Motion Graphics Documentary Video of Deaf Artists of the 21st Century

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2008 Thesis
Computer Graphic Designs
Rochester Institute of Technology

November 2008

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Abstract

Deaf art reflects a unique culture where Deaf people express their life experiences, which are different from those of hearing people. Deaf art also shows the joy and community among Deaf people with their shared language and experiences, expressed through art that includes painting, sculpturing, acting, and writing. In other words, Deaf culture is a celebration where we as Deaf people can bond and share our similar experiences with life struggle in this majority world of hearing people. We often seek out other Deaf artists to connect with and get the sense of "home."

That "sense of home" includes not just gathering in person, but also interacting through communications technologies, such as email, websites, blogs, videos, and chat rooms. However, even though there are many examples of videos of Deaf people expressing their deaf experiences in ASL, these were strictly two-dimensional, very flat because they had limited or no motion graphics.

Motion graphics allows for more lifelike, three-dimensional representation of visual images, an appropriate medium to use in representing two Deaf artists who use a three-dimensional means of communication: American Sign Language (ASL). Creating this 30-minutes three-dimensional motion graphics video documentary about two Deaf artists, Jengy Geller and Carl Lil Bear, and their backgrounds and inspirations has brought the language of ASL to where the audience could appreciate the three-dimensional visual images along with special effects that includes a flythrough into virtual worlds of rich contrast colors that portray knowledge.

Problem Statement

Deaf art reflects a unique culture where Deaf[1] people express their life experiences, which are different from those of hearing people. Many are negative: frequent struggles of growing up Deaf with hearing parents, the suppression of signed languages, and the imposition of oralism, among other obstacles to being themselves. However, Deaf art also shows the joy and community among Deaf people with their shared language and experiences, expressed through art that includes painting, sculpturing, acting, and writing.

According to Lane, "Deaf people make up a separate, distinct and proud culture. Deaf artists identify themselves not as persons with a disability – 'little 'd' deaf' - but as members of a linguistic minority – 'capital 'D' Deaf' - hence not something to be 'fixed' but people to be celebrated. Deaf Art is like other genres of minority art in communicating universals of minority oppression and bonding" (p. 138).

In other words, Deaf culture is a celebration where we as Deaf people can bond and share our similar experiences with life struggle in this majority world of hearing people. We often seek out other Deaf people to connect with and get the sense of "home."

Today that "sense of home" includes not just gathering in person, but also interacting through communications technologies, such as email, websites, blogs, videos, and chat rooms. However, even though there are many examples

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[1] In this thesis, the term "deaf" refers to the auditory condition that describes people who don't hear well, including hard-of-hearing people, and "Deaf" is the label used to describe the cultural affiliation of people to others like them who also do not hear well.

of videos of Deaf people expressing their deaf experiences, I did not find any motion graphics videos with special effects that includes visual art where the "forms and colors flow into each other in unique ways that reflect the texture. Visual patterns become substitutes for sound patterns" (Deaf Creation, par. 4).

Motion graphics allows for more lifelike, three-dimensional representation of visual images, and for me this was an important medium to use in representing these Deaf artists who use a three-dimensional means of communication: American Sign Language (ASL). Other videos I have seen in ASL were strictly two-dimensional, very flat because they had limited or no motion graphics. Creating this three-dimensional motion graphics video documentary would bring the language of ASL into the next level where the audience could appreciate the three-dimensional visual images along with ASL.

In addition, few Deaf artists are being recognized for their talent and work. Many deaf people like me are always looking for deaf inspirations, deaf successes, deaf awareness, and Deaf culture. Our Deaf culture is very valuable to us because it gives us the sense of belonging where we have the full access to our language without barriers. "Deaf artists have yet to be recognized in the larger art world, despite their growing and enthusiastic following in the DEAF-WORLD, and despite the wide attention to the art of other group such as African-American and Native American" (Lane, 143).

Also, like many other Deaf people, I live in this very noisy world full of silence. I don't have any access to any type of audio surrounding me except when I wear two hearing aids to gives me access to common noises such as traffic. My vision is the only thing keeping me involved with this world and helping

me fit in this world. Only the visual elements surrounding me give me information

I am able to access, and many Deaf people experience and process information

this way. We Deaf people interpret things differently than hearing people,

especially in terms of points of view as individuals, inspirations, creative

processes, demonstrations of those processes, and language.

Hearing people are the majority of people, and they control language in

society. The language they use is English, spoken and written, and English is

what is used in social interaction. English is also very difficult for Deaf people to

access because it is not a visual language, and Deaf people tend to rely on

visual channels of access. Because Deaf people have limited access to English,

they also interact differently with society than hearing people do. This obviously

changes and influences their worldview, making it different than that of hearing

people.

Being deaf often means that we have different social language contact

where sometimes we lack literacy and access to rules of social interactions that

hearing people have. As a result, we may focus on different things than hearing

people do.

For example, growing up in the South as a deaf girl, I saw visual elements

mainly on billboards, television, and prints. On road trips, I watched passing

billboards and other visual elements while my family listened to the radio. I

remember playing a game with my older hearing sister where we had to

memorize as many billboards' messages including colors we could find as we

passed by quickly as my family traveled. Through this way, I learned many things

about history, religion, and culture by reading these billboards. I also gained

knowledge by watching television and reading books. This is where I discovered my passion of getting knowledge through these visual elements.

These visual elements are significant symbols in this 30-minute motion graphics documentary video that I created. In this project, I share my passion by building a world of billboards to portray knowledge about two Deaf artists and their backgrounds and inspirations in American Sign Language.

Participants Information

I was very fortunate to get to know two Deaf artists who were willing to be part of this motion graphics documentary video. Their names are Jengy Geller and Carl Lil Bear. Jengy, a Deaf abstract painter, was strongly influenced by two artists: Henri Matisse and Pablo Picasso. I knew Jengy Geller from my old college years back in the early 1990s. I knew when I first saw her works that she was and still is a one-of-a-kind Deaf Artist.

Carl Lil Bear is a Deaf sculptor who was strongly influenced by Native American art, especially totems. I was given his name and contact information by a wonderful mentor/friend. Luckily, both artists lived in New Haven, Connecticut.

Review of Literature

During my research for this thesis, I read different books about creating a documentary film. After reviewing my research, I discovered that it could become very expensive to create a documentary film if not carefully planned. Luckily, I found an excellent book, *Digital Filmmaking 101: Essential Guide to Producing*

Low Budget Movies. It gave me a good sense of direction on how to create this film within my budget.

I also learned how to set up lighting properly while filming. The book, *Lighting for Digital Video & Television*, gave me a better understanding of how to use three different types of lighting: key light, light filler, and kicker light. Without understanding this, I would not have been able to solve problems with the lighting in Carl Lil Bear's home where there was not a lot of available light.

In addition, I learned different techniques for creating an interesting motion graphics documentary video while telling a story. The book, *Creating Motion Graphics with After Effects, Vol. 2*, gave me a good sense of direction on how to make special effects. I also learned new ways of making compositions within compositions with special effects.

Methodology

For this 30-minute motion graphics documentary video, I met the two Deaf artists in their studios in New Haven, Connecticut three different times:

1) November 18-21, 2005

2) January 13-16, 2006

3) February 19-22, 2006

Each time I went, I had a one-person crew with me to assist with this project. I had many opportunities to film the artists as individuals doing their own thing as if I wasn't there, and I was able to capture their artistic working process. I also filmed the interviews to have them tell us about themselves and moments of the artists' bonding time with family and friends.

