

**COLLEGE OF NON-CONVENTIONAL VOCATIONAL
COURSES FOR WOMEN**

**(CNCVCW), CSIBER.
KOLHAPUR**



A PROJECT REPORT ON

STORYBOARD

SUBMITTED TO

CNCVCW

AFFILIATED TO

SHIVAJI UNIVERSITY KOLHAPUR

IN PARTIAL FULFILLMENT OF REQUIREMENT FOR THE
DEGREE OF

BACHELOR OF MULTIMEDIA

SUBMITTED BY

MAYURI GALANGE

UNDER THE

GUIDANCE OF **MR.**

RAGHUNATH TOPAR

ASSISTANT

PROFESSOR

DEPARTMENT OF

MULTIMEDIA 2020-2021

DECLARATION

I hereby declare that, the project work entitled **STORYBOARD** is my original work. To the best of my knowledge and belief it contains no material previously published either written by another person or material which to a substantial extent has been accepted for the award of any other degree or diploma of the university or other institute of higher learning. Except where due to acknowledgement has been made in the text.

NAME: MISS. MAYURI VIAY GALANGE

ROLL NO: 11

SIGNATURE:

DATE:
10-08-2021

COLLEGE OF NON-CONVENTIONAL VOCATIONAL COURSES FOR
WOMEN (CNCVCW)

CSIBER, KOLHAPUR.

CERTIFICATE

This is to certify that, **MAYURI VIJAY GALANGE** Of Bachelor of
Multimedia(B.M.M.) IV has satisfactory completed the project entitled
STORYBOARD in partial fulfillment of Bachelor Degree in Multimedia
affiliated to Shivaji University, Kolhapur, for the academic year 2020-2021.

**Mr. RAGHUNATH
TOPKAR (Project
Guide)**

Forwarded Through: Dr. A. R. Kulkarni

(M.Sc., PhD, MMEI, RQP, LEAD AUDITOR
(EMS))

(Principal)

EXTERNAL EXAMIN

ACKNOWLEDGMENT

I have great pleasure in the submission of this project entitled **STORYBOARD** in partial fulfillment of Bachelors of Multimedia (B.M.M.) program.

While submitting this project report, I take this opportunity to thank those directly and indirectly related to project work. Without their active co-operation and guidance, it would have been extremely difficult to complete this task in time.

As the outset, I keep in record my deep sense of gratitude towards my project guide **MR. RAGHUNATH TOPKAR** who guided me, right from initial stage of project and offered me several valuable suggestions for developing this project in a systematic and presentable manner.

I am also thankful to our Faculty Members, **Dr.A.R.Kulkarni**, Principal and **Dr. A.D.Shinde**, Secretary and Managing Trustee for their support throughout my project work.

DATE:

PLACE: CNCVCW, Kolhapur

MAYURI VIJAY GALANGE

ABSTRACT

The project titled “STORYBOARD” is all about creating my own storyboard design.

In this project I have done full storyboarding. All the storyboard panels are hand drawn and border to black pen for proper use print. Then use pencil and paper and sketching characters on paper. I have use 16:9 size for storyboard panels. In storyboard panels I cover camera angle, action, sound, time.

For designing the storyboard I have use references like comic books.

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INTRODUCTION OF STORYBORD

INTRODUCTION OF STORYBOARD

Planning a video or sequence in a film doesn't come second nature to most filmmakers. Serious prep is required. Lucky for you, there are tools to make this easier. Laying out your vision in a storyboard is one way to do it. What is a storyboard you may ask? It is a roadmap that will guide your journey from script to screen.

To really grasp the benefits of storyboarding, we'll go beyond a simple storyboard definition to explore how filmmakers like Ridley Scott and the Coen Bros. rely on this fundamental process and how easy it will be for you to do the same on your next project. It's one thing to define storyboards — but what does a storyboard look like? From simple stick figures to detailed sketches, the quality or content of each panel is really a secondary concern as long as the board serves its purpose for the filmmakers.

We've imported selected boards for an original short film called *The Pen* into StudioBinder's to give you a better idea of the common elements found in a board.

The idea of storyboarding was developed at the Walt Disney Studio during the early 1930s. Disney credited animator Webb Smith with creating the idea of drawing scenes on separate sheets of paper and pinning them up on a bulletin board to tell a story in sequence, thus creating the first storyboard (Christopher Finch, *The Art of Walt Disney*, Abrams, 1973). The first complete storyboards were created for the 1933 Disney short *Three Little Pigs* (*The Story of Walt Disney*, Henry Holt, 1956). According to John Canemaker, in *Paper Dreams: The Art and Artists of Disney Storyboards* (1999, Hyperion Press), the first storyboards at Disney evolved from comic-book like “story sketches” created in the 1920s to illustrate concepts for animated cartoon short subjects such as *Plane Crazy* and *Steamboat Willie*.

WHAT IS STORYBORD

A **storybord** is a visual representation of a film sequence and breaks down the action into individual panels. It is a series of ordered drawings, with camera direction, dialogue, or other pertinent details. It sketches out how a video will unfold, shot by shot. A storyboard is one method of planning ahead and it helps a lot during the pre-production process. By visualizing your shots with a storyboard, you can see how your shots fit together before you've shot a single foot of film or frame of video, which will prevent you from wasting both time and footage. A good storyboard allows you to show your crew what you have in mind, and saves you from trying to convey what you want with wordy explanations and frustrated hand gestures. When you show your Director of Photography and camera person your boards, they will immediately know what type of shot you need and how to frame the subjects.

It's is similar to a trial-run for your finished film, video, or commercial, laid out in a comic book-like form.

- Drawings, sketches, reference images or photographs to represent each frame.
- A description of the shot — any relevant information on the action, dialogue, or composition.
- Shot specs — shot size, lens length, two-shot, etc.
- Arrows to indicate camera and/or character movement or how each shot connects to the next.

Animatics

In animation and special effects work, the storyboarding stage may be followed by simplified mock-ups called "animatics" to give a better idea of how a scene will look and feel with motion and timing. At its simplest, an animatic is a sequence of still images (usually taken from a storyboard) displayed in sync with rough dialogue (i.e., scratch vocals) or rough soundtrack, essentially providing a simplified overview of how various visual and auditory elements will work in conjunction to one another.

This allows the animators and directors to work out any screenplay, camera positioning, shot list, and timing issues that may exist with the current storyboard. The storyboard and soundtrack are amended if necessary, and a new animatic may be created and reviewed by the production staff until the storyboard is finalized. Editing at the animatic stage can help a production avoid wasting time and

resources on the animation of scenes that would otherwise be edited out of the film at a later stage. A few minutes of screen time in traditional animation usually equates to months of work for a team of traditional animators, who must painstakingly draw and paint countless frames, meaning that all that labor (and salaries already paid) will have to be written off if the final scene simply does not work in the film's final cut. In the context of computer animation, storyboarding helps minimize the construction of unnecessary scene components and models, just as it helps live-action filmmakers evaluate what portions of sets need not be constructed because they will never come into the frame.

Often storyboards are animated with simple zooms and pans to simulate camera movement (using non-linear editing software). These animations can be combined with available animatics, sound effects, and dialog to create a presentation of how a film could be shot and cut together. Some feature film DVD *special features* include production animatics, which may have scratch vocals or may even feature vocals from the actual cast (usually where the scene was cut after the vocal recording phase but before the animation production phase).

Animatics are also used by advertising agencies to create inexpensive test commercials. A variation, the "rip-o-matic", is made from scenes of existing movies, television programs or commercials, to simulate the look and feel of the proposed commercial. Rip, in this sense, refers to ripping-off an original work to create a new one.

1. Will the concept work

A storyboard reveals whether a concept will work or not. A concept is typically verbalised in a couple of paragraphs. A storyboard helps the client validate whether the concept is working or not, and determine the direction the production is going to take.

2. Organising Shots

They are a helpful way to organise the shots. Commercials are usually limited by time. We have to tell a complete story in 60 seconds, 30 seconds, sometimes even 15 seconds, so it's important to make every shot count. Storyboards help us to determine the best way to tell the story in the allotted timeframe

3. Utilising the budget effectively

In case of complex animations where it takes a lot of time and budget to develop the final product, it is always better to have an approved storyboard from the client in place. The storyboard helps to envision what the final product would look like.

They're a fantastic way for the client to see exactly what you have in mind for the piece. You can have a million conversations about how something is going to look, but nothing conveys it quite as well as being able to show them the proposed frames in sequential order.

4. Identifying errors at an early stage

It is during the storyboarding phase that most of the errors related to narration, media, and other relevant details are identified. This saves the much necessary time, effort, and cost that could disrupt the production phase.

5. Deciding on appropriate media

They're extremely helpful for the director and DP. The storyboarding process usually starts with a conversation between the director and the artist (and may feature some stick figures doodled on a piece of paper). Ultimately though, it's up to the artist and their understanding of the director's vision to illustrate the frames that will tell a complete story. It is important that these two work closely together as it has been known for the storyboard artist deviate from the directors vision.

6. Hitting off with punch lines or dialogues

It is while creating the storyboard that you can test if certain punch lines or dialogues would work as you have imagined before. You can write these dialogues and share them with the stakeholders.

ELEMENTS OF STORYBORD

ELEMENTS OF STORYBOARD

1. Story
2. Characters
3. Dialogue
4. Time Frame
5. Camera Details

1. Story

The first primary element of a storyboard is the story it tells. By creating the story in order on a storyboard, the creator can visually see if the story makes sense, is complete or is missing key information. A storyboard also helps the creator organize and insert key details and points from the story in a logical manner.

