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Scholarship Technology 2026

93601

SAMPLE

「 Technology Scholarship 」

2D Animation about Digital Technologies

「 Introduction 」

My name is [REDACTED], and I am currently a year **12 high school** student in **New Zealand**. Ever since I was able to hold a pencil, I had always loved drawing. I drew my favourite cartoon characters all the time, even till now, and had mostly drawn on paper, beginning to teach myself and improve ever since primary. In intermediate, I began to teach myself digital illustration, with my lead inspiration of anime and cartoons. All of high school up till now, I focused on learning 2D digital animation. For the past 3 years, I have created many 2D digital animations for Digi-Tech projects based on my interests in specific media whilst expressing my passion.

In **2022** and **2023**, I took **Digital Technologies** as a year **9 and 10 student**, exploring various areas such as software engineering, image manipulation, video editing, manufacture and video game development. With these practices, my interest in 2D digital illustration, video editing, and animation development in general grew, especially as I had received my own laptop and drawing tablet with a stylus.

Passion transpiralling, **Year 10** me created my first ever animation for our Digital Technologies final year project, where digitally illustrated 2D characters I love were animated through video editing into a music video for a song of their series. The song, and so my project, was titled [REDACTED] exploring the bittersweet feelings of friendship through existing characters and plots. Reception from my teachers, student peers, friends and family who had watched my animation was extremely positive, and so I was satisfied with this simple yet relatively successful outcome. My animation was uploaded publically on YouTube, so I received various positive comments from the fans of the series. I had received the award of aesthetics and people's choice, motivating me to continue my journey as an animator in the next year.

In **2024**, I selected the **Digi-Tech Product and Digital Design** course for the first time. I immediately felt a strong sense of belonging when it comes to year long, in depth projects that have a wide variety of outcomes based on individual student passions. This allowed me the best opportunity to fully engage myself in a full animation project that allowed me to convey ideas and feelings towards viewers through engaging visual effects, all while learning new techniques and efficient methods for development. During the skill development time frame, I had produced various short animated music videos as well; [REDACTED] and [REDACTED].

That year, I had developed a longer and more intricate animation of characters to a song titled [REDACTED], where I explored the feelings and outcomes of coping with the loss of a loved one. I had continued illustrating through **FireAlpaca**, a 2D illustration program, and piecing my work together through **CapCut**, a video editing software. I had learnt basic frame-by-frame animation to give my characters movement and life, as well as exploring various visual and audio effects on CapCut. My final outcome was uploaded onto YouTube, receiving overwhelmingly positive responses from series fans, teachers, family and friends.

With this project, I was able to delve into what specifically within animation I was skilled in, and what I should learn next. I had received various design specific feedback from experts, enhancing my understanding of design elements to enhance the effectiveness of future designs. My project management skills and goal ideas were quite good, but had room for improvement, so my main goal for my next project was to focus on the purpose of my animation whilst exploring more complex and professional programs. This led to my current project in 2025.

In **2025**, I decided to switch from **FireAlpaca** to **Krita**, which is a more advanced 2D animation software, and from **CapCut** to **Adobe Premiere Pro**, also a professional program. I spent 2 weeks early in the year learning the basics and key skills within these programs. For Krita, I translated what I knew from FireAlpaca such as brushes, filters, layers, colours and other tools. I then watched various tutorials online, and with some practice, understood the complications of frame-by-frame and in-between-ing animation with Krita's powerful timeline and curves. Afterwards, I tried out the animatic storyboard function, which provided me with efficient and organised ways to format my key scenes with columns, rows, captions and animation timings. In my spare time, I have made another simple birthday animation with Premiere Pro, allowing me to translate what I learnt in CapCut into that program, so I could easily place elements onto a video timeline, add effects, make them move, add text and export.

With my new found experience within Krita and Adobe Premiere Pro, I decided that these were the programs that I wanted to use so that I could put into practice what I'd learnt. With my past experience, I had a set goal this year for my projects - to make something useful for others, all while enhancing my skills and expressing my passion for something. After some deep conversations with my Digi-Tech teachers and some requests, this led to my current project where I'll make an animation that talks about Digi-Tech as a subject. This is so that Digi-Tech teachers like them could showcase it during events such as open nights to recruit new students. I was instantly excited as this would perfectly meet my goals for the year!

「 Inquiry 」

Inquiry Focus & Big Question

Animation, illustration, entertainment and storytelling

How might I utilise my animation and illustration to create outcomes that express passion while positively impacting others through engagement and storytelling?

What does this area involve?

Filmmaking techniques - angles, lighting, timing, etc

These aspects show that animation is a multidisciplinary field requiring both artistic and technical literacy, something I can integrate into my project through the composition of my illustrations, shading and rendering, and spacing of my frames.

Still images are manipulated to create moving images - frame by frame animation

This shows that animation requires an in-depth understanding of motion physics, how things move in specific situations based on what they are. I can implement this into my project by considering the material, speed and environment of what I'm animating.

Illustration and drawing skills, modelling, rigging - digital, traditional, etc

This shows the importance of understanding shape, form, proportions and mass of the subject being illustrated and animated, which I can integrate in my project by doing sketches, flipping the canvas, and transforming to model parts of my drawing for accuracy.

Cut out animation, stop motion, 2D & 3D animation - with paper, cameras, models

This also shows the understanding of timing required in animation, such as the spacing between key frames that make things look faster or slower, which I can implement within my frame-by-frame illustrations to give each drawing various effects of mood.

Storytelling, storyboarding, visually illustrating plots - sketching out what happens

This shows the importance of plot development within animation, utilising the structure of what happens when to create effects and moods within an atmosphere.

Perspectives - May depend on what type of animation you're doing

This shows the aspect of angles and composition within animation, meaning in depth understanding of the effect of various angles are required, which I can implement one again through how I arrange my scenes with deliberations of the effect they give off.

Summary of Key Ideas

In animation, the key ideas I'm focusing on include 2D perspective and frame-by-frame approaches, alongside filmmaking techniques such as angles, lighting, and timing. I'm also building skills in moving images through illustration, rigging, and visual storytelling, supported by storyboarding and collaboration. Animation connects strongly with wider media contexts such as film, TV, journalism, music videos, and storytelling, which reinforces why these foundations matter beyond a single project.

Perspectives and research

To build my understanding of animation as a discipline, I drew on a mix of general reference research and practitioner-based sources. This includes broad background information about animation and more career-focused insights written by experienced animators and digital artists, alongside my own self-learning experiences over the last couple of years. Together, these perspectives helped me identify what conventions and skills are most relevant to apply in my own work.

What are the conventions you need to consider in your technology area?

The main conventions I need to consider in animation sit across both design and production. On the human side, this includes HCI principles (safety, clarity, effectiveness) and values such as manaakitanga and kaitiakitanga, so my work is respectful and appropriate. On the craft side, I need to apply style conventions (angles, lighting, line work, shading, and colour theory), story conventions (storyboarding, sound, and dialogue), and motion/physics conventions (timing, spacing, weight, squash and stretch). I also need to manage production conventions such as file organisation, exporting, and workflow tools (layers, timelines, transforms, and animation curves), while building an understanding of movement, expression, and core animation principles like arcs, anticipation, follow-through, overlapping action, staging, exaggeration, and slow in/out.

Summary of Key Ideas

Overall, the most important convention areas for my project are audience-centred design (HCI and values), a consistent visual style, purposeful storytelling with sound, and believable motion through timing and physics. To support this, I also need strong workflow habits (files, exports, and tools) and a clear understanding of how people and objects move and express emotion in a way that feels convincing.

Perspectives and research

I explored conventions through a mix of sources: practitioner-focused writing about animation craft, information from animators and digital artist career resources, and my own experience from taking Digital Technologies and Product Design over several years. This combination helps me link professional expectations (how animation is planned, produced, and communicated) with what is realistic and relevant for a school-based outcome.

What are some software options, skills, etc...?

My inquiry into tools and skills covered both software choices and the foundations needed to use them well. I looked at free and paid options (including industry-standard tools) and

identified the tools most relevant to my workflow, such as Krita for illustration, Adobe Animate for animation, and editing tools for assembling and exporting. Alongside software, I'm focusing on core art and animation skills: drawing fundamentals, composition and angles, perspective, colour theory, anatomy, shading and lighting, gesture drawing, transitions, and storytelling. These skills matter because they directly influence how readable, polished, and emotionally effective the animation will be.

Summary of Key Ideas

The key software and workflow tools I'm prioritising are Krita, FireAlpaca, Adobe Animate, and CapCut, supported by strong drawing and animation foundations. The main skill areas I'm developing are composition, perspective, colour, anatomy, shading/lighting, transitions, gesture drawing, and storytelling, as these have the biggest impact on quality and clarity.

Perspectives and research

To identify realistic software options and the skills that matter most, I used a mix of broad research lists, practitioner resources written by experienced animators, and what I've learned through self-teaching illustration and animation over time. This helped me narrow my focus to tools I can use confidently while still pushing into new techniques that extend my current ability.

Who are the end users and how can it help?

Animation enjoyers, art appreciators, and animation learners - an outcome that can serve as an example of artistic animation conventions put together, through in depth utilisation and breakdown of artistic conventions and their importance and effect.

Game designers - enhancing visuals, enriching storytelling, improving gameplay mechanics, immersive and engaging experiences, and establishing style and aesthetic

Website designers - elevating storytelling, engaging user experience, accessibility, guiding user attention, visually displaying information and improving engagement

Major TV and film studios - create a more realistic and believable world, save on costs associated with traditional filming and make the production process simpler

Schools and teachers - making complex concepts easier to understand, boosting student engagement, promoting knowledge, engaging through interactive elements, and making things more visually appealing. Additionally, teachers want more students.

Summary of Key Ideas

In summary, my outcome is designed to support schools and teachers by improving engagement and understanding, while also helping students and beginners see what animation involves and what is possible. It also reflects broader industry value by showing how strong visuals and storytelling can lift digital outcomes across different contexts.

Perspectives and research

I gathered end-user perspectives through conversations with game and web design friends who described challenges around visuals and presentation, and through discussions with teachers about what would be useful for open nights and subject promotion. I also drew on studio-based writing about animation's role in film and media. These perspectives helped me connect my personal experience as a learner with what different audiences actually need from the outcome.

Analysis

My inquiry focuses on how **animation** and **illustration** can be used not only as **creative expression**, but as **purposeful tools** to help and **inspire** others. This question connects personal passion with social impact, transforming my artistic growth into something that also benefits teachers, students, and beginner animators. It reflects how creativity and empathy can merge in digital technologies to create both emotional and educational value.

Firstly, understanding and applying complex **animation conventions**, such as physics, storyboarding, and timing, ensures that my work communicates both technically and emotionally. By consciously applying these conventions, I can transform theoretical knowledge and self-taught skills into purposeful design decisions that convey emotion, professionalism, and authenticity. Some implications I will keep in mind about animation conventions include HCI, style, story, physics, files, tools, understanding and moving images. I have noted these from websites written by people such as filmmakers who wanted to understand animation and career departments with animators who are experienced. Then, I listed the main things I wanted to flesh out from the animation perspective of someone who has been self-learning it for about two years. Animation conventions also relate to skills as they require practice to be established over time.

Secondly, I will use **software and animation techniques** not just as tools for creation, but as opportunities for innovation and skill expansion. Software like Krita and Adobe Animate become mediums through which I refine my artistic style, experiment with new visual languages, and enhance the overall communicative power of my animation. This is important to me because it guides me towards my goal of expanding and improving my current skills and experiences. Some main implications I will keep in mind about software and skills within animation include using software such as Krita, drawing fundamentals, form, composition, angles, perspective, colour theory, anatomy, shading, lighting, transitions, storytelling and gesture drawing. I have noted these from websites written by career departments full of experienced animators and AI chatbots that gather a wide variety of research across the internet, also written by animators. I then listed the main things I want to focus on and expand on based on my perspective as someone who's been self-learning in drawing for at least 10 years. Software and skills also relate to who the end users of my work can be and how it can help them.

Thirdly, the **intended end users** - teachers, students, and beginner animators - influence both the function and the emotion behind my work. Understanding their needs allows me to frame my animation not only as a product, but as a collaborative bridge between my personal experience and the audience's educational or creative journey. This is important to me as it draws me to my goal of creating meaningful animations that benefit and help other people. Some main implications I will keep in mind are who and whom they can help. Some game and website designers are skilled in the functionality of their work, but not the visuals or aesthetics. Schools and teachers would appreciate more visual aids for their students to enhance engagement and education processes through warm welcomness. I have noted these from talking with game and web design friends who have had trouble with managing their project's visuals, as well as talking to my teachers about what they would like to have showcased on open nights. I then listed the main things I want to focus on and expand on based on my perspective as a self-learning animator who's only made anime-like music videos for myself so far.

In **conclusion**, there are three main topics full of implications that I want to focus on in order to pursue my big question of designing and creating a product that shows my passion for animation, enhances my skills and helps other people. These three topics are the effective use of animation conventions, animation skills and the utilisation of my products to help the end users.

「 Brief / Proposal 」

Context

I love animation, illustration, entertainment and storytelling.
How can I utilise my animation and illustration skills to help other people while improving and expressing passion?

Problem and/or Issue

I want to use my animation and illustration skills to support people in my school community, particularly teachers who are trying to engage more students and promote Digi-Tech subjects in a way that feels relevant and exciting. In Digi-Tech, I've noticed class numbers drop quickly over the years, and as someone interested in animation, I'm often one of very few with that focus. That makes the issue feel personal and worth acting on: in the short term, I want to capture the attention of younger students and help teachers communicate what the subject involves; in the long term, I want future students to feel more confident choosing pathways that suit them. This project also matters to me because improvement is a big driver — I'm motivated to strengthen my own animation skills through a real purpose, and I know how challenging animation can be to learn without encouragement or visibility. Animation is something I genuinely love, but it's often undervalued and the community around it can feel small, so part of my goal is to share that passion in a way that motivates beginners and helps others recognise the effort and creativity involved.

Scope

The goal is to create this animation within a specific time frame, so I must roughly plan the structure of my development ahead. With this, and the aid of my Digi-Tech teachers, my project has been split into three sprints: Firstly, for story boarding, illustrating and animating, and then video editing.

Purpose

The most useful way I can apply my skills is by creating something that genuinely helps others, so I've chosen to support my high school's Digital Technology teachers by producing an animation that promotes Digi-Tech and highlights animation as a pathway. The aim is to give the department stronger promotional media that can engage younger students, build interest, and encourage more students to choose the course, which also helps create a stronger community of learners. At the same time, this project is a chance for me to improve my own skills in a purposeful way — I'm intentionally incorporating new techniques and higher-level processes so I grow as an animator while creating something valuable. Finally, I want the animation to reflect my passion for animation and illustration, using the topic itself as the message, so it can share my experience and potentially motivate other beginners to give it a go.