Interview Questions

As director/producer, I interviewed the artists with the following questions to give them guidelines so they could answer comfortably when they talked about their lives.

a) What is your name?

b) Describe where you are from, home life, language use, family, education

c) Describe artworks and mediums/material.

d) Explain why you choose to work in that medium.

e) Do you have any common symbols or themes in your art? If yes, explain.

f) Any symbols of "deafness" in your artwork?

g) What artists have influenced your work?

h) Describe the process you use to make art.

i) Do you sketch/plan your work first?

j) Do you have an artist philosophy?

k) Describe your favorite art piece and your most challenging one.

l) Are you or do you hope to be a full-time working artist?

m) Do you have a favorite quote you want to share?

I followed up these questions with other questions regarding their favorite art works, childhood photos, their studios, and their lives as Deaf artists. I thought these other questions would give them another way to express what comes to their minds as they processed their thoughts about their lives. Basically, it was their story to share with us, especially other Deaf artists.

Documentary Interview Progress

As a director/producer/writer/designer, I went to the artists' homes and stayed the night with them at different times. I wanted to take the opportunity to be part of their lives for a while. This opportunity gave me several ideas on how to incorporate a wide range of footage where I could pull different episodes into one big story, which was successful.

I wanted to capture the working progress footage first before starting the documentary interviews that helped the Deaf artists to discuss about their working progress in the documentary interview. In fact, it was a good strategy because this experience gave them an opportunity to think about their design process and share their inspirations and their lives in their interview documentary interview. Not only that, I was able to ask them questions during the documentary interview to reflect on their thoughts while they worked on their project.

After arriving at Carl's and Jengy's studios, they gave me a tour in their homes/studio, which helped me figure out where to place three Sony DCR HC85 DV Cameras to capture the working progress footage from the beginning to near the end of their projects in different views. The idea I had prior to shooting was to create multiple angle views of their working progress to show different video billboards in the flythrough video as well as to use these couple of different angle videos during the their documentary interviews.

Before we started the documentary interviews, I asked the artists to show me their photos and artworks that meant a lot to them. This approach gave me a better idea of who they really were, and at the same time it helped them to look

back as they were Deaf children and how they were influenced to become who they are today. By showing me their photos, it helped them to prepare for their documentary interview. This was an icebreaker for both of us.
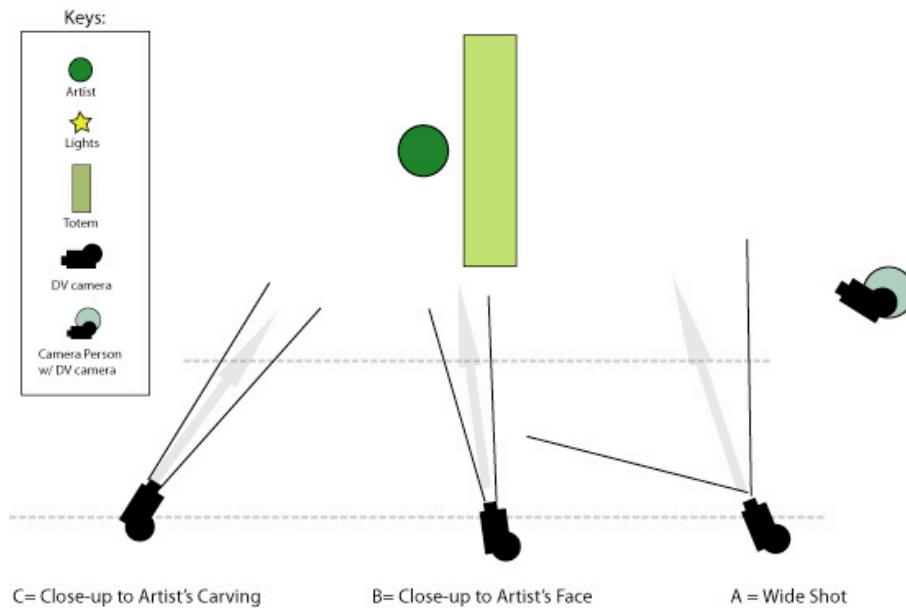
During the visits at Carl's and Jengy's, I shared my experiences as a Deaf artist and how I grew up as a Deaf child. Sharing my background helped us become closer and develop a stronger bond as Deaf artists. We realized that we have a lot in common as Deaf artists: our growing up deaf, our barriers, our frustrations, and our growth. During the pre-interview process, I discovered more about myself as a Deaf person and felt that I wasn't alone in going through all this.
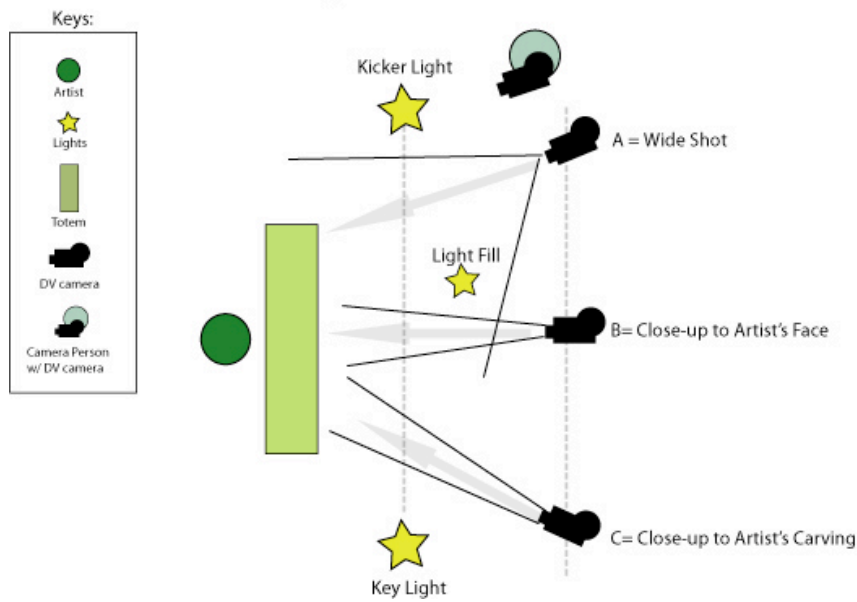
At Carl's Studio

I had to set up two different episodes: inside and outside of his studio. Carl explained he worked both inside and outside, depending the process. The outdoor process was to create rough cuts into the right shapes. The indoor process was to fine-tune his totem into the final product.

Outside of his studio where he normally carved his totem using his chain saw. As he was carving, I saw interesting possibilities where I could capture couple shots of different effects as Carl cutting rough edges. I captured freely close-up shots of the artist's face, his hands, and his power tools as he carved his totem.

Video Capture of Carl while doing
his creative processes at outside of his studio

Keys:

- Artist
- Lights
- Totem
- DV camera
- Camera Person w/ DV camera

C= Close-up to Artist's Carving   B= Close-up to Artist's Face   A = Wide Shot

Video Capture of Carl while doing
his creative processes at inside of his studio

Keys:

- Artist
- Lights
- Totem
- DV camera
- Camera Person w/ DV camera

Kicker Light

A = Wide Shot

Light Fill

B= Close-up to Artist's Face

C= Close-up to Artist's Carving

Key Light

The process of filming inside of his studio was challenging because the space was small. His studio didn't give me a lot of space to put the cameras in I had planned. As an alternative, I put one camera on a table nearby where I could capture the wide shot. I set a second camera close-up to Carl's face. I had no room to place the third camera, so I held the camera and captured footage as Carl worked on fine-tuning his totem.

For Carl's documentary interview, I set up two DV cameras with tripods; the first DV camera was set in front of Carl and the second DV camera was set front of me to capture the questions I asked him. This method was to help me to keep track which questions I asked him as he discussed his life and to show Carl's personal photos to the second camera for me to follow which photos matched the questions I asked Carl. This strategy with second camera facing at me was very helpful keeping two footages in parallel, especially when I edited in Final Cut Pro and After Effects.

