PROPOSAL:

PERSONAL RELEVANCE

As a kid who's spent their entire life being brought up in a Filipino environment, moving to New Zealand was a massive culture shock to me. For the first 14 years of my life, I was nurtured by a curriculum that honoured the history of my people and country, Philippines - however I don't have that same accessibility as I had in learning more about my country due to me moving to New Zealand's education system. As I surrounded and adapted myself to a completely new environment, I have always found a way to go back to the roots I stemmed from and bring/represent a culture of my country and our history in every way I can. These can vary from wearing Philippines' national dress to my high school ball, to running cultural events that bring together Filipinos in New Zealand.

Recently, the 2022 Philippine general election took place, and a massive conflict erupted around the country because of one of the candidates being a successor of a previous dictator that put our people in turmoil from 1965-1986. One of the most important events in Philippine history took place when our people overthew this suppresion through a revolution, in which we call as the "EDSA People Power Revolution" now. Seeing as this was a recent significant controversy which didn't seem to concern those who weren't educated of our history, I figured I wanted to dedicate my folio in honour of Filipino pride and unity. Upon further research, I realised that my grandparents who resided here, lived through this era of our country - this gave me the opportunity to hear about their stories first-hand, and personally relate myself to this story in a deeper, more meaningful way. I interviewed them as part of this project, and I got to ask questions about their personal experiences. Hearing my grandfather's point of view, I was inspired to stem off from his story and use that as a foundational building block to my folio.

THEME

The idea behind "Dangal" is that it represents the history of Philippines' significant event, the EDSA (Epifanio De los Santos Avenue) People Power Revolution, a mass uprising of Filipinos in 1986 that led to collapse of the dictatorship rule they were under. It was a clear exhibition of how the Filipino people stood courageously and non-violently against regime violence and electoral fraud. It's relevant to me because my grandparents themselves have lived through and experienced this period in the past so I'm connected to this topic in a personal way, and as a Filipino myself, I'm passionate about educating people and bringing awareness to my country's history. I will approach this theme through creating a short trailer animation video about this historical event, and bringing it back to life through my drawings and sketches. I'll be portraying the story of a young teenager who narrates the pain of his country in time of this revolution.

Being a media student, I figured that I would create an animation not only because it targets both of my interests within movie proudction and designing in one go, but also because of the lack of representation for Philippines' history in a short movie setting. This hindered Filipinos or other local/international people from learning about our history more and stay connected to our past and identity. Through this short informative animation, I aimed for it to educate the audience in the easiest, most accessible and straightforward way possible. My colour palette will either revolve around a black and white scheme, or brown and beige tones that are washed out. I can also explore a colour palette which includes bold unsaturated hues. I could explore the technique of hand drawing everything and scanning it to export to my computer, hand drawing it in the computer through my Wacom tablet, or completely use vector art for my animation.

BRIEF

"Dangal" is a short animation trailer about the historical Philippine event EDSA People Power Revolution. It aims to tell a story of how Philippines fought bloodless. This animation is targeted towards people who do not know what this event is, making my project bring awareness to this historical event in the Philippines. I have been asked to design a Character Design, Title Sequence, Storyboard, Environment Design and Animation. These designs should reflect a sketchy, washed out and unsaturated look to give it that historical feel to the animation.

RESEARCH:

THEME

Plan: Interview my grandfather, ▮▮▮▮▮▮, for his experience from this event and get inspiration from his story

Alternative: Watch documentaries and read articles online about the event to get inspiration

ROUGH QUESTIONS FOR INTERVIEW:

How old were you in 1986?
What were your recollections while living in the Philippines around this time?
What was your social status? What type of area did you used live in?
Can you tell me how much you know about EDSA People Power Revolution in 1986?
Did you or anyone close to you participate in this?
What kind of activities did you participate in?
What emotions did you feel?
How was your experience with Martial Law/PNP?

Interviewees: ▮▮▮▮▮▮
Relation: Student's Grandparents, participants of EDSA People Power Revolution
Language: Tagalog

CONCLUSION

Participated in the rally, but didn't fully engage in it
Had lots of relatives and friends who joined
The PNP (Philippine National Police) were very obedient with the Martial Law; every night, shots to people who stayed over curfew were heard
Bodies of young adults and other disobeyers were dragged in broad daylight as if it was normal
Because of this, they were terrified of going against the system, making them not as engaged as the others
Told this story of my grandmother's uncle who got his tooth chipped because the bullet of a gun reflected on his teeth and protected him from dying?
Might resort to listening to documentaries or videos from people in the EDSA PPR who were more engaged
Some of their stories can be used as inspiration for extra characters in the story

EVENT RESEARCH

1972- Marcos declared Martial Law

1983- Ninoy Aquino assassination; Filipinos woke up and became more bold and daring in expressing protest and decent "Tama na, Sobra na, Palitan na" (Enough already, It's too much already, Change already)

YELLOW WAS A PROMINENT COLOUR, it became a political statement that the country doesn't want a dictatorship anymore and want democracy restored.

1986- Snap Elections- the people didn't believe that the government wouldn't allow a clean and honest election

The government military troops were ready to attack the rebels.

Filipinos were bold to block the army tanks and armed police. They gave them food and water, they prayed, sang and did the rosary.

Filipinos never left for three days. They brought transistor radios to listen to the radio.

