



Graduation Report

Alina Akhabaeva | Creative Media and Game Technologies | 21.01.2020

Information

Graduation project: Minor Immersive Media Siege of Grolle Animation

Organization offering the graduation project: Saxion Research group of Regional Development

Client: Michiel W. J. Flooren

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Abstract

Recently the problem of an excessive tourism became very noticeable in the capital of the Netherlands. Tourists focus only on the few key places that make Dutch culture, ignoring the rest of the country, leaving other cities and villages empty and creating traffic in Amsterdam (Schlagwein, 2019; Boffey, 2019). This initial issue was introduced by the client of the Siege of Grolle project, Michiel Flooren, who sees an opportunity in this situation - attracting tourists to historically significant cities, such as Groenlo. The client wants to promote the city using animation as one of the potential ways of making the city recognized for its rich history. The research aims towards finding out what role an art director plays in the animation development.

Based on the theoretical research on the essential elements needed for animation creation from the perspective of art direction, the Siege of Grolle cinematic teaser was developed. During practical research, 10 pieces of concept art, 3 versions of a storyboard and 2 art styles have been created. The results indicate that the art director plays a major role in the development of any animation, as it requires consistent style and supervision.

Key words: art direction, animation, storyboard, composition, siege of Grolle, art style.

Preface

This documentation was written to fulfill the graduation requirements of the Creative Media and Game Technologies bachelor's degree at the Saxion University of Applied Sciences. It contains a research conducted on the basis of a graduation project named "Siege of Grolle". The graduation project was initiated in September 2019 and was completed in February 2020.

The project was founded on the problem, which the client, Michiel Flooren, introduced to the project team: How can the Siege of Grolle be showcased and promoted by use of animation?

Creating an immersive composition and being the lead in terms of art has always been my passion, developing this project made me advance in my goals of becoming a better artist and a leader.

I would like to express my appreciation and gratitude for the support, feedback and guidance from my supervisor, Taco van Loon. The graduation project consisted of constant iterations, as well as the research. With the direction of my supervisor, study coach Kacper Sikora and company coach Vincent Bos I was able to learn and keep up and learn from each step.

To my friends and family: I would like to thank you for your understanding and for your willingness to keep me motivated through the final year of the study.

I wish you a pleasant reading.

Alina Akhabaeva

Enschede, January 21st 2020.

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1. Introduction

BACKGROUND

The client of the project, Michiel Flooren is a professor of the Saxion Research Group of Regional Development. On behalf of the leisure sector of the government in Oost Gelre and other parties he decided to have the animation as one of the potential solutions to the problem of over-tourism in Noord-Holland. By creating a short animation featuring the siege of Grolle that took place in 1627, chances of tourists and entrepreneurs noticing this historically significant place have a potential of increasing. The client wanted to develop a short animation to be delivered by the project team. The purpose of it is to increase awareness of the city, to show the final product to the mayor of Groenlo and to feature it on social media.

PROBLEM INDICATION

The client of the project, Michiel Flooren, expressed his concerns for Amsterdam overcrowded with tourists, thus he introduced the initial problem: western part of the Netherlands crowded and the rest of the country results in being empty and unrecognized internationally. He found a lot of potential in the city of Groenlo, as it holds a lot of history and it is significant to the Dutch sovereignty, as it is connected to the liberation route of the Netherlands. Developing an animation featuring the siege of Grolle is one of the ways of making tourists and entrepreneurs more aware of such places.

PROBLEM STATEMENT

The initial problem of over-tourism in the western part of Netherlands became more significant in recent years. Criminal activities increased, streets of Amsterdam became crowded and unsafe. There were attempts made against mass tourism such as removing landmarks, creating new laws (Quest, Hardingham-Gill and Appiah, 2019) and creating a strategy route called Holland City (Hemel, 2017). This problem concerned Michiel Flooren, so he decided to develop ways of attracting tourists to cities far away from the west of Netherlands. One of his concepts was to bring attention to Groenlo, as it is a city that once was taken over by Spanish in the 17th century. The main problem, the reason for the project and the research is to develop an animation featuring the Siege of Grolle. Making a cinematic promoting this city and the event in particular, is the solution to the client's problem. My part in this project is leading art direction. The role of an art director is about researching and developing art, sets and designs required in the animation that the team requires art-wise. The client will use products created during this project as promotional material for the municipality of Groenlo to help and broaden their

scope of the future possibilities regarding marketing. Michiel Flooren will show and pass the products to the township of Groenlo.

2. Main and Sub Questions

MAIN QUESTION

- What is the role of an art director in creating a visually appealing animation, featuring the siege of Grolle?

SUB QUESTIONS

1. What is art direction?
2. What art style would fit the theme of the Siege of Grolle animation?
3. How to tell a story using composition?
4. How to develop a comprehensible storyboard?

3. Theory

WHAT IS ART DIRECTION?

- Responsibilities

Any type of animation needs a certain direction. In the case of this project art guidance is essential and plays a major role in every stage of the project. In order to realise what the art direction is about, it is essential to talk the responsibilities of an art director in the project. According to Randall et al. (2019) an art director is responsible for how the overall product will end up looking. They give directions to others in order to keep the style consistent. They also develop artworks, designs and layouts that play a key role in development of the style.

- Communication

Art directors have to communicate with a client of the project, organise meetings with other members in order to give constructive feedback and keep the creative departments as close as possible to them. According to the art career page, art director must have an artistic vision for the project and they are the bridge between different departments and people. The main role of an art director is being the “communication expert” (“How to Become an Art Director,” 2019).

In order to be an effective art director it is necessary to always carry around a notepad, preferably a sketchbook. Writing down essential information, notes and sketching ideas allows to visualise and understand the matter at hand better. Art direction includes a lot of responsibility, so precision in decision-making is required (Rizzo, 2014, pp. 22-23).

- Stages of production from the perspective of an art director

During an early stage of development, art director is responsible for creating concepts, mood boards, style development, learning the script, asking questions if necessary, talking with the producer of the project as well as the client. Pre-production stage is when art director determines how to portray concept visually. They are responsible for the final storyboard, as well as communication between design team. Production stage involves monitoring layouts and previews, giving style directions, co-operating with the production team. When it comes to the post production phase, image finalization and making sure that everything is in harmony with the style is crucial.

WHAT ART STYLE WOULD FIT THE THEME OF THE SIEGE OF GROLLE ANIMATION?

- Iteration

Developing an art style for a short animation is an important step in a pre-production stage. It defines how the production team is going to make the scenes alive, how many hours and days they are going to spend on props, characters and the overall setting. Iteration is the key when the search is being conducted.