Requirements & Specifications

Relevant implications - Aesthetics, functionality, social, safety,

<p>Length</p> <ul style="list-style-type: none"> ♡ At least 2 minutes long ♡ No more than 5 minutes 	<p>Frame rate</p> <ul style="list-style-type: none"> ♡ Will depend on the specific animation sprite ♡ XX FPS for proper animation sprites ♡ 08 fps / 10 fps / 12 fps / 15 fps 	<p>Visual effects</p> <ul style="list-style-type: none"> ♡ Vibrant colours ♡ Harmonious and effective colours ♡ Potentially consistent colour palette ♡ Stylised to match animation programs
<p>Visual style</p> <ul style="list-style-type: none"> ♡ Drawing in my own 2D 	<p>Resolution</p> <ul style="list-style-type: none"> ♡ Overall video resolution - 	<p>Character design</p> <ul style="list-style-type: none"> ♡ The protagonist will be a

<ul style="list-style-type: none"> “Anime” art style ♡ Balance of realistic aspects and comical aspects 	<ul style="list-style-type: none"> 2560×1440 ♡ Overall video aspect ratio - 16:09 ♡ Sprite resolutions may vary ♡ 2560×1440 - 16:09 ♡ 1440×2560 - 09:16 ♡ 1440×1400 - 01:01 ♡ 2560×2560 - 01:01 	<ul style="list-style-type: none"> version of myself ♡ Other characters could be versions of my friends, teachers and classmates
<p>Target audience</p> <ul style="list-style-type: none"> ♡ Newcoming students who are deciding subject choices ♡ People deciding hobbies or projects for digi ♡ Teachers promoting DT ♡ Beginner animators or illustrators for learning 	<p>Information</p> <ul style="list-style-type: none"> ♡ Accurate and correct information provided by the school, departments and teachers ♡ True information in animation contexts 	<p>Motion dynamics</p> <ul style="list-style-type: none"> ♡ Sprite movement may vary ♡ Zoom ins / outs ♡ Moving across ♡ Effective transitions such as fading and transformations ♡ Not too flashy for the eyes to
<p>Narrative elements</p> <ul style="list-style-type: none"> ♡ Shows my experience in digital technology classes ♡ Shows my experience in animation and illustration 	<p>Audio requirements</p> <ul style="list-style-type: none"> ♡ Background music ♡ Not too loud nor distracting ♡ Upbeat and motivational ♡ Sound effects 	<p>Accessibility</p> <ul style="list-style-type: none"> ♡ Add subtitles and keywords ♡ Add bold texts for important key words
<p>Platform stability</p> <ul style="list-style-type: none"> ♡ Posted on YouTube ♡ Public with my online watermark for the internet in general 	<p>Animation tools</p> <ul style="list-style-type: none"> ♡ Krita ♡ FireAlpaca ♡ Adobe Animate ♡ CapCut ♡ Adobe Lightroom ♡ Google Drive 	<p>Branding</p> <ul style="list-style-type: none"> ♡ Audio I may use is allowed by their creators ♡ Avoid using things I didn’t make myself ♡ All assets/content that aren’t mine are be credited

End Users

The main people and end users that would benefit from my digital outcome are students, teachers and animators. More specifically, the target audience of students is high school students who are new or deciding what subjects and courses to take. The target audience of teachers is high school teachers who are part of a digital technology department and new incoming high school students who are choosing their subjects. Additionally, the target audience of animators is beginners who are eager to learn more.

Resources

The resources for my project can be materials, energy, services, people, knowledge, skills, time, equipment, hardware, software, and expertise.

What I have access to in order to make my product:

- ♡ People who are part of my team ~ mostly me, teachers and artists, for feedback
- ♡ Skills that are part of my team ~ teachers are experienced in area, and friends
- ♡ The time I have to develop the project ~ about 15 weeks, so about 4 months
- ♡ Software I will use ~ Krita, FireAlpaca, Google Drive, Lightroom, and Animate
- ♡ Hardware I will use ~ My laptop, Wacom drawing tablet, and mouse

Justification

I’m going to make an animation based on my experience of animation because the evidence supports it as a meaningful and successful direction. Feedback from teachers and friends

suggests the concept is creative, engaging, and helpful, and expert opinions indicate that purposeful animations tend to connect strongly with audiences. My market analysis also shows that originality is a key factor in what people enjoy and share. Academically, this project extends my skills beyond my previous work, and similar products, including my own past animations, have been successful, which gives me confidence this approach is achievable and worth developing

「 Inquiry ♥ Summary 」

Introduction

My inquiry explores digital animation and illustration as a way to merge creativity with contribution, creating an outcome that is helpful, skill-developing, and deeply expressive of my passion. This inquiry not only examines how I can grow as a creator, but how design can carry meaning and purpose for others. The issue and problem my project is to solve is my high school's digi-tech department wanting promotional products. These products are to show new students who are picking courses, what are in the digital technology courses, how to help them and how it has been like for past students. This is important so that students in the future select the most beneficial and suitable courses so that they enjoy it while learning well. The main questions that directed my research are who my end users could be, animation skills I could focus on as well as animation conventions I can expand to express.

“How do I utilise my animation and illustration skills to help other people while improving and expressing passion?”

Summarising the Findings ~ Key Insights from Research

Understanding the issue: I want to utilise my animation skills in order to help people while enhancing my skills and expressing my passion for animation

Key insights from analysis:

Who are my end users and how can it help them? ~ Schools and teachers ~ Teachers want to make complex concepts easier to understand, boosting student engagement, promoting knowledge, interactivity and aesthetics. Additionally, they want more students to be interested ~ I know this by talking to teachers within my school

How can I express my passion ~ Use of animation conventions ~ HCI, style, story, physics, files, tools, understanding and moving images ~ I know these by looking at information from websites written by experienced animators and career websites written by animators in industries

How can I enhance my skills ~ Software and skills ~ Krita, drawing fundamentals, perspective, colour theory, anatomy, shading, lighting, transitions, storytelling and gesture drawing ~ I know this by looking at websites also written by experienced animators, as well as my own experience having been self learning for about two years

Target audience and their needs:

Teachers in high schools ~ Engaging products and media that can convey their course details and promote them to new incoming students in the future.

Students selecting courses ~ Information on the subjects they are considering, so that they know they are making the most beneficial and fun choices for their futures

Beginner animators ~ To improve their skills and learn more about animation and illustration, learning about drawing fundamentals, skills and conventions

Existing solutions and their strengths and weaknesses:

Existing solutions each have clear strengths, but also limitations. Pamphlets can be visually appealing and engaging, yet they often contain too much information at once, which can overwhelm students and families. Events and course fairs can showcase the fun and real process of the subject, but they rely on people having time and willingness to attend, which can be difficult for busy parents or students. Posters and classroom wall visuals can catch attention, but they're also easy to walk past when students are moving quickly between classes. Websites and online videos can be accessible and informative, but they may either be too long and unfocused, or only highlight key aspects without providing clear, usable understanding.

Discussing the Impact

Connecting Research to My Proposed Outcome

Key Research Findings That Shaped Your Proposed Technology Outcome:

What teachers want ~ They would like to have projects and media that can be displayed during open nights to engage and warmly welcome students to decide on their courses

Engage students ~ Animations can be visually appealing, engaging and simplify complex ideas for the students to gain information from effectively, leaving a good impression

Passion expression ~ Incorporating specific artistic conventions into projects can enhance the process of conveying my passion, talent and admiration for the area

Skill development ~ My skills can be enhanced by noting down what types of skills there are, what parts I have mastered and what parts I should focus specifically on

Influence on Your Proposed Technology Outcome:

For teachers ~ Using engaging visuals such as key words, illustrations, and transitions

For students ~ Conveying important information correctly helps promote

For animators ~ Displaying meaningful tips and information in an animation context

For overall engagement ~ Style is visually appealing and uses harmonious colours

For passion ~ Incorporating the requirements and specifications

Justifying the Need for the Outcome:

My proposed animation directly responds to identified needs within my school community, providing teachers with an engaging promotional medium while reflecting authentic student experiences. By synthesising my artistic skills with their educational goals, I am designing not only a product, but a form of storytelling that bridges school culture, student creativity, and audience engagement.

My animation also addresses my desire to convey my passion and admiration for the subject itself, as I am able to tell it through a story of my experiences while incorporating animation and illustration conventions

My animation addresses animator's desires to enhance their skills - as I am the animator, I am practising them while making the animation - as other beginner animators watch it, I will have shown them my techniques and processes of animation

Solving the Common Problem Identified in Research:

My animation directly responds to the common needs identified in my research by supporting three key groups. For teachers, it provides a simple, high-impact resource that can be easily displayed on a TV during open nights and events to communicate subject information clearly. For students, it offers an engaging and easy-to-follow overview that simplifies complex information and helps them make confident subject choices. For beginner animators, it provides

a straightforward example that shares techniques and processes in an accessible way, while still being effective and inspiring.

How It Differs from Successful Existing Solutions:

Unlike existing information or tutorial videos, my animation will be more visually engaging through purposeful style, transitions, and effects, will be created by a student with several years' subject experience, and will communicate key information quickly by highlighting keywords and focusing only on what matters.

Considering Limitations & Future Impact:

Structure ~ It may be difficult to ensure that the structure of the animation will be able to incorporate all the main aspects that I want to focus on

Example ~ For example, it may be hard showcasing both digital technology course information all while making it about animation specifically

Drawing Conclusions ~ Evaluating the Outcome

Effectiveness of the Solution:

My outcome effectively integrates user needs, artistic conventions, and personal expression. Its design decisions, from colour harmony to motion dynamics, directly reflect both the researched principles of animation and the social context it serves. The process itself will become an experiment in merging empathy, storytelling, and digital technology, proving that creative practice can be both personally expressive and widely functional.

Comparison to Existing Solutions:

Existing forms of display for information focus on overloading the viewers with information, while my animation will focus on drawing students' eyes, capturing their attention and peaking their interest. They are also solely made for sharing information rather than the expression of passion for the subject, making it feel less immersive or relatable. Additionally, it will be self made and lead by me, in order for me to expand on my current skills while incorporating what I already know to show my love for the subject.

Opportunities for Improvement:

A limitation for this animation is that it may be difficult to balance all three of my target goals. It may be able to display all the right information, but it may be difficult to incorporate heavy uses of animation conventions or skills.

Future Development & Evolution:

To ensure long term effectiveness, I could potentially create a mini series of animations that are next steps and expansions of course information or the animation skills of what I do.

Next Steps:

User testing could help refine the information I add to the animation to ensure that it is easy to understand, grabs their attention, is visually appealing and easy to follow.

Conclusion

Main Purpose:

My main purpose and inquiry focus is to utilise my animation and illustration skills to help other people in a way where I can expand my skills and convey my passion for animation.

This is important because in order to be successful in the future with my ideal career path towards animation, I should practice producing animations for other people rather than just myself. It is also important to constantly grow in life. Additionally, it is important to have fun and express our feelings such as passion for the things we love to do.

Summary of Key Justifications:

The most important research findings that influenced my design are who I can help, how, how I can convey my passion and what I can improve my skills on. I found out that teachers in high schools need products that can display information for their courses to recruit more students in the future. Students also often contemplate the subjects they choose. Additionally, beginner animators are curious about how other animators work. I also found out about specifications I should incorporate to show my experience in order to show my passion, as well as a range of new skills I could practice during production in order to fulfill my desire to enhance my skills.

Effectiveness:

My animation outcome relates to these findings as it will promote my high school's digital technology course for the teachers, display information and project ideas for the students and showcase my skills for beginner animators. Additionally, it will incorporate many animation specific conventions and skills for myself.

One limitation or improvement I should consider is the difficulty of balancing those three main goals in a way that can benefit everyone.

Final statement:

In conclusion, I am going to make an animation that is for teachers, students, animators and myself. It will act as both a reflection of my journey and a contribution to others' learning experiences. It will display course information for students, recruit more students for the teachers, showcase my processes for beginner animators all while incorporating conventions and skills I want to focus on personally for my own desires of improvement and interest. It will unite passion, purpose, and professionalism, transforming self-taught skills into a product that communicates, inspires, and supports the wider digital technology community.

「 Design 」

Purpose

My goal is to use my animation and illustration skills to create an outcome that supports others while showing my own creative and technical growth. I'm designing an animation that promotes Digi-Tech in an engaging, relatable, and creative way, giving teachers a resource to attract and inform new students while inspiring younger learners about the variety and potential within digital technology. This project is also a personal milestone and learning tool, allowing me to develop and practise new animation techniques through a real purpose. By centering the animation around animation itself, I can combine passion with impact – sharing my experience, motivating beginners, and showing how creativity and education connect within digital design.

End User Requirements

The main end users of my outcome are Digi-Tech teachers, younger high school students who are new or deciding on subjects, and beginner animators. For students, the animation provides a welcoming, visually engaging introduction to Digi-Tech and its pathways without overwhelming them with information. For teachers, it offers an authentic promotional resource that reflects the department's creative environment. For beginner animators, it provides inspiration and insight into realistic learning experiences. Designing with these audiences in mind helps me communicate clearly across educational, creative, and aspirational perspectives.

Relevant Implications

<i>Social (representation + audience impact)</i>	My animation is about how people in tech spaces are perceived, so I'm designing characters and scenes to communicate ideas clearly without reinforcing harmful assumptions. I'm using stakeholder feedback to check how different audiences interpret the message and to refine anything that could be read the wrong way.
<i>Cultural (respect + relevance)</i>	I'm making deliberate choices to ensure characters, language, and visual cues are respectful and don't misrepresent groups or identities. Where I'm drawing on recognisable "types", I'm balancing them with realistic details so the work stays inclusive and credible.
<i>Legal</i>	Following laws and regulations that apply to digital media and creative work. It is important to protect creators from legal consequences and ensure work is produced and shared responsibly. For example, consider copy rights, privacy acts, compliance, regulations and industry standards.
<i>Ethical (stereotypes + fairness)</i>	Because the concept relies on stereotype vs realism, I'm treating stereotypes as something to critique, not celebrate. I'm reviewing each character trait and scene for fairness, accuracy, and unintended bias, and I'm adjusting designs when feedback suggests a portrayal could be misleading or unkind.
<i>Accessibility (viewing + understanding)</i>	I'm designing for clarity so the animation can be understood by a wide range of viewers. I'm considering readable contrast, clean visuals, clear pacing, and captions/subtitles for dialogue or key audio so the message isn't lost for viewers with different needs.
<i>Privacy (stakeholder input)</i>	I'm gathering ideas from peers, so I'm keeping responses anonymous and avoiding identifiable details in both my documentation and the final animation. Any quotes or insights I use are generalised into themes rather than linking them to individuals.
<i>Intellectual Property (music/voice/ assets)</i>	I'm ensuring that any music, sound effects, fonts, brushes, or reference material I use is either original, licensed, or properly attributed. I'm keeping a simple asset log so I can credit accurately and protect my own original character designs.