When Marcos fled, people cried

TRAILER RESEARCH

Film/genre: Animated film, Drama , Historical

Introduction: TV playing Marcos winning the election, declaring martial law, Plays history on TV, Transition to displaying the protests
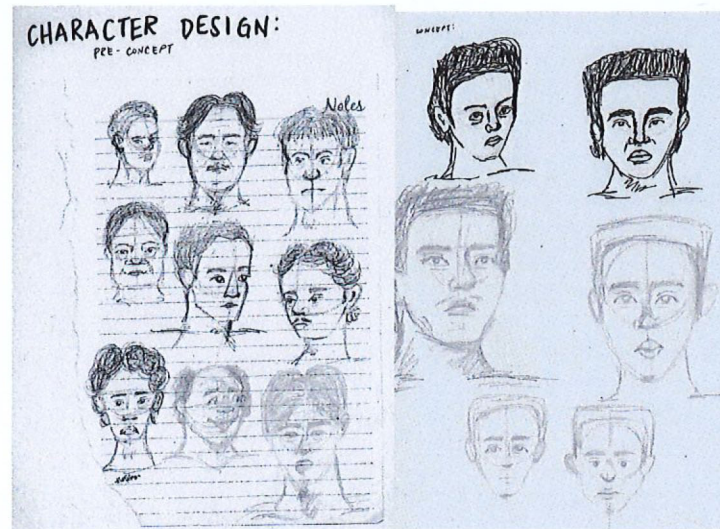
Characters: ▮▮▮▮▮▮, A protestor- his character design looks like he has so much history behind his appearance, 1st,2nd,3rd side girl characters holding a transistor radio

4th character holding a ballot box

Emotions: Emotional, Lost, fear, panic, Motivational

The Ending: Close up of teary eyes, "Malaya na ba tayo?" (Are we finally free?)
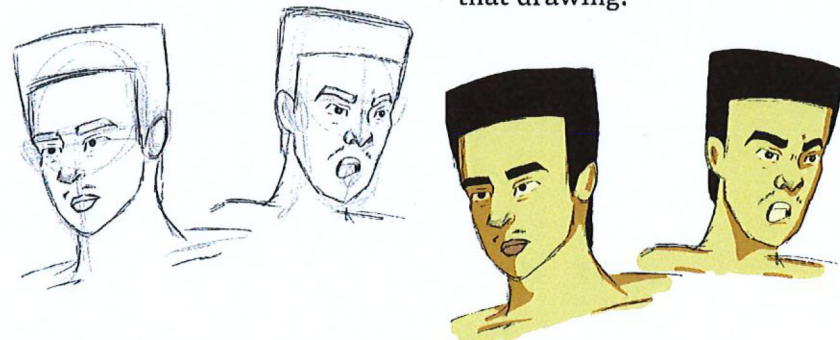
CHARACTER DESIGN

While I was sketching for characters, I didn't limit myself to categories of the character's identity and just sketched different types of Filipinos with certain Filipino facial featuressuch as flat noses, tan skin, curly hair, thik lips, small/big eyes, double eyelids and such with no reference. With these distinct characters, I drew inspiration from all of the and created my concept which is now then limited to a category. My character is based off of my grandfather, ███████████, who was professional Volleyball player and was above average Filipino height. He always has a square-shaped haircut which was something I very much emphasised on in my concept sketches. I tried exploring different drawing styles such as cartoonised, realistic and stylised in creating Sergio which worked to my advantage as I got the feedback that the realistic pencil drawing had potential so I proceeded with that drawing.


I was inspired by this particular style from the animation "LOUISE" by Gobelins which emphasised on the use of simplistic and one stroke styled drawing, making it a clean cut animation. The use of thin strokes and the simplistic shadow-foreground colouring was something I really liked and drew inspiration from in creating my character, Sergio.The use of colouring inside the lines makes it a easy to colour block when planning. The colour palette used was also warm, which gave off this old, timey ambient to it, which was something I wanted to showcase in my character.

The development of my character Sergio was digital and drawn in Adobe Photoshop. This time, I aimed to have more precise strokes for a cleaner look. I honestly had difficulty balancing that clean with sketchy feel to my design, as sketchy would involve repeated strokes. I decided to go on and see how it would look with sketchy outline and colour blocking and I thought it balanced out pretty well. I also wanted to incorporate simpler details to his features for easier animation later on. This is seen down below when I kept on developing my character with different brushes/strokes and simpler details.

Along with this, I wanted to explore more facial expressions for him because I initially wanted him to have this leader type of trope. However, I was limited to exploring one due to the relevance to the storyline.
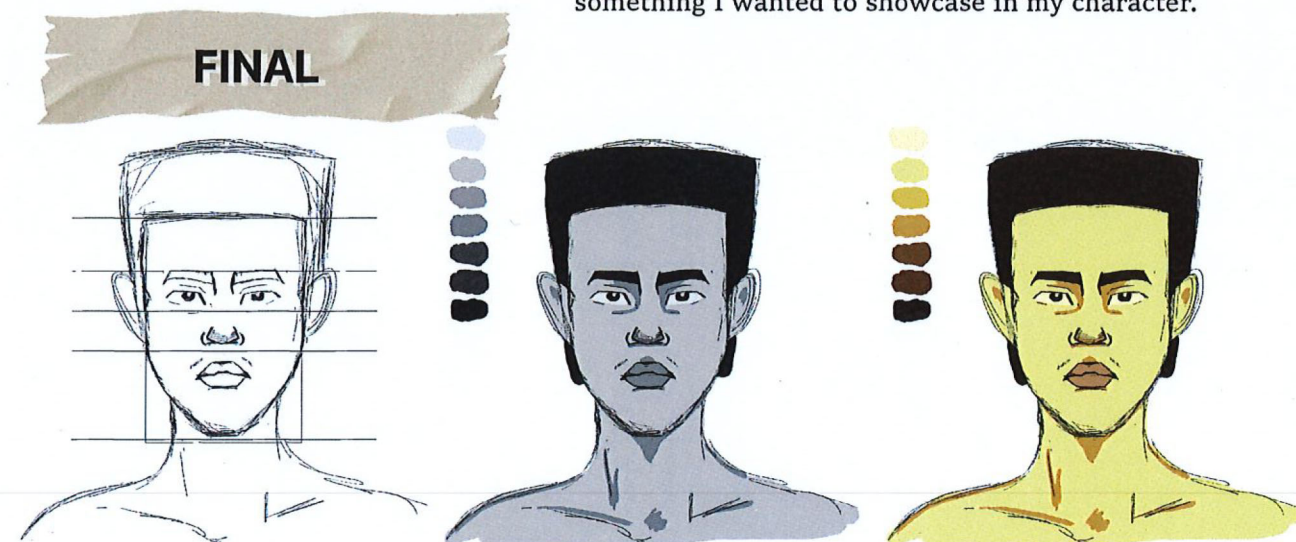
FINAL