“One of the biggest tools for developing style and skill is iteration.” (Martin, 2016).

Getting feedback on each version of a style is also very crucial as it pushes the artist to find new solutions. Kao (2019) explains how details matter in a visual development. From the brush stroke to the colour palette, all these choices are important. Small details combined together create a bigger picture.

- Shapes and colours

When it comes to character development, shapes and colours play a significant role. Arnheim (2004) in his book about visual perception and psychology behind it, underlines that a different context and meaning is being drawn out of shapes and colours. Thus it is important to consider shapes and colours as



Figure 1. Gerry & Sam Embleton (2017). Coalition War [An illustration of common Dutch solders from the period of 1625-1635] Source: Dutch Armies of the 80 Years' War 1568–1648 by Bouko de Groot and Gerry Embleton

tools, elements for a successful art style. Kao (2019) in their other blog post mention that in order to make an art style work and make it recognisable, it is essential to think about details and make decisions.

- References

Before creating a style, it is necessary to study references in order to make stylistic decisions from an art perspective. In a book by de Groot & Embleton (2017) Dutch and Spanish armies of the 80 years of war are discussed. Drawings of different ranks and outfits help to understand how and why soldiers were dressed in a certain way. (fig.1)

- Stylization and limitations

After studying the subject, it is important to look at the limitations of the project. The limitations could vary depending on a product. Since the reference mentioned previously belongs in the realistic spectrum of styles, many details may be changed.

According to the research conducted by Avallone (2010) exaggeration of shapes, colours in characters and environment is one of the key techniques used in 3D and 2D animation. By using this technique many doors can be opened. As an example making the scene unique by warping perspectives (fig. 2.1). Same

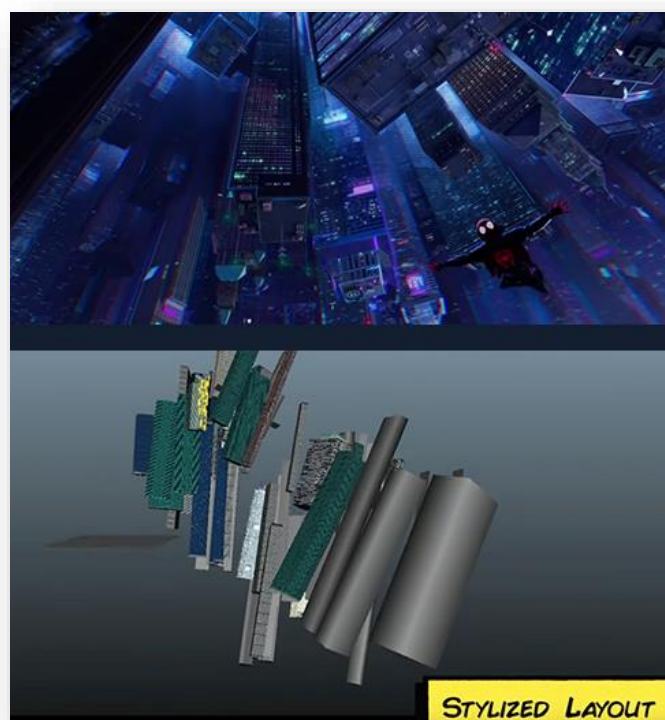


Figure 2.1. Columbia Pictures (2018). Into the Spider-Verse [Final shot vs. behind the scenes demonstrating exaggeration] Source: https://www.youtube.com/watch?v=l-wUKu_V2Lk&t=165s

applies to characters, exaggerating certain features in order to make them more readable (fig 2.2). The researcher underlines that amplifying different features of characters and environment lets the artist direct attention towards various subjects. Stylization is about guiding the viewer's attention, making him notice more or less details. It is also important to keep in mind the audience, their age group and if the style should be graphic or not. Sometimes target audience can limit the stylistic decisions. As an example, if the animation is aimed towards children, it should not include explicit content.



Figure 2.2. Gabriel Soare (2019). He-Man [A 3D render of a character featuring exaggeration in proportions] Source: <https://www.artstation.com/artwork/Oy3Vyy>

HOW TO TELL A STORY USING COMPOSITION?

- Creating an immersion

Before working on cinematic shots it is important to mention what a good composition consists of, the elements of it and why do they work. A good immersion means that the picture is pleasant to the viewer's eye, it also means that it is believable. Storytelling plays a big role in making the picture believable. Larson (2019) in the journal for digital artists Imagine FX stresses out that movement plays a big role in making the composition more engaging for the viewer. It gives the viewer room to explore and let their eyes follow the path. Another point that the author of the article made was about shapes. They can convey a meaning to the observer. The last point that she underlines is manipulating emotions through colour. A cinematic shot can dramatically

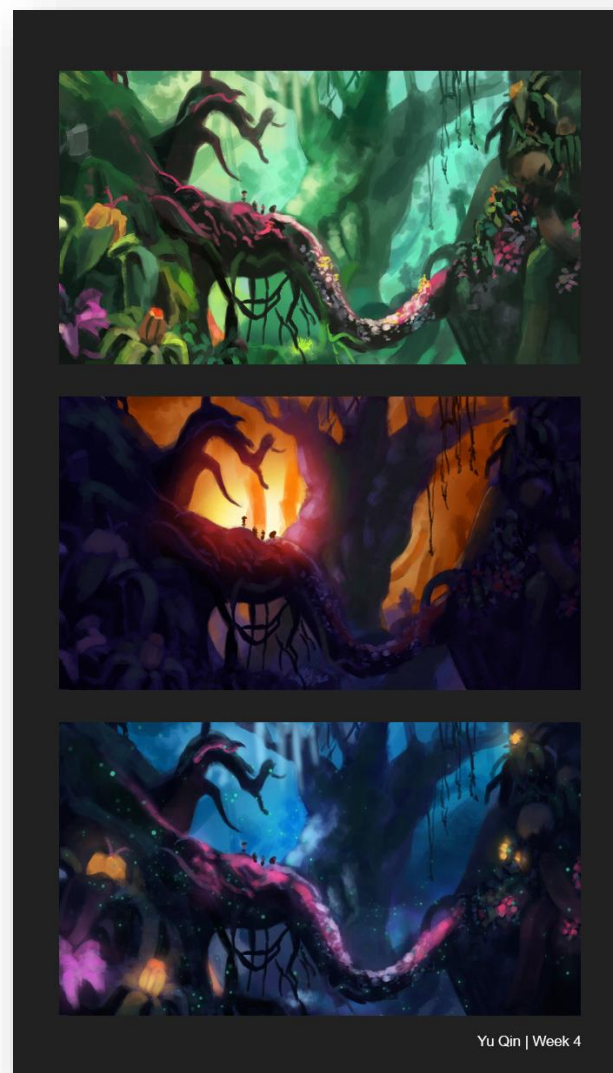


Figure 3. Yu Qin [Three digital paintings demonstrating the power of colour and light over the mood.] Source: <https://www.cgmasteracademy.com/courses/73-the-art-of-color-and-light>

change, if colours with light are modified (fig. 3). The setting can immediately be switched from a happy, cheerful day to a tense and scary night.