Jengy's Studio

Jengy Geller's studio was a much easier space to do the working progress filming and documentary interview in than Carl's. It had much more space to shoot footage, plus I had worked out some challenges through trial and error with Carl's documentary interview and working progress footage, so I was able to follow my original plan for the three cameras in their positions easily in Jengy's studio.

I did the same thing for Jengy using three DV cameras on tripods in positions according to my original plan as I had with Carl. I held a fourth DV camera to capture interesting views such as her painting strokes and painting motions.

For Jengy's documentary interview, I followed exactly same method I used for Carl's documentary interview by setting up two DV cameras: first camera facing Jengy and second DV camera facing me. After doing Carl's documentary video this way, it was easier to set up a second time. Also, Jengy knew what she wanted to say without much prompting like I did for Carl. It was natural for her to tell her life story. For illustration below, video set up for Jengy's creative process inside her studio.

Video Capture of Jengy while doing her creative processes at inside of her studio
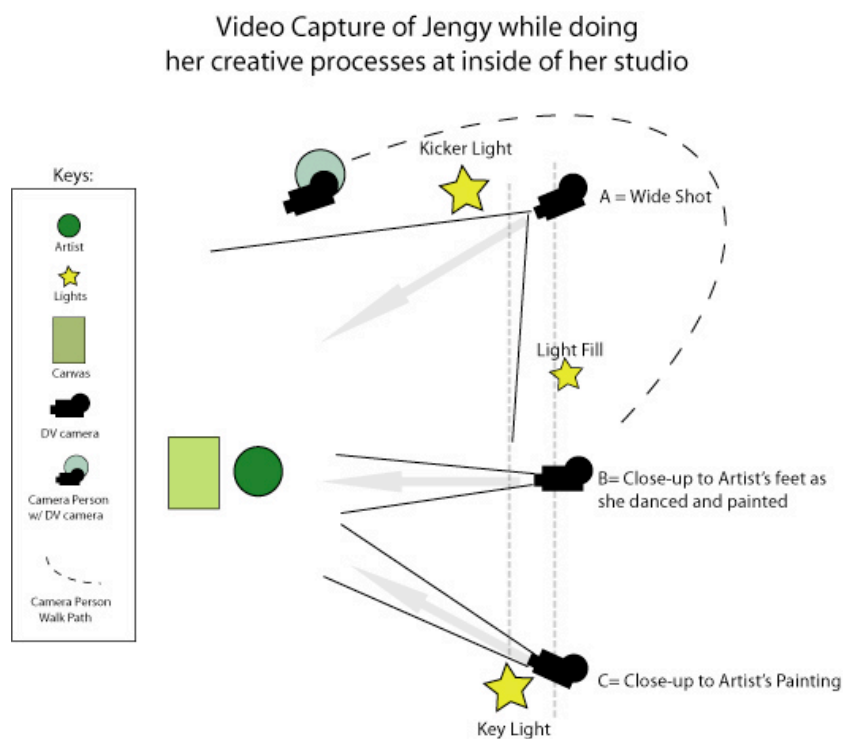
Design and Technical Progress: Phase 1

I developed the idea of using three different types of footage:

    1) A big screen of two artists telling about their lives

    2) Two small screens of their working progress in two different angles

This was a very simple and straightforward approach. As for the

background, I captured several of each artist's artworks into photomontages to

give a sense of a story about their lives and their inspirations.

As for colors, I asked each artist to give me three different colors they

liked very much, and the only color they both liked in common was maroon. As a

Deaf artist, I personally like maroon the best because it gives a feeling of warmth

and lets graphic elements pop visually.

As for technical aspects, after I did the captures of the interviews and the

artists working, I imported the footage to Final Cut Pro and cut segments for both

Deaf artists: Jengy Geller and Carl Lil Bear. I labeled each segment with number

of each question along with the artists' names and type of work: Jengy1question,

Jengy2question, Jengy_Painting1, Jengy_Painting2, Jengy_CloseupPainting,

and so forth. I did the same for Carl. This way I could follow which segment went with which questions and working.

Then I exported each segment in two different versions in Final Cut Pro: DVCPRO-NTSC and QuickTime. I did one test of exporting to DVCPRO-NTSC with the settings of Interlaced/4:3/Compressor quality Best to see how it looked. It looked crisp and smooth. I went ahead and exported segments I created to DVCPRO-NTSC.

As for QuickTime, I exported one video without its audio to QuickTime to test the quality of the video with its settings with Compression Type: H.264, Compressor Quality: Best, Encoding: Best Quality (Multi-pass). I reviewed this test video, and it came out well. I went ahead and exported all the other segments with these settings to QuickTime. I gave these QuickTime video clips without the audio to the interpreters to watch and voice.

I had two interpreters, one female for Jengy and one male for Carl, who reviewed all the QuickTime segments of both artists in advance of voice recording. When the interpreters voiced these segments, they watched the DVCPRO-NTSC segments I created earlier and spoke into a microphone in Final Cut Pro. I exported these segments to DV-NTSC to preserve the highest quality video and audio in a folder with audio as a backup. I also exported these segments with audio in QuickTime and put them in a separated folder for me to use in After Effects.

I reviewed each QuickTime clip and made notes about each clip including how many minutes long. I reviewed my notes to visualize a way to bring these segments' into a big story. It was at first overwhelming how many segments I had

to incorporate into one big story. I kept in mind as I developed a series of interviews of each artist's life by setting up a timeline: baby, toddler, and adolescence and present.

I sketched a couple of ideas to see how these series would be cohesive to tell a big story about these Deaf artists' lives. At first, it was a challenge because I did not want to put too many clips, including photos, on the screen at one time. I thought this approach might be too busy, and the audience might not be able to view all the clips at the same time. But I had to try and see how it would work by showing only three clips: one interview clip, one clip showing the artist working, and the third showing photos. I wanted this video documentary to be accessible to everyone. I created a horizontal space at the bottom of the main screen to place closed captions.

Before I went further, I made notes on 3 x 5 index cards for each chapter for Jengy and Carl to keep track of which clip went in the interview screen, the working screen, and the photo screen by writing the QuickTime filename of its clips along with minutes. Once I finished making notes on 3x5 index cards, I reviewed the index cards to make sure I didn't miss anything.

As for preparation for After Effects, I created a folder called Media within After Effects, where I imported all the QuickTime clips. I also created a folder called Art where I imported all the graphics I created in Photoshop. Before I started to develop the main composition, I edited the Project Settings with Time code Base as 30 fps, NTSC as Non-Drop Frame as well edited the duration time to 30 minutes.

As for closed captions, I created a folder called Closed Caption to store the compositions with closed caption texts. What I did was to create each composition with its texts for each chapter. I made the following settings for each chapter: 22 point font; color: yellow; typeface: Verdana with black background. I tested this setting by reviewing the clip with a quick render. The test clip looked readable and crisp. Then I inserted the texts I got from the transcriber in each chapter's Closed Caption composition.

While I was working on the first chapter, I created a main composition to nest the interview screen and two working/photos screens and their closed captions. I labeled this first main composition with the first chapter for Jengy's. First I placed the art composition in the background, and I dragged the duration bar on the timeline to the very end of the timeline. Secondly, I placed the first chapter interview composition of Jengy in the top left corner. Then I placed the two screens of the working/photos on the left side next to the interview screen to incorporate the interview of Jengy. I scaled the size of two screens of working/photos to 50% smaller than the interview screen. I placed the first chapter's closed caption composition on the timeline. I tweaked the timing of the captions by lining up the duration of the interview composition to be parallel with the timing of Jengy's first interview. It was a challenge to manage all of the compositions at the same time: interview screen, two working/photos screens, and closed captions. I tested the first part of Jengy's introduction to see how it came together by rendering the first chapter video. The render settings I used were Best Quality. The output module was set to export to QuickTime, enabled audio and video, and set for lossless. Rendering this first chapter took

approximately 20 minutes. After the rendering finished, I tested the video. I was pleased to see that this video with its three screens and closed captions worked well.

