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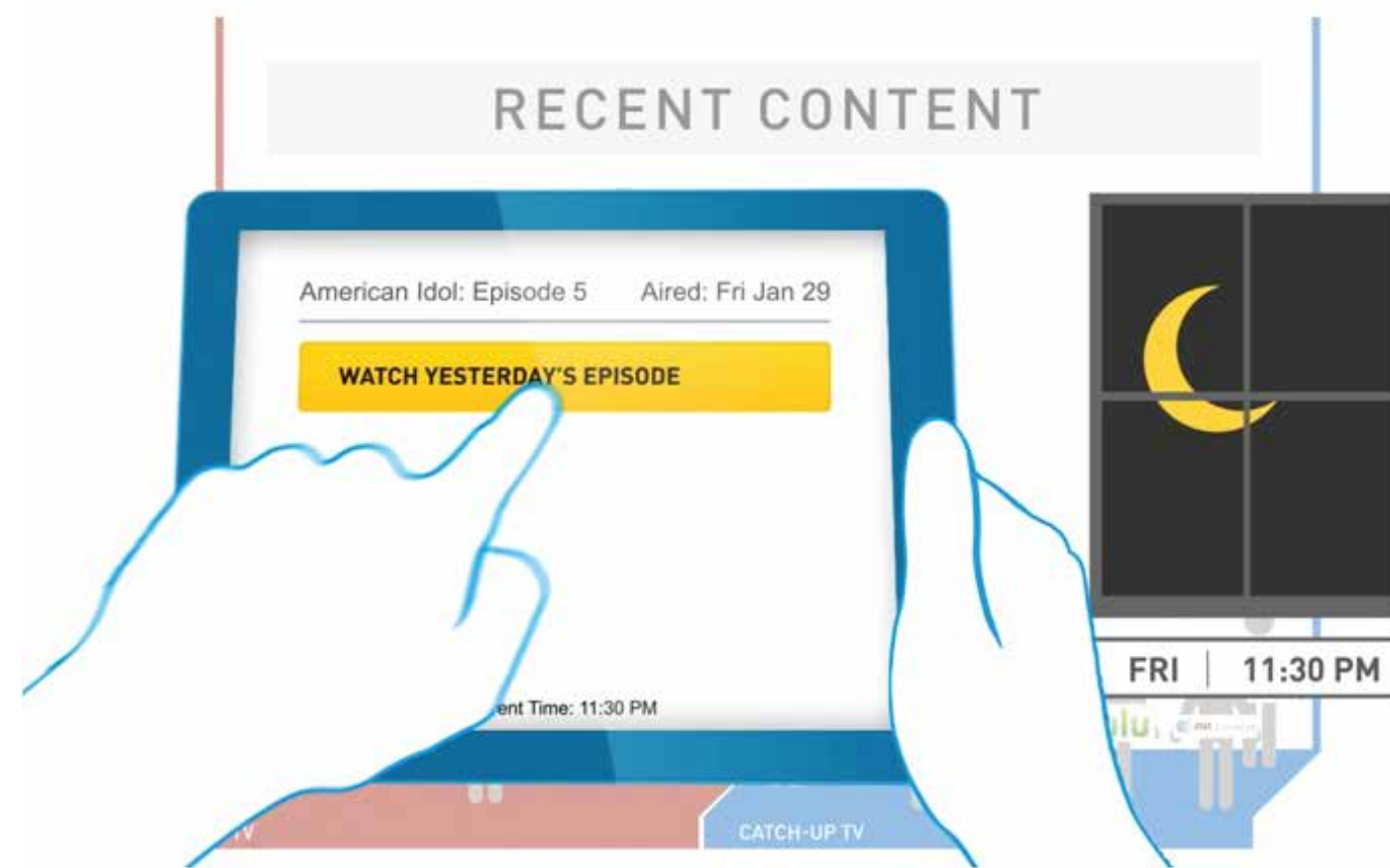


USER JOURNEY

Understanding Subscribers

User Journey

Understanding the Subscriber



Motion Graphics

THE HISTORY

I did a lot of motion graphics and design work for DIRECTV's Digital Innovation Lab.

A lot of it was focused around exploring new ideas (which are easier to understand through video), and some stories needed a more unique approach.



Motion Graphics:

When the DLAB started, almost all presentations were done over PowerPoint. I took these elements and created a series of animated shorts using the same data.

The animations were +70% more impactful than other presentations. Often with client buy-in within 30 seconds of the meeting.