This final design of my character Sergio will be used as the main boy who's narrating his story in the entirety of the animation. I stuck to the colour palette I intended with because of how I wanted to stick to that old feel. I got rid of the drawing my character at a perspective, and instead chose to draw him from a front-facing angle because it was more fitting for more my animation this way that he's looking forward. I decided to incorporate Filipino facial features of thick lips and flat nose, and integrate that with my grandfathers' blocky square-shaped haircut. I also chose to stick with that sketchy outline but colour blocking technique, because I thought it was a good balance of the aesthetic I wanted for my animation. His straight facial expression gives the audience the impression that he's a motivated and driven young man.
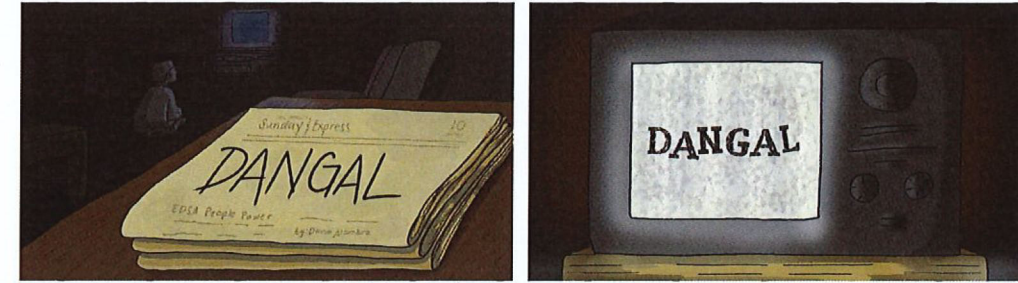
TITLE SEQUENCE

These sketches includes the brainstorming of different titles I could have for my animation. I wanted my title to be in Tagalog because my entire short trailer animation will be in Tagalog. The word "kasarinlan" here translates to *independence* in English, "pamayanan" translating to *community,* "layaw" translating to *freedom,* "dangal" translating to *honour,* and "kapurihan" translating to *pride.* The one that stuck to me the most is *"Dangal",* because it was short, sweet and impactful.

When I was first sketching the pre-concepts to my title sequences, the only idea I had in my head was this cursive handwritten font being written on a dark screen as a start. I brainstormed fonts I could use for this title, thinking it was already okay. However, upon talking to teacher, she suggested to look at movie title sequences to broaden my concepts. This made me research for title sequences I could get inspiration from, and from this, I got the idea to derive scenes from my storyboard into my title sequence. These concepts are then seen here.

My first design development was developed to a design that was cleaner and had a more consistent shadow and lighting colours on the newspaper. I decided to lessen the yellow shadow undertones and incorporate cooler tones from the light of the TV such as this diffused purple lighting. My second development consists of the developed TV design from my concept, with the same notes from my first development which is incorporating a cooler tone for the light of the TV screen. The title's font is also different, with this time being a serif all caps style. I thought the right development was less impressive than how I initially thought and the static on the TV was hard to replicate through drawing, so I proceeded with the left instead.

I thought an interesting concept could be animating the title sequence on the left as the TV flickers, and the animation on the right could be the static on the TV flickering as well

These digital concepts were sketched in Adobe Photoshop, and explored the different scenes in my animation which could incorporate my title well, and relates back to the story of my animation and could tell the story of my animation through the picture itself alone. My concepts include a protestor holding a sign, a simple written title with a headband dedicated to the protestors who wore it to protests, a TV static displaying the title, protestors walking on a road with the title, and Sergio watching an old TV with the newspaper of the title displayed. I related all these setting to the protest-based storyline I have in my animation. I still stuck with the same colour palette as I did with my character design, as I wanted to stick to that old feel to my animation.


I made a 3D model design of my environment design, and I decided to shoot two birds with one stone and screenshot the angle/perspective I wanted my title sequence to have as a reference. This 3D reference gave me a deeper understanding of depth and a clearer picture of the distance the background was from the foreground. I also introduced lighting to my 3D model, so that made it easier for me to map out where the light would hit the newspaper and the luminance of the bac/foreground.
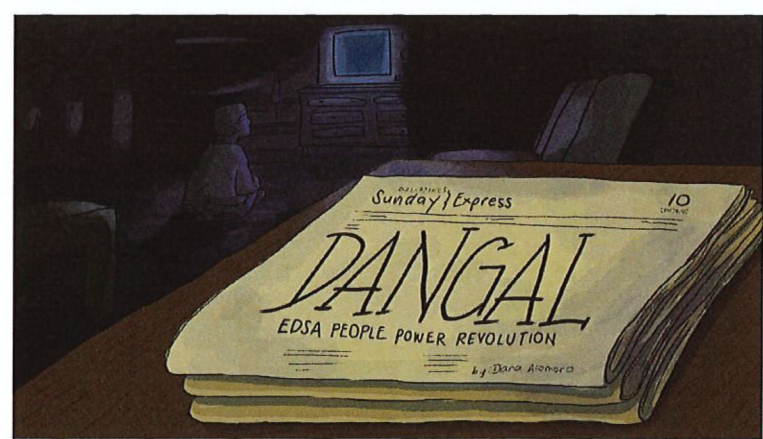
FINAL

