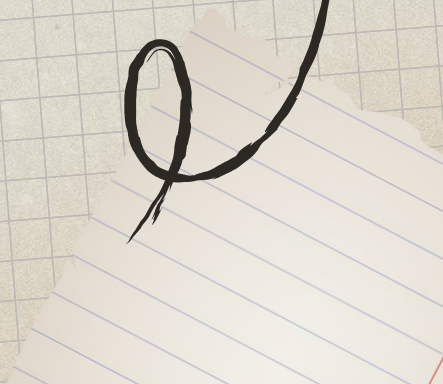
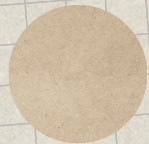
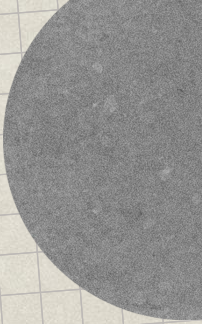
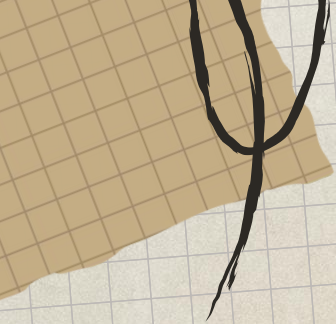
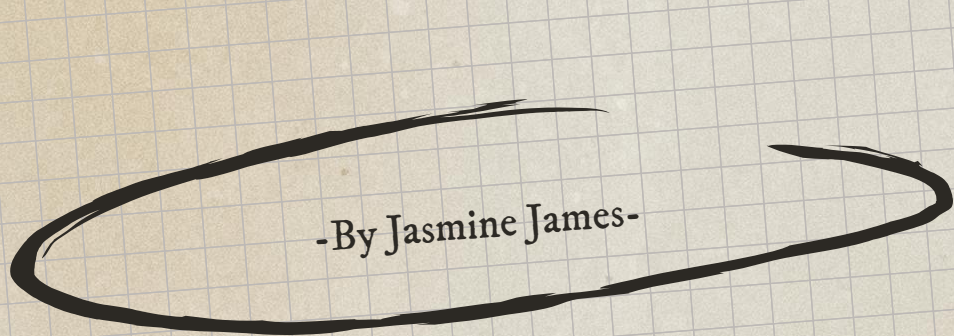


Animated Documentary Diary



-By Jasmine James-



Creature Comforts 1989 - Aardman



- What do I like about this animation style?

I really like stop motion animation and the style of the characters used in this animation. I like how they have such human personalities and voices but they are being interviewed about living in a zoo. I think it's funny how all the animals are talking into microphones like an actual human interview. The animals look very cartoonish and all have sort of bulging eyes and look obviously made out of clay but their backgrounds look somewhat realistic.

- What makes them an animated documentary?

This animation is a documentary because of the way the characters are being interviewed and sharing their own stories. It is a fictional documentary since there is no way for animals to actually be interviewed. It is humorous in the way that the animal characters are speaking like humans and using human mannerisms.

- Are they successful in portraying the documentary style?

The filmmakers are successful in portraying the documentary style because it is simple and only focuses on what the animals are saying. They made it seem like the animals are being interviewed by a news team or something similar as there is no voiceover or any footage that isn't of the animals speaking.

- What do you think could be improved?

This animation was made in 1989, I think a few things could be improved if it was made again today with the newer technology. I think there could be more movement with some of the characters. Some of the animals only really move their arms, head and facial features while the rest of the body stays still, I think if they added more movement to the rest of the body they could look less stiff and a bit more alive. I also think there could be more camera movement. I think the animation was made with a focus on the dialogue and the characters faces matching the dialogue, but I think if there were more camera movements and different angles it could make it look a bit more interesting to see more perspectives.

Creature Comforts 1989- Aardman



Childline: First Step

This is a powerful animation that provokes emotion and thought. It doesn't use any characters or spoken dialogue but it is still very effective without both. This animation uses words and typography of a conversation between a child experiencing sexual abuse and a counsellor. When showing the things said by the counsellor the image is clear and plain with the words easy to read in the centre. With the words said by the child, it is chaotic and messy and wobbly. I think it's to give us an image into each of their minds and thoughts. The counsellor is clear headed with no obvious worries or fears. The child's mind is anxious and chaotic, they don't know what to do and are scared. There are times when the child's words appear in what looks like shattered glass. It's as if the child is feeling trapped and the world around them is shattered and unclear. The words of the child don't appear as easily as the counsellor's because they are hesitant to speak about what they are experiencing. <https://vimeo.com/65337755>

I'm here, you're doing really well.



Can't believe I'm telling...

It takes a lot of courage to call ChildLine

ok

SAD

Moodboards

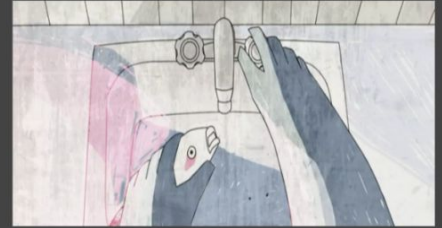
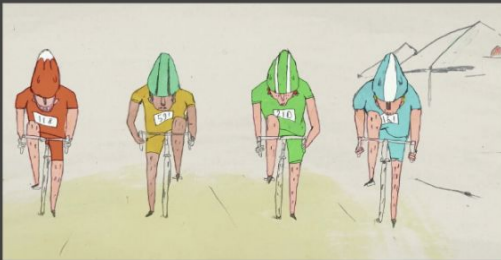
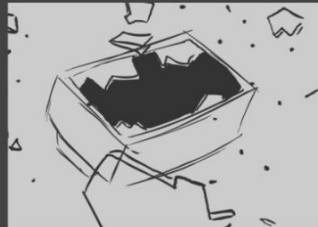


- Hand drawn

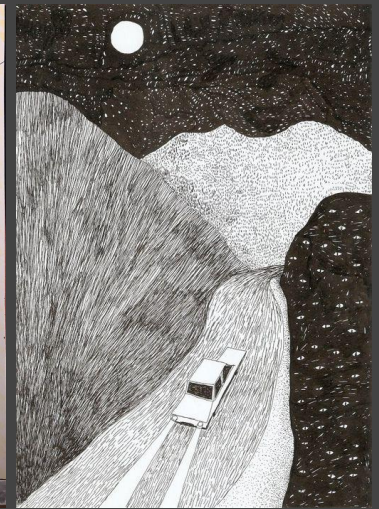
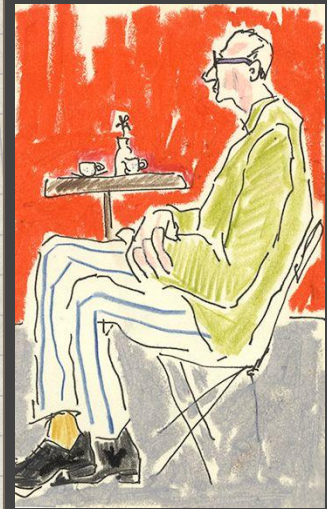
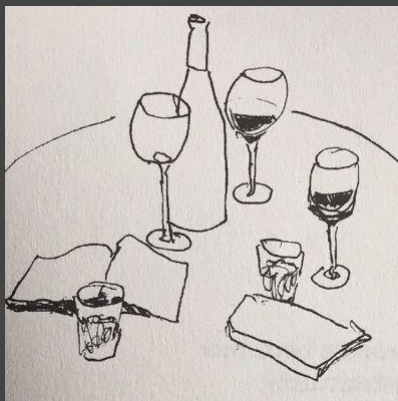
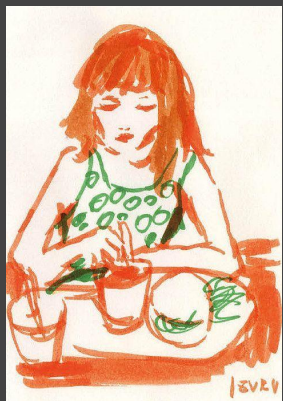
- Somewhat minimalistic