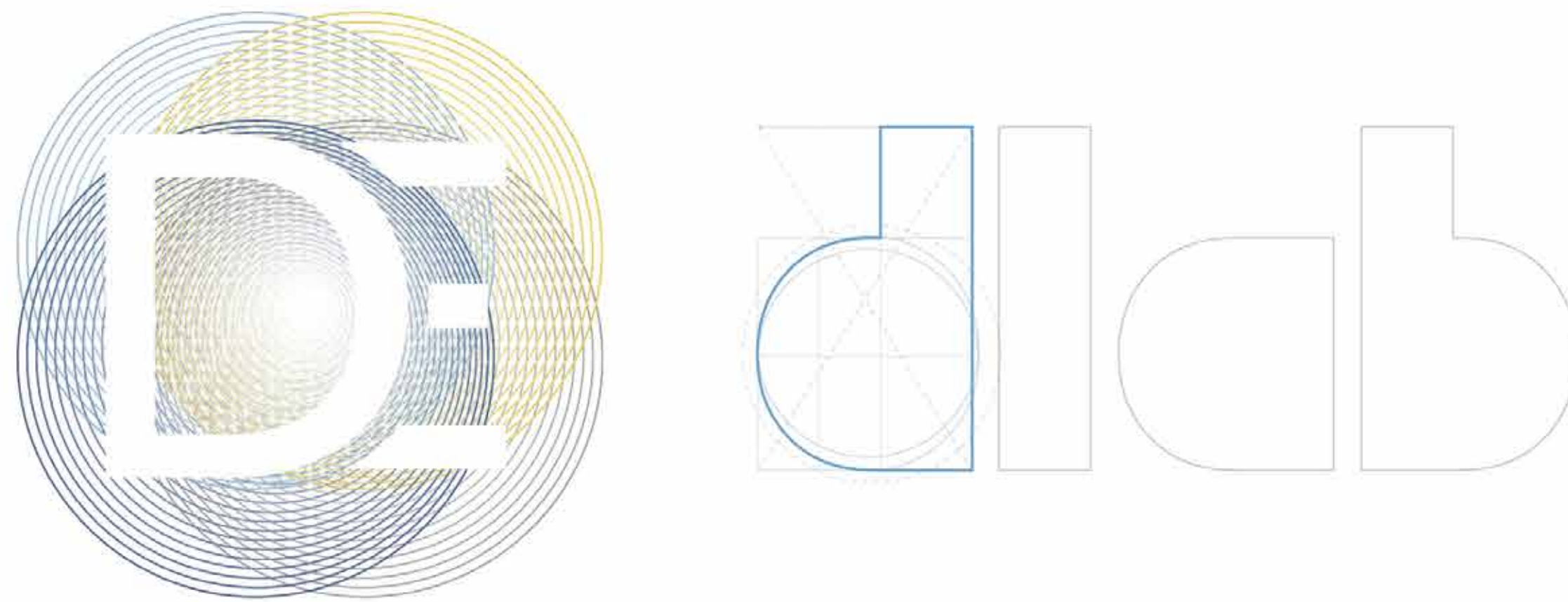
World Building:

The animations were so effective, I was able to launch a Video Innovation Lab within the Digital Products Group of DIRECTV.

What started with simple motion graphics lead to much larger projects, awards, and patents.

Gamification:

I took a 72 page document that outlined the user journey from seeing an ad to purchasing a product and boiled it down into a playable Candy Land type game. Players still learned the key take aways from a 4-hour lecture in a 10 minute game.



WIREFRAMES

The User Experience

Wireframes

The User Experience

Use Cases & Acceptance Criteria

013 - PC vs. Live Content**
013.00 - Use Case: Parental Control experience for LIVE content
As Jose, when I go to my son and son-in-law's TVs, streaming already has access to my Parental Controls settings (in content), a limited set.

013.01 - Acceptance Criteria
When I select a live streaming channel that is outside of my parental control settings, the screen is blocked out with a message that says: "This content is outside of your setup's Parental Controls settings."

When a LIVE channel is blocked out, I see above it that it is "Not-Parental-Controls-Warning" and that message to turn on screen lock on.

It has been pointed out that "Channel lock" within the parental controls settings, but content will become available for viewing.

014 - PC vs. Search**
014.00 - Use Case: Search
As Jose, when I search for content, my search query across TV Shows, LIVE, and On-Demand has access to my parental controls. It will not allow a list to be shown that has not been set as parental control settings, and it will not be shown.

014.01 - Acceptance Criteria
When I search a search and my results are not shown, I see that this info is outside of my parental control settings will be marked with a lock.

016 - Launching Service**
016.00 - Use Case: Launching Service
As Jose, when I launch the service with Parental Controls, I am given a quick test (I get that says "Parental Controls are currently set to ON" and that later says "You can turn them off in the settings").

016.01 - Acceptance Criteria
When I launch the service and the screen says "Parental Controls are currently set to ON" and that later says "You can turn them off in the settings" and that later says "You can turn them off in the settings" and that later says "You can turn them off in the settings".

015 - Cross Platform
015.00 - Use Case: Parental Controls Cross Platform
As Jose, my parental controls are synced across all platforms where the service is available (exception being XBOX 360 as this is managed on the System Level).

015.01 - Acceptance Criteria
When I change my parental controls on one device and log-in to another device those controls carry across that device.

** Possibly to be included in a future release

THE HISTORY

DIRECTV was stepping into the world of OTT and needed a team to build out the interface controls and what DIRECTV's OTT platform could be.

We were at the start of all of DIRECTV's OTT projects, from creating a free SVOD tier, to the short lived Yaveo, to DTV Now, my team helped shaped the future of content for DIRECTV/AT&T

Setup Parental Controls: First Time

1

2

Setting Age Restriction
016.00 - Acceptance Criteria
I have the ability to move devices that allow me to use my setup (streaming from the TV, On-Demand, and Live) and I can manage the content of each age group.

016.01 - Acceptance Criteria
There is a list for "Turn Off" about our Parental Controls. On that we can indicate the content on the details of how the PC are set for each age group. We can all the different content that content is managed for the PC.

016.02 - Acceptance Criteria
When the Parental Controls info screen appears, the first step is to set up the content. I see a list of the content that content is managed for the PC.

016.03 - Acceptance Criteria
When I change the settings for a different setting, it will be set to the settings I am required to set in the current PC Code.

005

Find Parental Control Panel

1

2

Getting to the Parental Controls
017.00 - Acceptance Criteria
When I change the settings for a different setting, it will be set to the settings I am required to set in the current PC Code.

Suggested Placement
Considering the number of users who will actually use parental controls, and the frequency that parents will need to be notified, the suggested placement of Parental Controls is located in the bottom of the user settings panel above the list.