My final title sequence bases from my first development, intergrating components of the serif font into the lettering of my title on the newspaper. I also added more depth to the lighting of the newspaper by adding grey/cooler tones to the newspaper. I also added more highlights to the details in the background such as the sofas, altar, window and drawer. In this title sequence, I included the newspaper details of the same newspaper where our dictator implemented the martial law on, putting EDSA People Power Revolution in dedication to the event I was basing this animation off off, and my name.

STORYBOARD

STORYBOARD CONCEPTS:
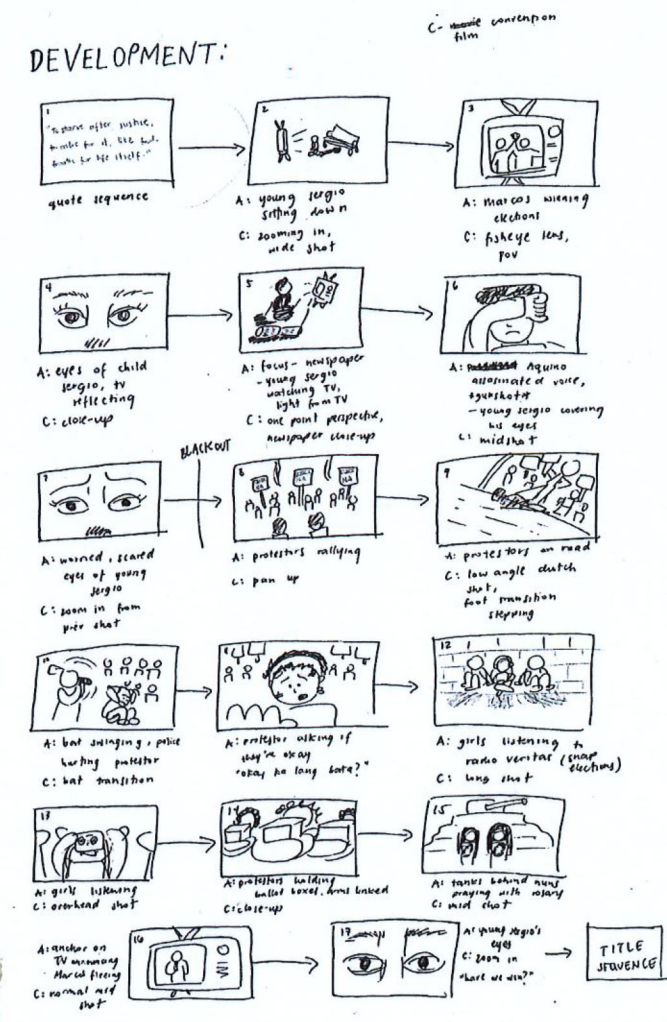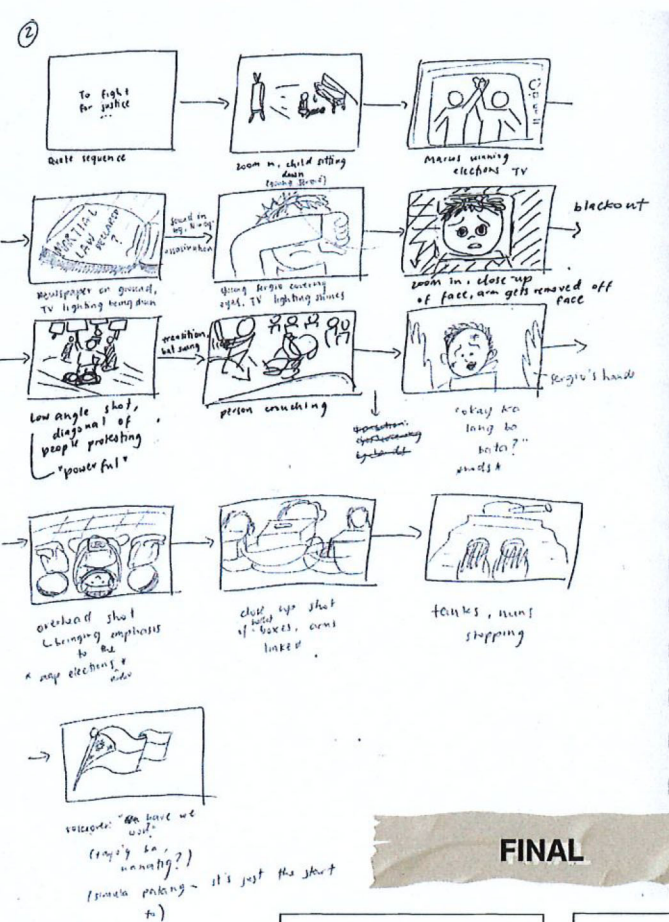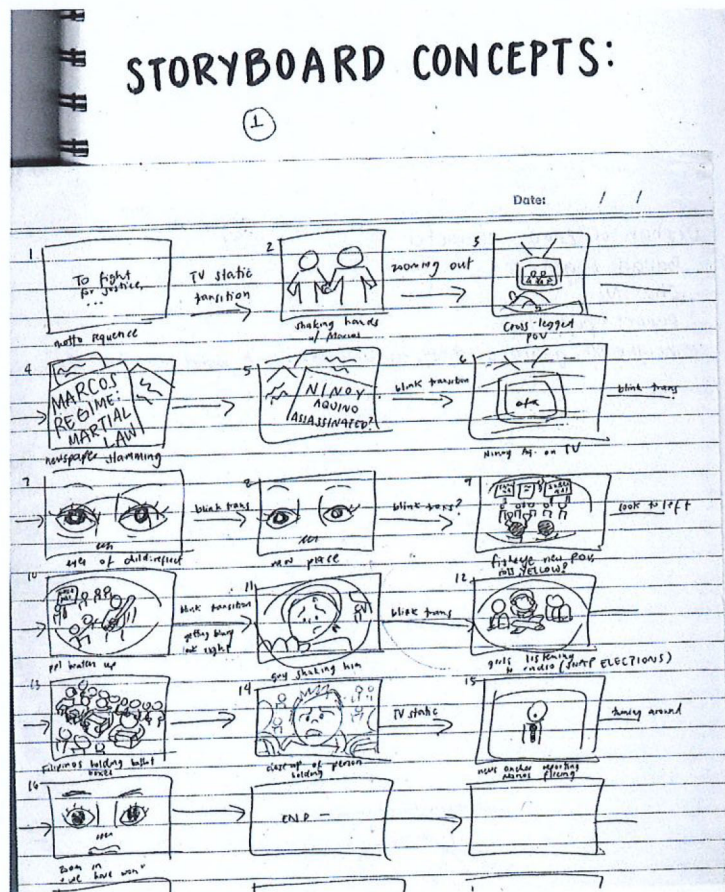
DEVELOPMENT:

The development of my storyboard combined all the best shots based from the two concepts. I made it clearer with intention and purpose to every shot so it flowed well together and didn't look unorganised. I also tried to explore more angle within the drawings from my concepts.

As a 4-year Media student, I was pretty experienced with creating storyboards for my productions. This is why the details written below each frame contains A for the action of the actor/character in that shot, and C for the camera shot which is the angle/detail of the shot such as close-up, mid-shot, low angle, etc. Despite the difficult process of determining the storyline, the process of creating/ideating for shots was enjoyable because this was what I found expertise in.

FINAL

My storyboard concepts were the hardest part of this entire board. I needed to start off with creating my storyboard before proceeding with any other briefs, as I needed to know what type of character I'm creating from his motives in the storyline, the environment designs needed, the direction of the story to base the title off of from and animation. It was also difficult to merge all the stories I researched and combine them to an impactful short trailer film that'll tell the story of our revolution justified. I based my storyline off of the interview I held with my grandparents, and incorporated details from their experiences along with others I researched from, and created a base for that in these concepts.

These two sketched concepts explored different angles of where the audience could view the animation from. The first concept made use of a stylised fisheye first-point-perspective to start the animation with from the perspective of Sergio, while the second utilises a wide angle shot from the third perspective as Sergio watches the TV. I also found it easier to sketch these concepts more than it was to digitalise them from the beginning, as I had freedom of control over my paper, and I was more used to sketching on paper.

The final storyboard is a digital rendition of my developed storyboard, but with more details. I added black and white shading to the part where I wanted it to be black and white and added depth where needed. In this final, I explored more angles for the shots, such as this shot 14 in my developed board where protestors are holding ballot boxes with their arms linked, turning into this shot 13 in my final board of one person holding the ballot box as the people around him link their arms together to protect it.

Overall, these shots were created as an option to be used, resulting in some of these scenes not being included in the final animation due to the length of some scenes being longer than expected, exceeding in the time I wanted for my short trailer animation. These extra sscenes added more room for if the animation was under the desired length and needed more scenes to fill up the time. This was, however, not needed and I actually required to deduct some of them out.

ENVIRONMENT DESIGN

The entirety of my environmental design concept is heavily Filipino-based, deriving from different Filipino households as shown in the pictures from the left. These pictures depict the "iskuwater" are in the Philppines, where poor Filipino families live in slums and crowded homes.
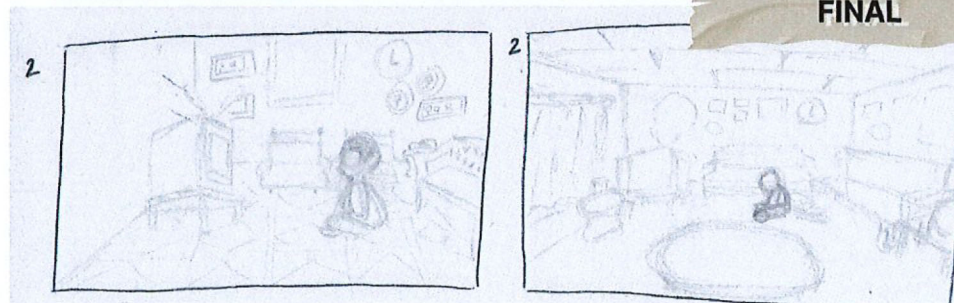

FINAL

The concept of my "iskuwater" setting is inspired from the photo above where the details of the photo frames hanging on the wall is the pictures of of family members who graduated and their medals, family pictures and landscape paintings. The mismatched colour of the sofas are also symbolistic to their class in society, meaning that they can't afford to have furnitures that match with each other, but they could only afford what they can.

My development for this environmental design consists of a 3D rendition model of the environment made in Unreal Engine. I included the use of lighting in this model too to get a glimpse of what the lighting/depth should look like in the drawing. I added a lamp because this was a prop included in the title sequence, and it gives that illuminating factor compared to the dark background it had before.