- Messy

- Thin line art



Moodboards



Moodboards Setting

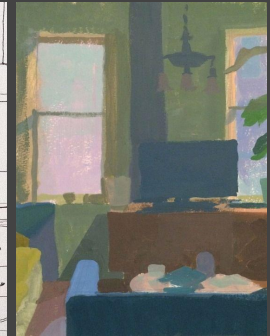
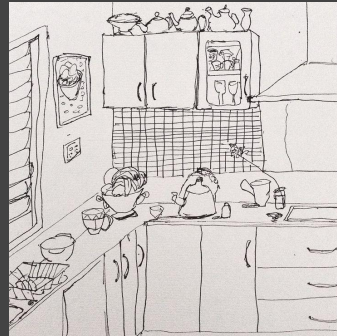
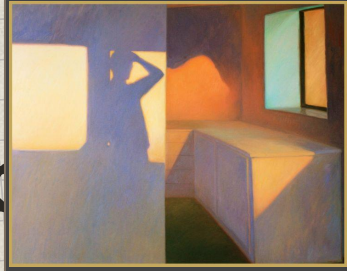
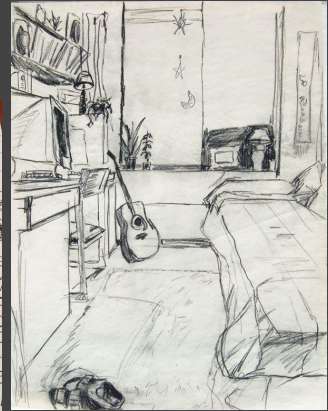
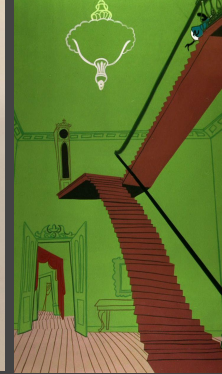


-Simplistic

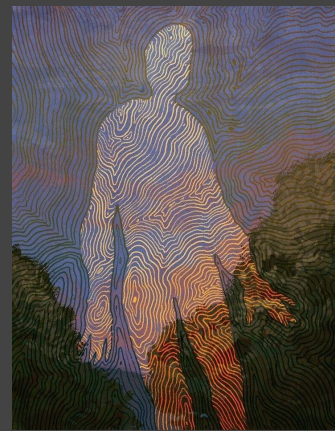
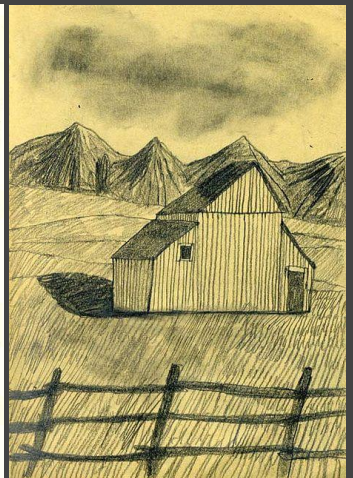
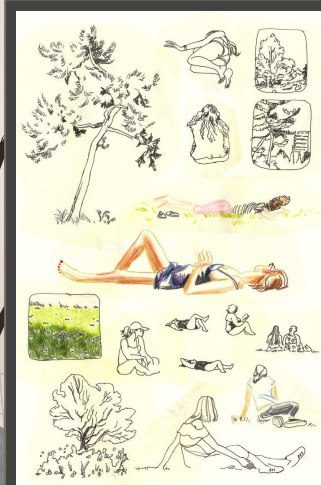
-Loose lines

-Messy

-Little colour



Moodboards



Short Animation Inspiration

That Yorkshire Sound- Marcus Armitage

<https://vimeo.com/342692141>

Catching Light- Tianhao Xu

<https://vimeo.com/158257823>

Velodrool- Sander Joon

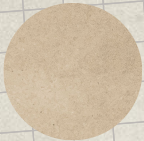
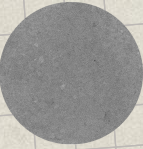
<https://vimeo.com/184641947>

The Peace of Wild Things- Wendell Berry

<https://vimeo.com/507177697>

Walking Down The Street- Andy Cahill

<https://vimeo.com/12557882>



Premise



Premise 1-

In my short documentary I want to show the slight chaos of an earthquake, through movement and different styles of 2D media. I am using a story that is told quite visually and I will exaggerate what is being told to help show the messiness and stressfulness of the situation. I will use somewhat plain colours and a minimalistic style with messy, quick lines. The story will not be so focused on the characters but more on the things around them.

The opening of the documentary will show a pair of drying skis leaning against a wall to set the setting of the time and place.

Premise 2-

In my short documentary I want to show the slight chaos of an earthquake, through movement and different styles of 2D media. I am using a story that is told quite visually and I will exaggerate what is being told to help show the messiness and stressfulness of the situation. I will use lots of colours and messy quick lines to really show the chaos. I won't have the characters as the main focus but will animate them throughout to show perspective and reactions to the situation.

The opening shot will show an outside of a cabin in a snowy setting to show where the story is set.



Transcript

When Ella was seven, Mel and I took her skiing down to Wanaka, and the very first night we were there, I was sitting on the bed, next thing I know, I've been thrown off it, so I realised there was an earthquake.

I got up and went into the hall, and here's Ella and my daughter sheltering next to a *huge* stone fireplace. So I said "You better move away from there." So they did.

The hanging lights were swinging so much. They'd hit one wall and then swing back and hit the other wall.

The window frames were all warping and moving, but they all went back to normal.

When it was over, my sister who lives up the road, rang up and said "I'm sitting on the dunny with a hard hat on."

That night we all slept in one room 'cause we were all so terrified.



Art in Motion

For my animated documentary I want to involve a style that looks painted and hand drawn. I want to create movement with the brushstrokes and lines. I've never done animation that doesn't just look really digital and cartoonish before so I found this page helpful. It says how lighting can help when drawing the animation and the advantages of different materials. It also gives many examples of different animators who used drawn or painted animation. I want to look at these different animations and see if I can get some inspiration for what I want to do with my own animation.

Drawing and painting

From the beginning of animation history, one of the most common alternatives to drawing and painting on clear cels has been drawing or painting on various other surfaces: most notably on paper, but also on frosted (or opaque, as opposed to clear) cels and other materials.