After testing the first chapter of Jengy, I decided that before going further I should prepare the compositions for each chapter for Jengy and Carl. I labeled each main composition with its name and chapter. I realized as I went further developing this video documentary, I could easily get lost or mixed up with all these compositions. It was getting more complex than I foresaw. I stopped immediately and went back to my index cards and made more notes of each chapter along with its compositions' names. Once I completed making notes about the compositions, I went back to After Effects to continue developing the video documentary for Jengy and Carl.

As for usability testing for Phase 1, I asked three of my colleagues to watch the video documentary. I stood back where I could watch their facial expressions as they watched. One of my colleagues, who are Deaf, mentioned that she liked the video documentary, but had a slightly hard time watching three screens while reading the closed captions. The other two, who are hearing, liked it and had no trouble viewing this video and reading closed captions at the same time

While I was observing them, I felt something was missing. This Phase 1 video documentary didn't give the audience the "real" experiences while watching this video. I thought that it would be better if I could create some sort of flythrough where the audiences could experience what I went through as I worked closely with the two Deaf artists at their studios.

Design and Technical Progress: Phase 2

A few weeks after creating the first phase of video documentary, I thought about how to give the audience a unique experience like I had when I was with the Deaf artists. I could not stop thinking about the word "timeline" as a key word. Reflecting on my time with them made me realize that I do have much in common with them as a Deaf person. Their upbringing and mine as a Deaf person were a lot alike. I did and do see myself an artist. I immediately thought about my experiences on how I thrived as I grew up as a Deaf person. The next word appeared in my mind was billboards. This was the eye-opener for me after putting two words together, Timeline and Billboard. Those two words inspired me to create a flythrough with a timeline along with billboards to portray the lives of Jengy and Carl.

While brainstorming on how to create a timeline with billboards, I reviewed my Phase 1-index cards to refresh my experiences. At the same time, I sketched on a paper to make interview sequences along with working/photos. By sketching the idea I had helped me to create a site map along with Phase 1 compositions in After Effects to reflect the experiences I had with the Deaf artists in their studios.

As for technical aspects, I had already created interview compositions from Phase 1 in sequences for Jengy and Carl, which saved me a lot of time for preparation. The challenging part was which of the two Deaf artists to show the viewers first. However, I came up with an idea to using DVD menu where the audiences could make their selection who to watch first. I sketched an idea of a DVD menu on the billboard.

In Photoshop, I created a billboard with a pattern of yellowish and brown painted brush and artistic edges characteristic of Jengy and Carl. The idea was to place the interview and working videos on billboards. I also created an additional wide and narrow billboard for the closed captions. I also thought about building an environment set while the audiences could experience the flythrough. I created a red striped grungy rusty background to give the sense of an interesting place to explore. While creating the grungy background, I also came up with the idea of having clouds and possibilities having different props that reflected the artists. I created three different sizes of clouds. I cut out different props from variety photos of Jengy's and Carl's and used these props as statues on the set. Finally, I created an interface of DVD menu for the audiences to make their selections.

In After Effects, I imported the graphics I recently created in Photoshop into the folder of Art. I also imported the interview compositions from Phase 1 as well for working/photos compositions and closed captions compositions in their folders: Media and Closed Caption. I created a master composition of the environment. I placed the rusty grungy background and changed the scale from 100% to 500% in width. I created a new layer of solid with the color of green to give the audience a sense of grass. When I looked at the active window after I placed the background and grass, I couldn't view it as 3D space because it was showing the grass on top of the background. That was when I realized that I had to create a new layer for a camera to view the stage in 3D space. The settings of the first camera were 50mm, Units in inches, film size in horizontally, zoom in 500, the angle view of 60, enabled the depth of field, focus distance of 500 and

the aperture of 40. This first camera gave me the flexibility to move to where I

needed to see to the stage with the background and grass in 3D. I moved the

grass to the bottom of the stage to give me the sense of foundation. I moved the

background graphic to the back end of the grass and rotated the background in

horizontal. Then I placed the first cloud in the sky and scaled it down to 75%. I

copied the layer of clouds and pasted it 3 times and moved the second cloud to

the right side next to the first cloud and scaled it down to 30% to give a realistic

variety of cloud sizes. I changed the scale of the third cloud to 55% and moved

under the first and second clouds. That was when I realized that it would be wiser

and effective if I made several clouds in their own composition.

I created a new composition and labeled it Clouds. I made the settings of the

cloud composition to be standard 3D and checked "preserve frame rate when

nested." I went back to the master composition and copied the four layers of

clouds. Then I went back to the clouds composition and pasted the layers I

recently copied from the master composition. I created a new layer of camera

with the same settings I had for the master composition in order for me to view

the active window in 3D. I pasted another four layers of clouds in the timeline in

this very same composition of the clouds and moved the last four clouds to total

eight clouds. I double-checked the switches on the timeline and made sure it was

selected for 3D layer. It did show 3D space in the footage window. Then I went

back to the clouds composition's last four layers and pasted those and shifted

them to the right side to make it look like sets of clouds floating in the sky. I

copied the 8 layers of clouds and pasted them on the timeline and moved these

clouds to the very far right side of the stage. I ended up with a total of 16 layers

of clouds. I looked at the active window as I moved the camera from the left to

the right to ensure that the clouds were in placed in the right positions. It sure

looked realistic clouds in the sky. I was pleased to see the clouds were in its right

positions.

Shortly after working with the clouds composition, I went back to the master

composition and deleted the four layers of clouds since I had created the clouds

composition. I looked at the project panel and dragged the cloud composition to

the timeline of the master composition. I moved the cloud composition to the top

of the environment stage to give a sense of length of clouds. I panned the first

camera to view the entire stage through active window to see how it looked. The

background, the grass, and the clouds were placed in the right position. Now, I

had a set of the environment. The remaining things I had to do were to place

props and billboards.

Next I had to create a new composition of the first chapter for Jengy with the

same settings I had set for the master composition. While I was at the first

chapter of Jengy's composition, I opened the folder of Art from Project Panel and

dragged the graphic of the billboard to the timeline. I looked at the billboard layer

on the timeline and dragged the length of the bar to the very end of the timeline. I

created a new camera layer for me to view the billboard in 3D. I opened the

Media folder and dragged the composition of Jengy's first chapter. I placed this

first chapter of video clip on front of the billboard and scaled the video to fit within

the billboard. Then, I went back to the Project Panel and opened the folder of Art

to drag the closed caption billboard to the timeline. I moved the closed caption

billboard to the bottom of the big billboard. I looked at the closed captions layer

and dragged the length of the bar to the end of the timeline. Shortly after that, I

opened the Closed Caption folder in the Project Panel and dragged the first

interview-closed captions and placed it in front of the closed caption billboard.

Because I had already experienced the challenges from Phase 1 to match the

closed captions' timing with the interview of first chapter, this time was much

easier.

After setting up the composition for the first chapter, I went back to the master

composition and dragged the composition of the first chapter of Jengy from the

Project Panel to the timeline. I moved the first chapter billboard for Jengy to the

top of its grass. At that point, I didn't place this first interview composition to the

right position where it needed to be. I wanted to focus on preparing the

compositions for the remaining chapters. I created new compositions for each

chapter for Jengy and Carl with the same settings I used for the first chapter

composition.