I drew inspiration from this environment setting to the picture in the left, as I thought this picture was very impactful and clearly evoked the emotions of desparation, "bayanihan" a Filipino trait which means communal unity and their drive as a collective. The picture is of the Filipinos during the snap elections in the revolution, delivering the ballot boxes containing the votes for presidency to the government who counts it to avoid rigging the elections. The Filipinos created a human barricade around the person delivering the ballot boxes, and this was what inspired me to include this scene in my animation.

FINALS

My final environment design for this scene is a handdrawn version of my developed 3D environment. With the help of the 3D model, I was able to grasp a better knowledge of the one point perspective the room had, and the point of view the furnitures had to be on. I was also able to easily map out where the lighting hits directly and where it diffuses to in the background, making it simpler for me to make the drawing look more realistic from the use of accurate lighting. I was also able to include the altar that was shown in the title sequence in this shot to stay true to the setting of the environment.

These concepts to final environment designs depict the Philippine environment in that era where the upper drawings of the "Philippine Constabulary" was where the protests were held, and the bottom drawings portrays the military personnel who were assigned to monitor the protestors.
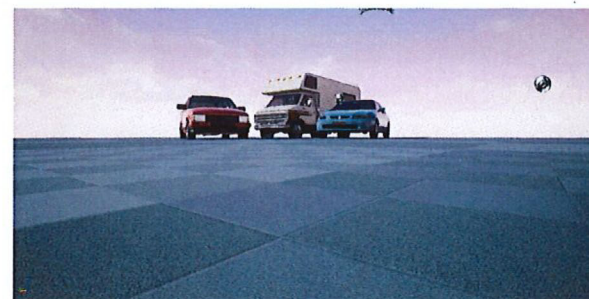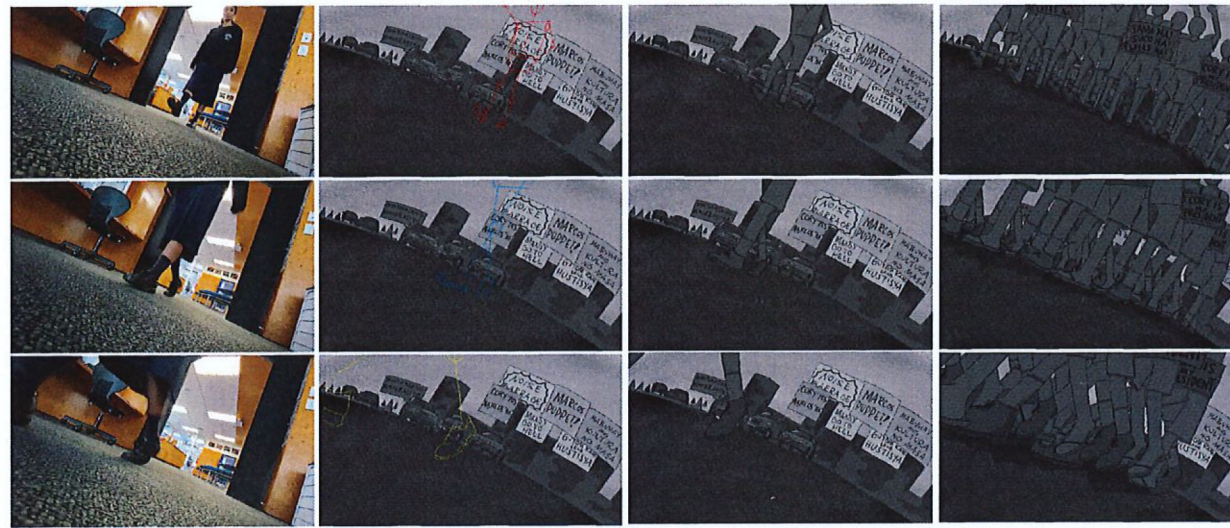

FINAL

FINAL

This environment design was conceptualised from a 3D model of cars parked to represent the background of the protests. The 3D model was then used as a reference to be drawn on which was displayed on the right, along with added buildings, traffic cones and more protest signs to elicit that protest environment from the past.
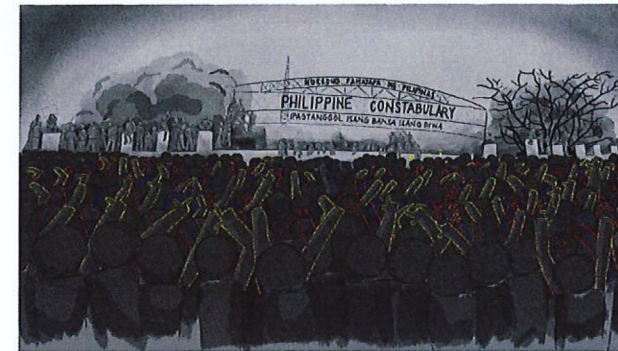
ANIMATION