Relevant Conventions

<i>Usability heuristics for UI</i>	<i>I'm treating the viewing experience like a "user journey": the animation needs to be easy to follow, reliable, and frustration-free. I'm checking exports/playback (frame rate, audio sync, resolution) and making sure information is revealed at a pace the viewer can process without confusion.</i>
<i>Visual hierarchy</i>	<i>I'm using composition, focal points, contrast, and staging so the audience knows what to look at and why. I'm keeping scenes uncluttered, using body language and key props/environment details to communicate meaning, and ensuring continuity so the message is readable without relying on text.</i>
<i>Animation conventions</i>	<i>I'm applying character readability conventions (silhouette, posture, facial expressions, and props) so roles are immediately understood, then adding realistic details to create nuance. I'm also using timing, transitions, and sound</i>

	<i>(voice/music/SFX) to support mood and meaning without overpowering the message.</i>
<i>Storyboarding conventions</i>	<i>I'm planning scenes in clear beats (setup → contrast → shift/reflection) so each moment has a purpose and the narrative builds logically. Storyboards help me test pacing early, check that each scene communicates one key idea, and make sure characters and settings stay consistent across shots.</i>
<i>Illustration conventions</i>	<i>I'm working from a style sheet (palette, brushes, shading approach, pattern rules) so the animation stays cohesive and production-ready. I'm balancing detail with simplicity so the style holds up across multiple scenes and remains clear when animated.</i>
<i>Film genre conventions</i>	<i>I'm using familiar "type" signals and tone conventions to help the audience quickly recognise contexts, then intentionally challenging them through the stereotype vs realism contrast. Music and mood choices will support the genre feel while staying age-appropriate and avoiding clichés that undermine the purpose.</i>
<i>Naming conventions and naming schemes</i>	<i>I'm using consistent naming for files, layers, scenes, versions, and exports so I can manage assets efficiently and avoid errors during production. This also supports collaboration/feedback and makes it easier to track changes as the animation develops.</i>
<i>Object-relationship mapping and data modelling</i>	<i>I'm using a simple mapping approach to keep character design decisions consistent: role/context → stereotypical cues → realistic counterpoints → behaviours/props/setting → sound choices. This helps me justify design decisions and ensures the contrast is intentional rather than random.</i>

Existing Outcomes

Key Learnings & Analysis

<p><u>Khan Academy</u></p> <ul style="list-style-type: none"> ♡ Simple animations ♡ Explains complex subjects ♡ Attractive use of colours ♡ Colour coded for efficiency 	<p><u>How Pixar Animated 'Toy Story 4'</u></p> <ul style="list-style-type: none"> ♡ Animation behind-the-scenes ♡ Bullet points ♡ Clips from the real world ♡ Animations added to the side ♡ In-depth explanations
<p><u>TED-Ed</u></p> <ul style="list-style-type: none"> ♡ High quality ♡ Educational ♡ Covers various topics ♡ Easy to follow ♡ Details illustrations 	<p><u>9 Animation Portfolios</u></p> <ul style="list-style-type: none"> ♡ Animator portfolios ♡ Displays design works ♡ Displays process images ♡ Sketches, line art, and layers ♡ Shows a wide collection of artworks ♡ Variety in character design and styles
<p><u>Crash Course</u></p> <ul style="list-style-type: none"> ♡ Engaging animated lessons ♡ History, science, etc ♡ Concepts made easier to understand ♡ Keywords highlighted in texboxes 	<p><u>Duolingo Math and Music!</u></p> <ul style="list-style-type: none"> ♡ Adorable and eye-catching mascots ♡ Saturated colours and abstract shapes ♡ Captions and text to go along with voice ♡ Sound effects and powerful transitions

	♡ All creates strong engagement
The Guide to Explainer Videos <ul style="list-style-type: none"> ♡ Vibrant colours ♡ Diagrams ♡ Bold and large captions ♡ Key words 	
<p><i>The conventions that influenced my design choices the most were that of animation principles, such as timing, exaggeration, appeal, visual hierarchy, and usability heuristics. I researched, studied and analysed how these were applied in professional works such as Khan Academy, TED-Ed, and Duolingo, which uses simplified motion engaging vibrant colours, and clear visual sequencing to maintain audience attention. This research informed my own stylistic choices such as pacing transitions for clear reading, colour-coding key information, and maintaining a consistent art style that supports the educational message.</i></p>	

Idea Generation & Design

In my early idea generation, I explored widely so I could map the full design space before committing - testing possible narratives, characters, settings, and tools, then narrowing to what I can realistically produce to a high standard. The sketches show this shift from broad options to clearer intentions about purpose, audience, and feasibility.

Stakeholder feedback helped me synthesise the key priorities: keep the idea original but focused, design representation responsibly (avoid harmful stereotypes), and use peer input more formally by turning it into specific design requirements. I'm also using the course structure to communicate ideas clearly without losing what makes the concept distinctive.

[Ref image #1]

Building on that, I developed character designs to communicate the central tension of my animation: stereotype vs realism across Digital Technologies contexts. I tested how quickly an audience can "read" each role through pose, expression, props, and environment, while checking that designs stay believable and fair. Feedback reinforced that the strongest storytelling comes from behaviour and setting (not clothing), and that realism should add nuance rather than reinforce false views. It also prompted me to extend the thinking with research and plan audio choices (voice/music) to strengthen tone and meaning.

[Ref image #2]

Finally, I refined the visual identity through a style exploration, trialling colour palettes, brushes, and rendering approaches to build a look that is consistent, readable, and sustainable across a full animation workflow. The key synthesis from feedback was to keep the style simple and clear, improve contrast where needed, maintain consistent details (like the plaid pattern), and explore variations before committing to one final style system I can apply reliably.

[Ref image #3]

「 Final ♡ Design 」

[Ref image #4]

Appropriateness of Design

My designs align with my proposal because they capture my rough plan for how I will visually communicate my experience of Digital Technologies in high school.

First, I mapped the overall animation concept – key information, characters, settings, and how the message will be structured. The main focus here was **functionality and usability**, so I prioritised what information matters most and refined it using feedback from my Digi-Tech teachers.

Next, I created a character sheet exploring four characters (one for each Digi area) alongside their stereotypical counterparts. This stage prioritised **aesthetics and communication**, testing how character design can be visually engaging while still reflecting real student experiences. Feedback from teachers and peers helped me adjust portrayals so they are clearer and more respectful.

I then developed a style and colour sheet to establish the illustration approach and overall atmosphere. This centred on **aesthetics, accessibility, and clarity**, using colour contrast and a consistent style to keep the animation readable and welcoming for new students. Research and peer preferences helped narrow the most effective palette and brush approach.

From there, I finalised the character designs by applying the chosen style system, adding colour, and refining physical and personality details. This stage balanced **end-user considerations** with strong visual consistency, using feedback and researched animation references to justify choices.

Finally, I wrote a more detailed animation structure to plan the order and pacing of information. Here, **usability** mattered most – I tested timing so viewers can understand key points without feeling overwhelmed, informed by both my own subject-selection experience and the pacing conventions I observed in successful animations.

Overall, the design process shows a clear progression from exploration to refinement. I synthesised research, feedback, and implications into a coherent visual language that is purposeful and engaging, while also pushing my technical and artistic growth and creating an outcome that can genuinely support teachers and students.

「 Development 」

[Ref image #5 - snapshot of project management evidence]

Development Stages Overview

Key Stage	Aim & Description	Due Date
Sprint #01	The aim of this sprint is to sketch and complete my storyboard and animatic in order to visually show the general structure of my animation.	T2 W#07 08/06
Sprint #02	This sprint aims to illustrate and animate the majority of my sprites.	T3 W#02 27/07
Sprint #03	This sprint aims to complete illustrating and animating the rest of my sprites, then export and animate them on a video editing software. I will then polish my animation and export and upload it.	T3 W#09 07/09

Sprint #01

Basic Framework / Functionality

I plan to : complete my storyboard animatic by the end of this sprint

Keys : These are just for shortening and colour coding my documentation.

"INT" Introduction	"PD" Product Design	"GD" Game Design	"PG" Programming	"CON" Conclusion	"BG" Background
"BASE" Viewer character	"PINK" PD character	"GREEN" GD character	"RED" PG character	"BLUE" PD/PG character	"ST XX" Stereotypical ver of chars

Development - What I have done during this sprint

General Summary

During this sprint, I had a smooth and similar workflow as I sketched out the key frames of my animation into a **storyboard**. This is a simple, minimalist, whilst clear way to communicate what I want each frame to look like, when and how long they should be, and the details of what is happening for future readers to understand and execute clearly to enhance workflow for the rest of the making. This is critical because human cognition processes visuals more efficiently than text alone, so pre-visualisation helps prevent miscommunication. It also lets me plan timing and transitions deliberately, rather than guessing during the final animation, which saves time and reduces cognitive load for both creator and viewer.

This was done with **Krita's "storyboard" function**, which I learnt during my skill development early on in the year. To sketch, I use the **brush** and **eraser** tools.

[Ref image #6]

Composition

Through this, I thought about how I could best set up the **compositions** of each frame clearly and effectively. This means considering where each visual element is placed, how big they should be, and where each piece should show up or leave. With every frame I illustrate, I consciously consider where to best arrange my visual elements in a way that is most clear and minimal, preventing cognitive overload. Complex subject information was carefully sequenced to support logical thinking and understanding, such as structured in chronological order and read from left to right for smooth flow when intaking.

Within Krita, this means I sketched each element clearly to be identifiable in the future, and shifted elements around with **selection** and **transform** tools to see where they best fit. I would often **flip the canvas** and **ask for feedback** to understand how clear each frame is perceived outside of my own POV.

For example, during transitions to each section, it's best to keep the frame minimal to enhance the clarity of the general structure, improving the experience. I intentionally reduced visual clutter to prevent cognitive overload. Animation often tricks us into thinking movement alone is enough for engagement, but my goal was to *teach complex information clearly*. Simplifying transitions prioritises the *viewer's comprehension over stylistic flair*.

Another very important example that is similar to this is the sections where the "What" of each subject is displayed. Each of the subjects includes immense complexity, and I had to decide what information was the most crucial for beginners so as to not overwhelm them. By sizing and positioning according to importance, I guided viewers' eyes naturally through the content, creating a visual path. This mirrors graphic design principles and ensures the sequence is educationally effective, not just appealing.

[Ref image #7]

Timing

The next crucial thing after composition, I must consider with storyboarding, is the **timing of each frame**. This means how long and every change is made, like when things should pop up, disappear, blend or more. This is important to ensure that the viewers are having their best experience where things aren't too fast to absorb or understand, but also not too slow to lose their attention or make them feel bored. With this, I must consider what aspects were simple

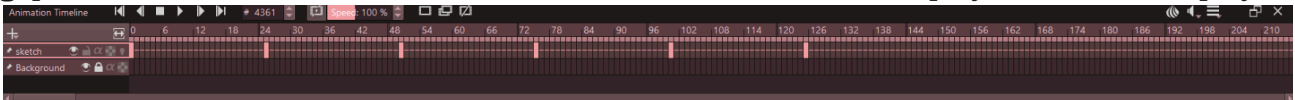
to be quick, or complex to be slow.

Simple motions like blinking or door openings were shortened, while information-heavy frames were lengthened. This is because comprehension is not uniform: the human eye can process visuals quickly, but textual or conceptual content requires extra time. Animators often default to “what looks good” visually, but I consciously considered educational pacing.

Empty frame gaps aren’t just aesthetic—they allow mental pauses for viewers to process information. This is analogous to musical rests in rhythm: silence improves engagement and understanding.

Optimising frame count was not just for speed, but also for efficiency in software performance. This reflects awareness that technical workflow affects creative output, a conscious merging of artistic intent with practical constraints.

I use the **animation timeline** to achieve these, where I can individually select each frame (the rectangles) and shift them left or right for how early they should be. The empty rectangular gaps I have between each frame is the time b between them. When I play, the animation plays.



Week	Description		
#01	Progress	Reasoning	Effect
	The INT is the computer-based opening title, where BASE is introduced with PD, GD and PG. PD goes spinning around them, then fades as the subject’s pamphlet appears. The INT introduces ST PINK as the stereotype for PD (Displayed), then transforms into normal PINK, who is sketched. Who, What, When, Where are sketched.	Starting in the INT reflects a familiar “tech” setting (computer, tools, tabs, symbols) and immediately signals the animation’s context. The INT grounds the characters in BASE and sets up the shift from stereotype to realism. The title cards provide a clear narrative structure and smooth transitions, including the “walking into PD” moment.	The opening aesthetic connects viewers to the content and quickly establishes BASE as the setting. The clear structure supports understanding, keeps the story organised, and links directly to Digi-Tech’s categories. It improves clarity (especially for programming) and reduces confusion, showing how perceptions change as we learn more.
#02	Progress	Reasoning	Effect
	Finishing ST PD, I sketched the “Who, What, When, Where” for both PINK’s and BLUE’s POVs. After PINK’s speechlets, BLUE farewells PINK and is shown walking through the door to GD, where ST GREEN is introduced. ST GREEN appears as the stereotype for GD and then transforms into normal GREEN. Who,	Showing multiple perspectives highlights that experiences differ across PD and GD. Having PINK and BLUE interact also strengthens relationships and makes the transition into GD feel natural. Introducing ST GREEN first keeps the stereotype vs realism structure consistent and reinforces that	This structure gives viewers more freedom to choose what to focus on and supports creativity. It builds relatable, realistic themes while keeping the contrast between STEREOTYPE and REAL clear. Consistent transitions and character links make the story flow more smoothly and stay engaging.