001

Change PIN

1

2

Change/Reset the PIN
018.01 - Acceptance Criteria
I select the "Reset My PIN Code" option. I am presented with a dialog box that shows me what my current pin code and what is a new pin code which has to be shown and screen lockable content.

Headline
018.01 - Acceptance Criteria
If the new pin code does not match the dialog verification "Pin code does not match" error message appears, please re-enter it again and select "Done".

005

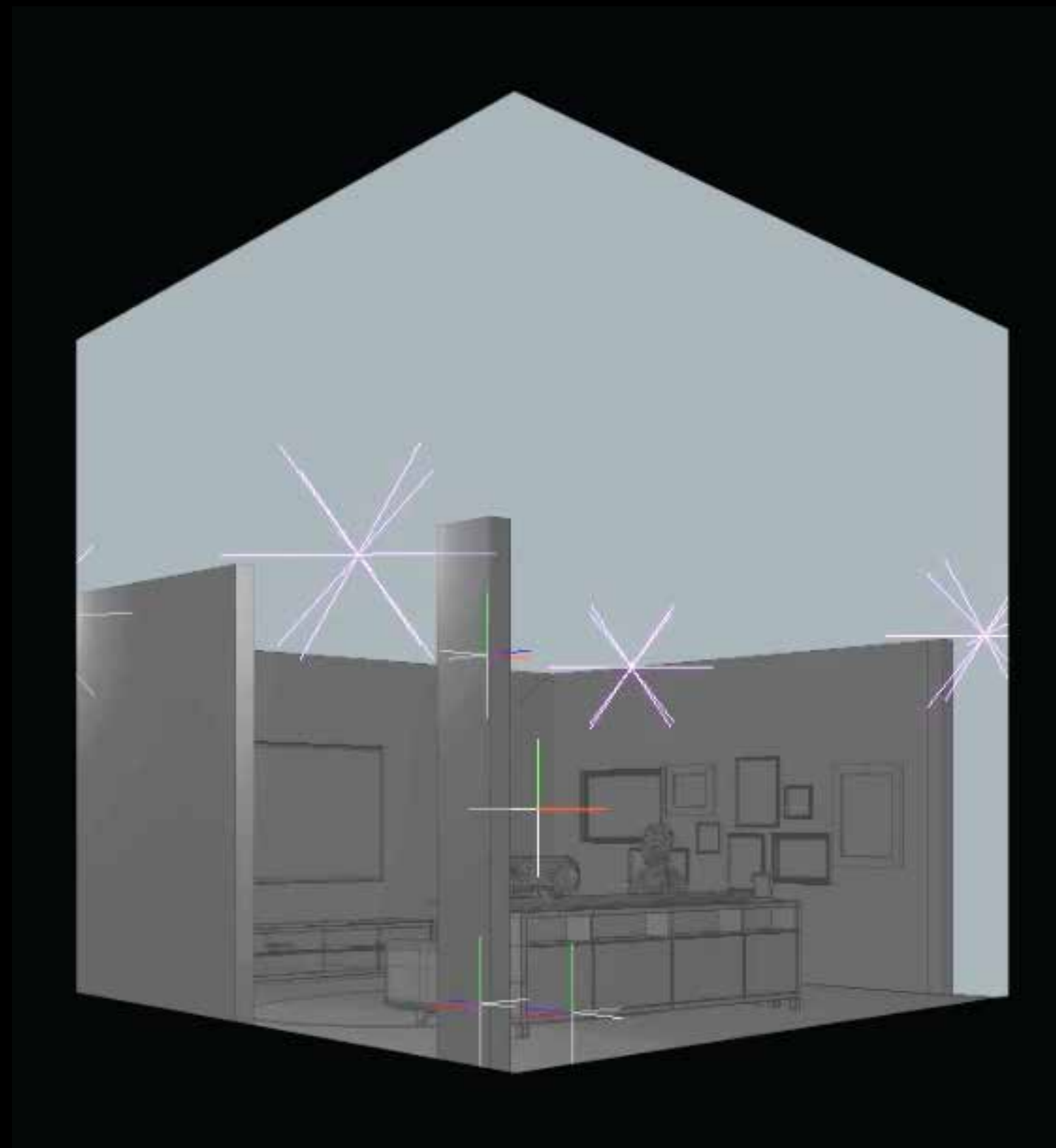
Alternative Concept: A

1

2

Version A
Settings comparison is listed under the Age Restriction group.