FINAL

reference video *stickman reference* *one person drawing* *duplicated*

For this brief, I made use of recording a reference video to base the actions of my characters from in the animation. This scene consisting of protestors walking in unison was based from this one person I filmed. I first filmed the reference video, then I took nine frames from the video and constructed a stickman reference to be used as a base for the person's body, as seen in the second column's stickman reference using Adobe Photoshop. After mapping out the anatomy of how the feet and her body moves, I then drew over a coloured in body for all the nine frames. I duplicated these multiple times, including different props for each individual such as holding a protest sign or fist pump. I also customised the shoes and made some of them wear *tsinelas* which is jandals in English. This was layered on my environmental design of the protest location full of protest signs and cars. This process was easier than I though it would be, however, what made it difficult was Photoshop not being able to handle that much drawings and caused it to lag a lot, considering its picture size as well and the nine frames of the duplicated people.
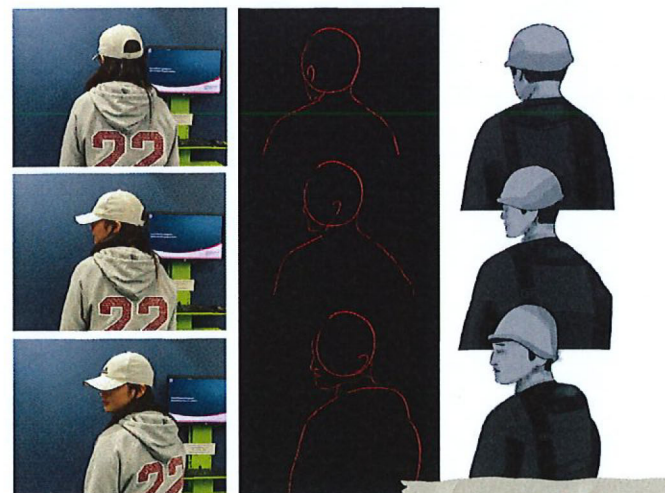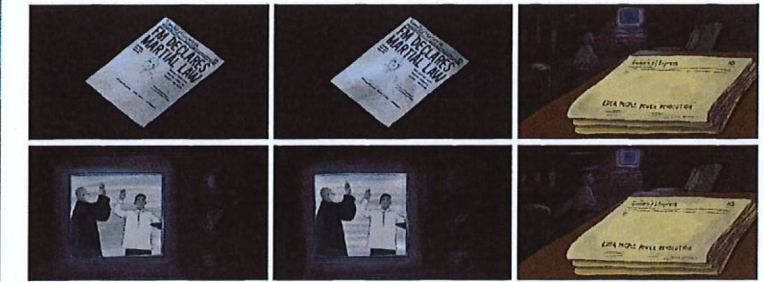

FINAL

Similar to the process I did above, I made use of a recording reference to base the action of this soldier turning around with my friend. I collected six frames from that video and made a reference of how the head and body turned first, then designed that model with military equipment and coloured him in. Having done the process similarly before, this process wasn't difficult for me to do. I then layered this on to the environmental design of the military personnel in the background.
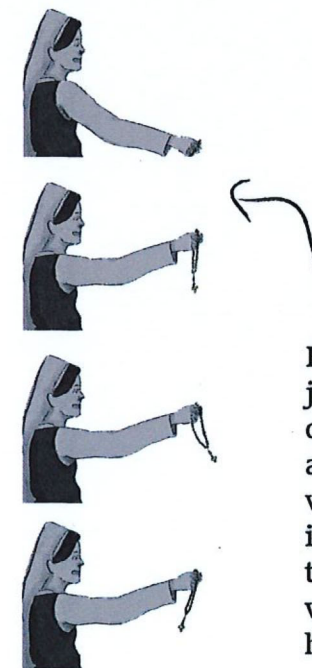

In this scene of protestors, we could see some of them holding the "L" sign with their hands. This was in honour of the word *laban* which translates to "fight" in English used by protestors in the revolution. The hands were animated in yellow, red and blue to make it easier for me to track the motion of the hands when I tried to attempt this "onion layering" type of animation. I then repeated the three scenes over and over again to create this illusion of harms waving continuously.
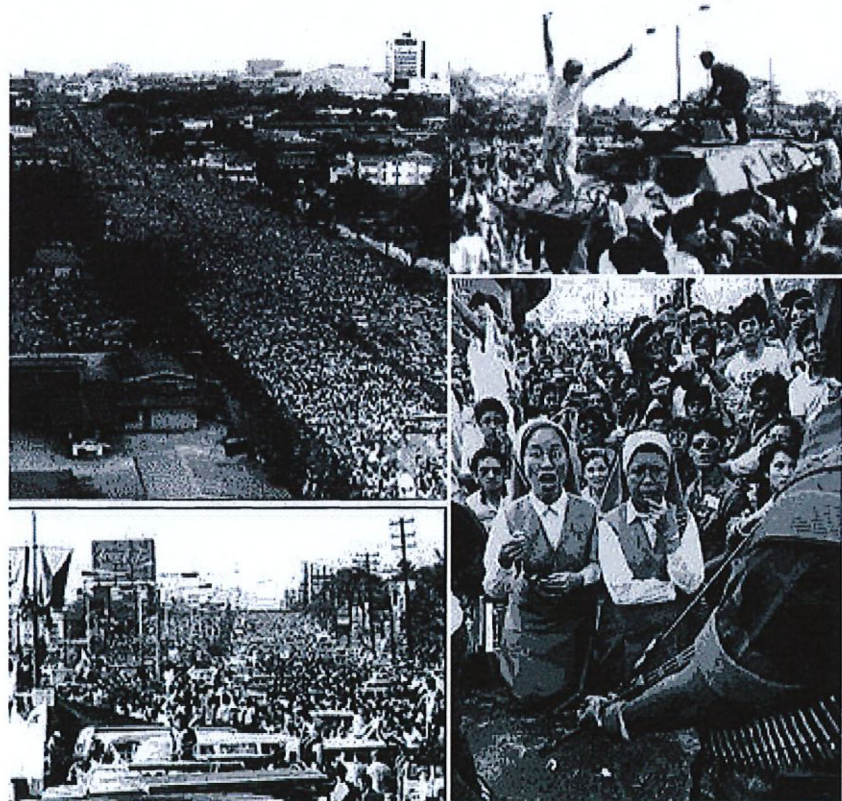

Both of these scenes didn't use any video referencing, rather just tracing over the last movement. The drawing on the right of the nun raising her rosary was just constructed from a separated drawing of an arm that was rotated, and the rosary was warped to make it look like it was swinging. This drawing of Sergio closing his eyes was just drawn over to make them half blink, and then blink. This process of animation was the easiest for me, as it only needed stock knowledge of how the arm and eyes moved.