2. Characters

A storyboard also contains the characters in the story. When creating a storyboard, most creators use pen or pencil and are not concerned with making the characters look good. Some people even use stick figures instead of drawing complete characters. As a writer draws a storyboard, the characters in the story are able to develop into their own personalities, through the way the creator illustrates the story. The storyboard illustrates the actions of the characters, such as the way they are moving or what they are doing.

3. Dialogue

Dialogue is also an element of a storyboard. A storyboard not only shows the characters in the story, but also shows what the characters are saying. It can also illustrate the tone of voice the characters use, such as the loudness of the words, or specific types of feelings that words can produce, such as anger, sarcasm or excitement.

4. Time Frame

Storyboards also contain notes about time frames, such as how much time will be used in a specific scene, or how much time passes between frames. This element of a storyboard helps writers narrow down a story to a specific amount of time.

5. Camera Details

Numerous different terms are commonly used in the production of storyboards, especially when referring to the camera details. The storyboard illustrates where the camera should be positioned, and shows which frames are close-up shots or shots with a moving camera. Other camera terms include dissolve, which occurs when the camera fades out of one shot and into another and zoom, which is when the camera moves close to the picture.

ANATOMY OF A STORYBOARD PART 1: TERMS & TECHNIQUES

ANATOMY OF A STORYBOARD

While it's true that storyboarding is an efficient process for visualizing a movie or television show prior to filming, storyboards actually share many similarities with comic books. They both tell stories through a sequence of drawings, using the same composition and framing techniques to help the audience follow along. Another shared attribute, one few people realize, is that each medium is transitory. Storyboards are meant to be tools that facilitate a film. They aren't intended for public consumption, and exist only to serve the final form of the project. Comics are storytelling tools as well. No individual panel or drawing is meant to interfere with the story. The action exists in the imagination of the reader.

There are also differences. Storyboards are constrained by the proportions of the television/movie screen and maintain the same dimensions for every frame. Comic panels can be a variety of shapes and sizes! Storyboards need to translate the movements of actors and the camera to a static form, while comics can only suggest motion through panel layout and composition.

My approach to this two-part article will be to focus on the broad similarities between comics and storyboards, particularly the techniques that originated with film and were later adopted by comic book storytelling. This article will cover aspect ratio, shot classification, and camera techniques. Part two will cover the concept of continuity, specifically what it is and how it can be achieved to help an audience follow a story without feeling lost (visually).

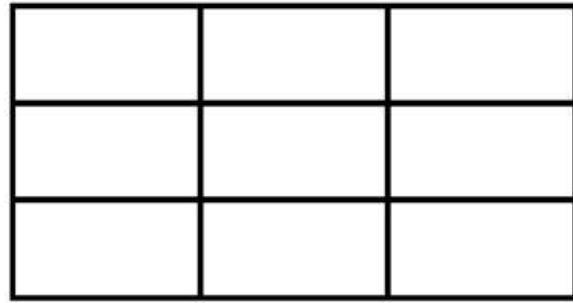
Aspect Ratio (Storyboard Frame Size)

The dimensions of storyboard frames are fixed. The reason for this lies with what the frame represents: the movie or television screen. The standard ratio of a frame is 1.85:1 (more commonly known as 16:9). Or to put it in different terms, for each inch of vertical height, a frame gains 1.85 inches of horizontal length.

If you intend to draw a storyboard, either as practice or for whatever reason, use this ratio to set up your frame template. Why a template? You will be creating a number of storyboard frames and you will want to keep them consistent. Pick a height measurement and then multiply it by 1.85 for the width measurement. Photoshop, as with most graphics programs, has rulers within the program that you can use to place your frame border. If you are working analog, try marking off the frame with a physical ruler and cutting a template out of a piece of cardstock.



FRAME DIMENSIONS (ASPECT RATIO)



“RULE OF THIRDS” COMPOSITION GRID

The Rule Of Thirds

Composition is a vital, complex topic. I will be giving it only the most cursory of mentions here (we will delve deeper into it in the future). The goal of proper composition is to structure an image so that the viewer gets all of the necessary information out of it. That’s right — artists manipulate the arrangement of visual elements to make the viewer look at *whatever they want!*

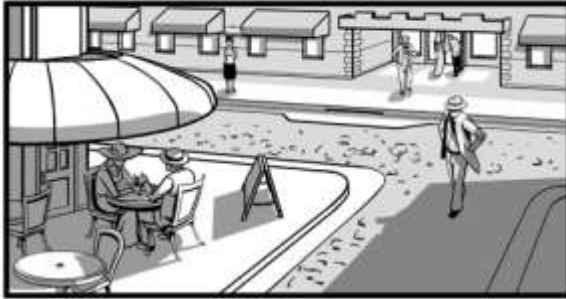
Principles like the balance of elements within a frame and use of focal points guide the viewer’s attention. Symmetry tends to distract. A handy shortcut to avoiding symmetry is by following the guidelines shown in the second example, above. Avoid the inclination to place a figure or point-of-interest in the center of the frame. Do this by dividing the frame into thirds both horizontally and vertically, and place anything significant or focus-worthy near one of the intersecting points in the grid. This is what’s known as the rule of thirds: dynamic compositions result from asymmetry.

Shot Classification

A shot is what’s referred to as the precise recording made by a camera in a single take. All of the frames in a storyboard correspond to a single shot (sometimes a complex action requires multiple storyboard frames per shot). As such, they are essentially blueprints for where to place the camera and what to point it at.

Now, that may sound incredibly movie-specific, but it’s not. Comic panels are framed in the same way. Envision the panel as a camera lens, looking out upon a scene before you. The scene exists regardless of the position you choose to view it from. Some viewpoints are more effective than others at communicating the story taking place.

As a shorthand, many scripts use terminology to refer to specific shot framing. Primarily, these are an indication of camera distance from the subject of the shot. Familiarize yourself with the following classifications; these terms will continue to pop up in the future.



Frame 1: Wide Shot
Exterior Establishing Shot of Streetside Café
Characters fully visible in context with environment.



Frame 2: Full Shot
Characters are fully visible in frame. Background is cropped out to avoid distraction.

Wide Shot

This type of shot establishes the location and context for the scene. Such kinds of shots are called “establishing shots.” The subject of the shot is visible from a distance, with the primary focus being on the environment and lighting conditions.

Why lighting conditions? Good hypothetical question. The reason is that the way a scene is lit is one of the first impressions you get of its tone. High-contrast lighting, which is to say a stark contrast between light and dark, instantly establishes a dramatic tone. The scene I have presented in these examples is the opposite — low contrast. As a result, the first impression the viewer gets is of a relaxed, possibly cheerful tone.

Full Shot

The camera appears to be much closer to the subject(s) of the shot, resulting in a narrowing of focus. This is aided by the fact that much of the surrounding environment is cut out of the frame. Full shots, by virtue of the name, allow the entire subject to be seen, head-to-toe.



Frame 3: Medium Shot

Closer on the characters, with only the upper body visible. The audience is pulled into the conversation.



Frame 4: Close-Up

Only the head and shoulders of one character are visible. The focus is on the reaction of the character.

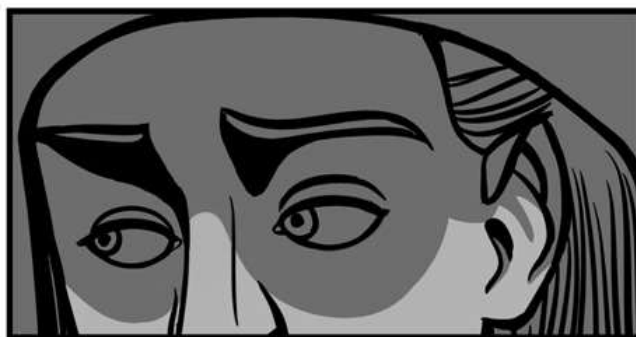
Medium Shot

The distance from the subjects is further reduced. Everything is cropped out of frame except for the upper torso of the character(s) involved (waist and up). The viewer is drawn further into the situation, not merely an observer, but a participant in the conversation.

This specific example is also referred to as a “two shot”, indicating the number of people in frame. It is also a conversation sequence, meaning it can follow a principle of continuity called “shot/reverse shot.” I will be addressing continuity issues in the second part of this article.

Close-Up

You’ve heard of these before, right? We all have. Close-ups frame a single subject from a short distance. Because only the head, neck, and shoulders are seen, we are invited to focus on the facial expression of the subject. How are they reacting to the situation at hand? The close-up offers answers.



Frame 5: Extreme Close-Up

Extremely close on the eyes of the character. The audience is meant to identify with them.

Extreme Close-Up

Pass the Doritos and Mountain Dew! It's time to get extreme.

This type of shot is the closest you will get to the subject. Usually focused on the eye area of the face, extreme close-ups put you, the viewer, into the place of the character. You are meant to understand the thoughts the character is thinking. Weird? Absolutely.

I say "usually focused" because it's possible to have an extreme close-up feature something other than eyeballs. Maybe you want to focus on the car keys that were left behind when the character exited the house. The car keys! Look! He's going to need those! Point the camera at them.