001



Project White Box

Experiential Marketing

White Box



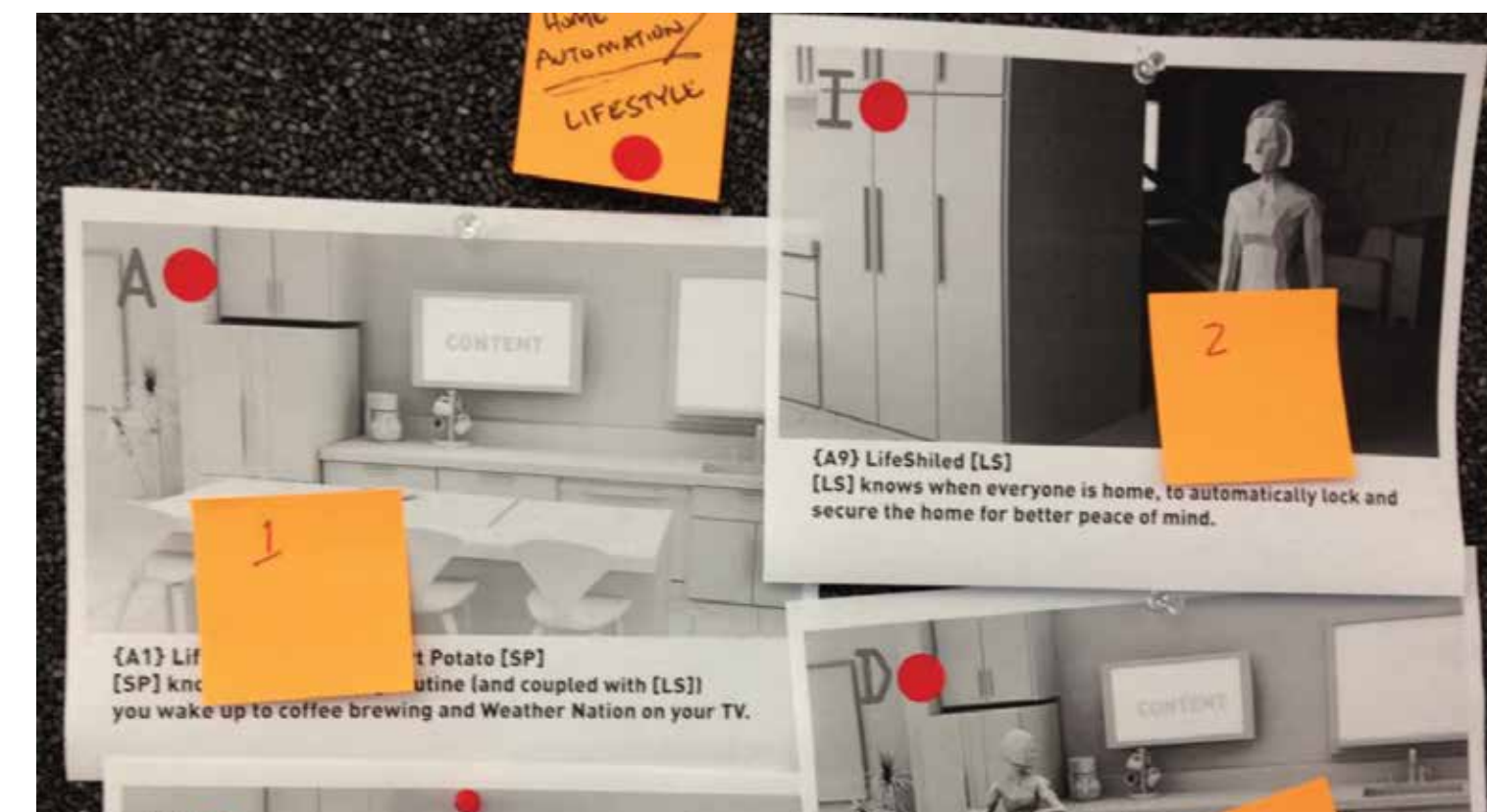