Storytelling brings an experience to the audience. A good, readable story is the priority because it is the key element that keeps the interest up (Mateu-Mestre, 2010). In order to not only make the general picture look amazing, but to also make it interesting, it is essential to prioritize the following: knowing what needs to be told to the audience, finding out what mood does the audience need to experience throughout the story and thinking what can be left out without changing what needs to be told.

- Light and shade

Considering all the information mentioned previously, Beloeil, Riabovitchev and Castro from 3D Total Publishing (2013) in their book “Art Fundamentals: Color, Light, Composition, Anatomy, Perspective and Depth” state that in order to create an immersion, the separation between background, middle ground and foreground is needed. By separating these three notions it is easier to create a feeling of depth. They underline that the most successful way of creating an illusion of distance can be done through manipulating light and shade. Shadows are important in the finished image, because they make the object pop. Light also plays a key role in every composition.

“Lighting helps tell the story. You can have the greatest subject and the best arrangement, but it’s the light that brings life to an image.” (Lavine, 2013, p. 1)

Thus light and shade play a major role in forming a composition. Following this topic, contrast and tones accompany notions mentioned previously (Beloeil et al., 2013). Difference between light and dark tones in a picture is called tonal contrast (Harman, 2018). Tones can have a massive impact on the final composition. Objects that have a significant contrast difference in comparison with the background can be visually striking.

Organizing the subject's matter into patterns of light and shade is necessary if a certain atmosphere is wanted within the composition. This is where values come in, making the image readable.

- Values

Once the image is broken down to its foundation, the 9 values method comes in the play. According to Fridman, (2015) breaking a shot or a picture down a person understand that a good picture strictly depends on it. If values are good, then the composition is readable. If it is the opposite, then the picture falls apart. This technique is mostly known by artists and painters but it is valuable for cinematography as well. The method of 9 values consists of 3 darks, 3 middles and 3 lights.

- Colour theory

Another point that was briefly touched previously but needs to be mentioned, is the colour theory. Colours have to have to be in harmony with each other. One of the ways to make it happen is to use the method of complimentary colours. The simplest way to understand how it works is to pick two colours, one from warm and the other from cold colour spectrum. As an example, taking red and green would make a complimentary colour palette (Grim, 2013). These colours not only increase the contrast, making the image livelier, but they also make the composition more natural. One important detail to consider when using colour palettes is to not make both colours dominant. If red is saturated, then green has to be subtle, otherwise the image becomes overwhelming. Hues are the identity of the colour, saturation is the intensity and brightness is how light or dark the colour is.

HOW TO DEVELOP A COMPREHENSIBLE STORYBOARD?

- Narrative flow

When it comes to developing an animation, one of the steps to take by an art director or an art department is to work on a storyboard. A storyboard is a collection of illustrations, visual representation of the script. It is essentially a document containing the narrative flow of the animation (Caplan, 2017). It does not necessarily has to have colours in it. Storyboards are minimalistic and are made purely for the story, as the name suggests.

- Layout

The importance of the final layout of the shot is imperative, as it decides how the scene is going to look like (Badgerow, 2012). It guides production team and emphasises the elements that are essential to tell a story. The layout has a strong connection to storyboarding, as it has the same crucial function by sharing a vision. Storyboard can serve as a layout for a scene, however if scene is complicated a separate layout image can be created. Layout can be counted as the next essential step to be taken before working on the animation, as it blocks out the shot (fig. 4).

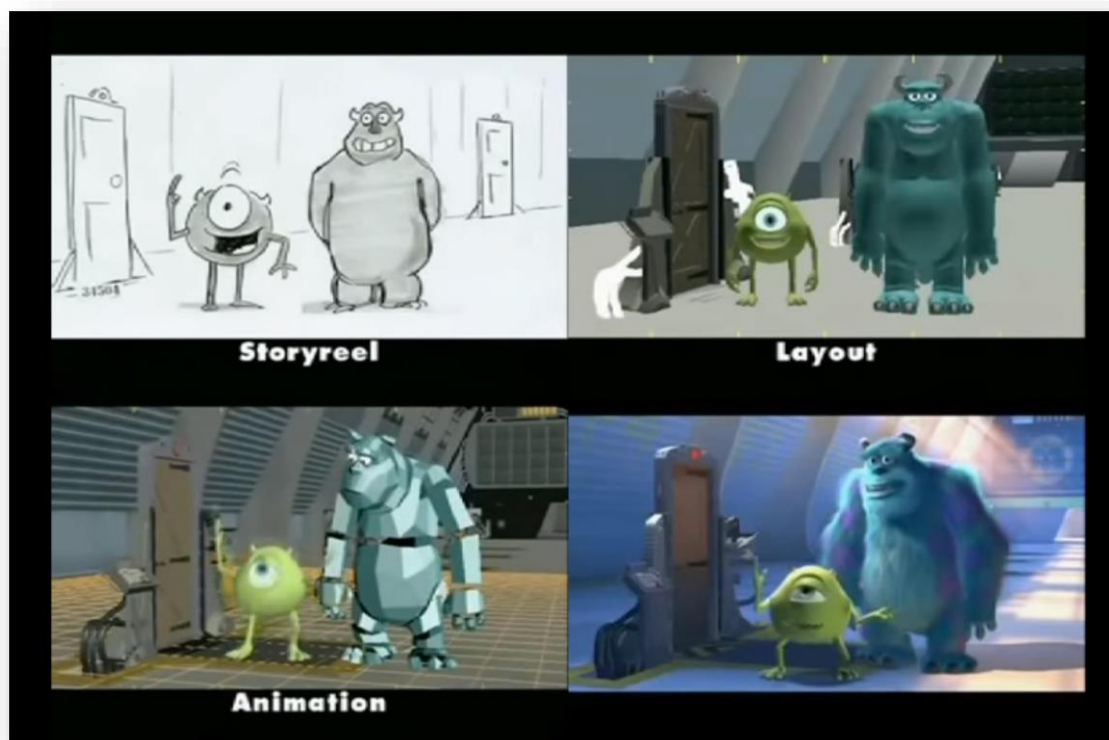


Figure 3. Walt Disney Pictures & Pixar Animation Studios (2001). *Monsters, Inc.* [Progression reel, demonstrating the process of animation development] Source: <https://www.youtube.com/watch?v=qW6mArB7Ps8>

- Iterations

In order to develop a believable and readable story, it is important to point out the adjustability of a storyboard. It is the most flexible way of storytelling, panels are made to be iterative and adaptable. Glebas (2012) in his book about animation underlines how important iterations are and how storyboards save time and money. Modifications are part of the creative process overall, so it is natural to change and evolve.