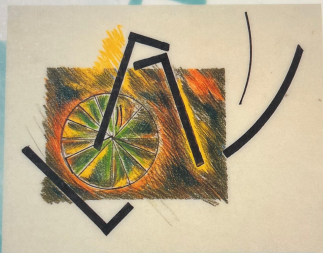
In the early years of animation history, drawing and inking on paper was an alternative used by industrial studios in large measure because the cost of the cels or the license to use the patented technique was too high; however, drawing and painting as techniques of animation always have appealed to independent animators for aesthetic reasons. As suggested previously, the temporal element of animation has been attractive to artists who wish to explore elements of time or movement. A great many animators who began as artists working in the realms of still drawing or painting have become interested in animation because it offers an opportunity to set their images in motion.

Drawn animation can be created with the use of regular pencils, coloured pencils, pens, pastels, Conté crayons, Aquarelles or any other materials available to still artists. These items can be used in combination with various bases, including paper and frosted cels, each with different results. The advantage of using frosted cels is that it is possible to draw on their surface using any of the above materials, while only acetate-adhering inks and paints can be used on clear cels. The main problem with frosted cels is that, because you cannot see through them very well, they cannot be used in multiple layers. However, an opaque cel can be varnished, so that its surface turns clear, in which case multiple levels and backgrounds can be used.

Paper presents its own challenges. Sheets of paper are generally too dense to be used in multiple layers, unless they are under lit (allowing the lines on lower sheets of paper to show through). Even if they are under lit, sheets of paper are opaque and textured (both in terms of the surface, with may range from smooth to rough, and the fibers that show through when paper is under lit). It is often the case that animated productions created with images composed on paper are rendered so that all images appear on one sheet (moving images, still images, backgrounds, etc.). For that reason, everything must be entirely redrawn for every new frame. In the early days of animation history, artists such as Winsor McCay worked in that manner.

The possibilities of drawn or painted animation are virtually endless. In *Sisyphus* (1974), Hungarian Marcell Jankovics employs bold black lines and deceptively simple character design on a white background. British animator Joanna Quinn uses kinetic, sketchy caricatures in her film *Britannia* (1994). British artist Candy Guard uses cleaner lines and cartoony style in films such as *Wishful Thinking* (1988) and *What about Me?* (1990). In *Preludes in Magical Time* (originally entitled *Picture Window*, 1987), American Sara Petty lets the texture of the paper show through her abstract forms rendered with Prismacolor pencils and a bit of charcoal. In *Furies* (1977) (see CP 1), Petty achieves a soft texture by using pastels and newsprint, which has a very smooth surface. In some of his work, American David Ehrlich creates hazy, dreamlike images with soft lines by using a combination of Prismacolor pencils and tracing paper, sometimes layered and lit from below; examples include *Vermont Etude* (1977), *Vermont Etude, No. 2* (1979) and *A Child's Dream* (1990). American Paul Glabicki's hard-edged figures in *Object Conversation* (1985) seem more like computer-generated renderings than the hand-drawn illustrations that they are. The relatively 'flat' 'contrasty' look of photocopied images is employed in *Deady* (1989), a collaboration

Art in Motion Animation Aesthetics



Maureen Furniss



Flee- Animated Documentary

Flee is an animated documentary about a man named Amin telling his story for the first time of him fleeing from Afghanistan and Russia as a young boy to Denmark by human traffickers. It explores the themes of trauma, family, identity, sexuality and oppression. Amin was smuggled to Copenhagen leaving his brother and mother in a corrupted Moscow, after his two older sisters were smuggled to Sweden in a shipping container and almost died. Amin had many secrets to hold, he and his family were living illegally in Moscow, hiding in a small apartment. After arriving in Denmark he had to live the lie that his whole family had been killed and he was the only one left. Throughout all this Amin was also hiding his sexuality that he is gay, something that was never a possibility for him in Afghanistan. The animation of this documentary is significant as it shows us things that would be hard to recreate in live action. The animators were able to use full creative control to show and exaggerate the different emotions experienced by the characters, using a dark, smudgy style during the times when Amin is not completely sure what happened. This helps to really express what Amin was experiencing and feeling and not making any assumptions about his experiences. Flee is a really powerful and impactful documentary that shows the viewers all the hardships faced by refugees from their perspective instead of seeing it be told through the news. It's an inspiring example of resilience that should be seen by everyone.

Treatment



The scene starts with an opening shot of a cabin with a background of mountains and a night sky. The camera zooms into a window at the front of the cabin. The shot switches to an inside shot of a pair of skis leaning against a wall next to a table holding a pair of skiing gloves.

The next shot changes to a woman sitting on a bed with her back to the camera. This scene is composed of lots of lines, the wallpaper is stripy. The woman is thrown off the bed by a force, all the lines making up the shot become wiggly and messy. The scene transitions, the lines shift into the makeup of the next shot—a cup of water on the bedside table wobbling close to the edge, a hand reaches out and grabs it just before it falls.

The shot transitions again, panning across the screen to a shot of a doorway through which you can see a big fireplace. The camera moves through the doorway and there is a woman and young girl huddling against the fireplace. They soon get up and quickly move away as a vase on the mantel falls and smashes in the ground.

The next shot is a hanging light swinging and reaching each side of the screen. Lines of the wallpaper move with the light giving a trippy look.

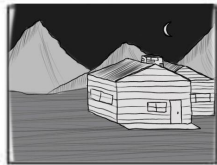
The shot changes again and there is a room with a window on one wall and through a doorway is another window on a wall. The window frames warp and wobble as a picture on the wall sways left and right, the windows suddenly stop wobbling and the picture falls and hits a table underneath it and then lands on the floor smashing.

The shot changes and there is an old Nokia phone on the floor next to a fallen flower vase. The phone is ringing and vibrating. In the next shot we see a woman sitting on a closed toilet talking on the phone wearing a hard hat, she lifts up her hands and knocks lightly against the hat with her fist.

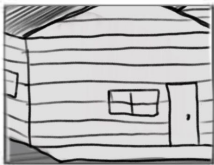
The last shot is two women and the girl in a shared bed with just their heads poking out of the top of the blanket, they are all awake with wide eyes and occasionally blinking.