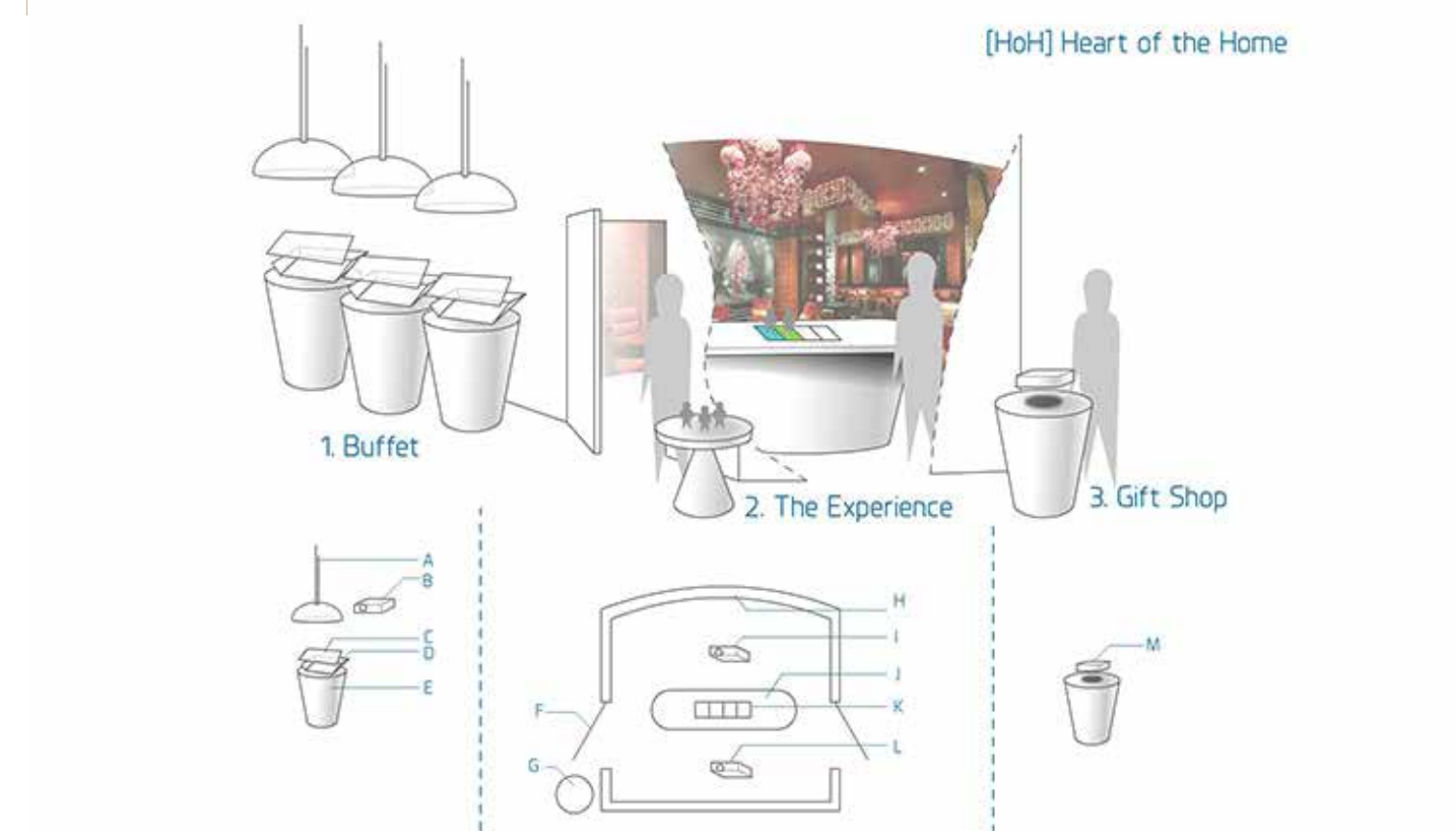
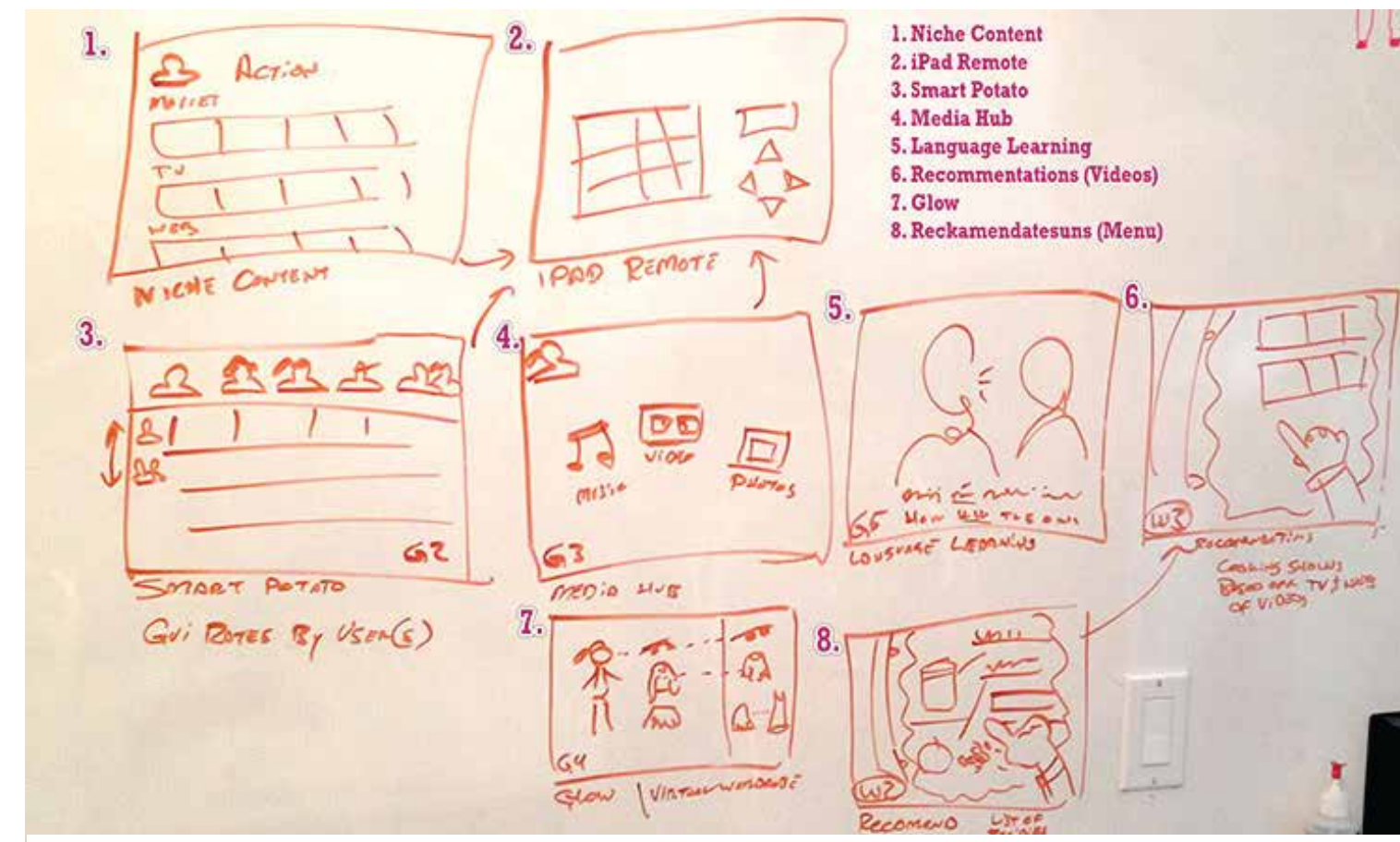
White Box team in SXSW