After I completed creating the chapter compositions with the billboard and

closed captions, I went to the master composition and dragged the compositions

of each chapter for Jengy and Carl from the Project Panel to the timeline. I

looked through the active window as I panned the first camera to the far left side

to see where the billboards were placed. I selected the first chapter for Jengy

from the timeline to highlight the selection on the Comp window. I moved the first

chapter in the Comp window to the right position according to my sketch site map

I created earlier. After placing the first chapter to its position, I went back to the

timeline to select the second chapter to move the composition to the next right

side from the first chapter. I looked at the active window to see where the second

chapter was located. It was too close to the billboard of the first chapter. I moved this billboard of the second chapter in couple of inches away in X position from its billboard of its first chapter. I repeated the steps I did for each billboard in each chapter to its X positions on the stage.

Once I completed placing each chapter to its X positions on the stage, I reviewed the stage by looking at the active window as I dragged the first camera from the far left to the right side of the stage. The positions of the billboards were linear. I realized that I needed to give more space between these billboards, as the camera would go through between billboards. I moved the second billboard a few inches in Z position from the first billboard to give space as the camera would go around the billboard of the first chapter. I wanted the camera to give the audience a feeling of flying around each billboard.

After adjusting the Z position for each billboard to the right location, I added a new layer of a second camera to create an animation flythrough. I used the first camera to locate the second camera to see where it was place. I moved the second camera to the very top left corner as a starting point. I adjusted the Point of Interest to focus the rustic background to begin with. Then, I dragged the second camera from its first position to the second position by going from top to the bottom in vertical and diagonal to give the sense of flying from top to the bottom view of the stage through series of clouds. I test rendered the second camera through the active window to test how it looked while animating. It was at first too fast from the top view to the bottom view. I adjusted the camera track by slowing it down. It worked after a couple of attempts adjusting the speed. I continued to drag the second camera to the next Point of Interest to the first

billboard of Jengy. Then I dragged the second camera to each billboard for Jengy and Carl and automatically created key frames for the second camera on the timeline. I tested this by rendering it. It was an improvement compared to the first phase video documentary I created earlier. I had not yet created DVD menu at this point because I wanted to test this video documentary for its quality and usability purpose first.

As soon as I finished placing the billboards with their video and closed captions, I went to the Render Settings to make the selections to create a QuickTime video. The settings I used were: Quality: Best and Resolutions: Full. The Output Module Settings, I set the format to be QuickTime Movie; checked Video Output, and checked Audio Output. Then, I went to Render Settings to start render. It took nearly 31 hours to render this video documentary. After it was finished rendering, a good quality video came out.

As for usability testing, I asked the same colleagues who reviewed Phase 1 to review the second phase video documentary. They were impressed and enjoyed watching the film, especially the flythrough. One of them mentioned that this film gave her the sense of motion as you were driving through the billboards. This was exactly what I wanted them to experience: a flythrough with the billboards and sequences of timeline. But something else was missing. This video documentary didn't portray how I expected my life as a Deaf Artist to be incorporated with the two Deaf artists.

Design and Technical Progress: Phase 3

Six months after I worked on Phase 2, I was thinking and visualizing the experiences I had when I was with the Deaf artists. I sat down and sketched a couple more ideas for how I could incorporate my life with the Deaf artists. I wanted this video documentary to be more visual than just a basic flythrough from Point A to Point B. In other words, I wanted this video documentary to be a broad spectrum of our experiences as Deaf artists. In addition to my experiences in Carl's and Jengy's studios, I also wanted the viewer to experience mine as I grew up traveling through the country with my family, passing by all the billboards.

I wanted to create four virtual worlds with billboards to represent traveling through time from past to future, revealing inspirations through travel. The four virtual worlds I was referring to were: Our World, Carl's World, Jengy's World, and My World. These virtual worlds would give us the experience of journeying through different levels as we explore these Deaf artists and their lives. I designed vibrant vector buildings, bridges, and many other elements that reflect New Haven to create these virtual worlds with billboards.

To re-create the journey in this video documentary, I re-drew the map on where I needed to set up the camera positions for each virtual world. It was at first challenging because writing on the index cards was in 2D and in my mind, I could imagine in 3D on how I wanted to tell a unique story.   Instead, I created each index card as one world: First Virtual World, Second Virtual World, Third Virtual World, and Fourth Virtual World. I marked the Photo Billboards' positions in the First World to give me a sense of directions where to place these billboards as I went further in After Effects.

In my mind, I wanted to create four virtual worlds where the viewer would travel into the billboard to arrive into the second virtual world, then travel from second world to the third world by leaving the billboard to the third world billboard. It would be almost like a Twilight Zone, but a friendly journey. The concept of each world: the first virtual world was to represent as an overview of the entire universe; the second virtual world was for my world as a third person view; the third virtual world was to represent Jengy Geller; and the fourth virtual world was to represent Carl Lil Bear. All four virtual worlds had their unique journey with its experiences. This idea of having virtual worlds would give the audience the visual stimulations as they traveled and learned about these Deaf artists.

As for creating props for each virtual world, I researched the town of New Haven in Connecticut. I learned that this specific town has lot of bohemian culture and architecture. As I researched, I wrote keywords on my note that represented New Haven. The keywords were skyline buildings, bridges, bungalow houses, and streetlights.

As for designing graphics in Illustrator, I created rows of skyline buildings with a variety of colors. For instance, one row of skyline buildings in one color: Orange Red with White windows. I created three other rows of skyline buildings with these colors; Teal Blue, Lime Green and Indigo. The main reason that I picked those specific four adjacent colors was to represent its own virtual world. This way the viewers could see the differences when they went from World One to World Two without getting confused or lost.

As for adjacent colors, I created four new rows of bungalow houses with the colors: Golden Yellow, Deep Pink, Dark Orange and Turquoise. I planned to use these rows of Bungalow houses front of each one's skyline building based on its adjacent colors. The choices of colors for each element would give the viewer the sense of contrastive and yet cohesive elements.

I redesigned the billboards to be cohesive with their virtual worlds. I wanted these billboards to have characteristics of modernism and gradient reflective like a metal. The colors I picked for the billboards were Hot Pink, Dark Tangerine, Deep Blue Sky, and Lawn Green I created four titles on the billboards: "Deaf Artist of the 21st Century", "Directed and Created by Heather Smith", "Jengy Geller" and "Carl Lil Bear" in Illustrator. I also created a street sign: Jengy Geller and Carl Lil Bear" to give the feeling of an actual street as the audience traveled through those worlds.

Lastly, I wanted the audience to arrive at a scene where they watch the artists telling about their lives along with closed captions. I made two scenes for each artists that reflects their "home/studio" by cutting out props from their photos and used them as their props next to the main billboard of each artist. My plan was to

bring the viewers to each virtual world and arrive in each artist's world and watch their interviews.

As for preparation in After Effects, I opened a new master composition and created a new folder, Phase3_World3_Interview and Phase3_World4_Interview within the Project Panel. I also created new folders for Art: First World Art, Second World Art, Third World Art and Fourth World Art, to keep track of each world with its graphics. I imported these graphic elements to their own folders.

I went back to Phase 2's compositions to collect the Jengy's/Carl's interviews compositions along with closed captions I created earlier to copy these nested compositions. It was a good thing that these compositions of interviews and closed captions had been set up and were ready to go for Phase 3. After I copied these compositions, I went back to Phase 3's Project Panel to paste the Phase 2's interview compositions of both artists in their folders: Phase3_World3_Interview and Phase3_World4_Interview.

As for graphics for the billboards from Phase 2, I created a new folder, Phase2_Art, within Phase 3's Project Panel. I went back to Phase 2 to copy the compositions that included all the settings. Then I went to Phase 3's Project Panel to paste the compositions I just copied from Phase 2 to Phase 3's folder of Phase2_Art. I opened the billboard compositions from Phase 2's billboards to update the graphics of billboards I created earlier. I saved these compositions with updated graphics for World1_Billboard, World2_Billboard, World3_Billboard and World4_Billboard to their own folders: First World Art, Second World Art, Third World Art and Fourth World Art.