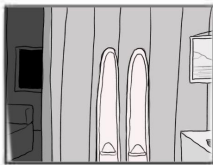
Storyboard



1



2 Camera zoom



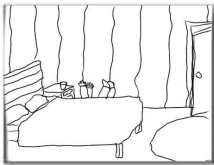
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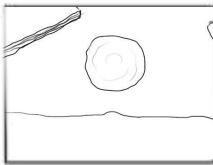
4 sitting on bed



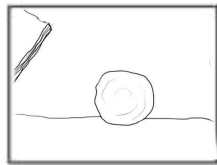
5 Earthquake starts, falls off bed



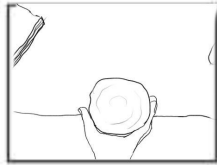
6



7 water glass moving



8



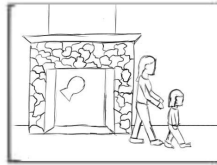
9 grabs glass



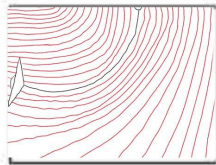
10 camera pans to doorway



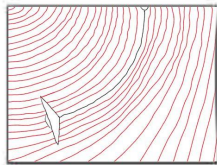
11 moves through door. Huddled against fireplace



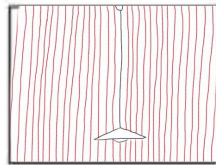
12 vase falls



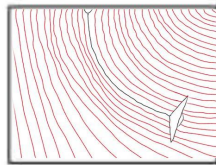
13 Hanging light swings
Wallpaper moves



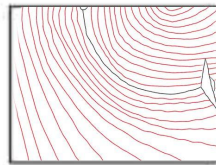
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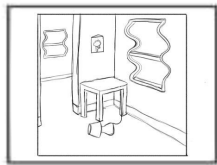
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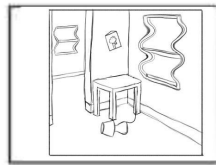
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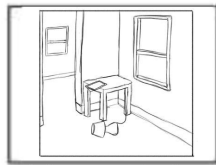
17



18 window frames warp



19



20 frames stop. Picture falls



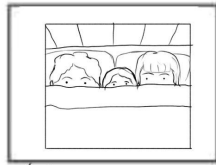
21 phone ringing



22 sitting on closed toilet wearing
hard hat. talking on phone.



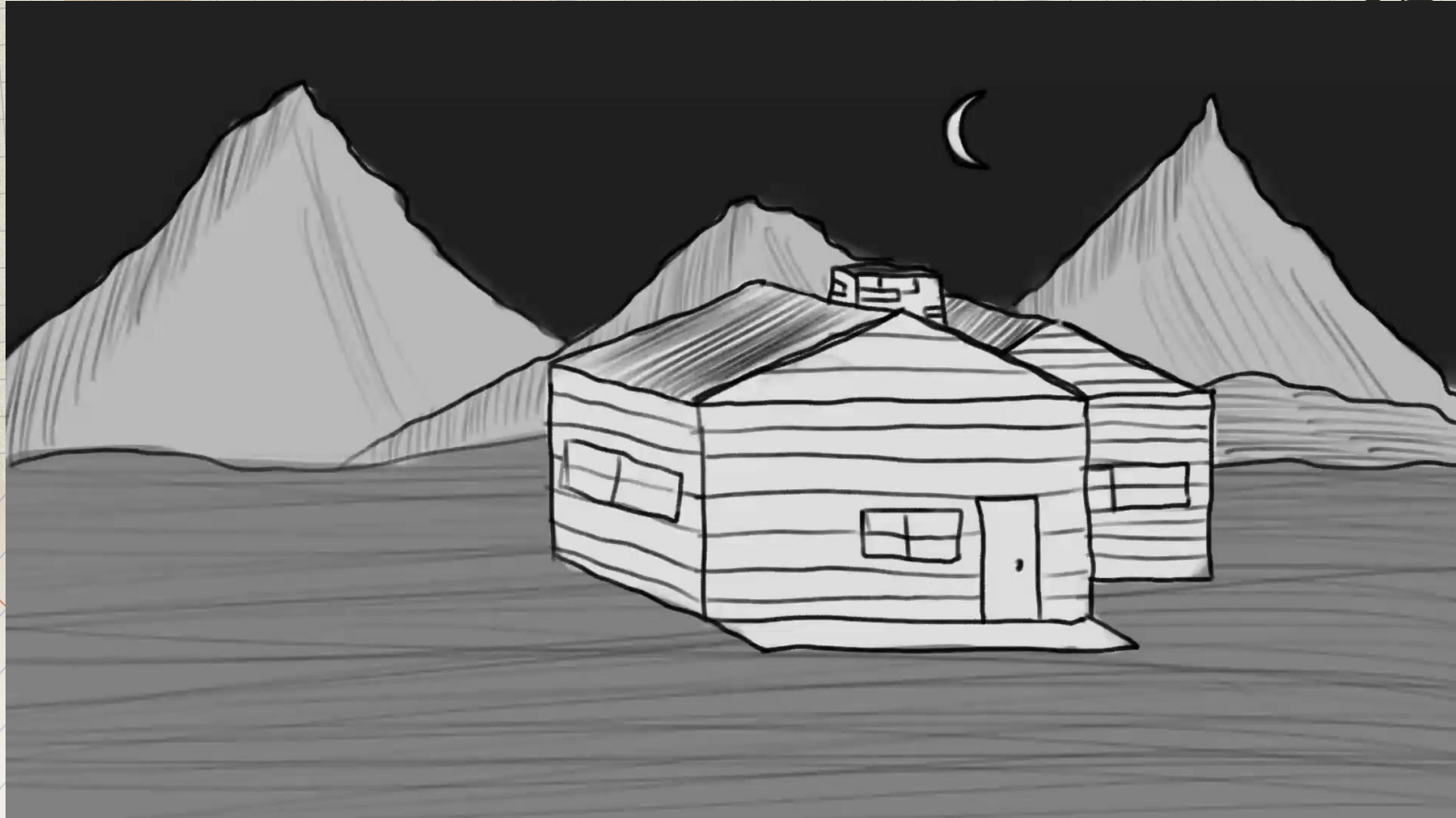
23 taps hard hat



24 final shot. All in bed awake
scared.

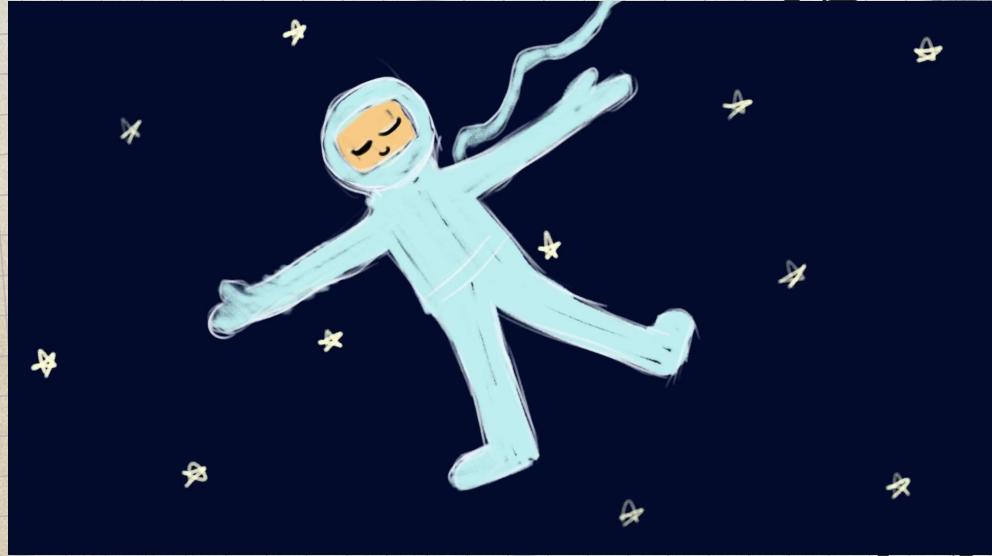
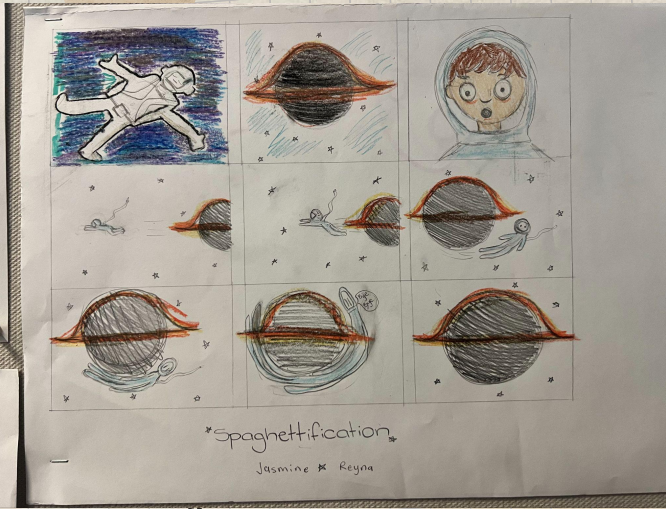
Animatic