THE MISSION

Showcase how DIRECTV and the Internet of Things [IoT] will evolve the user experience.

I rented out a airplane hanger in Torrence and built a 3D projection-mapped room that showcased the future of technology for DIRECTV.

Our demos traveled the US, showcasing the innovation coming from DIRECTV's Digital Innovation Lab.



Step 1:

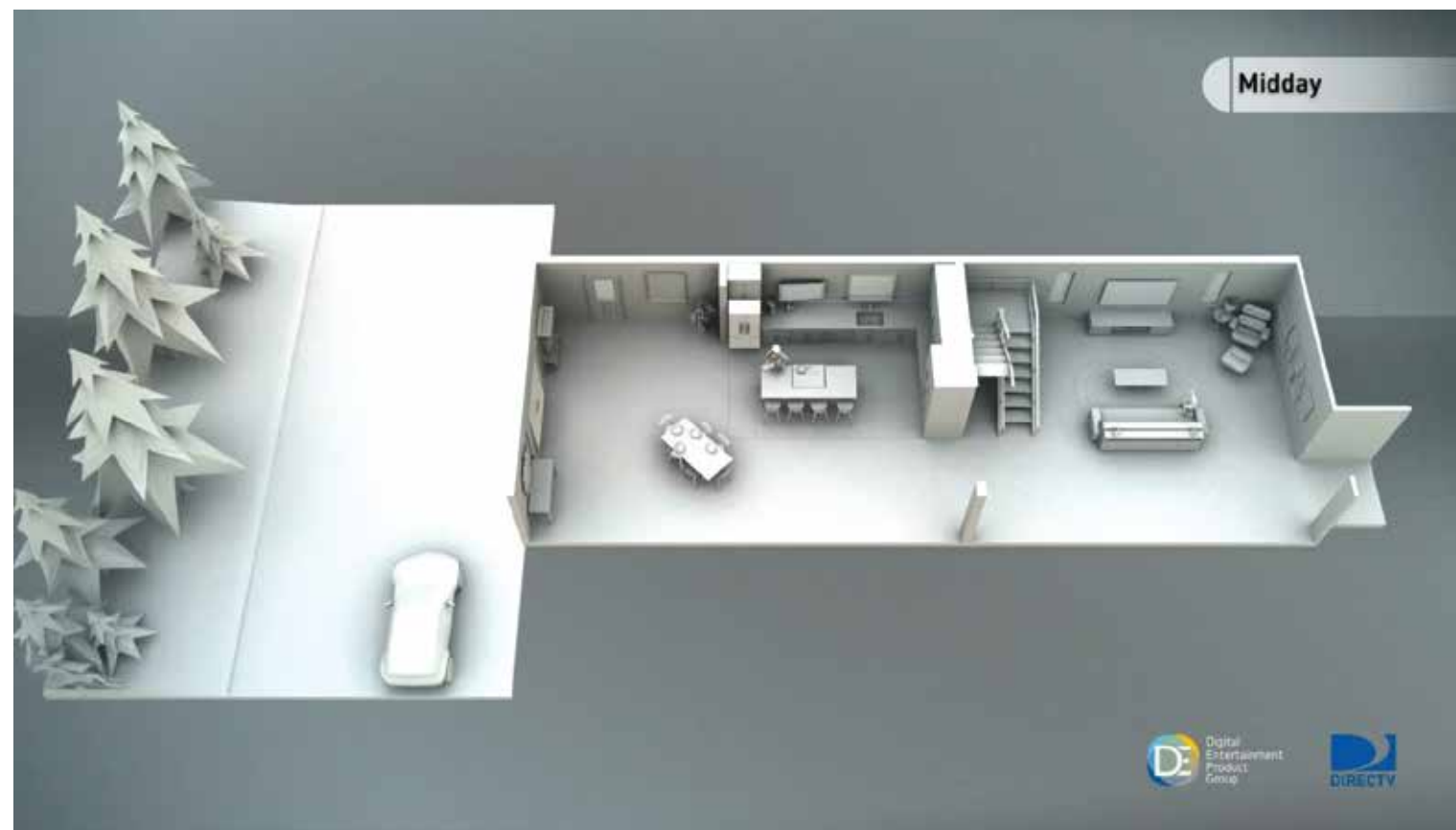
Scope out DIRECTV 5 years in the future with 5G, Smart TVs, Geo Location, and, and, and.

Step 2:

Create a mobile experiential showcase that is modular, easily updatable, and can display a variety of experiences.

Step 3:

Storyboard and design a 3D world where all the technology was already available and in use. Describe the scenarios, how they were unique to DIRECTV, and made life easier.



The design style shouldn't overshadow the technology being displayed. I went with a geometric design using time-of-day lighting to colorize the interactive 3D world.

Building the experience in 3D allowed us to create an interactive and experiential prototyping "lab."

We were able to use White Box to do further explorations: gesture control, autonomous vehicles, smart recommendations, and augmented reality, to name a few.

The experience needed to be mobile. The experience might be shown in New York, DC, or either of the Los Angeles offices.

White Box went to Las Vegas, SXSW, and was on permanent display in the DIRECTV's DLAB.

Over 10,000 people experienced a White Box presentation over 3 years.