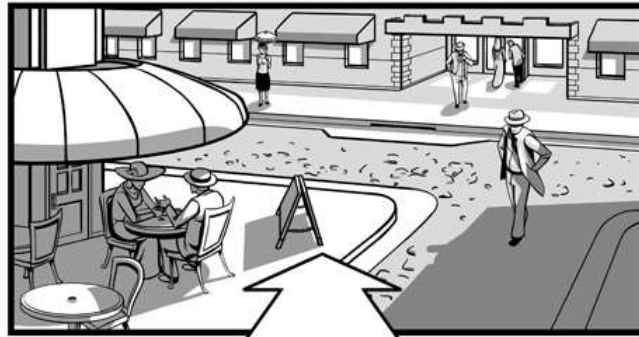
Camera Notations

This leads us to the subject of camera notations. Put simply, these are the notations that indicate how the camera is moving between frames.

I'm going to be straight with you: these don't translate directly to comic panels. Some refer less to camera movement than they do frame order. Those principles *do* tie back to comics though, since you can arrange panels on the page however you like.

So why talk about these notations? Cross-pollination of technique has allowed comic artists to benefit from filmmaking. You may not be able to replicate the

zoom of a camera or the way in which a shot pans, but as a comic artist you can control eye-movement on the page. The shape and arrangement of panels helps to direct the viewer's focus in a related way.



Frame 1

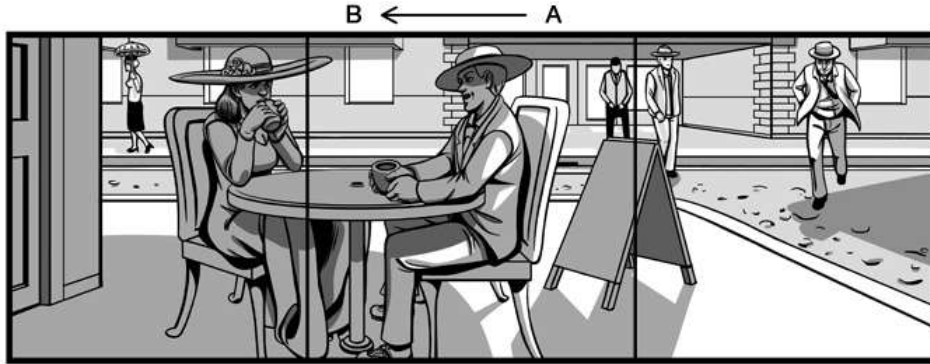
Ext. Est. Streetside Café, birds-eye view. Dolly in on man crossing street towards seated couple.

Dolly and Zoom

These are terms that refer to increasing or decreasing the apparent distance to the camera from the subject of the shot. This can be achieved by physically moving the camera, in which case the technique is called “dolly(-in or -out).” If the physical distance to the camera remains unchanged and the effect is achieved through focusing the lens it is called “zoom.”

There are various parallels in comics. In a sequence of otherwise identical panels with the same subject, this can be virtually simulated by decreasing the distance to the subject with every panel. A less literal parallel could involve the composite effect of perspective and implied motion within an image to direct the eye.

In this frame, I chose a high vantage point from which to view the street café. The arrow indicates that I intend for the camera to physically move closer to the scene. I already know how the following shot will be framed, so I use a combination of the dolly-in and the movement of the approaching figure as a bridge between Frames 1 and 2.



Frame 2

Full Shot of seated man as walking man approaches. Pan left to reveal seated woman.

Pan

After the cut to Frame 2, I continue to follow the right-to-left movement of the approaching figure with a right-to-left pan. The camera — distance unchanged — moves in the direction indicated until the frame marked “B.”

This type of movement is all about transitioning to focus on the desired subject. In a comic page, an unusual panel or large composition might be impossible to comprehend as a whole. The viewer does the work of the camera pan with their eyes.

Side note for artists: make sure that the composition of elements within the frame is strong at every point during the pan

Animation Storyboard Format

Storyboard for Motion Animation

Name: _____ Class: _____ Upper Primary Worksheet

Storyboard Planning for Stop Motion Animation

Title

Describe/Draw Character:	Describe/Draw Character:	Describe/Draw Character:
--------------------------	--------------------------	--------------------------

Brief overview of the plot:
1. Opening 2. Build Up 3. Climax 4. Resolution 5. Ending

Describe/Draw the Set:	List the mediums you will use for the Animation:
------------------------	--

Flash Animation

**Flash Animation Plan
Storyboard**

Name: _____
Date: _____

Keyframe: _____		Keyframe: _____	
Layer 1	Layer 2	Layer 1	Layer 2
Layer 3	Layer 4	Layer 3	Layer 4

<p>Label all tweens/tools here</p> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>	<p>Label all tweens/tools here</p> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>
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Example Animation Storyboard

Animation Storyboard

www.write4web.com Writing for the Web

Video Production

Video Production Storyboard

TSDP 2003

Movie Title:

Producer:

Scene:

Date:

1	2	3
Shot:	Shot:	Shot:
Audio:	Audio:	Audio:
4	5	6
Shot:	Shot:	Shot:
Audio:	Audio:	Audio:

Storyboard for Music Video



Music Video: Challenge STORYBOARD

1.	2.
NOTES	NOTES

Classification of Storyboard Format Templates

Classification of Storyboard Format Templates

Presented here is an information on the provided storyboard template formats on this website which are available for you to sift through and to download, as follows:

- **Animation Storyboard Format** – Before an animation can be created, the animators hold a meeting to discuss the story of the animation to be drawn. A storyboard, as shown on this storyboard format, is used to brainstorm about the story as proposed by an animator.
- **Video Storyboard Format** – Videos such as music videos are prepared by the screen writer and the director of the music video with the use of this type of storyboard format. Based on the concept or the feel depicted by the music of the artist, scenarios are created on the storyboard for the music video.
- **Commercial Storyboard Format** – A commercial, particularly for television, are presented to the management first in the form of a storyboard as illustrated on the *television commercial storyboard format template* provided on this website.
- **Film Storyboard Format** – Films being played on theaters started as stories created by certain authors of books, manuscripts or novels. Once the story is chosen, the scriptwriter creates the script which serves as the basis for the creation of this storyboard format.
- **Professional Storyboard Format** – An example of this storyboard format is the business storyboard templates showing an outline of a storyboard for a business presentation as it is the gist of this classification. Under this

category, professional contents such as strategies on business operations are brainstormed in the form of illustrations and examples.

- **Multimedia Storyboard Format** – Multimedia projects and presentations are discussed by the makers through this format such as reading projects that involve the support of multimedia devices and equipment as illustrated on the storyboard. This may also apply to digital media to be incorporated on the Internet environment.

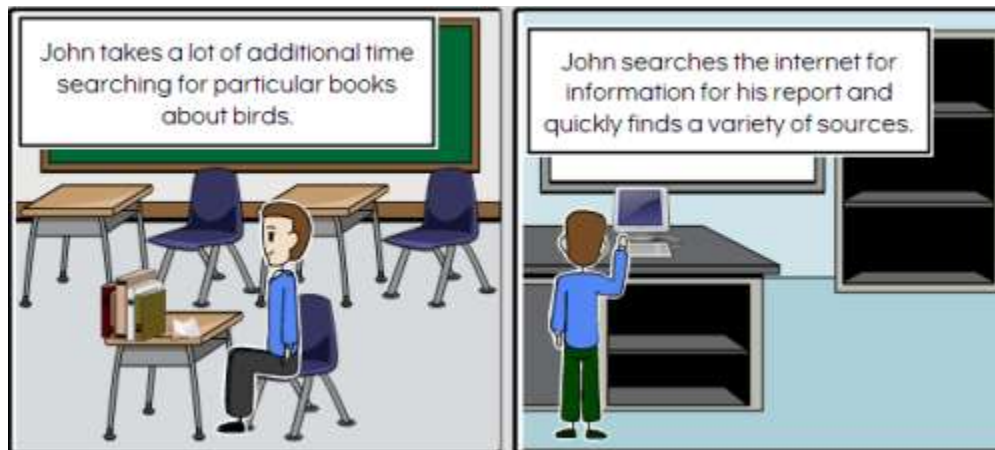
Digital storyboard

Digital storyboard

- 1. Come up with an idea and write a proposal**
- 2. Research, Explore and Learn**
- 3. Write / Script**
- 4. Write / Script**
- 5. Gather / Create Images, Audio and Video**
- 6. Put it all together**
- 7. Share**
- 8. Feedback and reflect**

WHAT IS THE DIGITAL STORYBOARD

A storyboard is a written or graphical representation of all of the elements that will be included in a digital story. The storyboard is usually created before the actual work of creating the digital story begins and a written description and graphical depiction of the elements of the story, such as images, text, narration, music, transitions, etc. are added to the storyboard. The elements of the story are arranged in the storyboard in the chronological order in which they will appear in the story. This allows the teacher to organize and rearrange the content for maximum effect.



1: Come up with an idea and write a proposal

Every great campaign or story begins with an idea (duh) and that idea has to originate somewhere. Brilliant idea generation is one of the trademarks of a great agency. Without ideas that resonate with and impact the brand's audience, the story falls flat. Making sure that we start with a great idea is the root of all of our creative work.

With that kind of pressure on the initial stage of telling a brand's story, we make sure that we're investing the time and mental energy necessary to produce the highest quality work. Ken Segall, in his book *Insanely Simple*, explores Steve Jobs' approach to creative teams to ensure quality: "empower small teams of smart people."^{[1][2][3][4][5][6][7][8][9][10]} At MESH, we do just that, scheduling brainstorming meetings with the key players on a project with the simple objective of finding a solid direction.