	What, When, Where are included.	misconceptions are often wrong.	
#03	Progress	Reasoning	Effect
	The rest of GD is sketched, including the When/Where/Why/How and examples of real-life GD games from the course. GREEN says bye to PINK as she enters doors to PD, where ST RED is introduced. ST RED talks through stereotypes and transforms into normal RED, then goes through the Who/What/When/Where/Why.	Using real-life GD examples links the story directly to course content and helps ground the ideas in authentic contexts. PINK's interaction with GREEN and the transition into PD keeps relationships clear and the narrative flowing. Introducing ST RED first maintains the stereotype → realism pattern and highlights what's commonly misunderstood about PD.	Real examples improve relevance and help viewers connect with the course. Relationships make the animation feel more real, unique, and engaging. Clear transitions (especially through doors) support understanding and keep the story memorable and easy to follow.
#04	Progress	Reasoning	Effect
	The remainder of PG is sketched. RED talks through the Whys and Hows from both POVs. PINK walks through an EXIT door to the CON, where the subject covers spin around BASE again. The CON speech bubbles summarise the key aspects. BASE finishes with summaries of each subject around them, then credits play and a computer "shut down" is shown.	Showing multiple POVs for PG demonstrates the flexibility of projects and what different experiences can look like. Repeating the PINK transitions keeps the structure consistent and clear. Returning to the CON and BASE brings closure, reinforces the main message, and helps viewers consolidate what they've seen.	Varied POVs add depth and make the animation more realistic and engaging. Consistent transitions reduce confusion and prevent information overload, helping viewers feel supported rather than overwhelmed. Ending with a clear summary strengthens recall and leaves the audience with a sense of clarity and purpose.

End of sprint - What I am trialling

!! WIP !! · Digital Technologies · 12DTM · Animatic

At the end of this sprint, I exported my storyboard as a .PDF and saved it into my files. I then exported it all and put it into a .MP4 video to show the timings and rough transitions. I uploaded that video onto YouTube and shared it here, to my feedback peers and teachers.

[Ref image #8]

Client / Stakeholder / Expert Testing & Feedback		
Who & Role	Feedback & Info	Affect on my project
 Product Design Teacher	<ul style="list-style-type: none"> ♡ I'm super excited to see this – it's looking really strong and I love that it's on a screen. ♡ The colours suit the concept well and the links between areas (e.g., programming) are 	<ul style="list-style-type: none"> ♡ Go with the computer screen style ♡ Go with the colour code choices

	<p>clear.</p> <ul style="list-style-type: none"> ♡ Watch the pacing: the animation could become quite long if every section is the same length. ♡ Try to minimise repeated text and keep the message clear. ♡ Use the course terminology so it stays accurate (avoid being too generic). ♡ Keep the inquiry specific to the assessment/learning (not too broad). ♡ Update the “DGT” labels: swap “DGT / DTP / DTM” for Game, Media, Programming. ♡ Change “Grok” to W3Schools. 	<ul style="list-style-type: none"> ♡ Go with fading transitions ♡ ‘DTG, DTP AND DTM’ are just temporary ‘shortcuts’ for me to write/type less during the design processes ♡ Change inquiry to understanding and research ♡ Change Grok to W3Schools
<p>HoF Technology</p>	<p>Good flow, covers lots, showing the perception vs reality is helpful, need generic terminology</p>	<ul style="list-style-type: none"> ♡ Will go with the flow, I initially designed ♡ Will add generic terms

End User Testing & Feedback

Who & Role	Feedback & Info	Affect on my project
<p>Digi Student Game Design and Programming</p>	<ul style="list-style-type: none"> ♡ Probably minimise text and have little to none, so think of some way to do that ♡ Maybe for showing what people think, do a thought bubble or something before they enter the door, then the student shows them what it's really like for more clarity ♡ Maybe also centrally or show everything in a group, like how what ♡ Show how it helps separately, though ♡ Maybe also clarify that the things shown are a specific person's experience ♡ National game jam is 2 terms ♡ GDdoc - GDD(or game design document/doc) 	<ul style="list-style-type: none"> ♡ Will ensure to minimise text, probably only have bold headings but may still add subtitles ♡ Will include thought and speech bubbles ♡ Show everything together-ish in the end ♡ Will clarify personal experiences ♡ Will fix game jam time ♡ Will remember to add GDdoc details

NEXT STEPS

My next steps are to begin illustrating about ½ or ⅔ of my animation, ensuring to incorporate my relevant implications and follow my design ideas generally, with occasional changes.

Sprint #02

Adding Content / Aesthetics

I plan to : complete illustrating about ½ or ⅔ of my animation project.

Development - What I have done during this sprint

General

During this sprint, I began **illustrating the majority** of my animation. This is where I make my sketches from my storyboard animatics look good, by doing their line art, colouring, shading, and animation. Generally, this part is the main part of any animation process, as it is what establishes everything to look good and work well the way it was intended to.

Process

First, I create a **brand new Krita file**. These Krita files are the individual files for each project within Krita, with a file type of .KRA. Many programs such as house building ArchiCAD or 3D modelling Blender have their own personal files types that are specifically for themselves. For my project, I worked with **various .KRA files**, all for each key section of my animation to ensure the best work performance and efficiency for myself so it doesn't crash or run slow. Before I do anything else, I make sure to **"save as"** the file with an appropriate and numbered name to keep things organised and in order. This allows me to go back to the project file and work on it whenever I want, and even share it. As I work through, I must always **save**, especially right before I close and leave to do anything else, so that it's all up to date.

[Ref image #9]

Secondly, I would paste in the frames of the **sketches** I did for the storyboard into the animation time line. This keeps the animation timings the same from the storyboard so that I don't have to readjust it all over again. I had initially sketched it all in red so that it would be easiest to see for this next part, where I **organise the layers** and place the sketches in the back, lowering their opacities so I can draw on top of them. To organise my layers, I put them in **grouped folders** according to my illustration steps, and then **colour code** them. Layers determine what drawing goes on top of or behind the other. This is an optimisation of functionality inspired by object-oriented structure, improving rendering efficiency while maintaining elegant visual hierarchy.

[Ref image #10]

Thirdly, I carefully and neatly draw out the **line art**, which would be my next layer group. The line art is what gives my illustrations shape and an edge to distinguish each element from one another, especially from the background. I do the line art in pitch black first with my **brush**. Sometimes it is hard to do the line art neatly, so I **rotate the canvas** so that I can draw the perfect curve, or sometimes I turn up the **stabilisation of my brush** so that it is smoother.

[Ref image #11]

Then, before I set off to colour, I make sure to **tweak up any animations** first. For some sections, I need to make frame by frame animation, such as for when a character moves their arms or blinks. So, with the **animation timeline**, I copy and paste the line art frame and then tweak it how I want to give it movement and life. With the character for example, pasting their line art means I only have to erase and redraw their arm rather than the rest of them. Another way I animate in Krita is by using the **animation curves** tool, which is more complex. For some elements, I just want them to shrink, grow, move, or fade smoothly. Instead of having to do every pixel of shrinking for each frame individually, the animation curves do it. Frame-by-frame edits allow control over character nuance, while curves provide smooth motion without excessive effort. I prioritised where attention is critical versus where automated smoothness suffices.

[Ref image #12]

Next, I would then fill in the **base colours**, where I give everything its basic colour without any shading yet. To do this, I would make another layer group for colour and place it between the line art and sketch layers so that the line art is on top but the sketch is below. Turning off the sketch, I could then use the **magic wand selection** tool to automatically and quickly fill in any empty gaps that I want colour, then use the **bucket fill** tool to fill it in with one click. This is far more efficient than simply colouring in with a brush that can easily leave the lines. I have to make sure I know what I want transparently or not if I end up adding a background or anything in the future. This means that I don't colour where I want it to be transparent, and colour where I want it to have colouring, including ensuring I fill in any white spots if my canvas was white. However, when I do base colours, I often temporarily make my canvas background a bright colour like green-screen green so I can find any spots I missed. Base colours establish subject identity, shading adds depth, and highlights draw attention to key points. Colour choices weren't arbitrary - they were deliberately coded for subjects and characters, supporting both aesthetic appeal and cognitive association.

[Ref image #13]

Afterwards, I would **shade** my illustrations. This is something that normally takes up a lot of extra time when it comes to 2D animations, which is why most 2D animations have cell shading, where the shading's edges are sharp. However, for me, and the design I went on with, I wanted to combine cell and rendered shading styles. Pure cell shading is fast but flat; rendered shading is realistic but time-consuming. By combining them, I balanced visual richness with production efficiency, conscious that the end-user's engagement depends on both clarity and aesthetic quality. To efficiently achieve this, I use the **air brush** tool, which creates a soft effect. Adding a new layer on top of the base colour layer, but below the line art one, I turn on the **clipping mask**, where anything I do on this layer will lock on top of anything I did on the layers below, so that it doesn't leave the clean edges of my colouring. I normally set my **layer type to multiply**, which makes my colour choice for shading easier. For example, if I used pink on the base, and used the exact same pink on the shading multiply layer, it becomes darker. Even with this though, I often still have to change up the hue within the colour wheel so that the lighting looks less artificial and more natural. Different layer types such as soft light or divide all have different lighting or colour effects for various purposes.

Then, I **colour the line art** by creating a new layer above the line art layer and setting it to **clip and mask** the line art below. I do this because leaving the line art as pitch black looks out of place, especially with my soft coloured aesthetic. To maintain the contrast of edges with the line art but make it blend in, colouring it a darker colour than the object's shading achieves this. To enhance my efficiency, I start by using the **bucket tool** to fill it with the main dark colour I want it to be, before going in with a big, solid brush over the specific areas I want it to be. Another quick way I found out was to simply paste in the base colour layer, **lower its opacity** and use a **filter to blur** it to make it smooth.

After all this, some parts require a **highlight**, such as for the character's eyes. These normally go over the line art, at least for my style, so I simply make a new layer and draw them in. Once all my animated illustrations are complete during the next sprint, I must export them.

<i>Week</i>	<i>Description</i>		
#05	<i>Progress</i>	<i>Reasoning</i>	<i>Effect</i>
	I illustrated INT: vibrant blue and red tones for the computer windows, monochromatic BASE, pink for the PD door, green for the GD door, and red for PG.	I chose bold colours to match the "tech/aesthetic" feel and make each subject instantly recognisable. Colour coding helps viewers track which subject is being shown, and the three colours unify the project while keeping the tone energetic.	The palette strengthens the animation's identity and makes the subject changes clearer. Strong colour cues improve understanding, especially when scenes move quickly or include lots of information.
#06	<i>Progress</i>	<i>Reasoning</i>	<i>Effect</i>
	I illustrated the rest of INT. I kept the colour scheme consistent but placed colours in different orders. I added chibi versions of PINK, introduced ST PINK at the PD door, added ST RED as well, and used opposite-facing compositions. ST PINK	Maintaining a consistent palette keeps the purpose clear and improves overall cohesion. Varying the order prevents repetition. Adding chibi versions creates variety and reinforces character identity. Using opposite directions supports narrative flow and makes interactions feel	Consistency improves professionalism and clarity across the animation. Variation keeps the visuals engaging without losing cohesion. Movement and directional contrast help maintain attention and make the animation feel smoother and more enjoyable to watch.

	appears with a welcoming gesture in BG.	more dynamic and intentional.	
#07	Progress	Reasoning	Effect
	I illustrated PD. I added speech bubbles, ST items that pop up, and common pop-ups appearing one after another. I also included desk icons for the Who slides over Windows.	Based on feedback, I made the ST content clearer so the audience can understand the speech bubbles. Pop-ups bring the characters to life and make information easier to process. Desk icons help transition into the PD setting and show the work environment.	Making the ST section clearer improves audience understanding and strengthens the stereotype vs realism message. The transitions keep the animation interesting, and the pop-ups show the positive side of solo projects in an engaging way.
#08	Progress	Reasoning	Effect
	I illustrated the rest of PD. Items pop up after one another, with less common items shown in larger bubbles. PINK walks through to GD.	Consistent pop-ups keep the pacing engaging and make uncommon items stand out without losing flow. The structure guides attention to the key ideas.	The rhythm of the pop-ups creates an energetic, inspiring mood and keeps the viewer engaged as the animation moves into GD.
#09	Progress	Reasoning	Effect
	I illustrated most of GD. It follows the same process as PD. I rephrased "Inquiry" to "Understanding & Research" to align with feedback, and I kept the same sliding and pop-up transitions.	Keeping the same structure across subjects maintains consistency and helps the audience follow the pattern. Using "Understanding & Research" is clearer and better matches what the subject involves, especially for viewers unfamiliar with the terminology.	Consistency ties the animation together and makes it feel cohesive. Clearer wording supports inclusion by helping "newbies" understand the subject and feel considered.


End of sprint - What I am trialling

!! WIP !! · Digital Technologies · 12DTM · Development Sprint # 02

At the end of this sprint, I had illustrated about half of my illustrations already, boosting up my efficiency working within Krita and familiarising myself with the finalised, clean art style and colour choices for the remaining half of illustrations left to do. At this rate, I believe I am perfectly on track to finishing illustrations and putting everything together on Premiere Pro. I have tested and exported everything and put them roughly together, lacking effects and complex transitions, but uploaded onto YouTube to share for feedback for my next sprint.

