

## Storyboard Collaboration:

### Quick Overview:

Storyboarding is a vital part of the sequential art process. It also is where an artist can get the quickest gains — and fastest additions to a portfolio and or to achieve a minimal viable product for publishing.

I am offering writing, feedback, editorial work, translations, pitching/querying/publishing-pursuing.

Scripting/involvement in the art can be anything between total artistic freedom — to compressive detailing.

The collaboration can be a mentorship, one off collab, or up-to a full partnership [Depending on how the starting stages go].

The exact specifications of this offer will be bound to change with time. But the general offer for being open to collaborators holds in perpetuity.

### Quick Notes:

[The script can be already made — or depending on time I can write something new, tailored to the artist's preferences].

[No deadlines or need to rush].

[Manga/Comic/Webstyle are all welcome].

[For the Manga process storyboards are called Names].

[These hold in perpetuity].

### Variable Notes:

[Currently a **moderately high** limit on slots available — will update if this changes].

[In Japan from February 18th to May 18th — I will be including storyboards in my Editorial Meetings.]

### Storyboard Introduction:

Working on a storyboard is the first visual step of a project. And is going to generally have the highest return on investment. As in, it being the easiest thing to accomplish — while still having an end result that can be used for a portfolio piece of publishing opportunity.

Storyboarding is a vital part of the process — and is a vital skill set in of itself. Being able to properly set up paneling and shot composition are both unique skill sets that require practice to do well.

### Scope / Ambition:

Any size of project is fine, from 1-page to a Full Length One-Shot [55 Pages]. And any artist level is welcome. The ambition for the project can be anything the artist might have in mind. I am more than happy to work with a first time artist, help them through the entire process and provide as much feedback as they want. With the goal of improving and having a portfolio piece.

I am also obviously welcome to more experienced artists who might be looking to get published — or who want to test out the waters for further collaboration opportunities.

### Collaboration / Editorial Help:

What I am offering outside of doing the story writing — is also doing most or all of the paneling and shot composition.

[Though, a full variance is available. We can individually decide how much control you as the artist might want. If you want more-or-less freedom to how you tackle it – or if you want more details to work from. It's fully fluid for each and every panel. Whether an artist would want entire artistic control over everything the entire time, or if they want a detailed script and notes to follow exactly, both and everything between is fine].

And I have found that working with artists on their storyboarding skills generally produces the best gains to their ability.

Starting on practicing and working on storyboards I think is generally the best place to start for both newer and more experienced artists. Newer artists will have less to worry about and can focus on those basic skills of shot composition, paneling, workflow, and so on.

For more experienced artists, I feel starting really small and simple is a good way to help ease into and have a solid collaboration. Then minimally again a good portfolio piece or something that can be sent into publishers/contests will be complete. And then after building a repour potentially a conversation can be had about doing more.

### Starting Small:

I have collaborated with many artists — and helped out very many more on their own projects beyond that. The absolute most common failure point has consistently been aiming too-high too-fast. I don't want people to not be ambitious, in fact ambition is a great tool. But even the most ambitious work starts with a storyboard. And just starting focusing in on the very important first step, I think for most will produce better results.

Once again, I truly cannot highlight this key point enough.

Even if you know you will pursue the 1,000 chapter Epic.

Setting aside a tiny bit of time to start as small as possible to get the fundamental basics down first, while completing small scope projects is vitally important.

**Start small** and build up over time.

## Publishing:

Some Manga Publishers accept Storyboards/Names.

Viz is one such example that accepts English Manga Names. When a Name is created, we can work on a Pitch sheet and send it to them. If they like it then they might reach out with an Editorial contact and or publishing offer.

Japan has a variety of Name Contests as well. Many run throughout the year that can have various themes or timelines. But there is a generalized one that runs Monthly. These would obviously require a Translation to submit it to any of these contests. I would be the one providing the translation for said entries. But this obviously is a point with massive variance depending on the complexity and length of the Name. And would be good to have a conversation about early on in the process. [Again, this is a part of the process that is a lot more time consuming and cannot be rushed. Depending on the difficulty of the language, this could be a massive undertaking that takes a long time, so just needs to be talked about a bit and have a general understanding that it might take a little while].

[And I do know there are some other options available for comic/webstyle productions, but I admit to have less things immediately lined up for that. But it is something I can look into more readily if needed].

## Quality:

Another point I want to at least touch on. I find most artists really tend towards over-detailing a storyboard. They make them full sketches, rather than being a step down from a sketch. A general full timeline for each panel would be between 2-and-10 minutes. With the ten minutes being a kind of high end. [Of course newer artists might want to take more time to get used to things and work up to a better pace].

Now, I don't want this part (or any other for that matter) to be taken as me telling the artist what they have to do. More so, my recommendation is to generally keep a majority of panels somewhere between very quick and rough sketch, up to regular sketch. Especially, since the storyboarding part of the process is where things are tested and larger corrections are made. And it always feels bad to really spend a lot of time working on a drawing that ends up not working and that has to be scrapped.

But I do want to say vibes and feeling good about what you're making is most important. If you are feeling a particular shot, then spending a little bit more time on it can be fine. And obviously different shots will call for more-or-less focus.

Generally speaking though, efficiency and readability is more important for Storyboarding. [Rather than details, or anything too flashy].

### Time Split:

This will likely be a much more evenly split time investment from both sides — depending on the details of the collab.

The time it takes to write the script already would be a large chunk of the drawing time accounted for. Then the more feedback/editorial type of work done — the more even the split would be. And then if you add in translation work on top of that — it is not unlikely that I might be investing more time into the project.

Now, I am very fast and efficient at what I do, so it shouldn't be too hard to manage or anything. But a slower writer and faster artist combo with the same perimeters could easily have the writer spending more time on the project.

On top of that — I am actively pursuing a couple different avenues to get published in Japan. The novel writing side of my career is currently in a transitional process of working with different publishers. (And I do a large amount of daily Japanese practice).

That is to say, I would love to say yes to everyone who asks (and I likely will), but there might be some variance to the reply speeds. So, I apologize beforehand for that.

What Do I Get Out Of This?:

Minimally: Portfolio pieces. Experience. New artistic/creative contacts and acquaintances.

And at best: A new collaborator that I enjoy working with and is seeking to work on more creative and interesting projects. Results from publishing/contest entries.

(I also just am someone who helps others. And would be offering to do so regardless).

### For Storyboard Commission Work:

If you are a storyboard artist who wants to send me your rates feel free to do so. I am looking to eventually hire a storyboard artist full time. [Which obviously would be done after building a rapport with them. And also wouldn't be happening for a little while.] I do have some artists that I would already be considering for said position, but I am always happy to look at more potential collaborators.