All ideas are welcome, no holds barred. Lay it all out on the table whether it be a sketch, a color pallet, inspirational imagery, a powerful headline, a mood board, an integrated campaign, or a unique brand experience. Each person brings their perspective and their creativity to the table; you could say it's our own version of the Vulcan Mind Meld. With a direction in hand, we can then move on to step two.

2: Research, Explore and Learn

A spark of a good idea might turn out to be a treasure trove or a garbage dump and to determine which, it requires that we dig into the concept with an analytical mind, researching everything from color theory to product placement. In this stage we'll explore audience demographics, competition, brand positioning and a host of other variables in order to maximize exposure and memorability.

Another important aspect to the research phase is learning all we can about the product, service or brand who's story we are trying to tell. Sometimes, in the midst of our research, we'll discover a hidden gem that revolutionizes our campaign.

3: Write / Script

Once we've built a foundation of facts, figures and data we can begin to flesh out the messaging. Our goal is not how many words we can write nor how eloquent. It's to clearly communicate their story in the brand's unique voice so that their audience understands. In some instances it requires a lot of words, in others, a certain amount of eloquence, and sometimes, neither.

Translating this message from our clients head to paper isn't an easy process and can require much clarifying and reworking over many drafts to get it right. But getting it right is perhaps the most important piece of the puzzle because the entire campaign rides on the ability of the audience to "get it" and do so in a heartbeat.

Great writing is captivating, prompts intrigue and gives the audience a next step whether that be buying a product or simply mulling over an idea.

4: Storyboard / Plan

This particular step consists of visually mapping out the story across its various mediums. For video, storyboarding takes a very literal approach. We'll take the script from step three and begin telling the story through a series of still frames that illustrate the video's progress along the script. For mediums other than video, the storyboard/plan step will take the form of a mocked-up version of the finished product. The fleshed out concept from step two and the refined messaging from step three get reimagined as [fill in the blank]. It might be a billboard, a magazine

ad, an Instagram account, a bus wrap, a Facebook post, a door hanger, a website or any number of other platforms through which your message will be experienced.

The objective of step four is to visualize your message in the context that it will be experienced by the audience in order to better understand how the message can/will be received. With video, we're looking for the flow of the scenes and the script that draw the viewer in. With Facebook, we're looking for eye-catching design and a powerful one-liner for maximum impact in a single second. Depending on the platform and context, the creative often has to be adjusted.

5: Gather / Create Images, Audio and Video

Finally! Step five is what most people imagine when they think "creative agency." Headphone-clad designers sitting at their desks engrossed in a concept while executives in the background mull over the various color pallets and typefaces pinned up to a cork board on the wall.

Sometimes it's very similar to this scene and other times, not so much. Either way, creating the work is, understandably, one of the most fun legs of the journey. At MESH, we've got designers, copywriters, musicians, photographers, videographers, social media gurus and web developers, each responsible for one (sometimes eight) piece(s) of the creative puzzle. While we all have our specialties, we're unique in that many of our creative team are first class in two, three, maybe five different skills which not only allows us to spread the work evenly and avoid bottlenecks in our creative process, but also means other trained eyes and ears are providing valuable insight at each stage of the project.

6: Put it all together

Once the copy has been written, the footage shot, the music scored, the designs tightened and the site developed, it's time to smooth the edges. With multiple people working on the same project, it's inevitable that a few rough edges won't quite align. It's only when every piece is pulled together into a cohesive unit that we begin to see what needs to be tweaked. In this stage, we gather together as a team and assess the project's impact as a whole allowing everyone to interject their own impressions and critiques.

We line it back up with the client's goals, values and desires and make sure every i is dotted and every t crossed. Think of it as getting your tires realigned – it's an adjustment to ensure optimal performance. Once all is good, we prepare and package files to be delivered.

7: Share

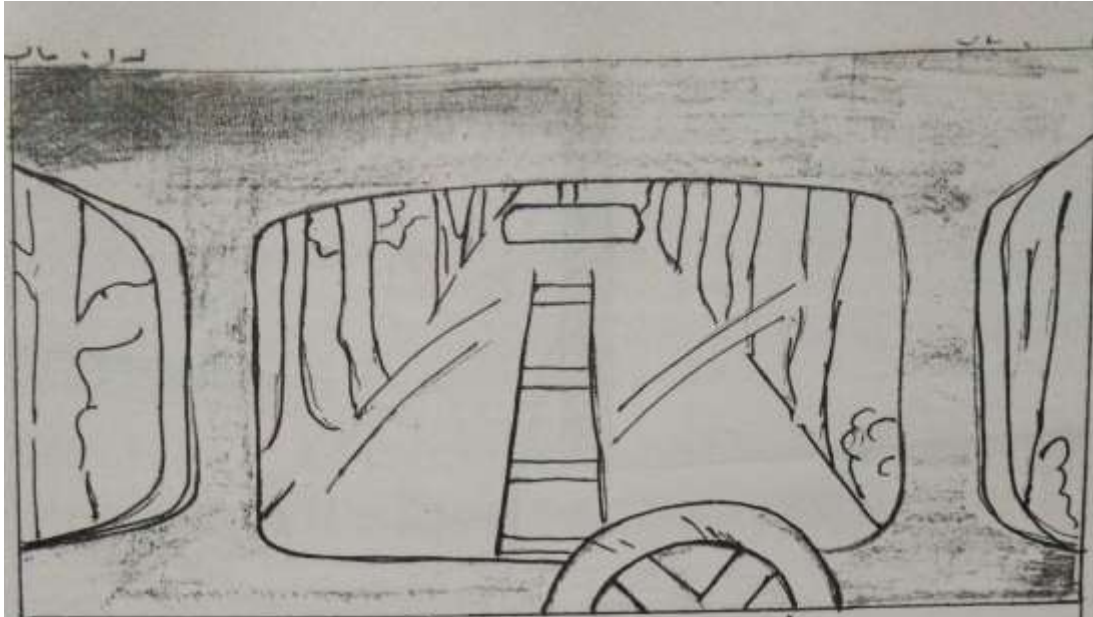
Though step seven is when the work is released to the world, it requires little effort on our part except for monitoring. We want to make sure that everything is going off without a hitch in the real world but if we've done our part successfully, we're able to pop some champagne and toast to a job well-done.

8: Feedback and reflect

Lastly, step eight – feedback and reflect – is often an overlooked step in the digital storytelling cycle because the project feels complete once it's been released. However, this step is one of the most vital because it provides us with the information we need to grow. When we reflect on our work and are given the freedom to provide open and honest feedback, we're empowered to proactively better the agency. If something didn't work, we'll figure out what went wrong and fix it for next time. If something unexpected worked beautifully, perhaps we should figure out how to replicate it in the future. Both praise and critique are welcome because only with a healthy dosage of both will we hope to become anything more than what we are today.

Storytelling in a digital age is a new phenomenon simply because we haven't had this level of access or connectivity before in history. However, the principles are rooted in the fundamental trait of humans to communicate through story. We've done it throughout time, beginning with oral histories and continue to do it today with live streams and snapchats. We're in the business of telling stories and telling them well. Perhaps, in the near future, we'll tell yours.

1. EXAMPLE OF STORYBOARD



Shot: Point of View (Car मधून)

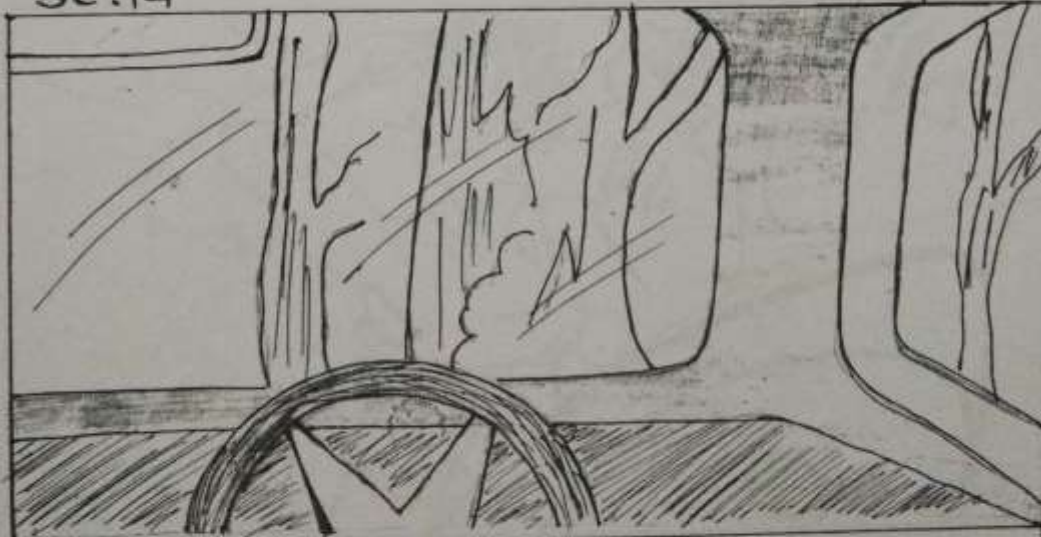
Action: रस्ता व त्याच्या होर्नी वाजुवा झाडी दिसते.

Sound: Car चा आवाज.