- Creating emotion

To make each scene readable, a storyboard artist can use various cinematic languages, known as camera shots and angles. They are particularly useful because it is a way to create an emotion and to communicate with the audience (Mc Guinness, 2018; Morgan, 2013).

1. Establishing shot is used to create ambience, it introduces the audience to the scene, featuring location and surroundings.
2. Full shot is about fitting the entire subject in the frame. It is a technique that allows to focus on the subject's actions and movement.
3. Medium shot gives an impression of the subject in general, allowing to see some parts in better detail. It is close enough to show emotions and body language.
4. Close shot is when part of the subject takes the entirety of the shot, letting the audience to build a connection without being distracted by background, creating intimacy.
5. Extreme close up shot concentrates on the small part or detail of the subject, such as eyes. It is incredibly effective in making scene dramatic. Audience is able to study details that were unnoticeable before, it makes this type of shot extremely emotional.
6. Up shot makes the subject appear strong, heroic and dominant by placing the camera lower than the subject.
7. Down shot is the opposite of the up shot. By placing the camera over the subject, it creates an idea of being small, insignificant and powerless.
8. Over the shoulder shot is taken from behind the shoulder of the character. It is often used in establishing a scene where two characters are talking to each other.
9. Point of view shot allows the audience to see things from the perspective of the character, letting them experience their emotional state.

4. Method

THEORETICAL RESEARCH

In order to obtain the necessary knowledge about art direction and the processes required to make it visually appealing, multiple databases were used: Google Scholar, Ebsco, Springer Link and Saxon Library. Different mediums were used such as books, journal articles, internet videos, blog posts and reports. Various disciplines were studied: psychology, literature and social sciences. Variety in sources allowed this research to have a broader scope. In total 26 sources were used. Key words used for searching were: art, art direction, animation, movie, composition, storytelling, storyboard creation, storyboards, direction, art style, stylization, producing, style development.

First step to take was to search for suitable databases and books which were available at the time. After obtaining the needed knowledge, it was important to analyse what could be applied to practical research. The last step was applying the knowledge about art direction, what team members can expect from this role, using the knowledge of composition, storytelling, stylization and storyboard creation.

PRACTICAL RESEARCH

Key words that define this research project are incremental and adaptive. As an art director it is important to be flexible and adapt to different situations where actions are required.

Art style had 2 total iterations, 10 pieces of concept art were developed, 3 increments of a storyboard as well as a script.

Feedback played a significant role in practical research. The source of it varied, the most significant feedback was received from 3 storyboard questionnaires, the client of the project, supervisor and study coaches. Creating surveys in order to test if storyboards are readable and understandable left a big impact on how the final storyboard turned out.

After gaining knowledge about art direction, composition, stylization and storyboard creation from doing a theoretical research, all of it was implemented and tested out by practicing. Art directing was conducted, responsibilities for

stylization, storyboards, concepts and art department were taken. During an art style development, major decisions were taken to in favour of efficiency. Prototypes, screen previews, were created, with the right direction and constant feedback.

DATA COLLECTION

The research was conducted according to the qualitative method, which is about collecting small samples and being flexible. In total 3 surveys were created, each one of them had questions regarding a different iteration of a storyboard. Surveys allowed the researcher to collect data from large groups of people. The questions in the surveys were created in such a way, that the test subject would retell what they have just experienced. Each question had a detailed response as an answer, so the test subject would be able to express their assumptions and thoughts about their experience. The survey of the first version of a storyboard was conducted on 7th of November, the second version was organised on the 14th and the final was on 25th of the same month. The amount of participants has always been from 5 to 7. Surveys were conducted according to convenience sampling method; individuals were picked according to availability. It was up to the individuals to decide about their participation. The platform used for questionnaires was Google Forms, as it allowed customization and flexibility. Out of all participants there was one person who decided to take part in all 3 surveys. It did not affect the overall reaction to the changes made in each iteration.

5. Results

The research consisted of two parts, theoretical and practical. After gathering knowledge from legitimate sources, analysing them and testing theory in practice, products were created according to the demand of the client.

First of all, it was important to establish the look of the scenes using the knowledge obtained about colours, composition and lighting. Cinematic concept art was developed (fig. 5) followed by additional art (see Appendix A). Pre-production stage heavily relied on developing the general look of the animation for the production phase to begin.

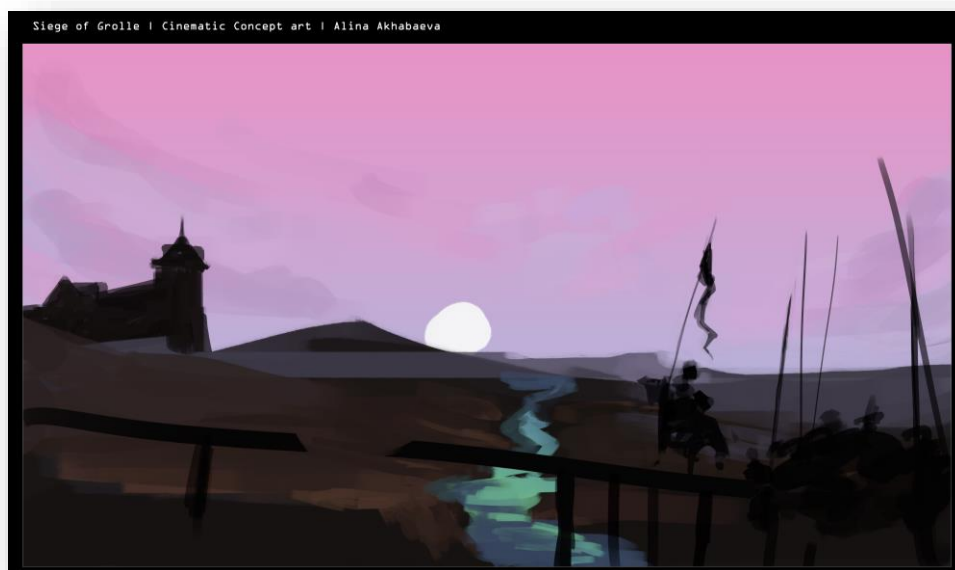


Figure 4. Alina Akhabaeva (2019). Siege of Grolle, Cinematic Concept Art [Digital painting featuring Dutch army advancing towards the Grolle fortress taken over by Spanish.]