https://drive.google.com/file/d/1l6DPmmpEOyEqIWMKQr5SkEowmtwtgH4Y/view?usp=drive_link



Animation task

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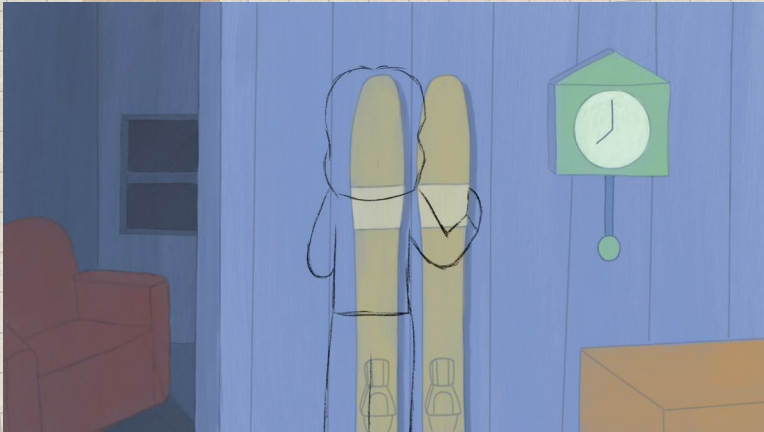
This week for our morning class we had to make a quick animation based on a topic around space. Reyna and I chose to do spaghettification with black holes. We made a quick storyboard somewhat like a comic and then used that storyboard to make our animation in Procreate. It's a very simple animation but it gets the point across. In the afternoon class Emily came around and gave everybody feedback.

Opening Shot

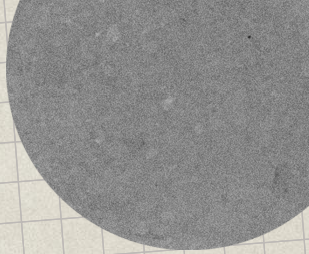


This is the opening shot of my animation, showing a cabin in the mountains set at nighttime. There isn't any movement in this shot so I decided to animate the texture that I made. I coloured the whole shot by hand and instead of keeping it static, I recoloured each frame so the lines are moving a lot. The lineart is also redrawn for each frame. I made this shot 10 fps originally but it moved too quickly and was kind of painful on the eyes so I slowed it down to 5fps so it's a bit easier to watch.

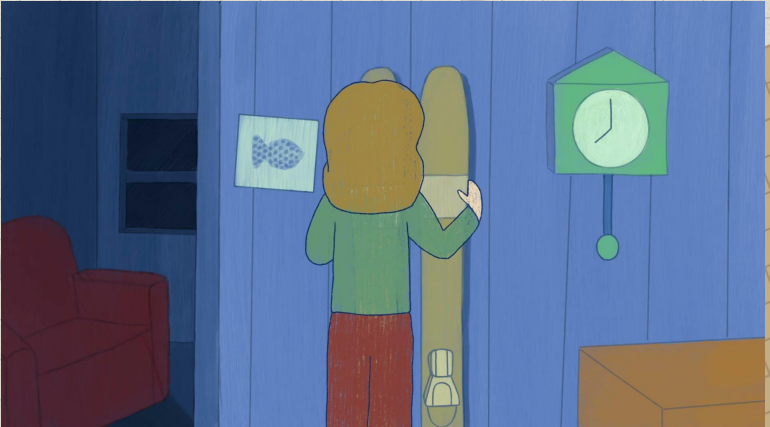
Second Opening



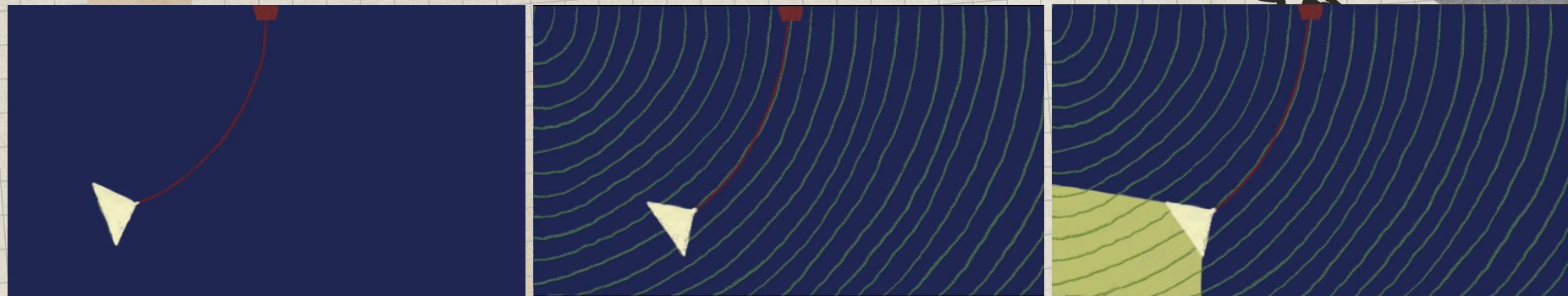
W



For this shot I originally planned to have no character and just have it as a still image but I thought it needed more movement so the audience isn't bored. I added a character just doing a simple movement but it now means there is a bit more to watch. I also planned to redo the background after making it because I wasn't loving it but after I added the character I thought they both worked well together and I'm liking it more so I decided to keep the background the same.