Time:

SC: 14

Sq: *Mogul*

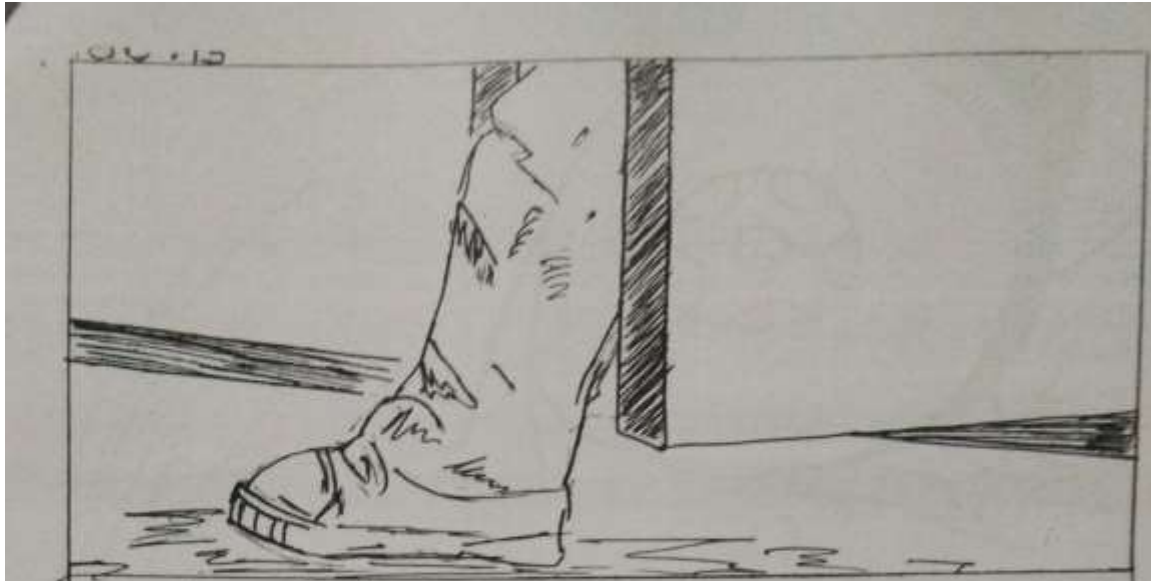


Shot: Point of View (Car मधून)

Action: Car Vibrate होऊन वाजुच्या झाडावर आदळते.

Sound:

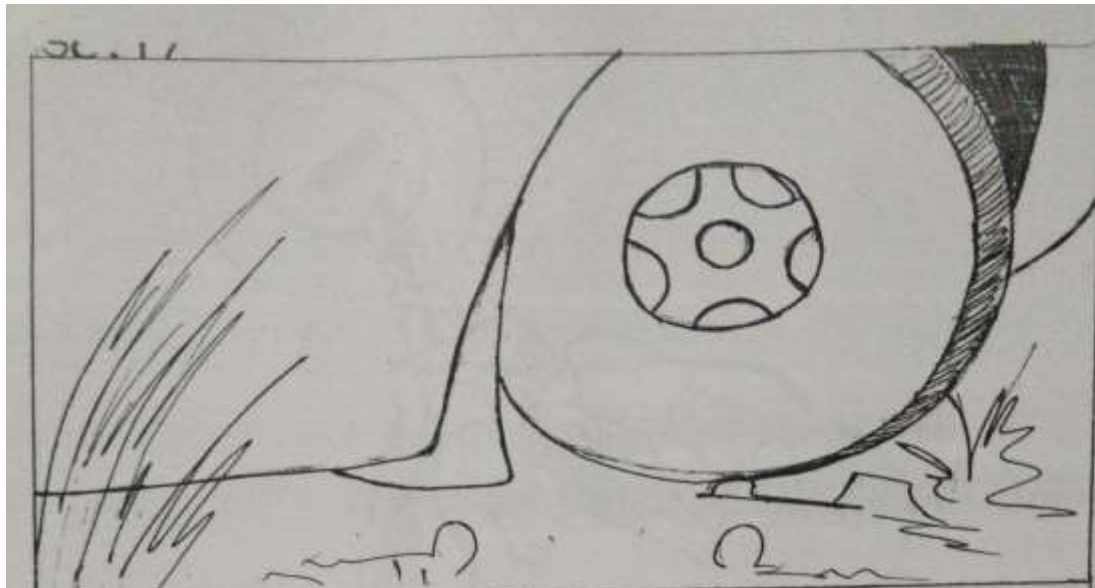
Time:



Shot: Extreme close up
 Action: Car मधुन मुक्ता पाय बाहर काढताना.
 Sound: Car चा दरवाजा उघडलेला आवाज
 Time:



Shot: Ent view & slash Angle
 Action: मधुन। इकडे तिकडे बघता.
 Sound: Ohh..... shit.....
 Time:



Shot: Extrem close up

Action: पंचर झालेले गाडीचे चक्र

Sound: इसे व्ही अर्भी ही पंचर होना या।

Time:

SC: 18



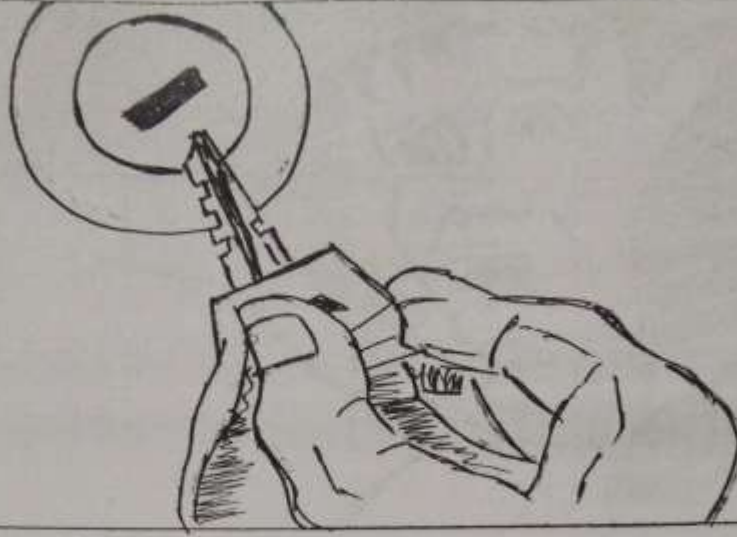
Shot: Extrem close up

Action: गाडीच्या चक्रवर लाथ मारताना टायरने पाडणे चालता.

Sound: लाथ मारताना आवाज.

Time:

SC: 19



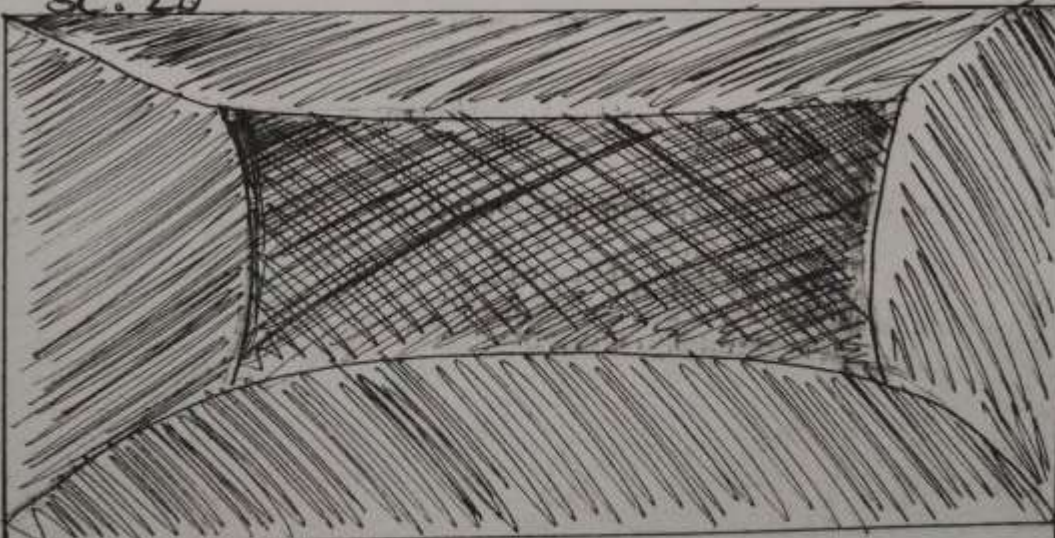
Shot: Extreme close up

Action: डीकी चे लॉक काढताना

Sound: Key चा आवाज.

Time :

SC: 20



Shot: close-up

Action: मोकळी डीकी

Sound: डीकी उगडताना आवाज.

Time :



Shot: Extreme close-up

Action: मुकाम आश्चर्य चकीत होऊन बघतो.

Sound: O..... Shit.....ohh.....

Time:

SE: 22



Shot: Extreme close up

Action: डोक्याला हात लावतो.