Secondly, as an art director having a close relationship with the script (see Appendix B) of the *Siege of Grolle* animation was essential. Storyboard was created according to the final version of the script and conducted surveys (fig. 6). Storyboard had 3 iterations, the surveys showed that the last iteration made the final version readable, leaving no individuals confused (see Appendix C). Based on the script and project limitations, character and environmental concept art was developed (see Appendix D). The first step was to create a proper stylization, which resulted continuing with exaggerated proportions and making characters represent wooden toys (fig. 7). This was the result of designing animation for the widest target audience possible according to the client's demands. Working as an art director in a project showed that a lot of responsibility for the final look has to be taken. The final animation resulted in being minimized to a trailer. Instead of a 2-minute short video, 1-minute long trailer was created (see Appendix E).



Figure 6. Alina Akhabaeva (2019). *Siege of Grolle storyboard v3*. [The third version of the storyboard]

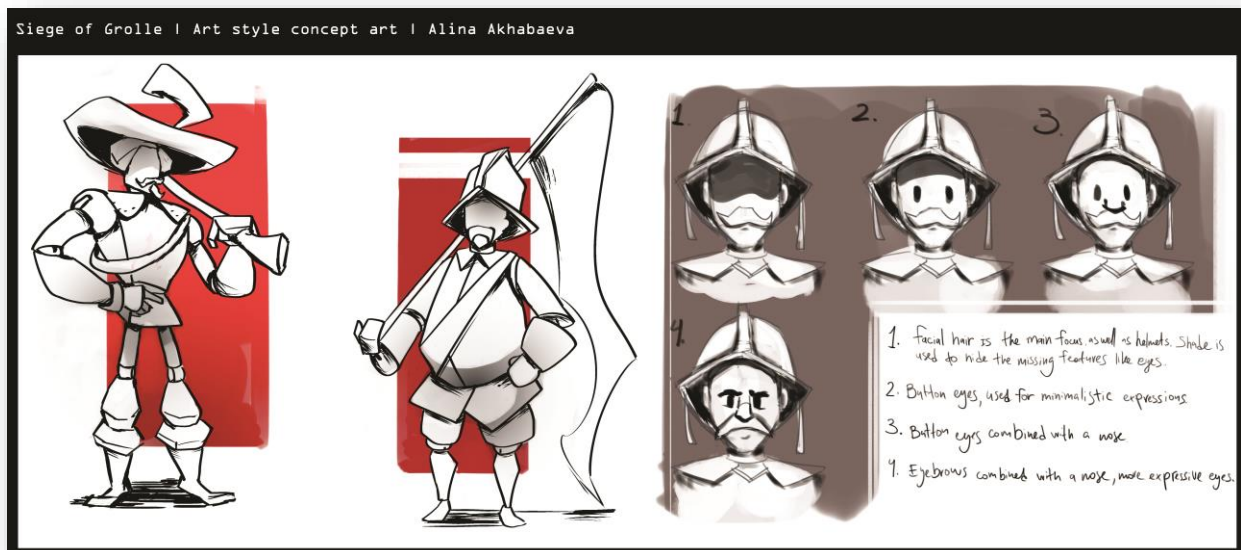


Figure 7. Alina Akhabaeva (2019). *Siege of Grolle* art style concept art [A sheet featuring exaggeration of character proportions and lack of facial expressions as part of the style]

6. Discussion

The results indicate that the role of an art director in developing an engaging animation featuring the siege of Grolle is crucial. Art director is needed for having a concrete vision of the final animation, proper guidance is what keeps the art style consistent and the final picture visually appealing. Responsibilities of an art director are being the guide for an art department, having a close relationship with the script, communicating between departments and the client. It is important to underline that an art director is responsible for making the animation look appealing, as they have the perspective for the final product.

The expectations were met, the findings showed how to create an art style fitting the animation taking place in 1627. Style was developed based on the findings made during theoretical research. Iteration was the key during the pre-production stage, as it was the way of improving. The style that would fit the theme of 1627 and work with 3D animation is in cartoon spectrum. The project was limited by the amount of students who worked on 3D modelling, so it was important to keep features minimalistic. Exaggeration was very useful in case of the Siege of Grolle project. Because of style simplification, it is easier to obtain the widest audience possible.

The research showed that visual storytelling requires knowledge of colour theory, knowing how to position lighting correctly, a vision for values and overall sense of bringing it all together. Most importantly, the artist should know what message they want to convey with their composition.

Style sheets and concept art helped with directing the whole project towards the objective. Constant communication with the production team of the project was the important responsibility taken by the art director. Miscommunication occurred from time to time which required supervision from an art lead.

The first surveys showed that the first version of the storyboard (see Appendix F) was too confusing for the audience. By following the feedback gathered from the audience, analysing which part was not clear for them, the iteration theory has been proved. Questionnaires helped in advancing towards the best iteration of the storyboard, which became readable and immersive.

In order to make storyboard comprehensible, it is essential to keep in mind the narrative flow as well as acknowledging the placement of elements in the scene. Iterations are the key in a good storyboard, evolving and improving is what makes it readable. It is essential to have basic knowledge of cinematic shots to make the audience experience emotions.

The animation took an unexpected turn; the project team was out of time. Decisions have been made, which made the Siege of Grolle cinematic turn into a teaser. The final storyboard was taken apart, each member of the project team made their own version of a trailer. The final version of the teaser storyboard (see Appendix G) was picked by collecting the most votes. However, the final version of the storyboard with the original script is counted as the original story developed for Michiel Flooren, the client of the graduation project.

The graduation project was limited by the time, which was around 5 months. Since developing animation takes many steps, there were times when advancing to the next stage was not possible because of a not working script.

Future studies should take into account the importance of establishing the script. Everything in animation and cinematography is based on a good story. If story doesn't work, then there is no way of advancing without taking the immersion away.

7. Conclusion

The research showed that the role of an art director in developing a visually pleasing animation highlighting the siege of Grolle is guiding the art department, communicating with the client, being responsible for the final look of scenes. By analysing the practical research, it became evident that art direction is what keeps the project together, resulting in product being developed with a consistent style and visuals. The approach of combining theory with practice resulted in being helpful together with the confirmation of findings made during literature study. Conducting surveys for improving the quality of the storyboard was effective, appearing as a flexible way of making sure the story is understandable. The graduation project was contributed by a group of 10 students of Saxion University. The limitations regarding research and animation development were time and skill of project's participants.

