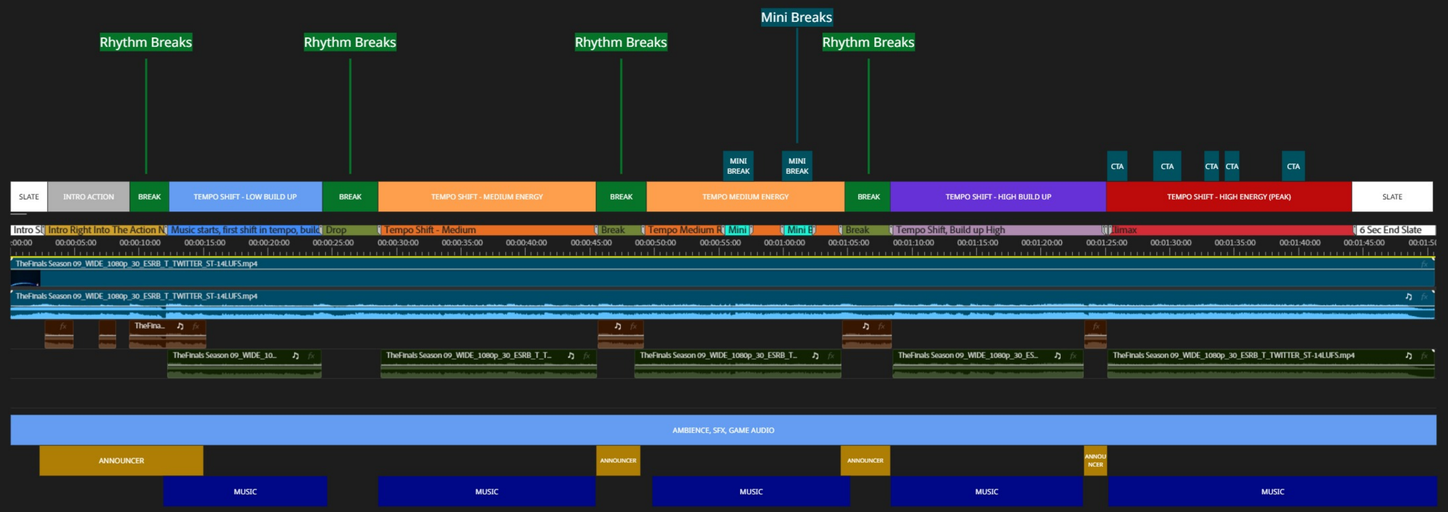
For the hype trailer, the goal was to create a piece that speaks the voice of The Finals through its rhythm and timing of cuts, music selections and usage of sound effects, as well as the overall tone and messaging of the IP with elements such as call to actions. In order to understand these aspects, an analysis was done on the existing trailers made for The Finals, and I approached the hype trailer in a similar fashion while adding some motion graphic explorations as well, softwares used includes **Premiere Pro, After Effects, and Unreal Engine**.

1 TRAILER ANALYSIS EXAMPLE SEASON 9, RUNTIME 1MIN 50S

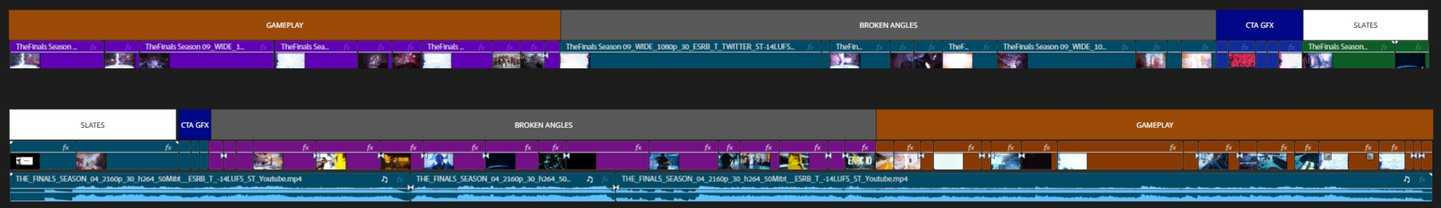


1 The trailers tend to start strong and settles into moderate paces with breaks in the rhythm through music cuts and sound effects. Around half way through the video, there is a contrast of a bigger pause followed by a stronger build up and finishes strong with high-energy.

Overall the style of the cut gives a feel of intensity, into a settling moment, and back into intensity, and this is the contrasting push-and-pull that gives a more dynamic and less monotnous viewing experience. Additionally, while there are quite even breaks, there are two mini breaks which I interpret as giving further contrast to the rhythm.

What is also worth noting is the usage of sound effects such as gun hits, risers, impacts, crowd cheers, announcer voicelines, etc., where they also help set the rhythm of the music track, as well as adding further immersion to the gameplay and cinematic scenarios, helping the audience register cuts in different environments and actions as the pacing tends to be fast.