Sound:

Time:

SE: 23



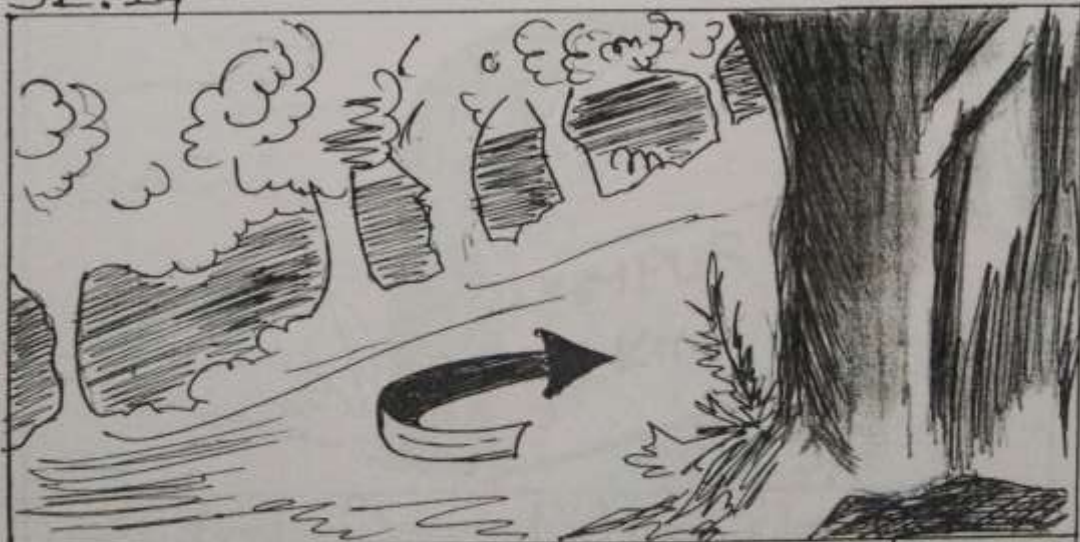
Shot: Mid shot (character-च्या Back ने)

Action: मुलगा उकडे तिकडे व्हातो (घनदाट जंगल दिसतो)

Sound:

Time:

SE: 24



Shot: Long shot (camera panning / Rotate)

Action: घनदाट जंगल दिसत.

Sound:

Time:



Shot : Above the shoulder

Action: mile stone disad आटे.

Sound:

Time :

SC: 26



shot: Point of View Extrem close-up

Action: Rampur का mile stone फिसल आटे.

Sound: 1 ही km है | चलके भी जा सकता हूँ |

Time :

SC:21



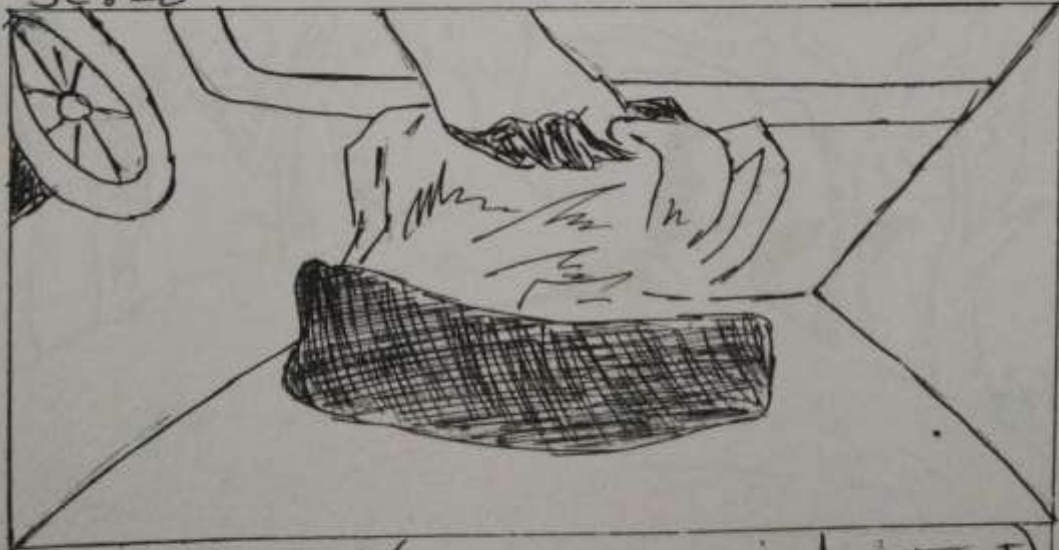
Shot: Extreme close-up

Action: हातातील हाव्याळामध्ये साडे अकरा वाजणे असता

Sound:

Time:

SC:28



Shot: close-up (Carच्या कुसऱ्या window मधुन)

Action: दार उघडून Bag घेताना हात.

Sound:

Time:



Shot : slash angle , long shot (गाडीच्या चाकापासून)

Action : गाडीच्या चाकापासून मूळगाऱेशेज्वर धावत जातो.

Sound : धावत जातानाचा आवाज.

Time :



Shot : Point of view , long shot

Action : लांबवर कोणीतरी जात असताना दिसते (वृहद व्यक्ती)

Sound :

Time :

SC:31



Shot: Mid shot

Action: मुलगा वृद्ध व्यक्ती जवळ जातो.

Sound: ०.....वावा.....०.....वावा

Time:

SC:32

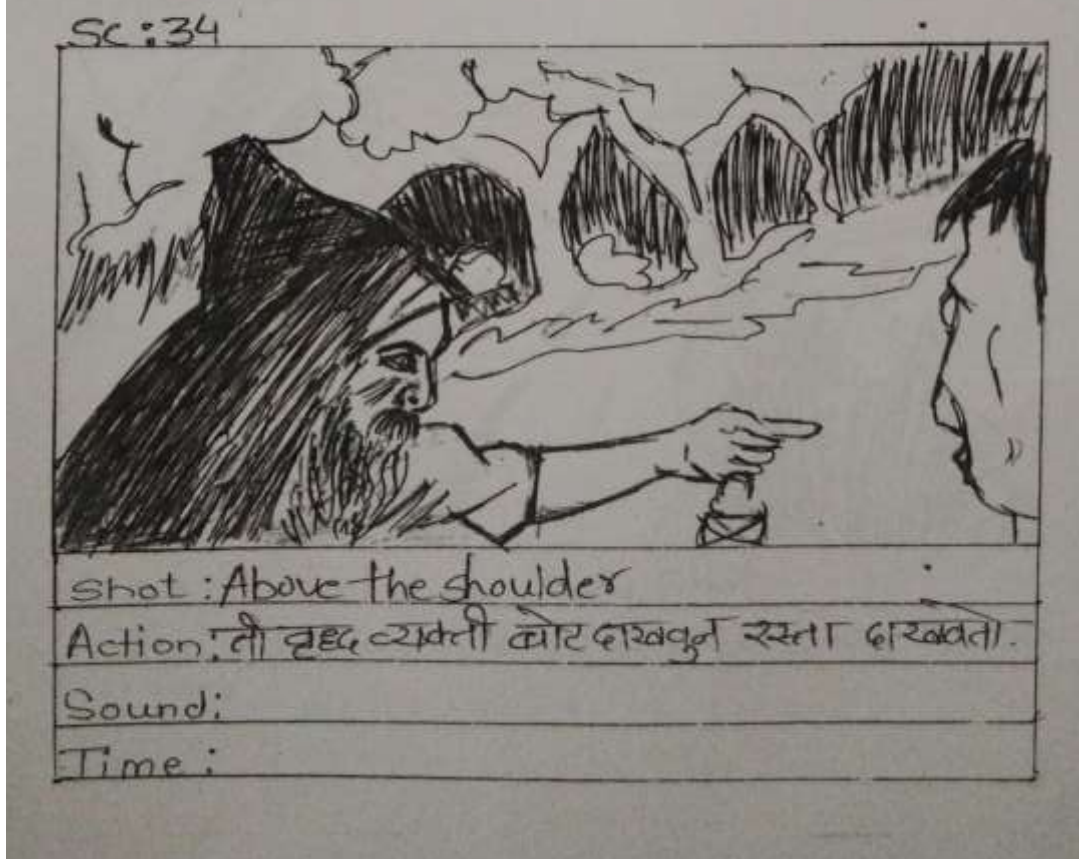
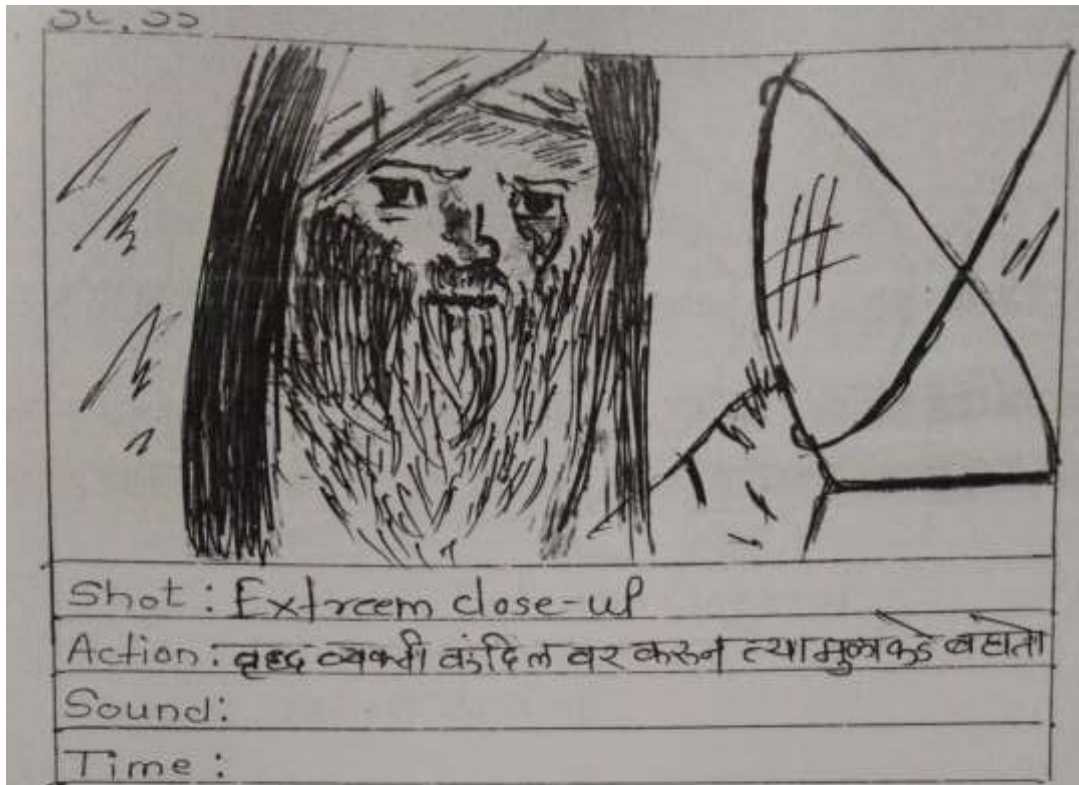


Shot: Above the shoulder.