[Ref image #14]

Client / Stakeholder / Expert Testing & Feedback

Who & Role	Feedback & Info	Affect on my project
	Looks really good. I want to check the best name for Product Design and how it sits with Digital	♡ Discuss best subject names and potentially change later on

<p><i>Product & Digital Design Teacher</i></p>	<p>Design, especially for senior years. For “understanding + inquiry” images, don’t use cartoon stock – use something that looks more authentic/research-based. Handwriting works well and contrasts nicely with the typed sections. Consider a different heading than “Life Skills”; “Problem solving” could fit better. Some phrases feel too negative (e.g., “dealing with failure”, “scope creep”) – soften the wording. Add Y13 examples and ensure terminology aligns with what’s taught. Use coloured, high-contrast text for key terms and keep it consistent. Time matters: align “can be groups of 3” with typical practice.</p> <p>Think about voice: either add voice-over where needed or use background music so it doesn’t feel silent.</p>	<ul style="list-style-type: none"> ♡ Could replace inquiry overview images with actual research process action screenshots ♡ Clean up hyphenated words or even remove ♡ When exporting for final, if have time, replace most hand written texts with typed out text for clarity ♡ Consider adding life skills for WHY/LIKES - problem solving and dealing with failure” ♡ Reword to “can be groups of 3” ♡ Remember to add Y13s ♡ Include more little animations and maintain colour choices ♡ Will slow down the timing, add pauses for the viewers to ‘breathe’, clean up transitions, add effects, and texts ♡ If have time, may do voice over but otherwise will just use BG music
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End User Testing & Feedback

Who & Role	Feedback & Info	Affect on my project
<p><i>Digi Student Game Design and Programming</i></p>	<ul style="list-style-type: none"> ♡ Timing too fast in many areas ♡ Amount of words is overwhelming ♡ Timing feels inconsistent ♡ Missing transitions ♡ Make stereotypes and real clearer 	<ul style="list-style-type: none"> ♡ Slow down the timing ♡ Decrease word usage ♡ Clean up transitions near the end of the project
<p><i>Digi Student Product Design and Art Design</i></p>	<ul style="list-style-type: none"> ♡ I like the pop-ups and notes ♡ Also like the characters and parallels ♡ I like the Windows aesthetics ♡ And the colour palettes ♡ Quite fast, hard to have a good look 	<ul style="list-style-type: none"> ♡ Keep visual styles ♡ Slow down the timing
<p><i>Digi Student Product Design and Programming</i></p>	<ul style="list-style-type: none"> ♡ Feel like there should be someone speaking and narrating ♡ Things pop up fast, not enough time to understand everything ♡ Like timing overlaps, might need more time between or change them around ♡ Animation, storyline, and information 	<ul style="list-style-type: none"> ♡ Add subtitles and/or voice over towards the end of the year ♡ Slow down the timing ♡ Add or time gaps
<p><i>Non-Digi Student</i></p>	<ul style="list-style-type: none"> ♡ (he had little to no context at that time) ♡ Overall looks super well done and cool ♡ All very clear besides the “you might think” part with the appearances 	<ul style="list-style-type: none"> ♡ I should probably make the stereotypical appearance section clearer ♡ Maybe even cut it in the end if the video is too long
<p>ChatGPT <i>AI Assistant with the context of my project</i></p>	<ul style="list-style-type: none"> ♡ Expressive line work and characters ♡ Strong flow and choreography ♡ Smart rough structure ♡ Pacing and timing - too fast + pauses needed to give scenes room to breathe ♡ Transitions - wipes, digital glitch effects, UI menu swipes, motion blur ♡ Sound and music - UI clicks, whistles, whooshes, etc 	<ul style="list-style-type: none"> ♡ As mentioned, timing, transitions and sound will all be polished in the end ♡ Will maintain the line work, characters, flow and structure

NEXT STEPS

My next steps are to continue illustrating and rest my animation, ensuring to incorporate my relevant implications and follow my design ideas generally, with occasional changes. After this, I will export carefully and piece together all my drawings, then lots of video editing to polish transitions, sound effects, timing, visual effects and colours. I will finalise it by exporting the animation with variations according to watermarks and uploading it on YouTube.

Sprint #03

Extras & Polishing

I plan to : complete my remaining illustrations, piece everything together, polish, and upload.

Development - What I have done during this sprint

General

During this sprint, I completed **illustrating the remainder** of my animation. Then, I pieced everything together in **Premiere Pro**, where I refine everything and add final details. Premiere Pro offers timeline flexibility, advanced transitions, and precise audio control, which Krita alone cannot provide. This reflects a conscious workflow choice: separating illustration from final assembly improves both technical and creative quality. After this, once every detail is perfect, I export and upload it on **YouTube** to share!

Video Editing

Once I've officially exported all my illustrations and animations from Krita as .MP4 clips, I can begin piecing everything together on **Premiere Pro**. To do this, I first need to create a new project file, a **.PRPROJ file**. This works like Krita's .KRA files where I must **save** frequently in order to reassess or share my work, which I can do through the **open project** functions.

[Ref image 15]

Then, I must put all my files into Premiere Pro, so I **import** them through various ways such as the **Import Menu** or dragging and dropping them into my work space. The import menu allows me to access all my files through Premiere Pro, so I can easily find everything I have organised without having to open File Explorer. Now that they are in my project, they are accessible within the **Project Window**, where I can organise them within my project.

[Ref image 16]

Now that I have what I need, I can start placing my files onto my **Video Timeline**, where my assets appear as rectangular blocks that I can shift around to change up the order of things, such as when things play or what goes on top of what, through **Tracks**, which are like layers. For this project, everything I did on Krita was already generally in order, so I didn't have to move things around much. With this, I began carefully slicing each of my Krita clips into every scene, so that later I could do more refined edits for each scene specifically, such as transitions or changing the timing. To do this, I click **ctrl + k** when selecting a specific clip to cut it into two based on where my **marker** is. I can also do this with the **razor** tool. The **marker** is like a cursor that I can drag through the timeline to preview video timestamps.

[Ref image 17]

Here comes the main parts, where I tweak various little details to polish everything. I started with changing the **speed** of specific clips, then **adding transitions** between them. Transitions are not decorative—they guide attention, prevent disorientation, and support narrative flow. Glitch effects and crossfades were chosen to reinforce the “computer aesthetic,” giving thematic consistency and reinforcing the educational context. Some specific parts I wanted to make **move around** more, or **change sizes**. I also **added more assets** such as .PNGs of specific sprites I drew or .MP3s of tracks from YouTube Audio Library. To achieve adjusting these fine details, the main windows I would use are the **Properties** window and **Effect Controls**. Adding sound enhances rhythm, signals transitions, and increases engagement. The choice of

lofi, sci-fi-inspired audio was intentional to match the aesthetic and tone, showing that every sensory element contributes to the learning experience. The Properties allow me to to flexibly **transform** my clips, such as its position, anchor point, scale, rotation and opacity. I can also **adjust the speed** there. For transitions, I go to the **Effect** window where there are various folders of different types of effects, then I drag and drop them between the clips I want them to be. I can input **Key Frames when** I want transitions or transformations to change within the **Effects Controls** panel. Ensuring technical quality (no cut-off visuals, synced audio, clear text) is a user-first decision. This reflects professional conscientiousness and ethical responsibility to present polished, accessible work.

[Ref image 18]

Exporting & Sharing

Once my animation is complete, I can export it as a video to upload onto **YouTube!** To do this, I navigate to the **Export** window on Premiere Pro and adjust the settings to what I need. For example, the video type, resolution, frames per second, name, location, etc. After waiting for the exporting to complete, I can now upload it on YouTube via **YouTube Studio**, by going to the **Create** button on the top right, **Upload Videos**, and **Selecting my file**, then adjusting the **video details**. Examples of video details include title, description, privacy, restrictions, thumbnail, playlists, comments and analytics, which are all reaccessible and changeable.

[Ref image 19]

Week	Description		
#10	Progress	Reasoning	Effect
	Illustrated rest of GD + intro to PG : made chibi GREEN jump across the items for Where like a plat former game, and made him collect spinning coins. Each element still pops up and fades in after one another. PINK walks to the red PG door. All much like PD's animation and transitions.	For the Where, I made it as game-like as possible to match and reference real world examples of games, especially the common type made within GD classes.	Doing this also makes it more creative and abstract, immersing the viewers and upholding their attention once more.
#11	Progress	Reasoning	Effect
	Illustrated most of PG : Same and consistent transitions as usual, with the fade in pop ups after each other. The Who and What sections were postponed to next week, because I hadn't collected real life example images from my programming friends yet.	Putting the Where items in a website format gives the same effect as the platformer game format that Where for GD has, matching with common examples within the PG course.	This match is also another abstract and intuitive way of displaying how the course may look like. Using these creative formats of display were best to make the more "boring" part of the animation more interesting as well.
#12	Progress	Reasoning	Effect
	Illustrated reminder of PG + CON :	The boiling text and bubbles make them more fun and have an energetic	Giving even the "boring" text parts more life makes the animation overall a lot

	Speech bubbles and credit texts boil throughout the animation, and BASE falls through a visual summary of each topic discussed. Generic computer shut down plays to signify the end of the animation, but keeps the same format as the loading start up.	personality throughout the animation. The link between the startup and shut down makes it more smooth if looped.	more personal and engaging, keeping the viewer's attention throughout it all. The loop makes it more satisfying.
#13	Progress	Reasoning	Effect
	The problem that I had with reporting was that I ideally needed it to be BOTH high quality and transparent, which wasn't really possible based on file type choices. So, I scrapped the transparency.	Giving the key introduction parts of each topic a background was the best timing for them. This is because this is where the new setting is established. I wouldn't have had time to make any more backgrounds so I only made one for efficiency.	Establishing the setting here is best to make the transition of each subject more clear and the imagery in the viewer's minds of taking the subject more clear. Reusing the background but flipping and colour coding them also saved a lot of time for me.
#14 + #15 + #16 + #17	Progress	Reasoning	Effect
	After consultations, I refined the rough cut by adjusting the pacing of each section. I added more complex visuals (glitch transitions and crossfades), then made small feedback edits such as rephrasing lines, adding side notes, and tweaking colour hues. I also browsed the TY audio library for permission-approved sci-fi sound effects.	Video Editing : Gives them a more refined and effective speed. Complex Transitions : More effective and smooth, matching the aesthetic. Visuals : Makes some information more clear and stands out more in some more cluttered scenes. Sound Effects : Sets mood and tone, adds to rhythm and flow, increases professionalism, realism, and impact.	Refined speed makes it even easier to follow, understand, intake and watch. Transitions make it more fun and engaging to watch and follow along. Clearing up information answers questions and brings satisfaction. Sound gives a more positive, energetic and inspired mood, feeling more complete, leaving a good impression on the viewers so they'll pick the subjects.
#18	Progress	Reasoning	Effect
	Exporting and Uploading : Ensured every single detail was perfect by rewatching the video in Premiere Pro and getting any final feedback (addressed in the week table above) before exporting cleanly, smoothly and successfully. Then, uploaded onto	Ensuring everything is perfect before exporting saves a lot of time so that I don't have to make any changes later on in the future when I've already "completed" everything. Adding a water mark gives myself the credit for my work, which is also a very important thing in any	This gives me the satisfying feeling of full completion so I don't have to worry about any changes to make in the future. Giving myself the credit allows me to be recognisable for anything in the future where I may need to present my work. It's also the logically ethical

<p>YouTube with the watermark of my channel “ruru”, to anonymously publish publicly for global usage. Description includes simple information about the project and any credits of assets used.</p>	<p>project making. Using my channel name allows me to comfortably share it globally, and credits ensure I’ve respected those whose work I’ve used.</p>	<p>thing to do, as respecting creators means respecting myself too. Crediting myself and other people allows others to be able to find our other work in the future as well.</p>
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End of sprint - What I am trialling

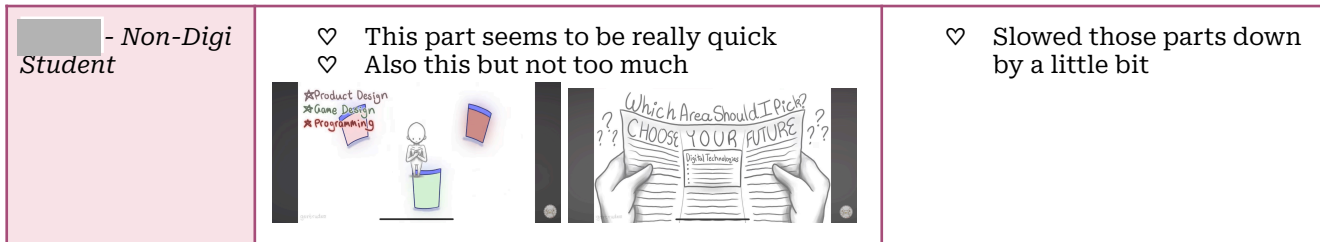
At the end of this sprint, I completed illustrating and animating the remaining half of my animation in Krita, then tested and finalised exports and piecing everything together on Premiere Pro, finalising it all with small polished details such as texts, effects, transitions, sound, and more. Then, I exported the clip and uploaded it officially on YouTube!

[Ref image 20]

Client / Stakeholder / Expert Testing & Feedback		
Who & Role	Feedback & Info	Affect on my project
<p>Product & Digital Design Teacher</p>	<p>I love it! The timing is good and I enjoyed the change with more structure when you are showing the process in each area. Makes it clearer and easier to follow.</p>	<ul style="list-style-type: none"> ♡ Reassurance on general timing ♡ Kept structure
<p>Programming Teacher</p>	<p>I really enjoyed watching the video and I will find it hard to find faults in an already polished outcome. The artwork is great and the chilled out vibe of the visuals and content is matched by the music and pacing. I like the glitch effect transition between scenes too. Are there other transition effects too? To be critical, you've used a negative for Software Engineering "But Grok is Slow!!" but not the others. Could it be considered a challenge instead? Like: But Python is Challenging! or But Grok is Challenging?</p>	<ul style="list-style-type: none"> ♡ Rephrase “Grok is slow” in the Programmign “why” section into “Grok is Challenging” ♡ Tried out some more transitions ♡ Made the still frames a bit more dynamic such as panning up or zooming in etc
<p>Programming & Electronics Teacher</p>	<p>Great job overall! The video is a high-quality animation, and you can really see the effort that went into it. However, I noticed that electronics weren't mentioned, which makes it seem like it isn't an option. Is there a way to include it without needing to do a full breakdown of the topic? This would help maintain the quality of your outcome. Overall, it's a strong result, and it's hard to find areas for critique. I did find that the one term to learn and the two terms to create in programming get a bit lost on the screen.</p>	<ul style="list-style-type: none"> ♡ Added a note about electronics at the bottom left of the screen where it shows the doors of the subject options ♡ Changed the colour of the “when” details for Programming into green for highlighting
<p>HoF Technology</p>	<ul style="list-style-type: none"> ♡ Test sizes on different devices ♡ Potentially slow down, but best not to 	<ul style="list-style-type: none"> ♡ Tested successfully on various devices
<p>Game Design</p>	<ul style="list-style-type: none"> ♡ Stereotype stuff confusing ♡ Very pretty, nothing else to critique 	<ul style="list-style-type: none"> ♡ Reassurance

End User Testing & Feedback

Who & Role	Feedback & Info	Affect on my project
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(All this feedback were addressed with the refined details mentioned in the last few weeks)

「 Final ♡ Outcome 」

Digital Technologies (In High school) ♡ Animation ♡ ruru 0015

My animation is not uploaded publicly on **YouTube** via the link above!

The animation was posted on the **Digital Technologies Teachers Aotearoa Forum**. Here are some of the feedback that I received from those Digi-Tech Teachers. These show that Digi-Tech Teachers from across the country are interested in, support and appreciate my work, and are very likely to use my animation in the future when the course selection appropriate time comes. This is great, as it means that my project and work is heading towards serving its goal and purpose well.

[Ref image # 21]

I have provided the **YouTube Analytics** so far, as of the end of October.

[Ref image # 22] shows that most of the people who have seen my video are from NZ, so that means it is getting quite popular within my country where the Digi-Tech teachers are watching from, meaning it is quite successful so far. I would expect the majority of it to still be from NZ a year's time.

[Ref image # 23] shows that the majority of its viewers are new and haven't subscribed to my channel yet, therefore they are likely the teachers watching it from my channel for the first time, meaning it is getting the recognition I want from Digi-Teachers.

[Ref image # 24] shows that the main device it was viewed on was on computers, where you would expect Digi-Teachers to view it, once again proving my support from them across the country, which is great.