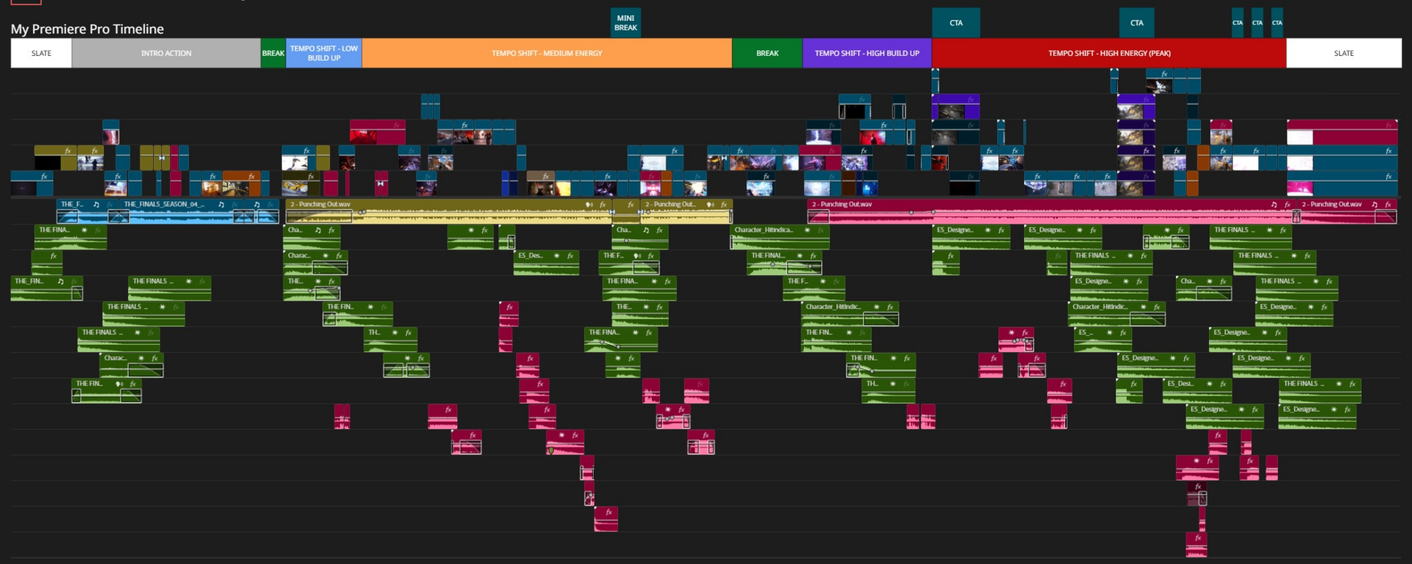
2 FOOTAGE-TYPE RATIO



2 The ratio between cinematic footage using broken angles vs. gameplay footage was also explored. Whether the intention is to show something more representative of pure gameplay, a mix of cinematics and gameplay for some storytelling, or a purely cinematic focused experience, I kept this in the back of my mind for my trailer cut. The ratio is split quite evenly between cinematics and gameplay, with a little more towards cinematics depending on length of the trailer. My interpretation here is that the cinematics are being used as an additional storytelling element to showcase the design and the mechanics of the maps and gameplay.

3 MY TRAILER CUT, RUNTIME 1MIN 00S

My Premiere Pro Timeline



3

Following the trailer analysis, my approach to the edit emulates the pacing and rhythm that was broken down, in order to match the IP's style, tone, and rhythm.

There are slight adjustments made to accommodate the 1 minute trailer length in comparison to 1 minute and 50 seconds, most noticeably fewer breaks. This decision was made due the length being almost half as long as the example analysed and also to making sure there were not too many breaks to allow the viewer to settle into the rhythm of the video without feeling rushed.

Music and sound effects selection are mostly sourced from what exists within The Finals in order to stay as close to the IP as possible, with minor complimentary sounds from Epidemic Sound. Sound effects was used to help assist the cut rhythm and also give more cues to the viewer of what is happening with in-game gun and explosion sounds, as well as UI and ambience elements.

4 Call to Action Exploration

Early Versions with Unreal Engine render exports and 2D background loops composited in After Effects.



Latest Versions using 3D render exports from Unreal Engine with 2D text animation and final composite in After Effects.



4

For the call to action, other trailers have included both 2D text motion design and 3D elements such as in Season 11, with 3D text integrated into the cinematic scenes.

I wanted to try another approach by mixing 2D CTA text motion design with 3D work using environments and objects (or characters).

My thought process here is that by utilizing environments, characters or objects that feel native to the game helps integrate the CTA into the flow and immersion of the video, while the 2D text element retains a bit of seperation that lets the audience know with more clarity that this is some sort of information we want to highlight amidst the fast pace and chaotic nature of the trailer.

Initially I experimented with using 2D background loops, which later became native 3D environments in Unreal since I felt that it gave a more native and integrated feel that fits into the game and trailer.

5 ALL MATERIALS USED

Most materials used to create this hype trailer was provided by Liliana Garmvild from Embark. Complimentary sound effects from Epidemic Sound was used, and additional gun, UI, ambience sounds from The Finals was sourced from YouTube as well. For the 3D motion design exploration, the gun and coin model were sourced online through CGTrader and Sketchfab, and the environments were sourced from FAB.

Materials provided by Embark:

- Link 1
- Link 2

Additional The Finals sounds sourced from Youtube:

- All Weapons Showcase
- Death Sounds
- Crowd/Audience Sounds
- UI Sounds
- H+ Infuser Sound

Gun Model:

- MK18

Coin Model:

- Coin

Environments:

- Sci-fi Environment
- Temple Environment