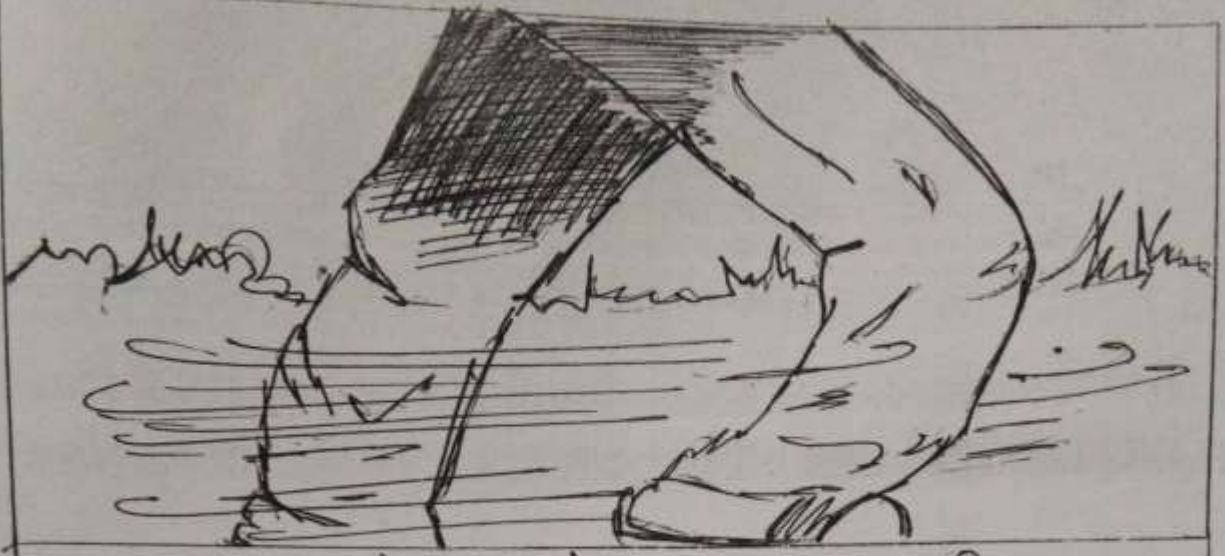
Action: मुलगा वृद्ध व्यक्तीला Rampur Road विचारतो.

Sound: वावा रामपुर रोड कहां है

Time:



SC: 35



Shot: side view, Extreme close-up.

Action: मुलगा-बाळत जाताना त्याचे पाय दिसतात

Sound: पायांच्या आवाज.

Time:

SC: 36



Shot: Point of View, Long shot

Action: पुढे दुरवर वळणावर रस्ता दुभागलेला दिसतो

Sound:

Time:

2.EXAMPLE OF STORYBOARD



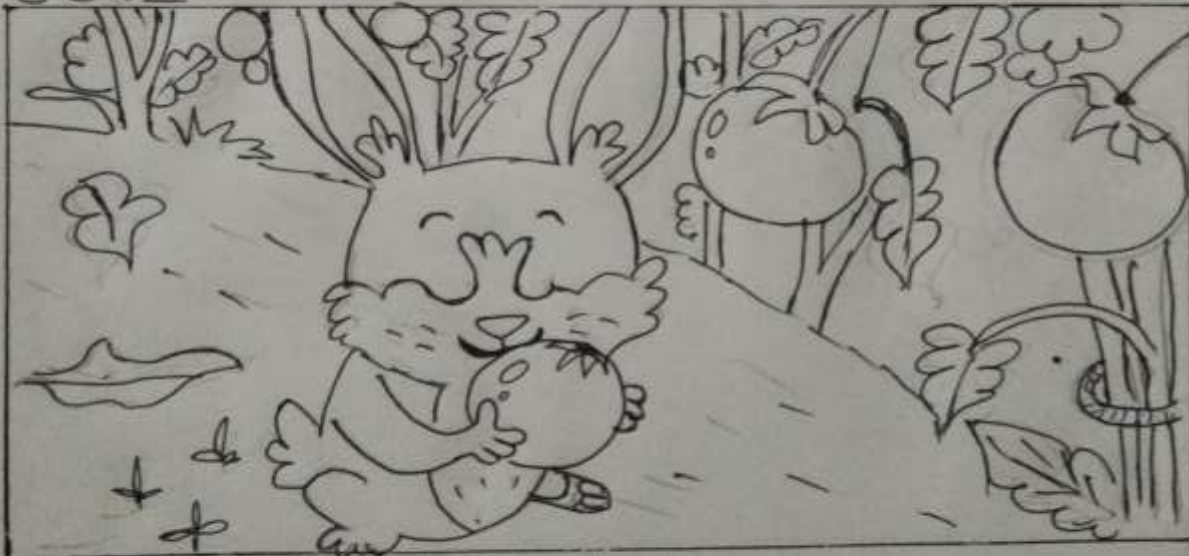
Shot : Mid Long shot

Action: एक दिन किसान के बागान में...

Sound:

Time :

SC: 02



Shot: Mid long-shot

Action:

Sound: Bird, Wind

Time :

SC:05



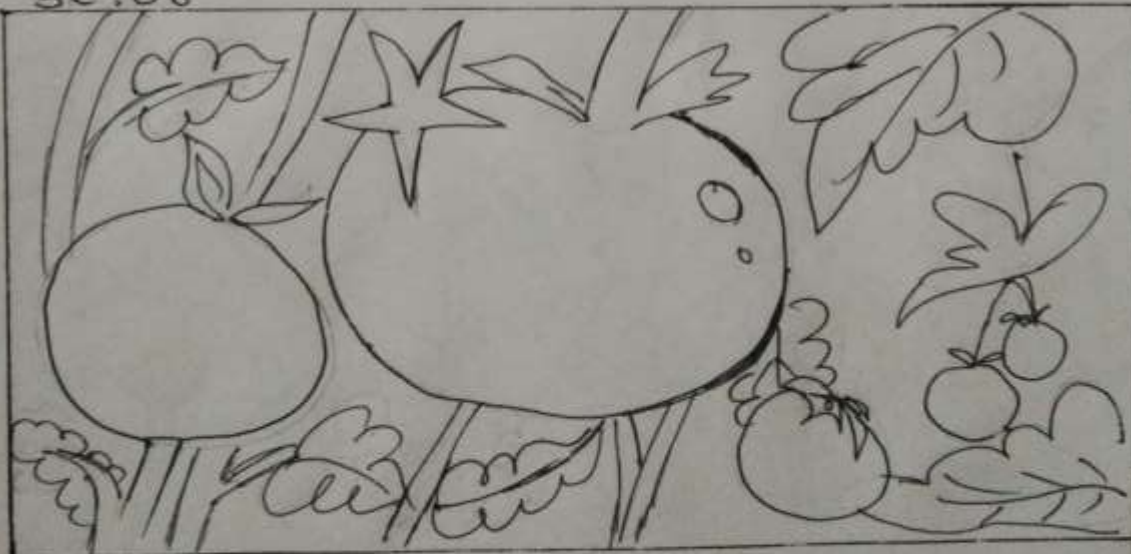
Shot: ~~xxx~~ close-up

Action: भाल रमाकर

Sound: Bird, tree

Time:

SC:06



Shot: Extrem close-up

Action:

Sound: Bird, tree

Time:

Sc: 03



Shot: Long shot

Action:

Sound: Bird, wind, tree.

