font.

00:30:24: (Patrick) and you can use, what you can do is that rather than have it all, you can time it whether it works or not, I think what Graham said is very important that make sure that people are having enough time to read it and sort of grab understand what it going on because if it blinks too fast they kind of miss step on the treadmill and they're trying now to catch up and they kind of get a bit frustrated you know if you can't read it. Stuff like that sometimes you could just fade in

parts of the font, fade in with fade out, you know “that’s it, that’s it for this, bum” and sort of bring them in and out, you know work with the timing, almost think of this as how this person is talking like each word appears when he’s saying it, you know and then bring it back down normal and things like that. Let’s use this in case, if he’s lost it, now he’s getting really angry maybe that’s it, it pops really fast like that and maybe you can have it shaking. You know “that’s it for this” and then “BUM”



And you can have “Clemenza” at the start. I mean if it’s two guys, we know this is Clemenza and we know this is Vito, then I suppose there’s a case here to say, do we need that or say if we pick a colour for him and a colour for him, do you need the names of these people or is it an arrow that you just don’t need. So you can have that, if we can associate them, each one with their own, associate the colour, the wording, even the way it’s told you know I mean you can have him talking really big caps and stuff like that, with him he’s fear full they’re smaller fonts you know or maybe the words are kind of broken a little bit because it shows a tremor in, as he’s speaking “oh listen, listen, I’m sorry, I didn’t mean to” and you can sort of bring it around.

00:32:32: (Graham) I think with the names that if it’s done right they shouldn’t be there. If you’ve nailed who’s saying what and the conversation you shouldn’t need the names there and that’s how you know you’ve done it right, is that without the names it’s working fine and it’s completely readable.

00:32:48: (Patrick) I think it’s they’re, in a way they’re not necessary you don’t really need to tell them who these people are, you understand that there’s a killer, there’s a victim and there’s a witness. So that in a way might broaden your, obviously the music and the attire might still make you think The Godfather, but to some it might be easier for them for somebody to think ok maybe this is not story about Italians, this is a just about organized crime, you know so you’ve brought in you’re appeal perhaps on that, whether I don’t know if that’s something you want, that’s up to

you. But I do think maybe there's something to conceder, whether you really need to work the names of them, although whether there's a way we can associate what they say clearly on both sides. You can take advantage that for most part that they are just a silhouette, so you can have the wording coming inside them, and that way it allows you, people will understand who is saying what, so maybe that's an advantage. Or in some cases, I mean you can be playful with it, you can say you know, it probably won't work for this (hammer 1) "that's it, that's it for this" I mean you can have "BUM" right by his hammer. So you can use where you're gonna locate the words to sort of create an association, you can have "that's it, that's it for this BUM" and you can have it around the hammer, you can play with the shapes so you can kind of delineate some thing else of reference.

00:34:26: (Graham) Have you seen "Nightwatch" the movie, a Russian film. When I say Russian I don't mean Arty Russian film it's a blockbuster type film but they have sub titles at the beginning but they integrate the subtitles into the, when this kid, when he jumps into this pool and he has this nose bleed and the font is in red and then gets washed away by the water, and gets washed into the blood, it's like really, just really clever but subtle use of text and where it's doing that, where it associating the text with everything that's on screen. Really subtle ways but you don't need to go completely overboard it, but I think that can get annoying when people are trying to hit home, this means this and this means this, the really subtle associations it makes people engage with it, and feel, you actually feel good when you start seeing all the associations like.

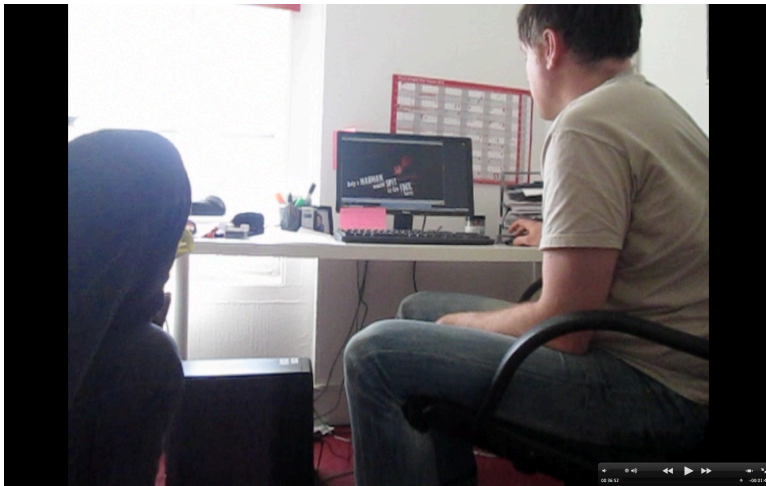
00:35:19:



(Patrick) I mean, you can see whether even if you want to animate the shapes. You could for example if it says break you could have broken it, or star with break and then it shatters like a bone, at some point you know. So you can use, I think obviously, the strength of your piece or the

source of your piece is design wise, in terms of the use of shapes, the light and dark and the font, so explore that, and see how much you can use that to create the visuals that you want. You have to sort of use that, find the right level, don't put everything on each word or letter or things like that. I mean you can have "not" with a prohibited sign if you wanted to, or "break your legs" I you can just have "break your legs" but just break somewhere there, you know at an acquired angle. You could even make this into the shape of a leg, you should maybe you're familiar with it but you should look at Saul Baas, all his stuff from the 70's, all his opening shots and credits and stuff like that. That would be a great source of inspiration for stuff like this, because you could maybe change some of these shapes to what they're supposed to represent.

00:36:59:



(Patrick) So by this stage this is somebody who is saying it who is off screen, we have to see by the way we put the words or the font or the colour that the fonts have then you know who's talking about, who's saying things here without having the "Sonny". It might be a simple thing, maybe the words they're not following their margin, so the letters themselves are a bit off or even each one is a different font for example.

00:37:36: (Graham) It looks like a "Riddler" type thing...

00:37:39: (Patrick) I mean you could have a splatter where it says spit. Again this is, don't put everything, obviously you don't have to put anything if it's not what you want, but use your discretion as to where you think would create the most effect.

00:37:55: (Graham) Yeh I wouldn't have more than one thing like that per frame where it would be, it gets too much.

00:38:00: (Graham) I'd just like to say this as well it all looks really good. It's just when you asked us to pick out things to improve, I know it sounds like we're saying awh change this,



change this, change this, it looks fantastic, but these are just ideas on how you can make it just flow that little bit better.

00:38:17: (Patrick) Well to me personally, is that it's easier, you start getting all these ideas because you see something that kind of has source or potential to go. Sometimes when you see something that is just kind of dead in the water, you don't really know where to begin to do something about it. So yeh....

00:38:32: (Graham) This isn't certainly dead in the water...

00:38:35: (Patrick) Exactly so it's a case of okay yeh we see what you want and the potential that it has you know, and clearly there's an idea there, that can be explored and it can become very strong. So which is why we think "oh yeh we'll help, let's do this, let's do that" you know. If it was, sometimes if it's just bad then you just don't know where to start...

00:38:36: (Graham) If it was bad I probably would of just went "yeh it's great" (all laugh)...

00:39:19: (It's actually all done in Cinema 4D)

(Graham) Oh really, it's not After Effects!?!)

(Patrick) SHOCK! We've been punked! Complete lost all credibility!

00:39:39: (each scene was created in Cinema 4D, camera movement for each scene was done in Cinema 4D. Then the comic book layout, camera movement between each scene was done in After Effects and the type was done in After Effects, and the music put in in After Effects)

00:40:05: (Patrick) Okay, cool. Even there maybe we can play with this. All these shapes are really nice maybe we make the ones, well they're all sort of roughly the same scale, regardless of whether they're in the front or the back, so maybe we can make some of them bigger, and some just darker silhouette in the back. The texture and the lighting is really good. (Graham) It's really nice.

00:40:09: (Graham) Yeh and I mean as I said it looks fantastic and when you see something that looks really good you can sit here and talk all day "oh maybe this and maybe that and maybe this". So it does look really strong and it's like you know if someone in here was working on that and came to us this is exactly how we would deal with that process of going "oh yeh, I agree with this here and I would change that" and we would sit and talk about ideas all day. Now which ideas you want to take from it, it's completely up to you, pick and choice what you will.

00:41:38: (Patrick) Sorry, or was this the final thing and we should have just said that it was wonderful (all laugh)

00:41:44: (no no, it's the final design solution, so basically it means this is what I've proposed, this is how I'm going to solve the problem. And then from now until August it's this needs to be improved and this needs to be improved.)

00:42:02: (Graham) And you've definitely succeeded in creating a mood and genre, a place in time. You can see this as a credit sequence in a movie of this genre, if say the made another Godfather film you could picture this in the credits or even in the middle of it.

00:42:16: (Patrick) Awh yeh the structure, I mean there's no need to work too much on the underlining structure that's, that's grand. It's just tweaking.