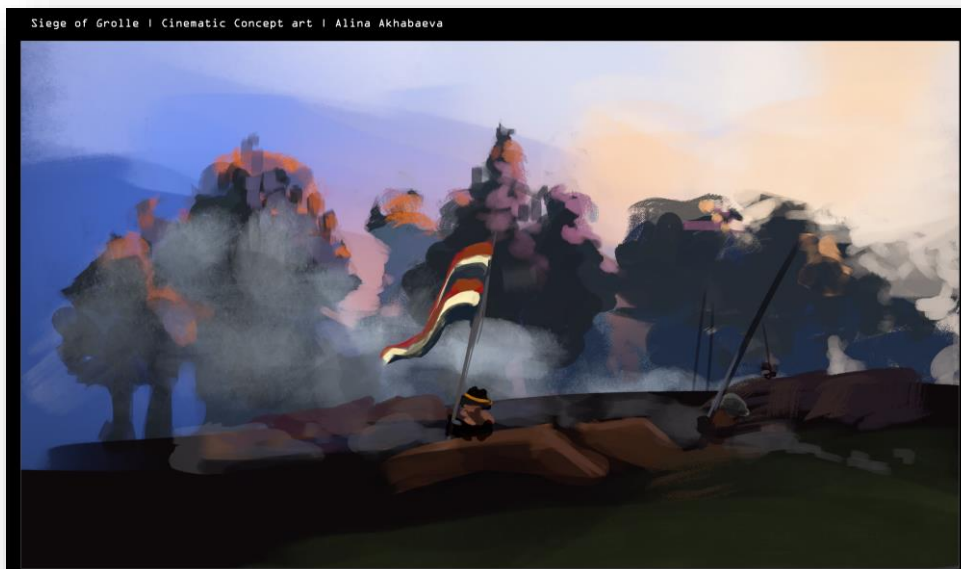
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Appendix A

Cinematic concept art developed during the pre-production stage.



Appendix B

Siege of Grolle final script.

SHOT 1 - ESTABLISHING WIDE SHOT Map overview.

SHOT 2 - WIDE SHOT Camera Panning down revealing the name of the city “Grolle”.

SHOT 3 - WIDE SHOT A city is being built up from paper. Camera slowly moving
Location: inside of Grolle Fortress

SHOT 4 - MEDIUM SHOT Spanish soldiers robbing a farmer. Location: inside of Grolle Fortress

SHOT 5 - WIDE SHOT Camera pans up, showing the cityscape and a tower in the background. Spanish flag appears on a tower. Location: inside of Grolle Fortress

SHOT 6 - MEDIUM CLOSE UP OVER THE SHOULDER Showing an overview of the city from the general’s shoulder. The Spanish general looking confident. Location: the walls of Grolle Fortress

SHOT 7 The Spanish general is looking at the map, knowing that the Dutch will attack. Location: the walls of Grolle Fortress

SHOT 8 The Spanish flag is being dropped on the ground in a puddle. Location: Forest around the fortress

SHOT 9 Dutch soldiers march and step on the Spanish Flag. Location: Forest around the fortress

SHOT 10 Dutch pikes and flags are moving through the forest Location: Forest around the fortress

SHOT 11 WIDE SHOT - BEHIND SOLDIERS 2 Dutch soldiers and our hero, tagged with an orange ribbon, standing in front of the walls of the Grolle Fortress with pikes in a foreground (close to the camera) hinting on the fact that there are 2 or 3 more soldiers behind them. 2 Spanish soldiers standing with cannons at the walls of the fortress. Location: Close to the walls of Grolle Fortress

CAMERA TILT TRANSITION TO SHOT 12

SHOT 12 - WIDE SHOT Camera tilts up from the Shot 11, showing that there are cannon balls flying at the Dutch soldiers and our hero. Location: Close to the walls of Grolle Fortress

SHOT 13 Screen is filled with fire and smoke, showing that these soldiers failed (died). Location: Close to the walls of Grolle Fortress

SHOT 14 Camera switches to a shot closer to the ground, showing a scene from another perspective. The main hero walks out of smoke and fire holding one of his fallen comrades. Location: Close to the walls of Grolle Fortress

SHOT 15 Sun goes up; the field is being shown. Sky is oversaturating the ground. A silhouette of Dutch army is slowly moving forward, towards the fortress. Location: Between the forest and the Grolle fortress

SHOT 16 Camera zooms out from a Spanish General standing at the wall, revealing the Dutch army slowly advancing.

SHOT 17 Camera facing the general from the bottom. The Spanish General is shocked.

SHOT 18 The Spanish general turns around to call for his army.

SHOT 19 WIDE SHOT - FROM THE SIDE Two sides are forming, the Dutch on the left and the Spanish on the right. Slowly moving pikes down.

SHOT 20 MEDIUM CLOSE UP - IN FRONT Prince Frederik Hendrik (Dutch General) raises his hand to commence attack.

SHOT 21 MEDIUM SHOT - FROM BEHIND A soldier impales the other soldier with a pike.

SHOT 22 MEDIUM SHOT OVER THE SHOULDER The hero shoots other soldiers. The victims are disappearing in smoke or fire.

SHOT 23 CLOSE UP A soldier's hand falls down showing pieces of other soldiers lying on the ground.

SHOT 24 / 25 - Close Up Zooming out of the soldier's hand. Camera is moving backwards

SHOT 26 MEDIUM CLOSE UP Explosion behind the camera. The camera is still moving backwards.

SHOT 27 MEDIUM SHOT The camera is going through the broken walls, destroyed by the explosion. Smoke is swirling.

SHOT 28 - WIDE SHOT The camera is going through the hole of a Spanish soldier's helmet

SHOT 29 - MEDIUM CLOSE UP Showing the helmet laying on a pile of destroyed pieces of the wall.

SHOT 30 - MEDIUM CLOSE SHOT The Musketeer(hero) is on his knees.

SHOT 31 - MEDIUM CLOSE UP The helmet is being picked up

SHOT 32 - MEDIUM CLOSE UP The helmet is being turned around by the Musketeer (hero)

SHOT 33 - MEDIUM WIDE SHOT Soldiers come closer and start cheering.

SHOT 34 - MEDIUM SHOT The whole setup turns out to be a boy's room. There is a table with the map and tiles looking similar to the map from the Scene 1. Cardboard houses, dice laying around. A lamp is shining on the table, so the silhouette of a boy is

blending with the background, only showing the boy's hands. The musketeer(hero) standing on a table as a figurine, still holding that helmet.

SHOT 35 - MEDIUM WIDE SHOT A door opens, casting a light on the table. "JAN!" a woman calls the boy in Dutch.