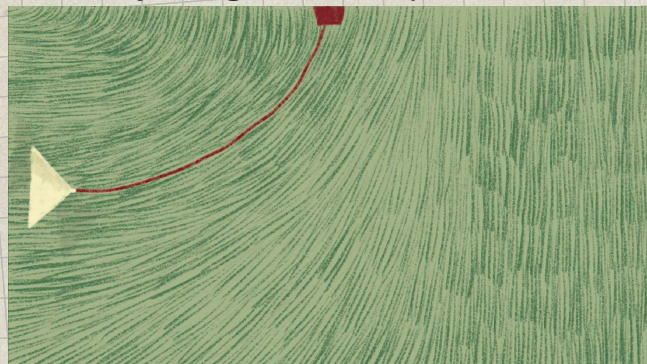


Light Swinging

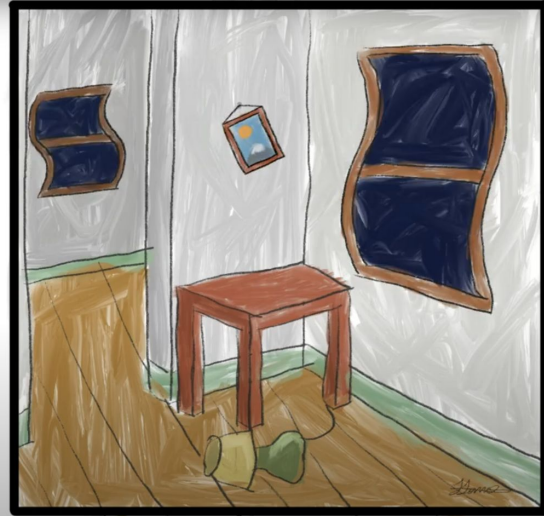
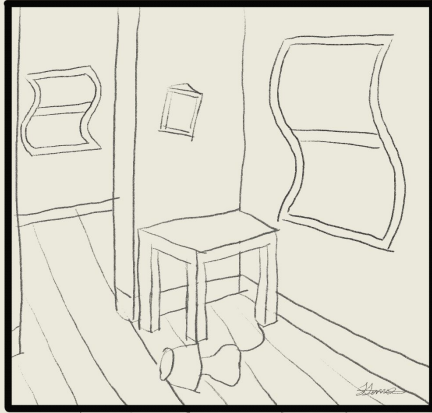


I had a very clear image in my head for this shot and I think I executed it well. It took me a while to figure out how to draw the background to make it move with the light and I had a few different attempts but I'm happy with how the final attempt turned out. I also didn't originally envision the light to be on but I think it adds a lot and since the animation is set at night it makes sense.

Early background attempt



Windows



For this shot I wanted to make it look like a moving artwork and I even added my little signature down the bottom to make it look like a real painting. I coloured it really roughly so it looks like real paint and I think the colour turned out pretty good. I animated the picture moving after I did the windows because it was a bit hard to match the timing of everything. The windows just loop until the earthquake stops and then they stand still and the picture falls. I think I might try to add a nicer border than the plain black one I have to make it really look like a painting on the wall because I think the black border and white background looks a bit boring right now.

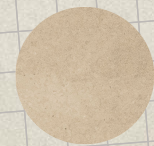
Windows Updated



I drew a picture frame and a background to look like a wall. I think it looks more interesting now.



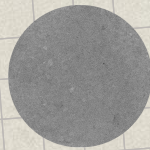
Bedroom



Bedroom

For this shot I started off with the background. It's very simple, I put an image of paper at the back and then drew the furniture on top. At first I had drawn lines to separate the walls and floor but I liked how it look without the lines and instead used the door to show the separation. This is the shot where the earthquake starts so some of the shot has not earthquake and some of it does. I wanted to animate the lineart during the earthquake to be really squiggly and messy. I even used my left hand to do some of the lines to make it really messy. I didn't want the furniture to actually move but just make it look like it is all wobbly and distorting. I then put my character for my Grandma over the top. It starts with her sitting on the bed and then she falls off as the earthquake starts and pops up again shortly after. In my animatic I had originally planned for this shot to transition into a shot with a water glass moving, but with the time I had it didn't seem like a necessary shot so I cut it out. Instead, I transitioned this shot to the fireplace shot by having the door open and the camera zoom into it like it's almost going into the next room.

I had originally planned to transition this shot to a shot with a water glass about to fall off a table as seen in my animatic. I decided to completely cut this out and transition to the fireplace shot because I knew the timing of it would have to be really quick for the next shot to match with the dialogue and it didn't seem like a completely necessary shot to have in my documentary if it doesn't add anything crucial to the storytelling.



Fireplace



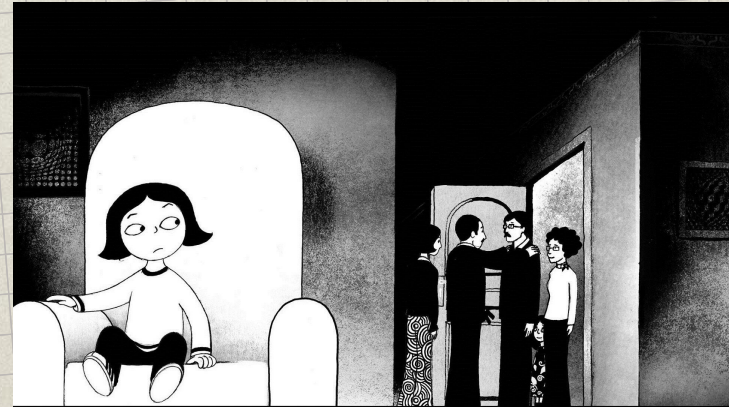
For this shot I drew the furniture and paintings on different layers so they could move separately and created a thin white outline around everything because I wanted everything to look like it had been cut out of

paper and was made into a collage. To follow this style I used cutout animation for the characters in After Effects and animated them on top of the background. I had used After Effects for cutout animation last year so it was an easy enough process for me to do it again. I really love the colours in this shot, I think the dark green wall and the dark wood floor contrast against the furniture but all the colours work together. I did simple movements for the characters that matched the dialogue. They start off crouching on the floor, Aunty Mel is consoling Ella while she cries and then the dialogue says 'They had better move away from there' so the characters get up and run away.

Persepolis



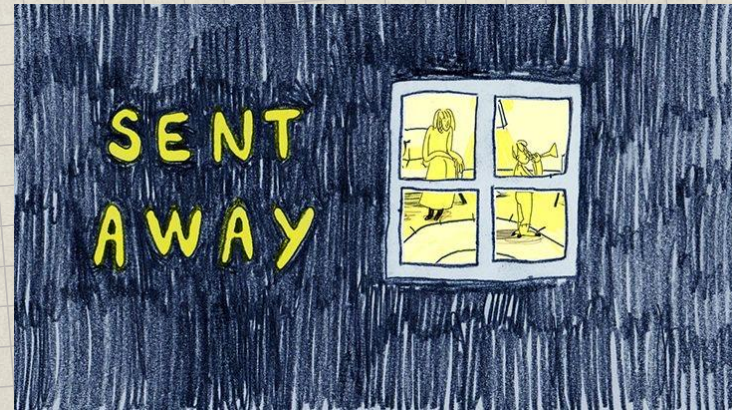
Persepolis is about Marjane who grew up in Iran during the Iranian Revolution in the late 1970s. She moves to Austria as a young teenager and spends time living with nuns until she is kicked out. As she grows up in Austria she begins to adapt to the new culture, befriending people in the punk culture. Marjane moves back to live with her family in Iran and then has to adapt to the new political climate of Iran. This film is mostly set in black and white matching the dark, political theme. There is high contrast and dark shadows which can show the contrast of Marjane and her life and surroundings. The shadows match the at times dark theme and Marjane's depression and attempt of escapism.