I opened a new composition for Jengy's Interview and labeled it "World3_MainJengy" with the same settings I had in Phase 2. I dragged the composition of World3_Billboard from the folder of Third World Art to the timeline. I created a new layer of camera to view the stage in 3D space. The settings of the first camera were set at 50mm, Units in inches, film size in horizontally, zoom in 500, the angle view of 60, enabled the depth of field, focus distance of 500 and the aperture of 40. Then I dragged the composition of Phase3_World3_Interview to the stage. I checked the Active Window to see the billboard and Jengy's Interview. I didn't see the video of Jengy but the billboard and closed captions. Then I realized that I had broken the paths of the interview videos when I copied them from Phase 2 to Phase 3.

I went back to Project Panel's folder of Phase3_World3_Interview to re-link the paths of the videos. After I completed re-linking these videos, I went back to the composition of World3_Jengy and looked at Active Window. The video of Jengy did appear. I rescaled the video screen interview to fit within the billboard by using the masking techniques. I opened the Third World Art from Project Panel to drag the graphics of skyline building and bungalow houses to the timeline. I selected the layer of camera to pan to the right as I looked at the Active Window to move the skyline building to the back of the stage. I created a new layer of solid with the color of green for the grass and scaled the width of the grass to 400% and its height to 200%. I selected the layer of bungalow houses to move its position to the front of the skyline building. I looked at the Active Window and saw that the bungalow houses were too close to the front of the skyline building. I wanted it to look realistic so I moved the bungalow houses to

the z position by changing their position in the transform section on the timeline. I opened the Effect Control to select radical shadow for its bungalow houses.

After making a few adjustments for the bungalow houses' radical shadows, I looked at the Active Window as I panned the camera from the far left to the far right to ensure the graphics were in place. The skyline building and the bungalow houses were in the right positions. I went to the timeline to select the layers of billboard and World3_Jengy to move its x,y,z positions on its stage as I looked at the Active Window. Then I imported graphic for the background that I created for Phase 1 and Phase 2. I dragged the background to the timeline and adjusted its x,y,z positions to the very far back behind those graphics of skyline buildings and bungalow houses. I added a solid layer and selected the color purple. I changed the opacity of the solid purple to 40% and placed this solid purple right front of the rustic background to give an interesting effect of color depth in order to be cohesive with other graphics for Jengy's World.

After setting up Jengy's World with videos, closed captions and graphics, at last, I was ready to export Jengy's World to QuickTime. I looked at my 3x5 notes with all the settings I used for exporting QuickTime and made those same settings for Jengy's World. It took approximately 21 hours to complete rendering because of the audios with the video of interviews. For Carl Lil Bear's Fourth World, I did the exact steps and the settings as I did for Jengy's World. It took approximately 18 hours to complete the rendering to QuickTime.

As for the composition of the First World, I created a new composition labeled "Main_FirstWorld". This First World composition would be set in animation to give the viewer a beginning experience of flythrough and transition

to the Second World. I predicted this First World would be at least two minutes long of flythrough. I reset the time settings for this First World's composition to be 2 minutes long.

Back to the timeline, I dragged the First World's billboard from the folder of First World Art in Project Panel to the timeline. I created a new layer of camera to view the stage in 3D space. The settings of the first camera were set at 50mm, Units in inches, film size in horizontally, zoom in 500, the angle view of 60, enabled the depth of field, focus distance of 500 and the aperture of 40.

I created a new layer of solid with the color of green for the grass and scaled the width of the grass to 400% and its height to 200%. I dragged the graphics of bungalow houses and skyline building to the timeline, adjusted their positions as I looked at the Active Window. I copied and pasted the layer of skyline building four times. I moved the second skyline building next to the first skyline building. I did the same steps I did for the first and second skyline buildings for the third and fourth skyline buildings. I looked at the Active Window as I panned the camera from the far left to the right to see how it looked with the solid green grass and skyline buildings. I went back to the composition of Jengy's World to copy the background and its solid layer to paste to the First World's composition. I changed the solid color from purple to bright red with the same percentage of opacity I did for Jengy's Third World.

 I remembered that New Haven has canals/river right in the middle of the city. I created a new solid layer to create a blue river and rescaled to a narrow width. I placed this river in front of the skyline buildings. I dragged the graphics of bungalow houses to the timeline from the folder of First World Art in Project

Panel. I copied and pasted the layer of bungalow houses four times. I moved the

first layer of bungalow to the front of the skyline building in the far left side of this

stage and tweaked the position settings. I selected the second bungalow house

to move it next to the first bungalow house. I did the same steps for the third and

fourth bungalow houses. I looked at the Active Window to = see how it looked.

The river was not in the right position because it looked like the bungalow houses

were in the river. I moved the river to the front of the bungalow houses. Then I

added a special effect for the four layers of bungalow houses with a drop shadow

effect to give the feeling of depth.

I panned the camera to the far left to place the first billboard as an

introduction. I dragged the title of "Deaf Artists in the 21st Century" from the folder

of First World Art and placed the title in front of the first billboard. I moved the

billboard to the far left and looked through the Active Window. It was too close to

the end of the stage like the billboard was about to fall off the stage. I moved the

introduction billboard from the left slightly to the right.

The goals for the animation within this video documentary were to appear

like the reader opens a book with popup art as you read through its pages. It

gives the viewers visual stimulation as they travel through the timeline of the

Deaf artists' lives. My plan was to animate two graphics at the very beginning of

the video documentary's introduction: Skyline Buildings and Bungalow Houses.

I select the first graphic of sky building in the stage to begin to animate.

Then I realized that it would be best if I created a new composition only for the

skyline buildings to be intact when I animated these skylines together as one

piece rather than selecting each skyline building to animate which would cause

trouble when I create the animations for its skyline buildings. I opened a new composition and labeled it "FirstWorld_Skyline" and went back to the main composition of the First World's timeline to copy the layers of the skyline buildings. Then, I went back to the new composition of "FirstWorld_Skyline".

As for animating the introduction, I went back to the First World's composition and dragged the composition "FirstWorld_Skyline" to the timeline and placed it in the right position. Then, I selected the layer of FirstWorld_Skyline in the main screen and moved it under the green grass and placed its first position of x,y, and z. I looked at the layer of the FirstWorld_Skyline in the timeline to tweak its positions to ensure that they were in the right position and to ensure that this composition of FirstWorld_Skyline was set at 0.00s. I moved the graphics of skyline building to their second position where they would arrive to the right position as they animated. I slid the second key frame to 0.04s and adjusted the speed. I tested it by rendering for the first four seconds to see how it looked as the skyline building moved from the first position to the second position. It was too fast and it didn't give the feeling of realistic motion. I slid the second key frame to 0.05s and tested it again. It was an improvement, but not quite right with the speed as it animated. I slid the second key frame to 00.8s and tested it by rendering. This was a huge improvement. I wrote on my index card that the right speed needs to be approximately 0.08 seconds going from point A to point B with the same distances to give the right sense of motion.

As for the bungalow houses, I copied the layers of these graphics from its main composition of the First World and opened a new composition with its name of "FirstWorld_Bungalow". Then I pasted these four layers of bungalow houses to

the new composition of "FirstWorld_Bungalow". I went back to the main composition of First World and dragged the composition of FirstWorld_Bungalow from the Project Panel to the timeline. I selected the layer of the graphics of bungalow houses on the stage to the same position where the skyline buildings were placed to begin with in x,y,and z's positions.