[Ref image # 25] links to the non subscribers, proving that most of the viewers are likely the new Digi-Teachers, which is fantastic.

[Ref image # 26] This shows that the main way my viewers found my video was through an external source, normally the shared link. The main external source was [Mobilize.io](https://mobilize.io), which is an online communications platform, where the Digi-Teachers were able to access my animation.

[Ref image # 27] shows the current general popularity performance of my video, showing that it is increasing over time, which is ideal and indicates that it's getting the recognition I hoped for, especially ever since it was shared to the Digi-Teachers.

To conclude, all these analytics and comments from DTTA prove that my animation is getting a lot of positive feedback, support and indications of interest for being used.

I would expect these analytics to increase rapidly in popularity and recognition during the middle of next year, when course selection begins, as this is the best timing for my animation to be used by various teachers across the country. Even better, if it is able to

be found and suitable for use across other countries as well.

「 *Evaluation* 」

To evaluate, I believe my final outcome met my proposal and brief. It is an informative **2D anime-style animation** that displays the **general information** about **Digital Technology** subjects available in **high school**. Incorporating the requirements and specifications I listed, and with lots of feedback from various perspectives, I can say for certain that my product meets the clear, informative, whilst attractive and aesthetic purpose it was made for. Additionally, with the incorporation of designs inspired by my passions, I was able to express my love for them.

Tools, techniques and conventions I used include suitable digital software and artistic animation techniques and conventions. I used **Krita**, a **2D illustration program** made especially for 2D animation as well, fulfilling my project's additional purpose of expanding my skills. Along with this, I used **Adobe Premiere Pro**, made specifically for **advanced video editing** and polishing. I was able to practice animation conventions such as timing, pacing, key frames, colour choices, design, and so much more as well.

I ensured my outcome has **good data integrity** by constantly consulting with teachers and student peers who are experts in their respective Digi-Tech areas. This allowed me to ensure that the information I included throughout my project was accurate to the details and therefore achieved the goal of informing others.

I **tested and trialed** animation and video playback countless times during my animation processes, ensuring that they were smooth and had good timing. This is important to allow for a higher quality and polished look, attracting viewers more. Additionally, keeping a good pace is important to balance the attention spans and understanding of the viewers.

Another key thing I **tested and trialed** was seeing how it all looked together at the end of each sprint. At the end of each sprint, I would export everything I had, roughly piece them together, upload unlisted to YouTube, and share them with my teachers and peers to provide constructive feedback for improvement. Some of these improvement recommendations included information changing and rephrasing to ensure accurate display of information. Additionally, they provided strong insight as they are from various perspectives.

The **relevant implications** that were most important for my project were aesthetics, functionality and future proofing. Aesthetics, in general, means that it has to look good. For my project, this meant that the colours must be harmonious and vibrant, the compositions should be minimal, and the style and display of information should be clear. Functionality generally means that it has to work as intended. For my project, it means it should play smoothly, with good timing, and tying into aesthetics, it should be attractive to engage the viewers and display the correct and clear information. Future-proofing generally means it should still be usable in the future. For my project, this means that the information should be up to date and accurate for as long as possible, the style should be trending to remain its engagement, and my files should be organised and easy to edit in case of need to change.

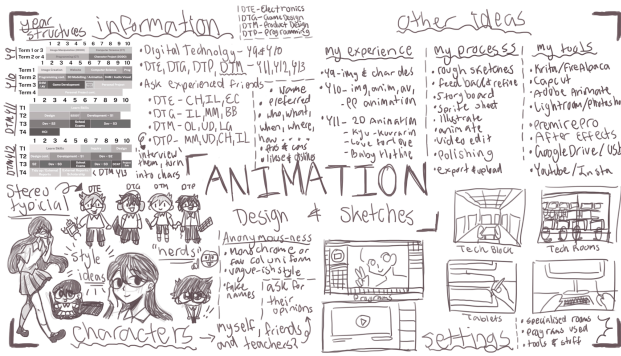
I was informed by **previous research and experience** through analysing the key visual and informative elements in other existing informative videos, as well as the illustration animation skills I've learnt in the past. Through previous research, I strengthened my understanding of what key aspects should be included in informative videos to ensure they are engaging, clear and minimal. This improves the overall performance of my project and how I displayed everything. Through my experience, I was able to apply my illustration skills to make sure my project was aesthetically pleasing. Also, with animation experience, I was able to strengthen the quality of the animation and the video editing aspect of my project.

Some things I **struggled with and intend to improve** on were the lack of detailed planning during the design process for the backgrounds. Because I hadn't decided on my background details earlier, I was unsure of what to do when I was running out of time. This led to issues with exporting my illustrations and what file type I should've used. I should do more test exporting in the future to prevent these errors.

In **conclusion**, I can proudly say that my project has met its purpose very well based on the various feedback I've received. It is aesthetically pleasing, functioning well and future-proofing. I have successfully broadened my skills and expressed my passions. Research and experience definitely helped and will help me a lot in the future too. One thing I should keep in mind in the future is to do more test exports. I am very happy with my project.

DESIGN STAGE: IDEAS - Ref Images #1-3

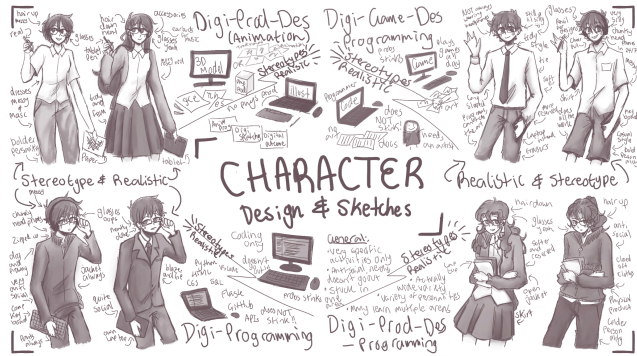
Ref image #1 - Initial Idea Generation



Feedback

Who & Role	Feedback	Affect on my design
Digi Teacher	Great idea, covering different areas, stereotypical designs, incorporating setting, tools and experiences, keep anonymous, avoid using our specific course structure, unique, helpful	Keep developing the idea, keeping different areas, will anonymously design characters, only use the course structure for info
Digi Student	Perfect idea, character idea is creative, very unique, interviewing digi friends is great, helpful, exciting	Supports my ideas to keep, will make a table to "interview" my digi friends
Digi student	Good idea, delving into different areas is great	Supports my ideas to keep, will include all the digi areas
Digi Student	Fantastic idea, incorporates the entire digi department, develops my skills well, and has purpose	Supports my ideas to keep, will include all the digi areas,

Ref image #2 - Character Exploration



Feedback

Who & Role	Feedback & Info	Affect on my design
Product Design Teacher	Stereotypes portrayed well, focus more on poses and personality rather than clothes, should look more similar, focus on setting, equipment and behaviour details. Showcase the freedom of project choices, everyone has their context, variety in webapps, 2D models, animation, etc, all look different	Changing poses in finalised character design, more defined focus on poses, animation and personality rather than outfit, will focus on setting and environment
Digi Student	Love realistic and stereotypes, avoids false views, associated words help the true view, loves the art style, full of detail	Supports my ideas to keep, will go with the designs, keep the art style, and go with the associated words
Game Design and Programming	Programmers appear more silly and energetic. Programmers appear quieter, smarter and very closed off	Programmers appear more silly and energetic
Digi Student	Looks so good, more than enough details and annotations, perfect, like the sketches of the character	Supports my ideas to keep, will go with the designs and annotations, will maintain the art style and character details
Product Design and Programming	Stereotypically always confident, gets perfect grades, and is brilliant. Realistically, runs into problems, low confidence, stress, and time management	Supports my ideas to keep, will go with the designs and annotations, especially for the stereotypes, will maintain the style
Digi Student	Like stereotypes and realistic, drawing is good, like the style, lots of annotations, very accurate stereotypes	Supports my ideas to keep, will go with the designs and annotations, especially for the stereotypes, will maintain the style
Product design	Questions about background music and voice acting	

Ref image #3 -

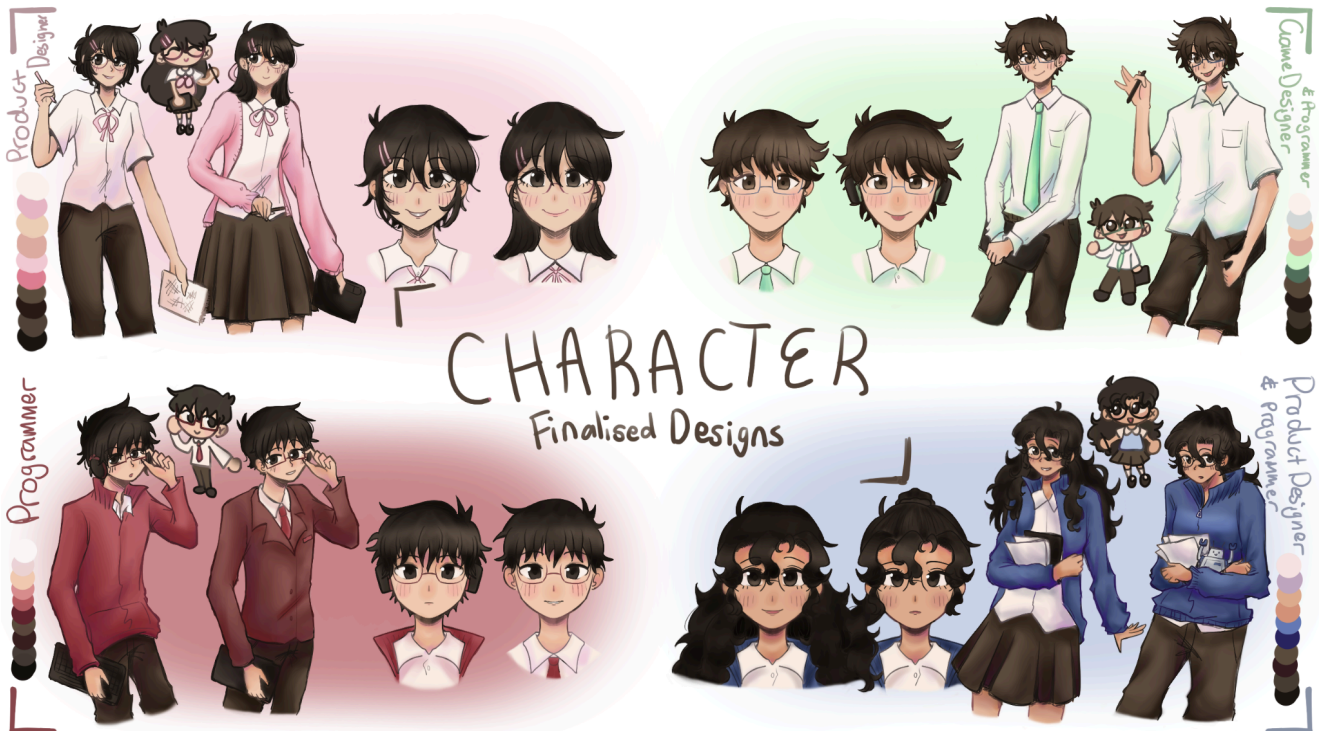


Feedback

Who & Role	Feedback & Info	Affect on my design
Product Design and Programming	Simple style is nice and enhances details, like the colour palettes displayed in order, the pencil brush has less contrast for highlighting features	May add more minimalistic-ness to the art style, display ordered colour palettes for the final design sheet, and use basic brush
Product Design	Like the styles, could do a variation of dynamic art styles, like the plaid skirt detail, primary colours pop out, could make stickers. Cell shading is a favourite, like all the styles,	May do a variation of art styles, keep the patterned details, make colours more vibrant, may make stickers at the end
Game Designer and Programmer	Chibi ones can still be used in different contexts, I prefer your usual style, others are cute, pink colour palette because the others are too vibrant or muted, blended is favourite because it's most appealing	Will do variation of art styles, using chibi versions, use the first colour palette and first brush styles

Product Design Teacher & HOD	Product Design is stereotypically very male-dominated, emphasises gender diversity, indoor gaming, hackers, solo, and criminals. Think about resilience, challenges, problem solving, creativity, independence and skill learning. Game Design is stereotypically highly intelligent, problem-solving, and term work. Programmers are stereotypically obsessed with tech, unhealthy lifestyles, and poor communication skills	Details for the stereotypical or realistic traits to include in my animation
Programming Teacher	Game Designers are stereotypically nerds, players who play Call of Duty and Dungeons and Dragons. Programmers are stereotypically in dark rooms, tapping keys with headphones on and working on their own in silence	Details for the stereotypical or realistic traits to include in my animation
Game Design Teacher	Research about Wadia Thorne, Naphtali Faulkner, Grace Hopper, and Sasha Hostyn X, game designer, computer scientist, professional gamer and first woman to win...	Provides some background information to create a stronger sense of understanding about digital technologies

DESIGN STAGE: FINAL DESIGN - Ref Images #4



CHARACTER
Finalised Designs

GENERAL ANIMATION STRUCTURE

INTRO ~ DIGI-TECH

- Digi-Tech in HS has many offerings
- Subjects of specific areas such as;
- Product Design
- Game Design
- Programming
- Starts off as general digi, then splits
- Will showcase student's experiences
- Who • Work with, similar projects
- What • Did in class, projects, needs
- When • Time, outside school, year lvls
- Where • Rooms, resources, availability
- Why • Pros & Cons, Likes & Dislikes
- How • Work process, details, programs

CONCLUSION

- Digi-Tech's variety
- Thank yous
- Credits

#01 ~ PRODUCT DES

- Who • Individual projects, talking with and similar with two or so people
- What • Skills development, inquiry, proposal, design, development, HCI
- When • 4m project, work outside for fun, product desinging since yrs11-12
- Where • Desks, computers, drawing tablets, 3D printers, laster cutters, USBs
- Why • Animation career, helping people / animation unpopolar & own proj, expand -ing skills,creating things, developing
- How • Characters, plot, storyboard, animatic, sprites, animate, export, upload & FireAlpaca, Krita, Capcut, Premire Pro, Google Drive, YouTube
- Why • Career dev, skill learning / time consuming, extra effort, trial and error & solving intricate puzzles, innovative new ideas, development, doing
- How • Fusion, design, modelling, 3D printing, assembling, more polishing & Fusion360, Google Drive, YT, Blender

#02 ~ GAME DESIGN

- Who • Solo in yr 11, groups of about 3 in yr 12
- What • Skills development, inquiry, ideas, GD doc (design), developing
- When • minijam term 1, national game jam for 2 terms, DTG yrs11-12
- Where • Desks, computers, mouse, chargers, personal computers, USBs
- Why • For career / many skills required, may overscope project & Freedom, passionate, developing / teamates, need time, atr is problem
- How • Ideas, GD doc, programming, tests, exporting, Git Hub & Godot, Unity, GitHub, Itch.io, Piskel, Google Drive, Blender