This portion of the animation made use of lighting animation. To achieve this, I manipulated the drawing of lightings - I drew three frames with different highlights and shadows and repeated them continuously, creating a loop and illusion that light's hitting it. I did this for the newspapers to showcase that the lighting of the TV is being reflected on the newspaper. I also did this with the TV to show that it was playing.
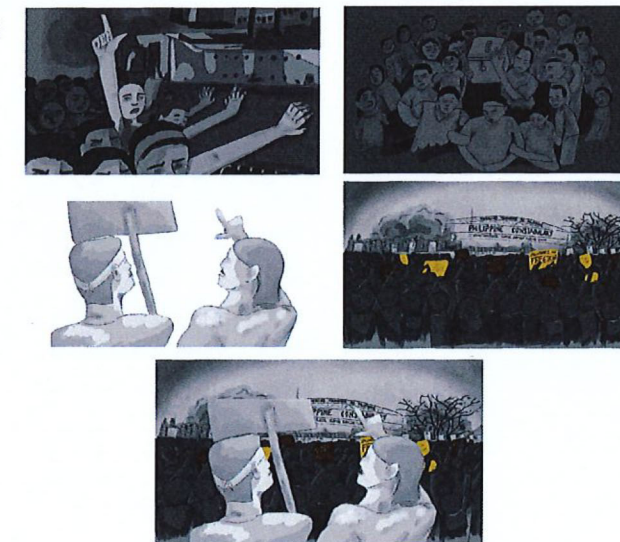
In these scenes, I didn't animate them using the traditional frame by frame loop as I did with others. I controlled the movement of these scenes through editing them in Premiere Pro, and making use of Key Positioning to make the camera move around zoomed in.
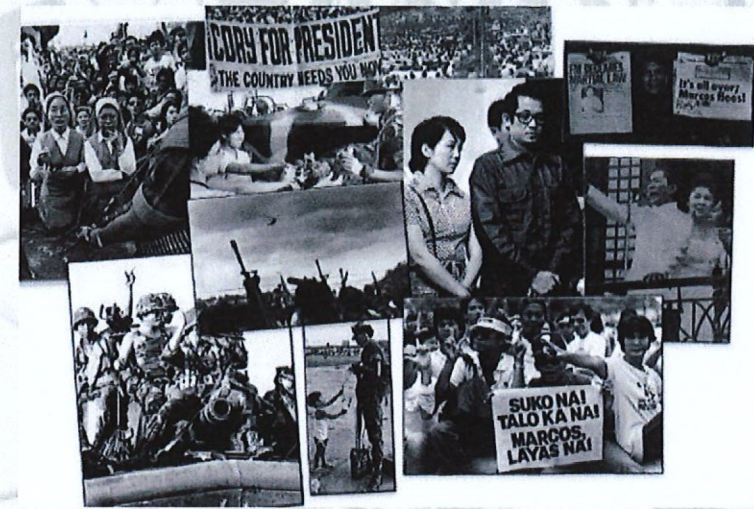
REFLECTION

One of my biggest challenges while creating this project was the production and ideation of the trailer animation's storyline. I was unsure whether to base it all from just one perspective which was my grandfather's because he was the one doing the voice-over or to include other people's voices too and include their narratives. I was also unsure of how to make the story flow well together in a way that makes the most sense and does the most justice to our history. This was the part where I was stuck on the most, however, once I established the direction I wanted the trailer animation to go, it was way easier for me to conceptualise the storyboard, base the character design from the storyline and so on. I've also underestimated the amount of time it takes to do my animation brief, along with other post-production things such as compositioning, editing, sound production and colouring, which was such a whiplash as I was getting to finish all my other briefs.

Overall, I found that my passion for designing lies within being inspired by stories of people and their experiences. Througout the entire project, I realised that I was much more excited and motivated to continue this board than any other projects I've done, which made it easier for me to explore and continuously develop my ideas along with other peers who were overseeing my project too. I also discovered how personally connected I've become as I learned more about Philippines' history, my gradparents' stories and other people's narratives, and made it even more gratifying that I got to finish the product knowing that I represented our history within my means.

MASSIVE BUDGET

If I had a massive budget, I would definitely invest in better and higher quality programs and equipment for digital art - the programs Adobe Photoshop and Premiere Pro as well as my Wacom tablet equipment was optimised to its best ability, and I think investing for better ones specialised in 2D animation would result in a higher quality animation. I would also fund for a team specialised in 2D animation rather than being an independent artist/animator, as I find out that if I wanted a higher quality animation, the most time consuming process would be drawing and colouring the in-betweens. Investing for a team who can do these minor but important parts in animation would make the vision of this project better in result.

FOURTH PANEL

If I had a fourth panel, I would create colour scripts/keys as I believe colouring plays a huge aesthetic and visually appealing factor in animations, and including that in my project would make it more captivating and meaningful. Despite the use of black and white being symbolistic in this animation to create that historical feel to it, I feel like adding colour to all the scenes could be symbolistic in itself too. I would also like to create a whole brief dedicated to compositioning. This would include layering two or more image animations on top of each other to create one image such as the combination of character design and environment design, as this was something I wasn't able to fully cover in the animation brief, only a bit. This also includes the creation of shadowing, highlights, colouring and more.

1986 EDSA 1 People Power Revolution against corrupt Marcos Dictatorship