Time:

Sc: 04

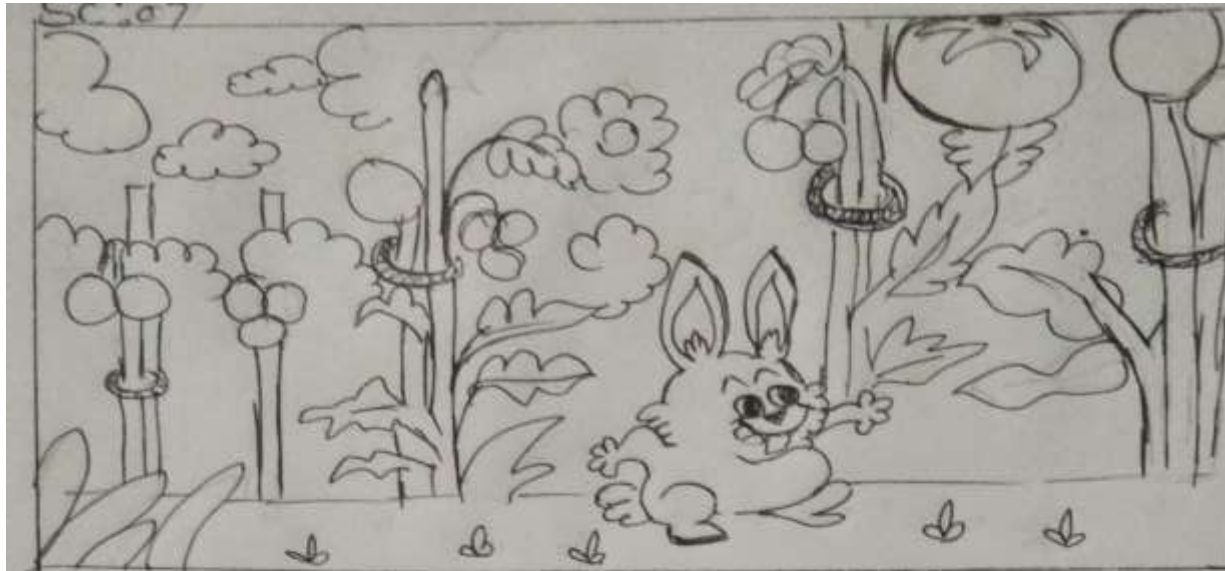


Shot: Long shot

Action: ये रशीले लाल टमाटर

Sound: Bird, wind, tree

Time:

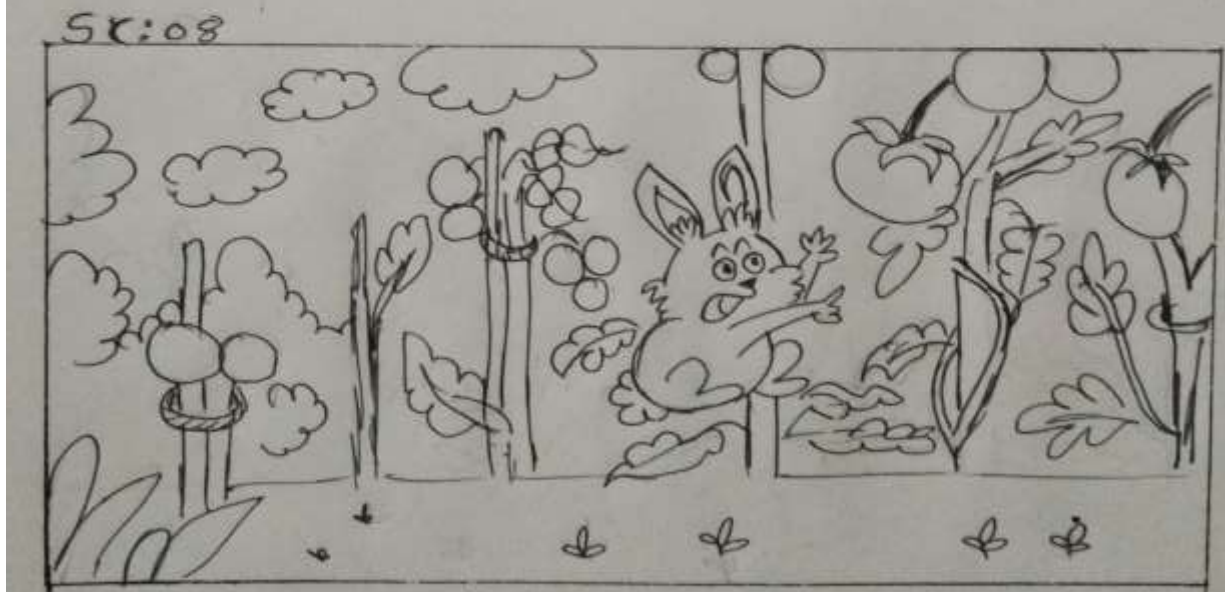


Shot: Long shot

Action: (कलिंग लगाने हुए)

Sound: Birds.

Time:



Shot: Long shot

Action:

Sound:

Time:

SC:09



Shot : Mid shot

Action: मेरी पहुच मे कहां...

Sound:

Time :

SC:10

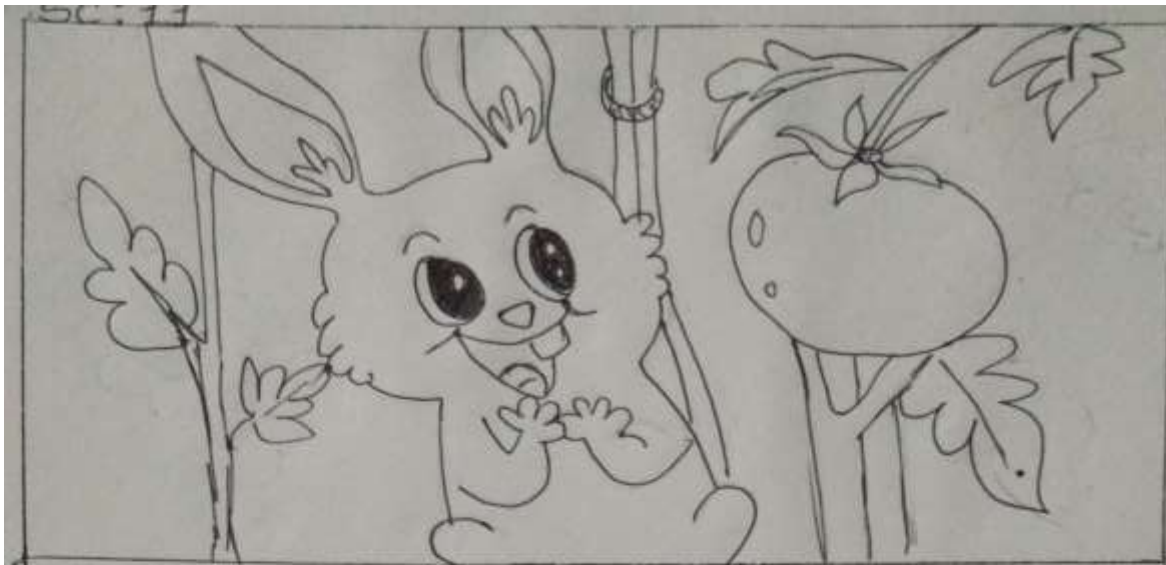


Shot : close-up

Action: (उदास बेठे हुए)

Sound:

Time :

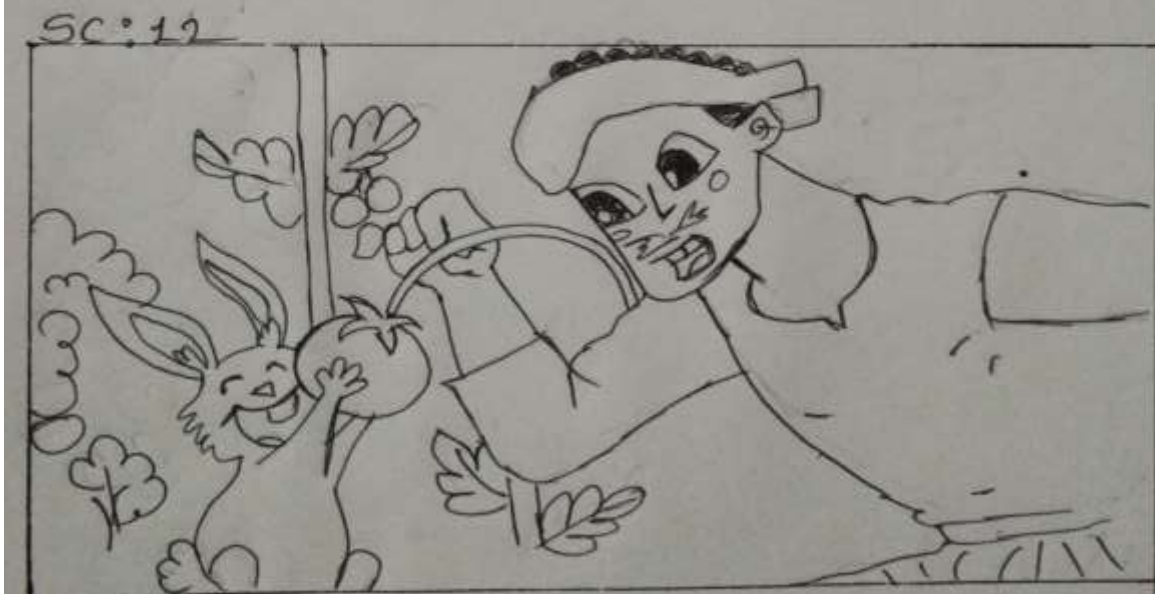


Shot : close-up

Action: हो गए ना लुम्हारी पडुंयमे. . और सबके भी-

Sound:

Time :



shot : Mid shot

Action:

Sound:

Time :

CONCLUSION

I have successfully completed the project on designing my own storyboard. I have used both traditional and modern way to design these panels and I made a story first .

Then I made storyboard according to story. For storyboard I made a panel of size 16:9. In that panels there are camera angle, description, sound, time which we need to write for the further animation process. Then I start rough scribbling of storyboard, and started imagine of which camera angle I want, how the story look of using different camera angles. I use different types of camera angles, and shots for creating my storyboard attractive.

I made panels very simple and understandable for further production process. Then I make final panels by boarder it by using black pen. so, it can print well.