#03 ~ PROGRAMMING

- Who • Solo for both years
- What • Python, databases, web des. planning, development, HCI
- When • 1 term skills, 2 terms dev, spending time outside of school
- Where • Desks, computers, mouse, chargers, personal computers, USBs
- Why • Learn a variety of branches in programming / lots of self learning & Fun when familiar, Grok Academy / Very independent, Grok was slow
- How • Skills, plan, web, HTML, CSS, Flask, Python, SQL, GitHub & VS Code, SQLite Studio, GitHub, Flask, codeWOF, Grok Academy in yrs 10-11
- Why • For career, interest / difficult, paitience, lots of trial and error & Understanding lines of code, achievement / small mistakes
- Why • For career / Difficult, patience & New skills, Flask, Python / CSS, too independent, finding APIs

PROJECT MANAGEMENT DURING DEVELOPMENT - Ref Image #5**Sprint 1**▼ *Development Timetable*

W03	storyboard animatic + intro + dtm	W09		W04	
W04	storyboard animatic + dtm+ dtg	T01	S02	W05	
W05	storyboard animatic + dtg + conc	T02		W06	
W06	S01 + storyboard animatic + sprite sheets + final design	W01		W07	
W07		W02		W08	S03
W08		W03		W09	DCAT

Sprint 2

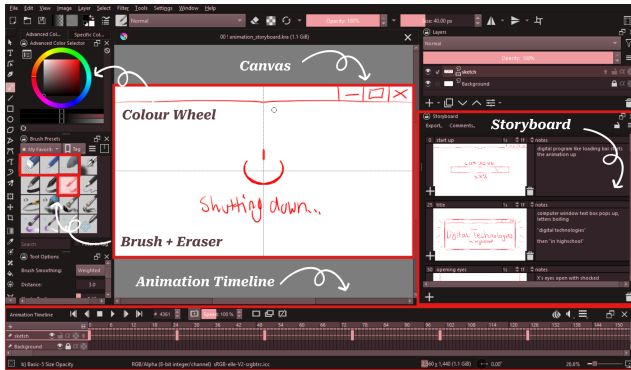
W03	storyboard animatic + INTRO + DTM	W09	draw DTM	W04	draw CONC
W04	storyboard animatic + DTM + DTG	T01	draw DTM	W05	animate + video edit
W05	storyboard animatic + DTP + CONC	T02	draw DTG	W06	animate + video edit
W06	S01 + storyboard animatic + sprite sheets + final design	W01	S#02 + draw DTG	W07	animate + video edit
W07	draw INTRO	W02	draw DTP	W08	S#03 + polish + export + upload
W08	draw INTRO	W03	draw DTP	W09	DCAT

Sprint 3

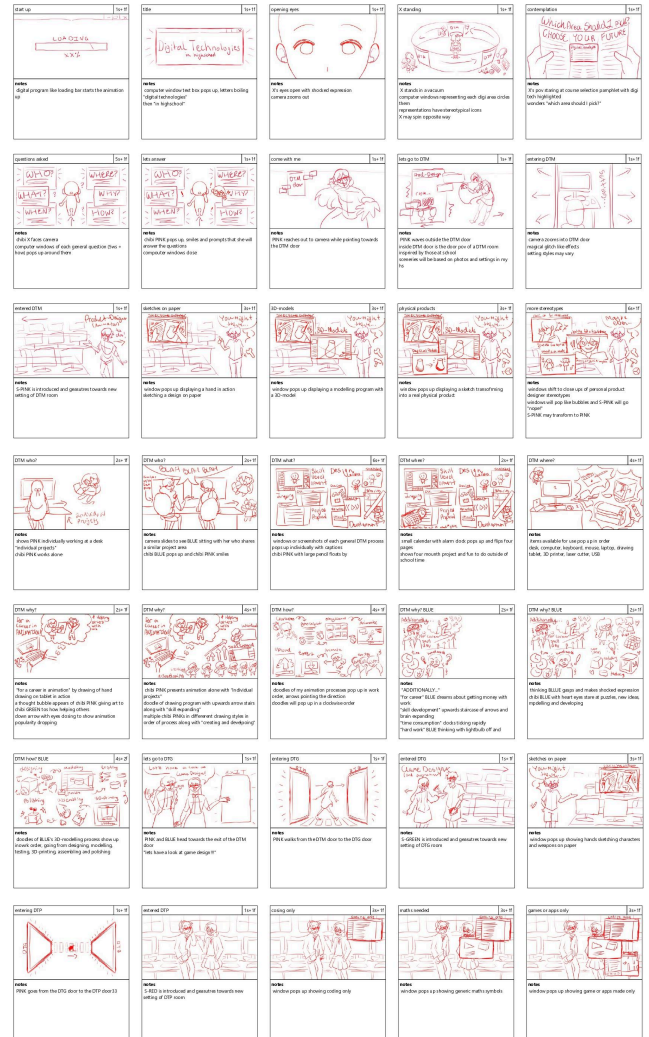
W09	draw PD	W04	draw CONC
T01	draw PD	W05	animate + video edit + combine + timing
T02	draw GD	W06	animate + video edit + transitions + visual effects
W01	S#02 + draw GD	W07	animate + video edit + sound effects + extra
W02	draw PG	W08	S#03 + polish + export + upload
W03	draw PG	W09	DCAT

DEVELOPMENT SPRINT 1 - Ref Images #6 - 8

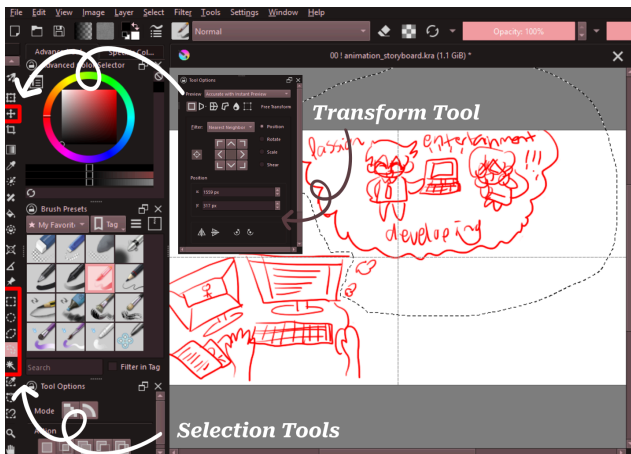
Ref image #6 - Krita's (software) 'storyboard' function



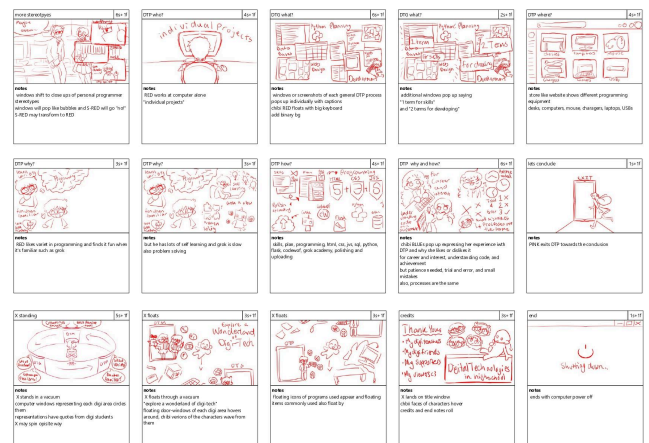
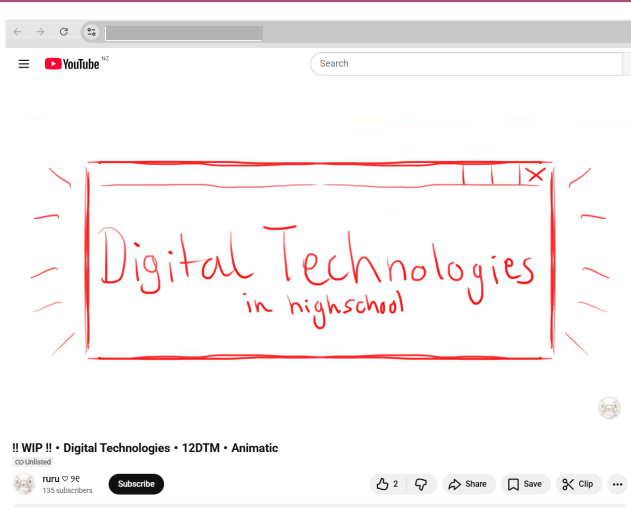
Ref image #8 - End of S1 Progress: Storyboard



Ref image #7 - Use of Krita's tools

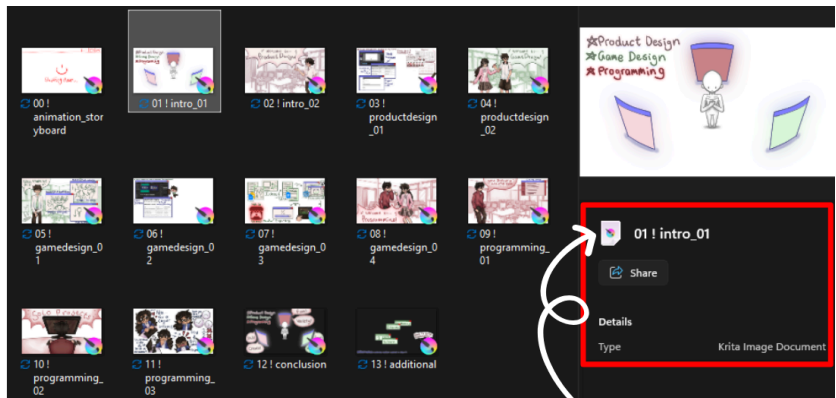
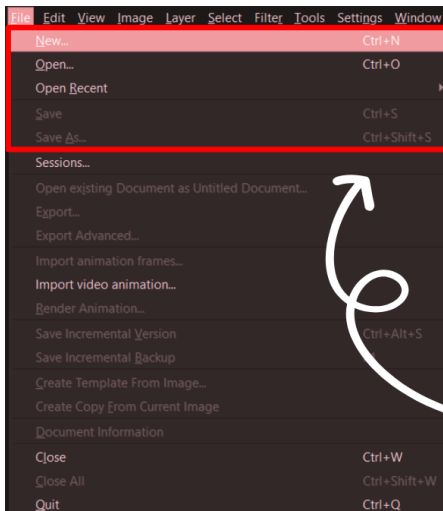


Ref image #8 - End of S1: Animatic on Youtube



DEVELOPMENT SPRINT 2 - Ref Images #9 - 14

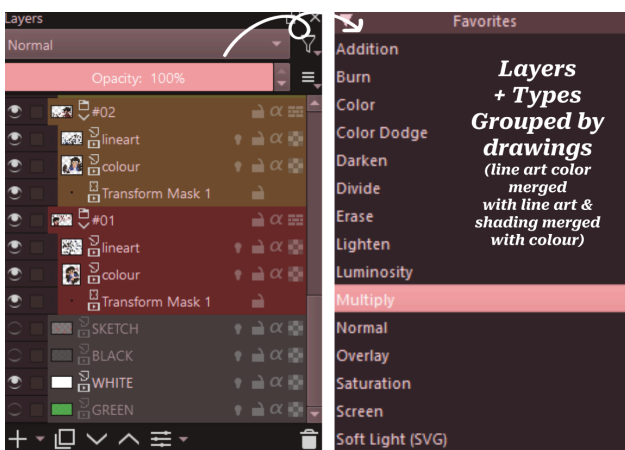
Ref image #9 - Process of setting up Krita file



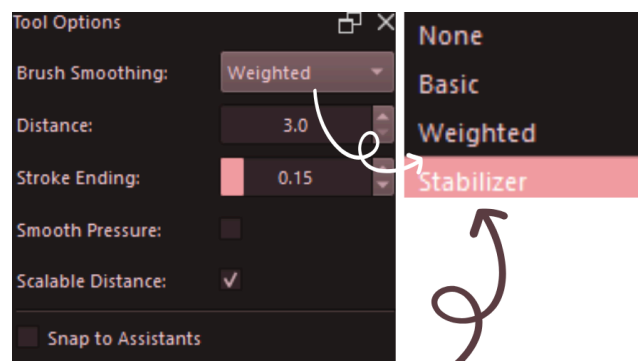
File > New
File > Save As
File > Save

.KRA file
Named appropriately

Ref image #10 - Use of Layers

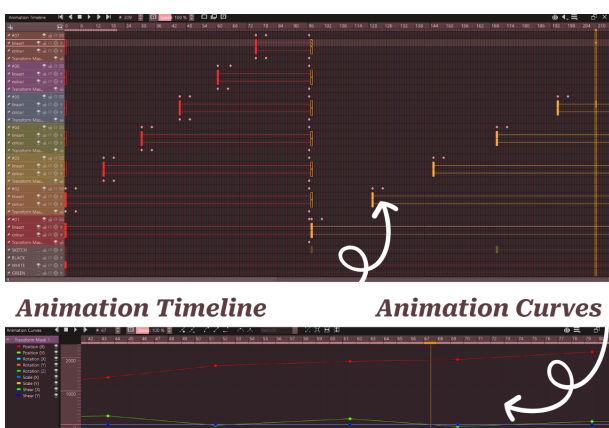


Ref image #11 - Brush Stabilisation

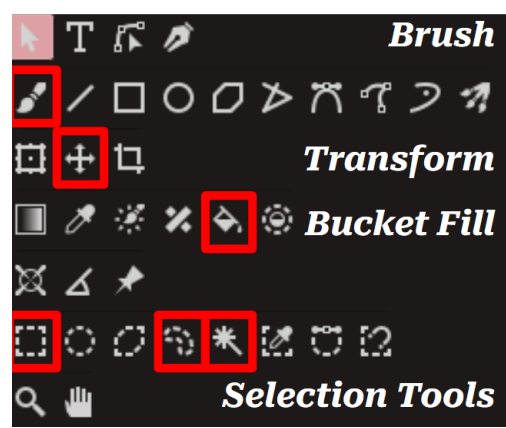


Brush Stabilising

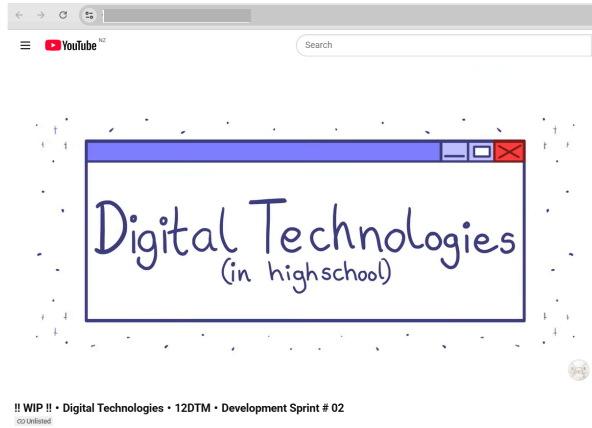
Ref image #12 - Efficient use of the timeline