As for animation, I slid the bungalow houses' composition to 00.5s in the timeline, which were scheduled to animate. Then, I moved the bungalow houses' composition in the comp window to the right positions where the grass was placed. By moving the bungalow houses to their second positions created the second key frame on the timeline. I selected the second key frame for the bungalow houses' composition in the timeline and slid the second key frame to 0.13s. I tested it by rendering to see how these animations worked. Reviewing these animations of the skyline buildings and bungalow houses gave me a sense like opening a popup book. These animations compositions came out fabulous and were on their right speeds.

I created a new layer for the second camera, which would do the animating of "flythrough". The first camera I had in this Second World's composition was to use to view in the Active Window where I need to see the stage. I moved the second camera to the right position where it showed the effects of the animating skyline buildings and bungalow houses. The settings for this second camera were set at 50mm, Units in inches, film size in horizontally, zoom in 500, the angle view of 60, enabled the depth of field, focus distance of 500 and the aperture of 40.

I tested this First World 's composition again by rendering with the second camera's view. The second camera's Point of Interest was not in the right angle view. I tweaked the Point of Interest's angle to aim these animation graphics of skyline buildings and bungalow houses. I retested by rendering the first 15 seconds to ensure that the second camera's Point of Interest were in their right angle. It was a success.

Because I needed to have an introduction billboard with the title of "Deaf Artists in the 21st Century", I moved the billboard behind the second camera by looking through the Active Window by using the first camera's view. I selected the second camera's layer and moved their first z position to front of the introduction billboard as their second position. Moving the second camera from the first position to the second position created key frames. I adjusted the second camera's Point of Interest in the second position to aim the introduction billboard. I tested it by rendering with the second camera. Watching this test video gave me the feeling like I was flying out of the introduction billboard. This was exactly what I wanted the viewers to experience, like they were flying in backwards.

I opened a new composition for the second billboard and labeled it "DirectedByHeather_Billboard". I dragged a second billboard to the comp window of DirectedByHeather_Billboard from the Project Panel's folder of First World Art. I also dragged the graphic title of "Directed and Created by Heather Smith" from the same folder of First World Art to the stage. I moved this title of "Directed and Created by Heather Smith" to the front of the second billboard.

I went back to the main composition of the First World. I dragged the DirectedByHeather_Billboard's composition in the comp window and placed it

behind the second camera. I selected the second camera in the comp window to move from the position to the front of the second billboard with the title of "Directed and Created by Heather Smith". I adjusted the second camera's Point of Interest to aim the second billboard. I tested it by rendering with the second camera. This First World video came out well by giving the exciting sense of flying through backwards. This was a huge improvement for the Phase 3 from previous videos of Phase 1 and Phase 2.

For the Second World, I created a new main composition for the Second World. I dragged the First World's composition to the timeline to nest with the Second World's composition from the Project Panel. I realized I needed to create a new layer of camera with the same settings I had for the First World's camera to view the Active Window as I create a Second World as my perspective.

I created a new composition for the Second World's skyline buildings, and then I opened the folder of Second World Art from Project Panel to drag the graphics of skyline buildings to the comp window. I copied and pasted the first layer of the skyline building four times on the timeline. I selected the first skyline building and dragged it to the far left side in the comp window. I selected the second skyline building to line up with the first skyline buildings. I also selected the third skyline building to line up with the second skyline buildings. I did the same thing for the fourth and fifth skyline buildings. I panned the first camera from the far left to the far right to make sure that these skyline buildings were placed in their right positions.

I went back to the First World's composition to copy the background's layer, the river's layer, and the grass's layer and pasted in the timeline of Second

World's composition including the settings from the First World's composition. It was a good thing that these layers with settings and positions of the background, river, and grass were included from the First World to the Second World because I wanted these layers of graphics to be consistent with the First World and the Second World.

After pasting these layers from the First World's to the Second World's timeline, I dragged the SecondWorld_Skyline's composition to the timeline. I selected the first camera's layer to pan through the stage to locate the Second World Skyline buildings. I selected the Skyline Building's composition to the right position on top of the green grass and in front of the background graphic.

I opened a new composition for the Second World's bungalow houses and I dragged the graphic of bungalow houses from the Project Panel's folder of Second World Art to the timeline. I copied and pasted the first layer of the bungalow houses from the timeline four times in the timeline. I created a new camera layer for me to view in 3D Space. The only difference between the First World's bungalow houses and the Second World's bungalow houses was the colors of bungalow houses.

Then I went back to the main composition of the Second World; I dragged the Second_World_Bungalow's composition to the timeline. I selected the Bungalow Houses' composition to move their position to the front of the skyline buildings. There were no animations involved with these buildings/bungalow houses in this main composition of the Second World. I didn't want to overuse the animation for these skyline buildings and bungalow and lose the exploration of the Second World.

I opened the folder of the Second World Art from the Project Panel to drag the graphic of billboard to the comp window of the Second World. I placed this billboard to the far left side of the stage where the viewers would be traveling from the First World to the Second World by going in backwards coming out of the first Billboard in the Second World. I went back to the Project Panel to open the folder of the Second World Art to drag the Street Name to the comp window. Then I went back to the Project Panel to select billboard from the folder of the Second World Art to the comp window next to the Street Name. I copied and pasted the layer of billboard on the timeline I recently dragged from the folder of the Second World Art four times in the timeline. I selected the second billboard to the right from the first billboard. I again selected the third billboard to be the next of the second billboard in the comp window. I did the same steps for the fourth billboard.

After moving those four billboards to their right positions on the stage, I went to the folder of Second World Art to select the first photo of Jengy's working to place on the first photo billboard. I rescaled the photo to fit within the billboard. Then I moved the photo billboard to their position on its horizon in about 400 pixels apart from the main billboard of the Second World to give some spaces for the second camera to flythrough. I went back to the folder of Second World Art to select the photo of Carl Lil Bear's working to the second billboard with the same settings for rescaling the photo to fit within the second photo billboard. I did the same steps for the third and fourth photo billboards by placing the short clip videos of Jengy's working and Carl's working. I wanted to give the viewers an

idea what these artists were all about before going to the Third World and Fourth World.

I went to the timeline of the Second World to select the second camera to begin the animation of flythrough. I moved from the first position of the second camera to the second position backwards in order to see the stage of the Second World after leaving the First World. Then I moved the second camera's second position aiming at the street name to the first photo billboard of Jengy, which created another key frame automatically on the timeline. I continued moving the second camera to the second photo billboard of Carl Lil Bear, to the third billboard of Jengy's short video clip of working progress to the fourth billboard of Carl's short video clip of working progress.

I adjusted the second camera's Point of Interests all of each billboards. I looked at the timeline of the second camera's layer to review the key frames and the speed of animation. I adjusted the speeds between these key frames from their starting point to the fourth billboard. Then I tested this Second World's composition by rendering to ensure the movement from leaving the First World to the Second World. It was far better than I had in mind to begin with.

I went back to the folder Second World Art in the Project Panel to select a fifth billboard and a photo of Jengy Geller to the comp window. I moved the photo of Jengy Geller to be on the fifth billboard. I moved this fifth billboard with a photo of Jengy next to the fourth billboard of short video clip of Carl's in approximately 600 pixels to the right and 200 pixels in z-depth. I looked at the timeline to ensure that this fifth billboard's layer was in the right timing when the second camera got

to the fifth billboard while animating the flythrough. I moved this layer of the fifth billboard and photo of Jengy in the timeline to match the second camera's timing.

Then I went back to the folder of the Second World Art in the Project Panel and dragged the sixth billboard and a photo of Carl Lil Bear to the comp window of the Second World. I moved this billboard and a photo of Carl Lil Bear next to where the fifth billboard of a photo of Jengy was located. I wanted these two billboards of the fifth and the sixth to be next to each other.