Title Inspiration



These are three title cards that have a style that I think would suit my animated documentary. I think the style of Sent away is very similar to the style of my opening shot, I think it would be cool to incorporate the title into my opening shot. I also like I'm Good With Plants. Lots of my shots focus around one object so doing a title that's similar with all the main objects in it would look cool. I also like the simplicity of Cat Days but I'm not sure if it would really work for my animation because the image seems character based and my animation is not focused on the characters.



Pan's Labyrinth



Genre bending
Horror, fantasy, drama
The fantasy side gives the film a childlike feel with fairytales. But all the violence and horror is unsuitable for children and creates an interesting but odd mix.

Historical
- The war and brutality influences the story and Ofelia because it gives her an urge to escape to her fantasy world.

Themes
- War, escapism, dark fantasy

Pan's Labyrinth

Symbolism

- The labyrinth itself is a motif for Ofelia's desire to escape

- The rose in Ofelia's tale granted immortality to those who climbed the poisonous mountain. This is a parallel of Ofelia and goal of completing her quest to be granted immortality.

Characters

Captain Vidal - fascist leader, evil, powerful, Male superiority
Ofelia - hopeful, imaginative, innocent, sad

Cinematography

Colour - Very dark lighting lots of orange and blue
Outside is very grey and depressing
- Orange and yellow used for fantasy world

Composition

- Central framing used to show relationship between character & environment
When Ofelia enters a new magical place.

Visual storytelling:

- The compositional outlay of camera shots i.e. low/high angles
- The colour grading on a scene

Phone Ringing

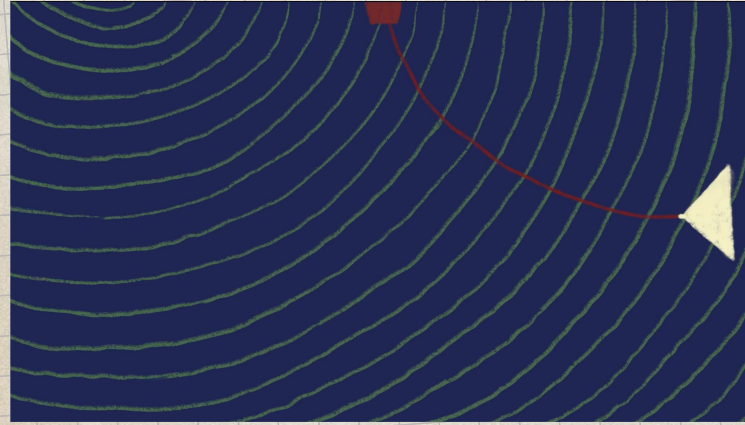
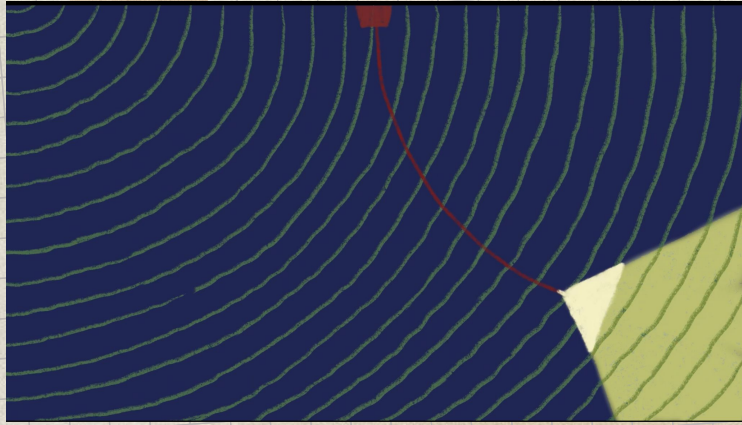


This is another simple shot that doesn't have a lot of movement because the earthquake has ended. I wanted it to look like the phone was vibrating while ringing so I animated it moving along the ground and made an animation on the screen with a phone symbol. I also animated the water moving in the flower vase so it looks like the water is spilling out of the vase. This shot is very still since the chaos of the earthquake is done so there is no wiggly lineart or messy movement. I did try this shot in another style where the phone is a rough sketch that is redrawn each frame, it looked cool but seemed to match the chaos of the earthquake a bit too much which is not what I wanted for this shot.

Feedback Week

This week in class I showed everybody what I had done so far to get feedback and advice. The feedback I received was to do some colour grading in After Effects for shots like the bedroom one, I am going to do this when I start putting the shots together in After Effects. I mentioned that I wasn't sure if the colour was looking too flat so that's what they suggested. I also got feedback for my lamp swinging shot. The class suggested that I offset the lamp from the background so they move differently and have the light flicker. I implemented this feedback and it really helped. It makes the shot a bit more interesting. I hadn't considered the offset of the lamp but I like how it turned out. I did think of doing a light flicker previously but wasn't sure. I decided to do it since others seemed like it was a good idea. I also brought up that I wasn't too sure if I should keep the skis shot in because it seemed too quick and not too necessary. The response I got was to keep the shot as it creates more setting establishing. I had spent a while making this shot so I was glad to hear that people thought it should stay. One more piece of feedback I got was to maybe add one more transition. I did consider this but I really can't think of where to put the transition and I would rather make sure my next shots are finished before I attempt another transition. I think it would look good but I'm not sure if I have enough time and I can't think of two shots that would transition well into each other. I also quickly mentioned that I wasn't loving the phone shot because the style was different to all the other styles. People said that the style worked since all the shots were different styles. This encouraged me to keep the style because I do like how it looks but wasn't sure if it fit with the rest of the animation.