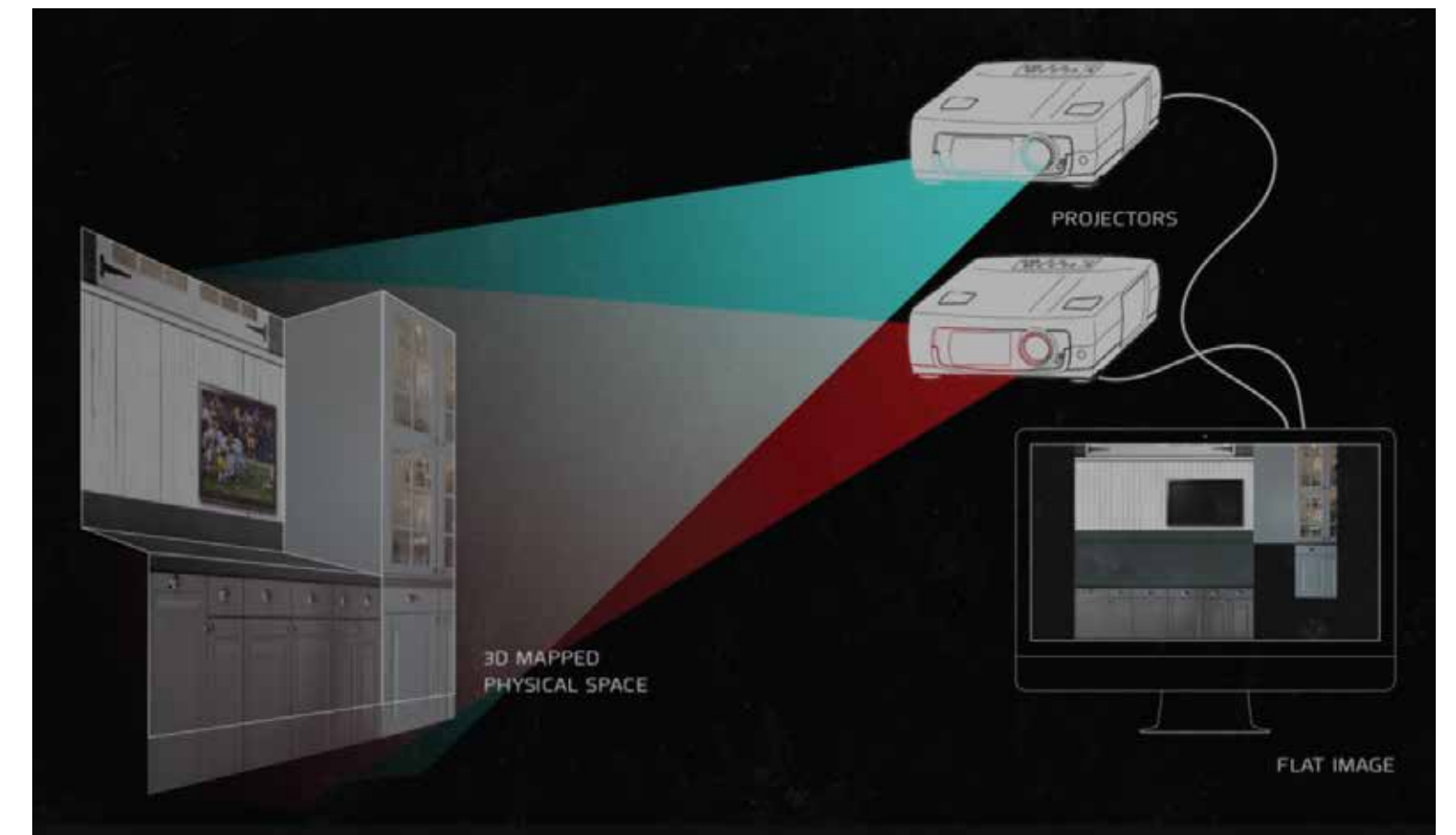


Diagram for projection mapping the interactive portion of White Box to simulate different rooms



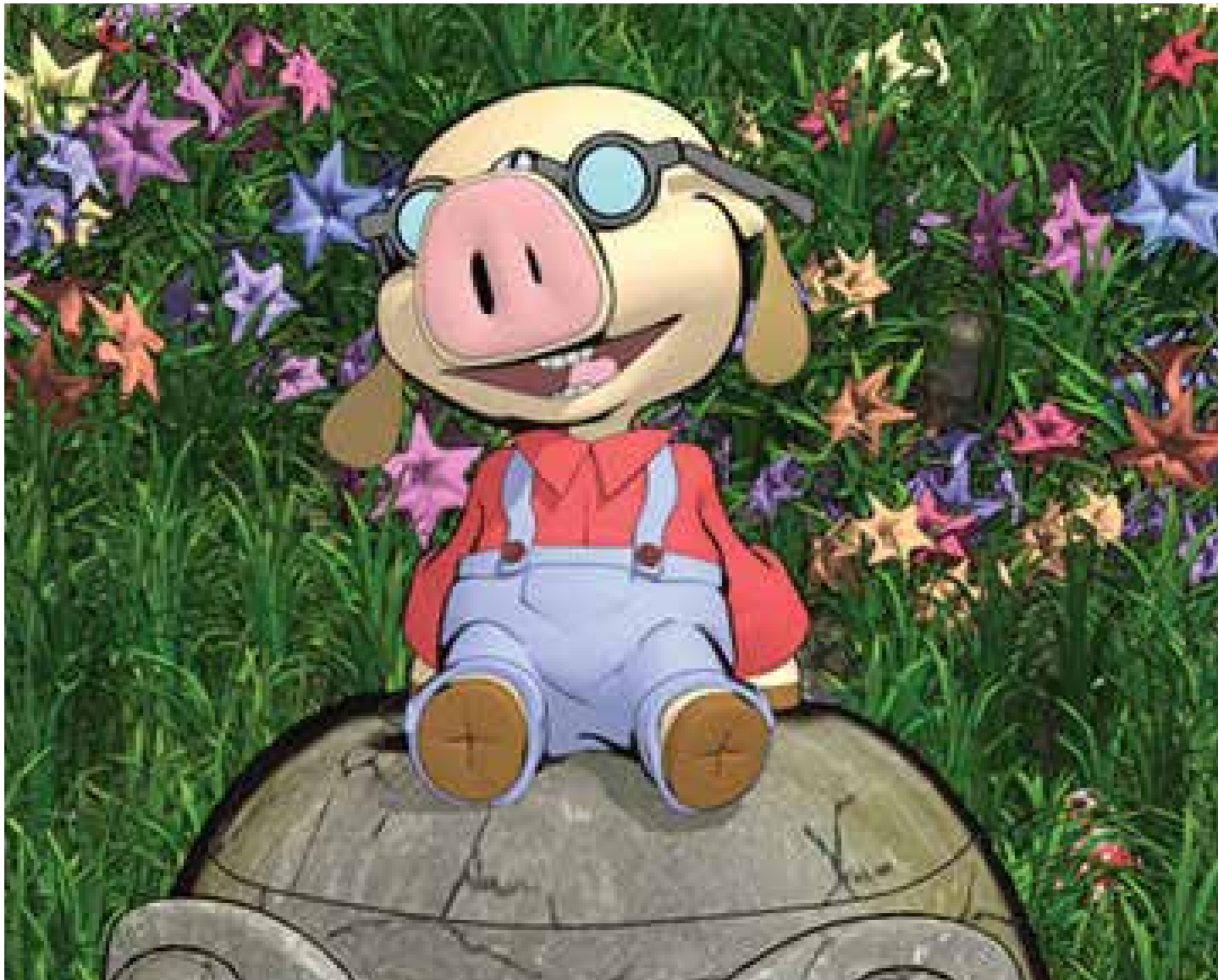
Tony Goncalves (CRO Warner Media) showcasing White Box in Las Vegas.