SHOT 36 - CLOSE UP Revealing the musketeer(hero), standing in the same pose from the Scene 32. Door's light closes up on the toy soldier

Appendix C

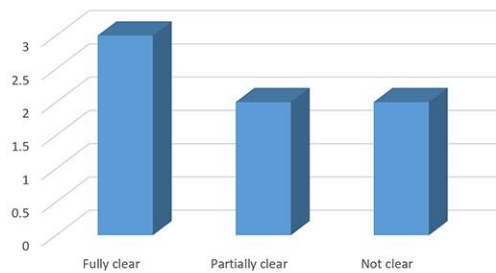
The results of conducted surveys.

Siege of Grolle Storyboard Survey #1

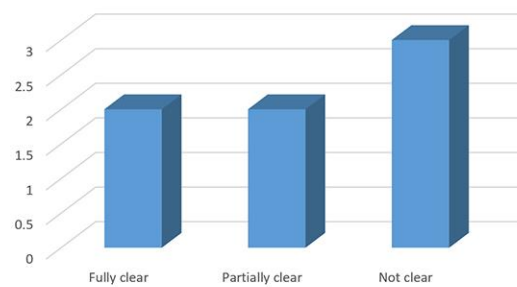
Date: 07.11.2019

Amount of participants: 7

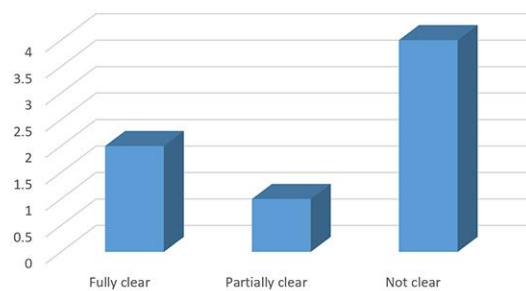
[V1] 1.What was the story?



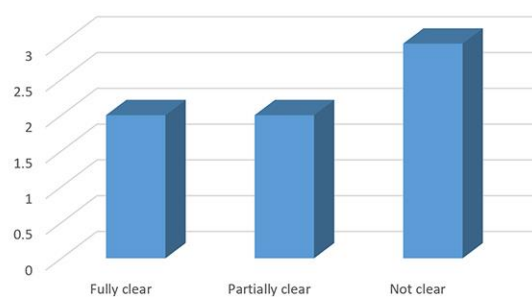
[V1] 2.What is the conflict in our story?



[V1] 3.Who is the hero of our story?



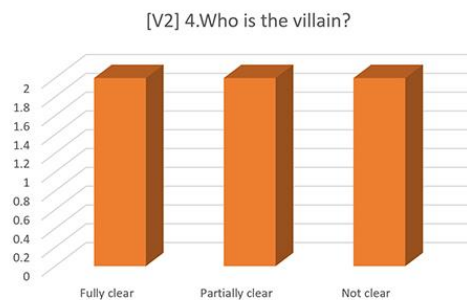
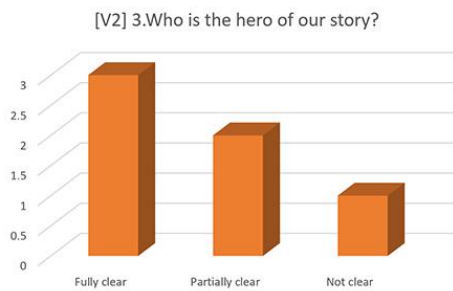
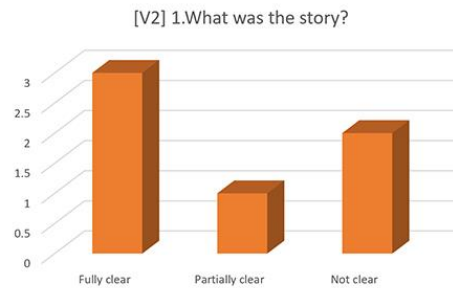
[V1] 4.Who is the villain?



Siege of Grolle Storyboard Survey #2

Date: 14.11.2019

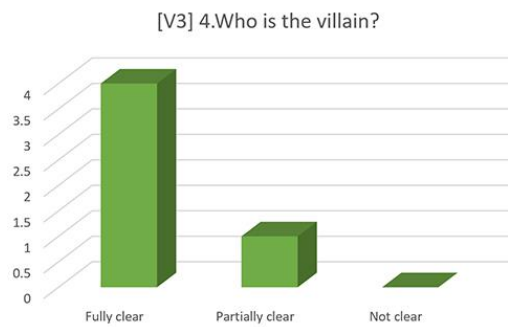
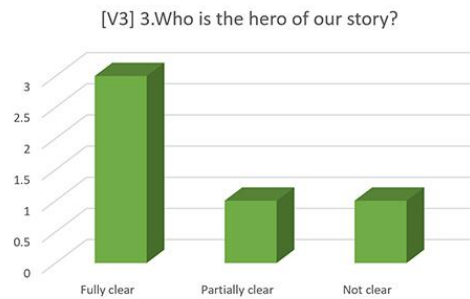
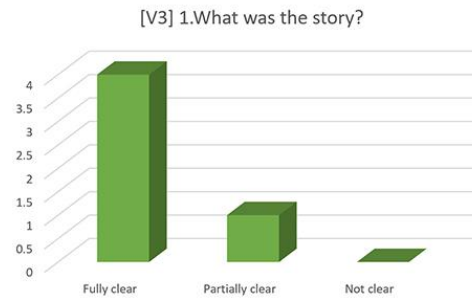
Ammount of participants: 6