Then I went back to the folder of the Second World Art in the Project Panel and dragged the sixth billboard and a photo of Carl Lil Bear to the comp window of the Second World. I moved this billboard and a photo of Carl Lil Bear next to where the fifth billboard of a photo of Jengy was located. I wanted these billboards sixth to be next to each other.

I went to the second camera's last position on the comp window to move the second camera's next Point of Interest to the fifth and sixth billboards by flying over those billboards backwards. I looked at the second camera's layer on the timeline to review the speed of animating and adjusted the speeds to the steady speed.

Still in the Second World, I added a seventh billboard with no graphics to the comp window from the folder of the Second World Art in the Project Panel. This seventh billboard was to use the second camera to go into the Third World of Jengy's as a transition from one world to another world. I moved the second camera's last position after flying over the fifth and sixth billboards backwards to the seventh billboard.

I retested this Second World's composition by rendering and reviewing the video. This video came out well and was on the right speed of flythrough and theright positions of Point of Interests. Up to this point, I had created the First World as an introduction, Second World as my perspective as a Deaf person, Third World as for Jengy Geller, and Fourth World as for Carl Lil Bear.

I reviewed all four worlds and ensured that they were ready to be connected into one final stage. I realized that I needed to add a little more animations of flythrough in the Third World and Fourth World before arriving to the interview scene. I opened the Third World's composition and selected all layers on the timeline to move the duration to 00.8 seconds and gave me 8 seconds more of animation flythrough to the Third World after leaving the Second World. I opened the folder of Third World Art in the Project Panel and dragged the billboard of the Third World and placed it in the far left on the stage where the second camera would be coming out of that specific billboard from the Second World. I dragged Second World's composition to the comp window in front of the billboard I recently dragged at the very far left of the stage. I needed to have the connection between the Second World's composition to the Third World's composition as a transition going from one world to another world.

I went back to the folder of Third World Art to drag the billboard to the comp window and rescaled it to 50% smaller. I copied and pasted this layer of this rescaled billboard three times on the timeline. I went back to the folder of Third World Art to select four: two photos of Jengy's lives and two videos of Jengy's lives and dragged these to the comp window and placed each of them on each billboard. I rescaled these photos and videos to fit within the billboards. I

dragged the Street Name from the folder of Third World to the comp window and adjusted the view where the viewer will see the name of "Jengy Geller" to give them a clue that they were flying through Jengy's Lane.

I went back to the timeline of the Third World and selected the camera to the first position facing the first billboard at the far left side of the stage where the viewer would be leaving the Second World to go to the Third World. I moved the camera to the second Point of Interest to the Jengy Geller Street Name. Then I moved the camera's second Point of Interest from the street name to the four billboards showing the lives of Jengy Geller as the viewers fly towards the final billboard where they go into the interview scene of Jengy Geller. At the very end of the interview scene of Jengy Geller, the viewers will leave the same billboard in the Third World when they first went into the same billboard to watch Jengy's interview toward to the Fourth World of Carl Lil Bear.

I opened the Fourth World's composition and selected all the layers on the timeline to move the duration to 0.08 seconds to give me 8 more seconds of animation of flythrough. Following the exact same steps I did for Third World's flythrough, I added four billboards and placed the two photos of Carl Lil Bear and two video clips of his lives in the Fourth World.

At the very end of Carl Lil Bear's interview, I made the connections between the Fourth World to the First World by adding the First World's composition to the Fourth World's timeline and changing the timecode of its first world to have the final billboard to state a special thanks for those people who have worked with me on this video documentary.

Rendering this entire project took nearly 56 hours. After rendering was completed, I sat back and watched this motion graphics documentary video. I said to myself, this is it! It gave me the feeling of the ultimate experience of traveling through each of the four virtual worlds where I was really moved and inspired as a Deaf Artist.

For usability testing, I had six people, three deaf and three hearing, watch this video documentary. Two of the six people had already seen the First Phase and Second Phase of the video documentary. I watched their facial expressions as they watched this Third Phase and saw how they seemed to be reacting to this. They all smiled as they flew through from the First World to the Second World to the Third World to the Fourth World then back to the First World. I was very pleased to see they enjoyed watching this video documentary. After watching this Phase 3 video, the two people who had seen all phases of video documentary said this Phase 3 was the very best, and they enjoyed it so much. Two of the people who hadn't seen the Phase 1 and Phase 2 videos were in awe and expressed how much they enjoyed watching this vivid motion graphics video. They even asked for a copy of this Phase 3. After all, it was a huge success!
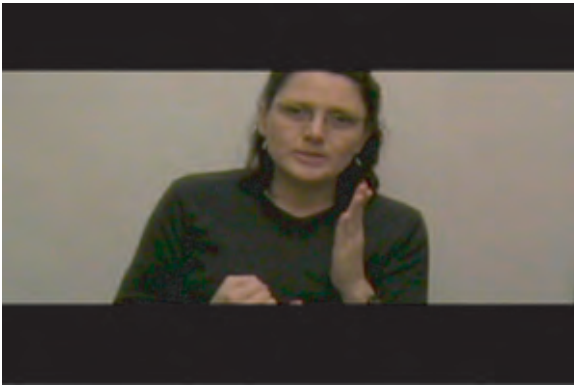
Introuding myself
as a Deaf Artist and
giving a background story

First World of Deaf Artists
(First World)

First Billboard of Deaf Artists
of the 21st Century

City of New Haven
in the First World

Leaving the First World to the
Second World of My Perspective

Traveling through Billboards
in the Second World

Traveling to Deaf Artists' Lane
in the Second World

First Introduction
of Jengy Geller
as a Deaf Artist

Getting into the Third World
of Jengy Geller

Exploring Jengy Geller's Works

Jengy Geller's
Personal Interview
about her influcences,
inspirations, and works.

With Captions
available

Leaving Jengy's World,
we are back to the
Heather's Perspective.
(Second World)

Traveling through
Carl Lil Bear's Lane

Introducing to Carl Lil Bear's World
(Fourth World)

Exploring Carl Lil Bear's Works

Carl Lil Bear's
Personal Interview
about his influcences,
inspirations, and works.

With Captions
available

Leaving Carl's World into
Deaf Artists' World

Wrapping Up

Special Thanks to Interpreters

Very Special Thanks to
ThesisCommittees

The End

Conclusion

Creating this motion graphics documentary video gave me the inspiration to show vibrant virtual worlds of how we thrive as Deaf artists. This golden opportunity gave me the chance to share with the audience how we grew up as deaf children and how we as Deaf artists survive this world. Three of us--Carl, Jengy, and me--discovered that we have a lot in common as Deaf artists with our barriers, our frustrations, and our growth. Bottom line, we learned that we are not alone as Deaf artists who have experienced struggles with accessing information and who have depended on our visions to go through life with a variety of inspirations.

Despite our deafness, we as Deaf artists do have many ways to express our creativity, such as painting and totem sculpture, and we are not limited in methods to express our interpretations/inspirations. Deaf artists aren't very different than hearing artists in how they express their creativity, but how we interpret things and how others interpret our work may be very different.

Equipment/Software

The equipment/software I used for this 30-minute visual film:

1) Four different lights
   a) Back Light
   b) Kicker Light
   c) Key Light
   d) Fill Light
2) 3 Sony DCR HC85 DV Camera
3) 1 Canon GL-1 DV Camera
4) Adobe After Effects
5) Adobe Illustrator CS
6) Adobe Photoshop CS
7) Microphone

Presentations

Mythology Images Art Exhibition. Thursday, March 20, 2007, NTID's Dyer Arts Center, Rochester Institute of Technology, Rochester, New York.

Deaf Rochester Film Festival. March 23-25, 2007, Rochester Institute of Technology, Rochester, New York.

Pathways: A Century of Women at RIT. Thursday, March 20, 2008, Rochester Institute of Technology, Rochester, New York.

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