Ref image #13 - Specific tool choices



Ref image #14 - End of S2: Uploaded to Youtube



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Ref image #14 - End of S2: Frame breakdown



DEVELOPMENT SPRINT 3 - Ref Images #15 - 20

Ref image #15 - File Management

**Basic Settings:
Name + Location + Template**

**Alternate way to open new
or existing files**

Ref image #16 - Importing raw files

**Project Window
Sorted into Bins**

Import Menu

Ref image #17 - Krita Workflow

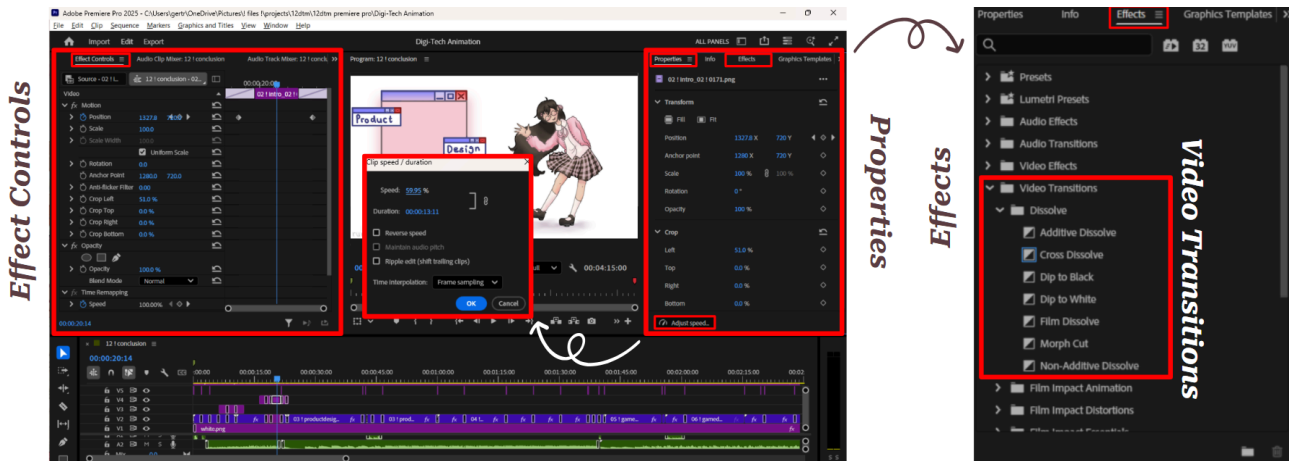
Pointer, Razor, and other tools

Drag files into Timeline, then clips sliced

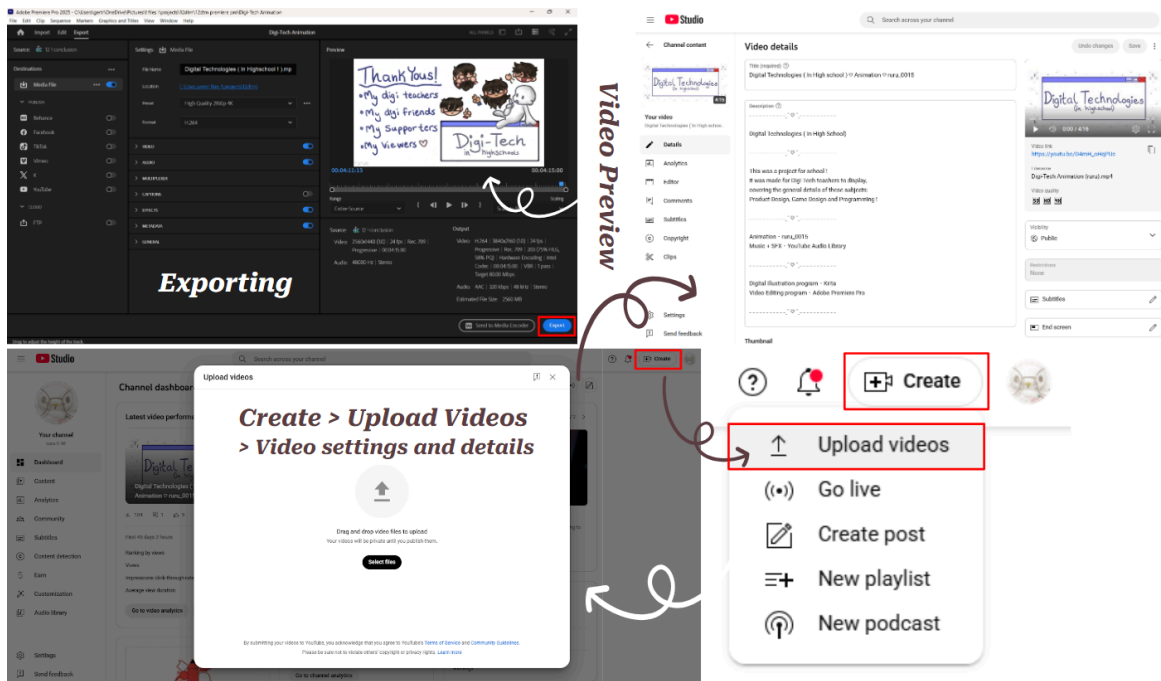
Video marker

Tracks

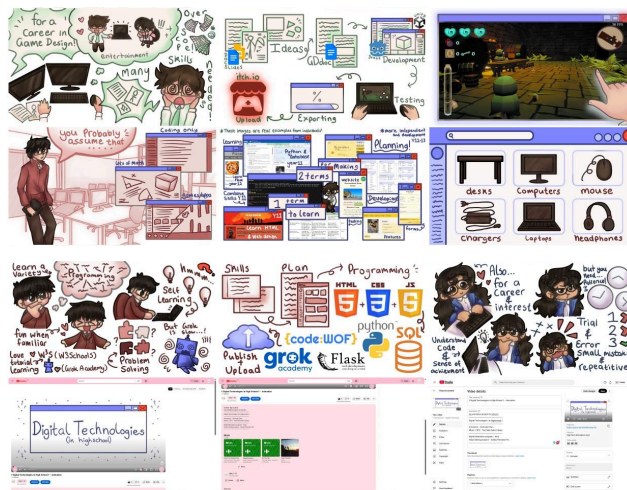
Ref image #18 - Applied Effects



Ref image #19 - Exporting and Youtube upload

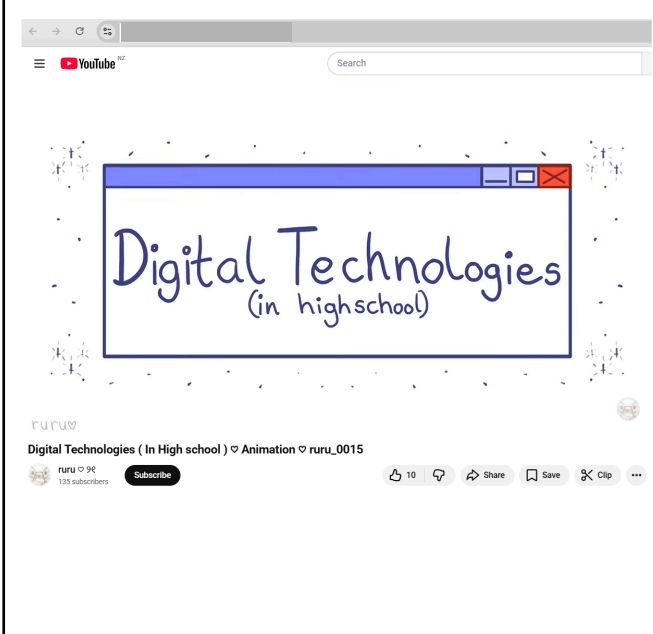


Ref image #20 - End of S3



FINAL OUTCOME

Ref image #21 - final animation on youtube



Ref image #22 - Feedback on Final Outcome

14 Oct 2025

I think it's great and will hopefully encourage more girls to study Digital Technology.

If a school was to use this in a subject selection presentation, would your student/school want a particular credit when referencing their work?

Feedback:
I liked the audio, with repeating themes and incidental faux digetic sounds at the start and end.

I liked the pacing of edits, simple anination, visual examples of DigiTEC and the visual style of kawaii anime.

If I was being asked to be picky, , there were only two minor audio transitions edits that I found slightly jarring (perhaps that was the intention), when it went to a free sound loop.

Ka pai.

13 Oct 2025

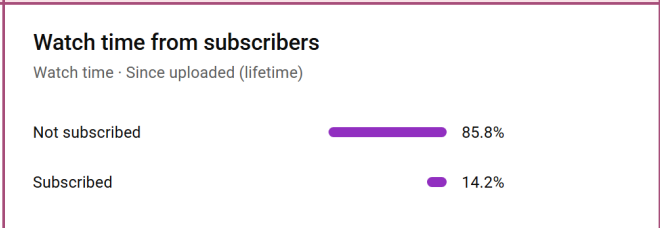
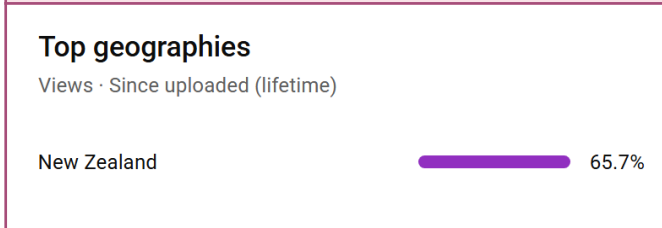
I think the example you share is really great. I think the length of the project is ambitious at any level. With a reduced timeframe in 2D animation the student should be able to apply more principles of animation, and to experiment with these and apply more in-betweens using the pose to pose principle to develop arcs and motion for their characters. A shorter timeframe will allow the student to develop an animation that aligns more with the existing examples that they have likely been inspired by. However the techniques that the student has used make perfect sense in relation to this timeframe and the representation of the content.

Ref image #21 - final animation

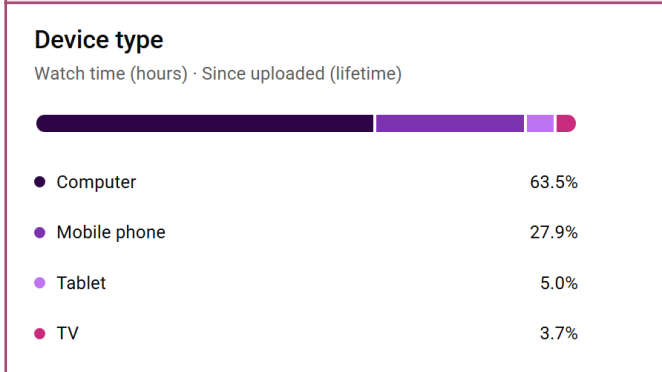


Release Stats - Ref Images #22 - 27

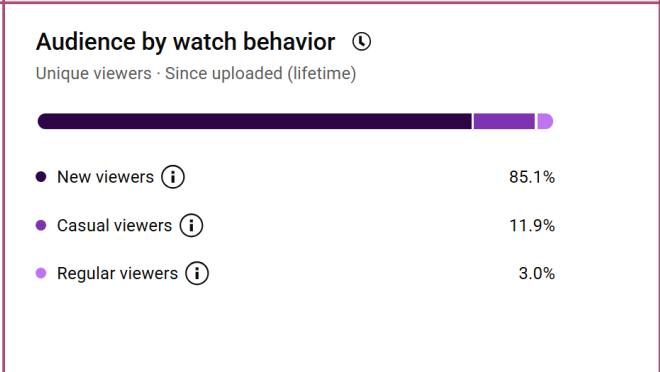
Ref image #22 - viewers are from NZ **Ref image #23 - New viewers**



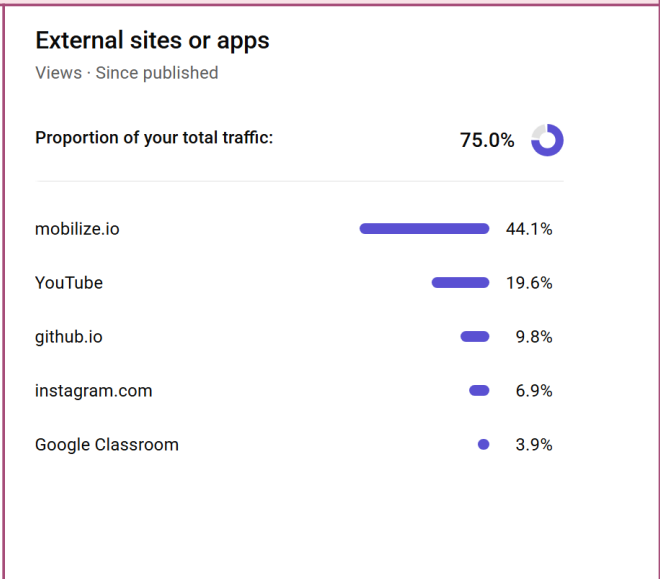
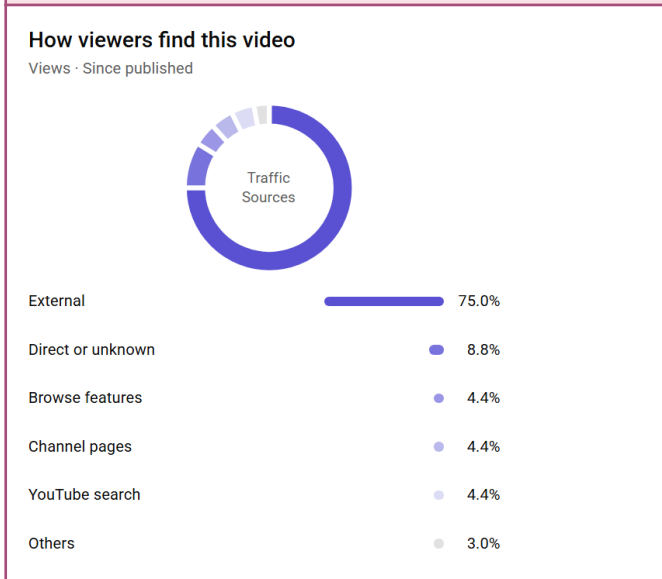
Ref image #24 - Main device viewed on



Ref image #25 - Non-Subscribers



Ref image #26 - Links to the animation being shared via the DT teachers forum



Ref image #27 - Performance on Youtube