Siege of Grolle Storyboard Survey #3

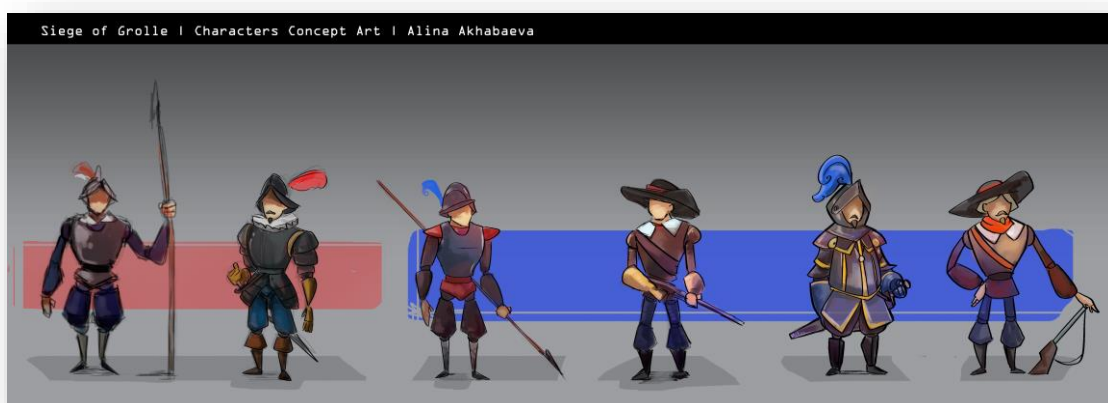
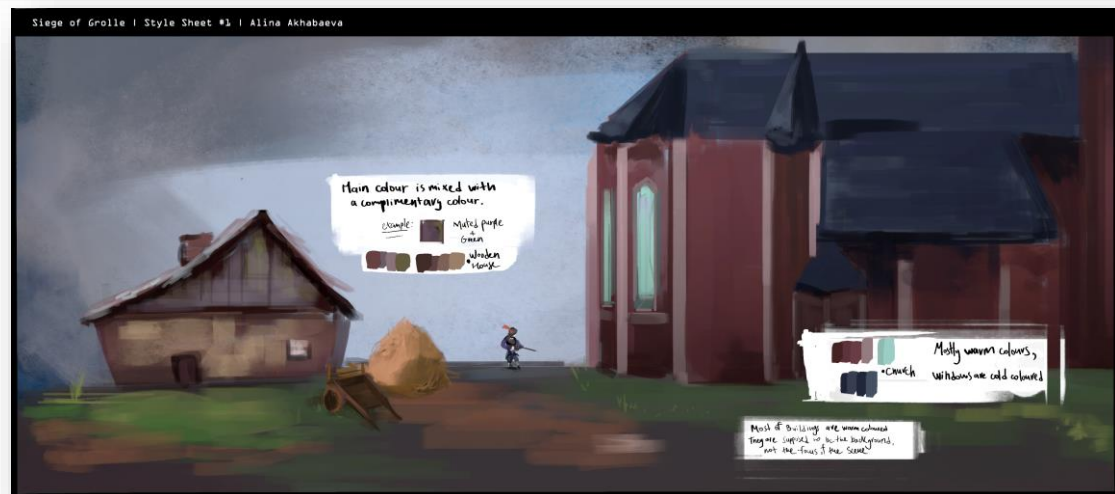
Date: 25.11.2019

Ammount of participants: 5



Appendix D

Environmental concept art with characters' design.



Appendix E

Final product - cinematic teaser



Link:

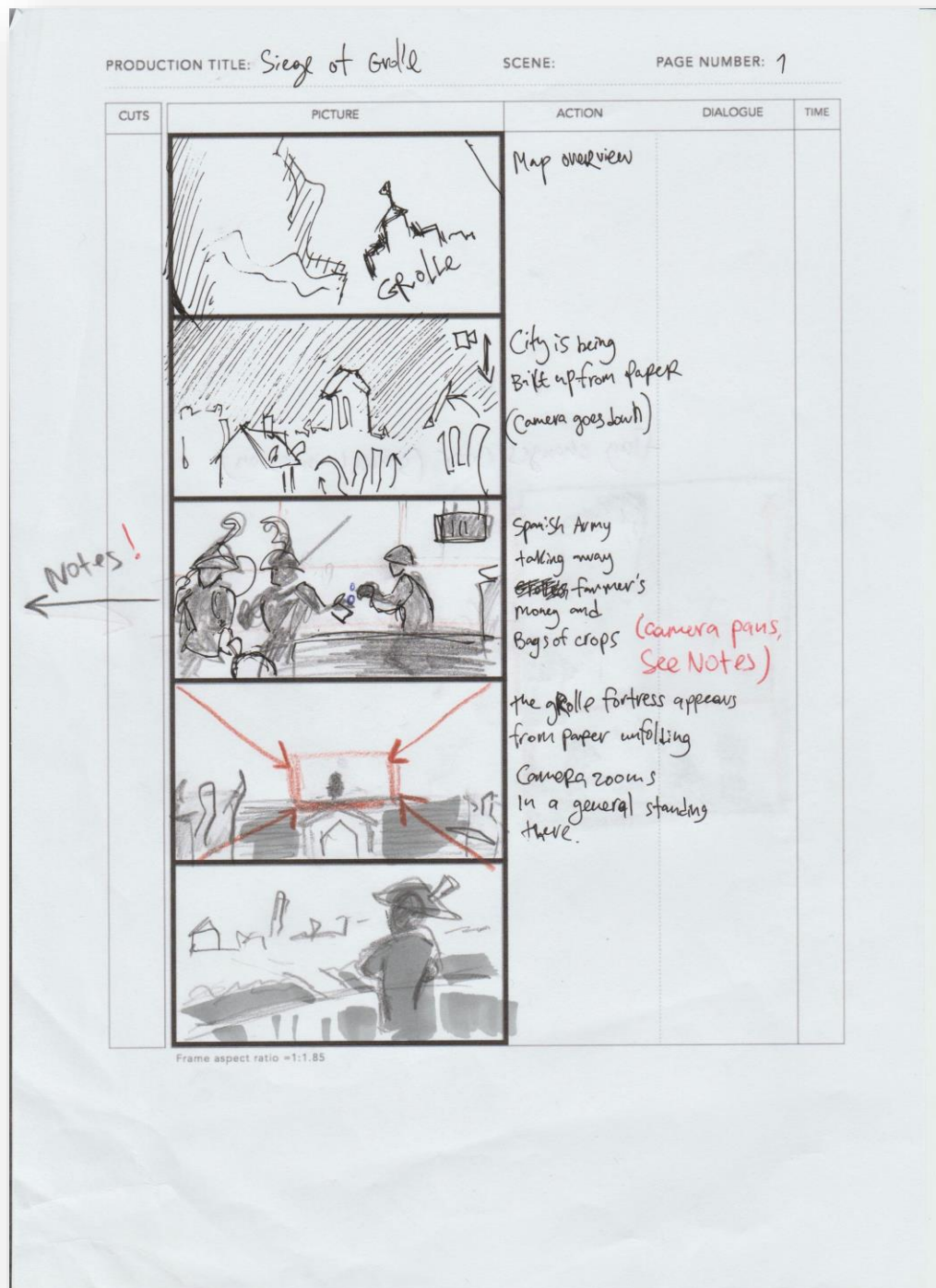
<https://drive.google.com/open?id=1QSe1cavBqf-rbSn2LRoRKBVAd4OfLnKI>

Appendix F

The first version of the storyboard (preview).

Full version:

<https://drive.google.com/open?id=118zFWZtCAJZsYiYMddeIouXlFVHHxFjF>



Appendix G

The Teaser Storyboard