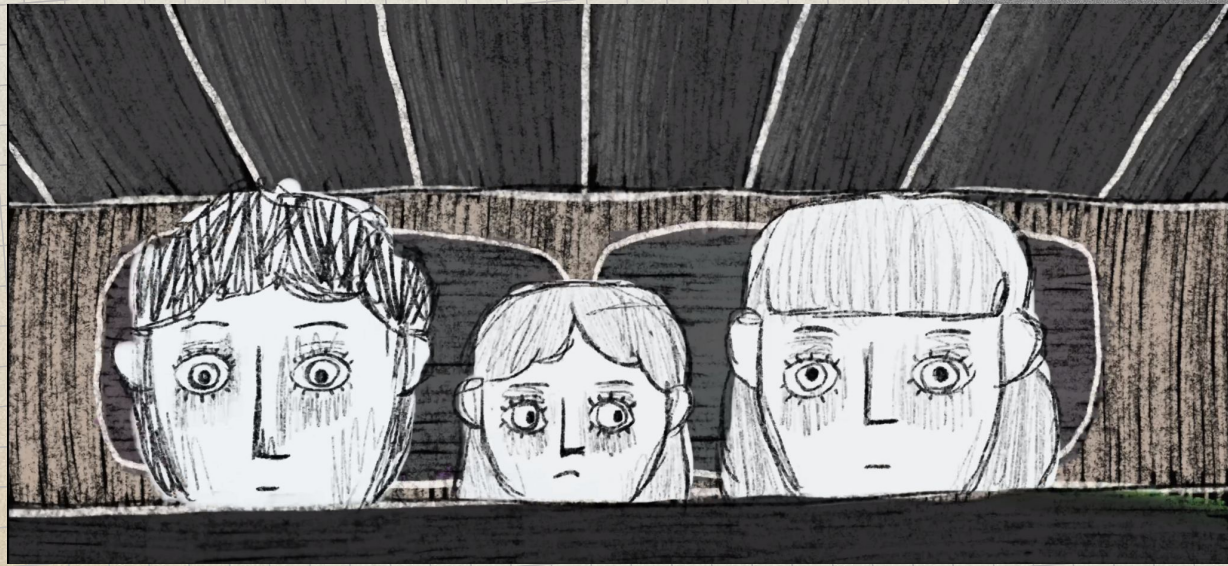
Lamp Swinging- After Feedback



This is my lamp swinging shot after I implemented the feedback given to me in class. I decided to completely reverse the background so it moves opposite to the lamp. This is not what I had originally envisioned when I first came up with the idea for the shot but I really like how it looks. It creates a contrast and a bit more chaos which is fitting to the story. I realise now that having the background and lamp moving in the same direction was a bit too uniform and was not quite the vibe of the story so I do think this shot works better now. I also added quick light flickers at some points. It's not super noticeable unless you pay attention because it's quick but I do think it looks good as well.

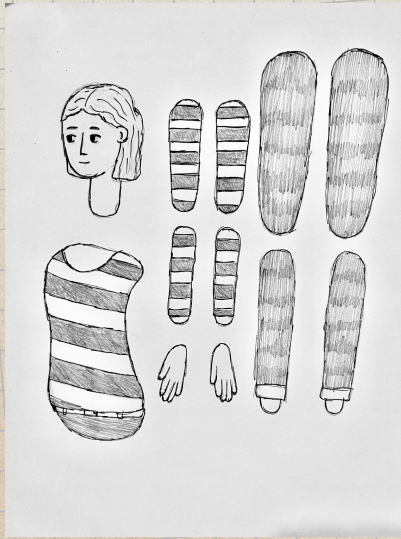
Closing Shot

This is the end shot of my documentary and I really like it, I think it's my favourite shot I've made for this animation. I started out by making the background. I originally made it with colour but it just didn't really look how I wanted it too. I wanted it to look dark because it's nighttime and they're scared



so I ended up making the background black and white. I animated the lineart so it wiggles. I then made a quick sketch of my character but I really liked it so I didn't try to develop it further. I wanted the characters to have a rough messy look since they had just been through something chaotic and I wanted their eyes to stand out so I gave them noticeable eyelashes and dark undereyes. This is a simple shot where the characters just blink and look around. I really like the simplicity of it and I think it is enough to be effective. It looks like they are too scared to move or sleep like they are expecting another earthquake so they can only move their eyes. I think this is a good shot to end my documentary with. I honestly think I would like to make a whole film in this style at some point.

Bathroom



This is the last shot I animated for my documentary. I drew the puppet on paper and then removed the background in Procreate and placed each limb on a different layer. I then imported the layers to After Effects so I could animate it as a cutout animation. At first I thought it would be a good idea to animate it as stop motion by physically moving each part and taking a photo, but this idea was a bit bold for how much time I was giving myself so I decided to animate it in After Effects. I really like how it turned out. It looks very paperlike how each part moves in the animation and I think it looks better than what it would have if I tried to do stop motion.

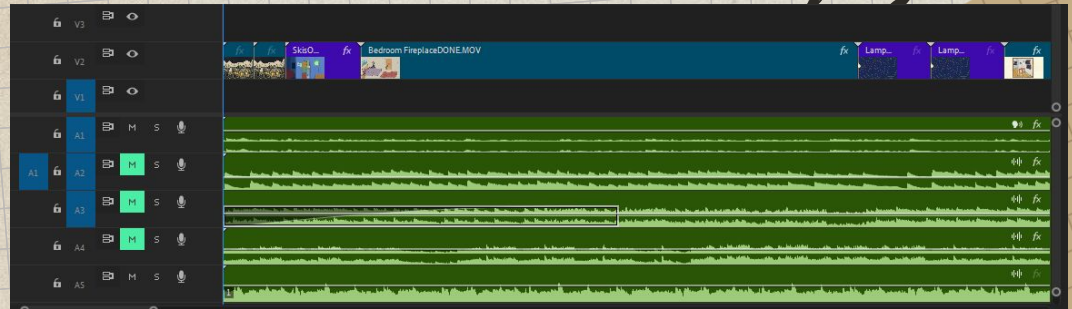
Sound Effects

m3 RockBass Loop 120 bpm.wav by BaDoink --

<https://freesound.org/s/525140/> -- License: Creative Commons 0

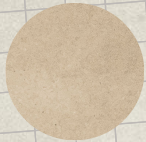
For sound effects I had planned to do the voiceover with sounds like ambience and diegetic sounds. But then I started trying out music and different songs I felt it worked better. It sounded a bit too chaotic having earthquake sounds with the dialogue so the music was much easier to listen to. I tested out different music, I started with a piano song that was Beethoven which I thought matched pretty well because it was slightly fast. I kept looking and found a bit more chaotic music that matched with the theme of the animation, I also liked this sound but it was slightly too industrial with lots of metal sounds. I searched once again and found a good song with a guitar and drums, it works really well with the dialogue and matches the beat of the speaking. It's not too fast but it works with the animation too. I looked on websites like Pixabay but they were a bit too corporate, I found the best music on Freesound because it's all made by members of the public and I found lots of looping music for videos games and short films which is what I wanted.

I had lots of different layers of sound and even tried to combine different songs but it worked best with just one song.



Title

This is the title image I made, it's my opening shot. I didn't really want to make a whole separate image for my title because I wanted it to move straight into the animation. I used a basic font and used the liquify tool to make it all squiggly and curve over the mountains. I then exported it as a PSD and placed it over the opening shot in Premiere Pro. I really like how the writing is the same colour as the windows so it stands out without looking too out of place.



Reflection

I'm really happy with how my animated documentary turned out, I like the look of each shot and I'm happy with all the decisions I made. It's not in a style I've ever really done before so it was interesting to see how I executed it. I think if I was to work in this style again I would like to try doing more hand drawn animation. I had planned to do more of that but with the time I was giving myself for each step of the process and the amount of shots I had to animate it just didn't seem like quite an achievable goal. I still think I gave off the hand drawn look with the different styles of some of my shots and it does look how I wanted it to originally. During this process there were times where I redid shots or parts of a shot because it wasn't looking right or what I envisioned in my head and there were other times where I tried doing a shot in a style that I hadn't considered and really liked how it turned out, I really had to trust my gut and go with the flow and not stick with something if I didn't like it even if it's what I planned. Getting feedback also helped a lot with creating this documentary. I got some really good feedback from my classmates and they really made me feel more confident about what I was doing and also gave some really good tips and things that would help improve shots. There were times when I was slightly regretting choosing the style I did, it's not a style I have done before. I'm really glad I stuck with it though. While watching different short documentary examples at the start of the semester I saw lots of styles that were not my usual taste but I really liked them and they inspired me. This assignment helped me prove to myself I can make something creative and interesting even while stepping out of my comfort zone and trying something a bit new.