Twilight
Creative Direction

Creative Direction

Twilight

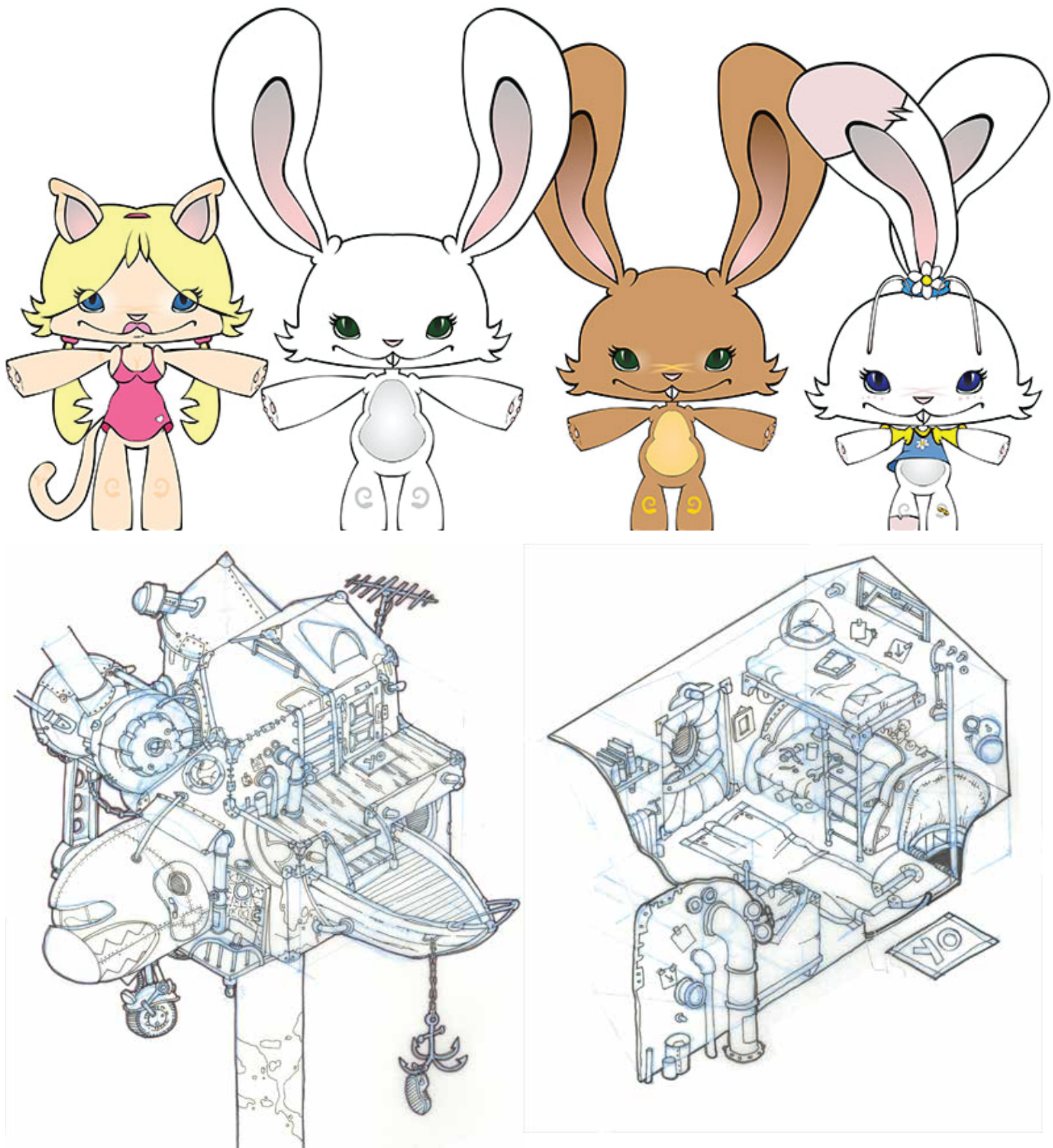


3D character from Twilight

THE HISTORY

I was building a 2D game with 3D assets that became a series pitch for Cartoon Network.

Cartoon Network passed, but GigaPix Animation Studio bought it. I was then brought on as Creative Director for the studio working on several animated feature projects.



Character Design:

Created a cast of characters based on a unified library of shapes (streamlining development pipeline).
Incorporated similar shapes throughout the global design creating a vocabulary of design.

World Building:

Created environments for the character to preform in: rooms, buildings, regional maps, and layout of the island where Twilight takes place.

3D Modeling and Animation:

Worked with the modeling, texture, and animation supervisors to keep the look and feel on brand according to the style guides.

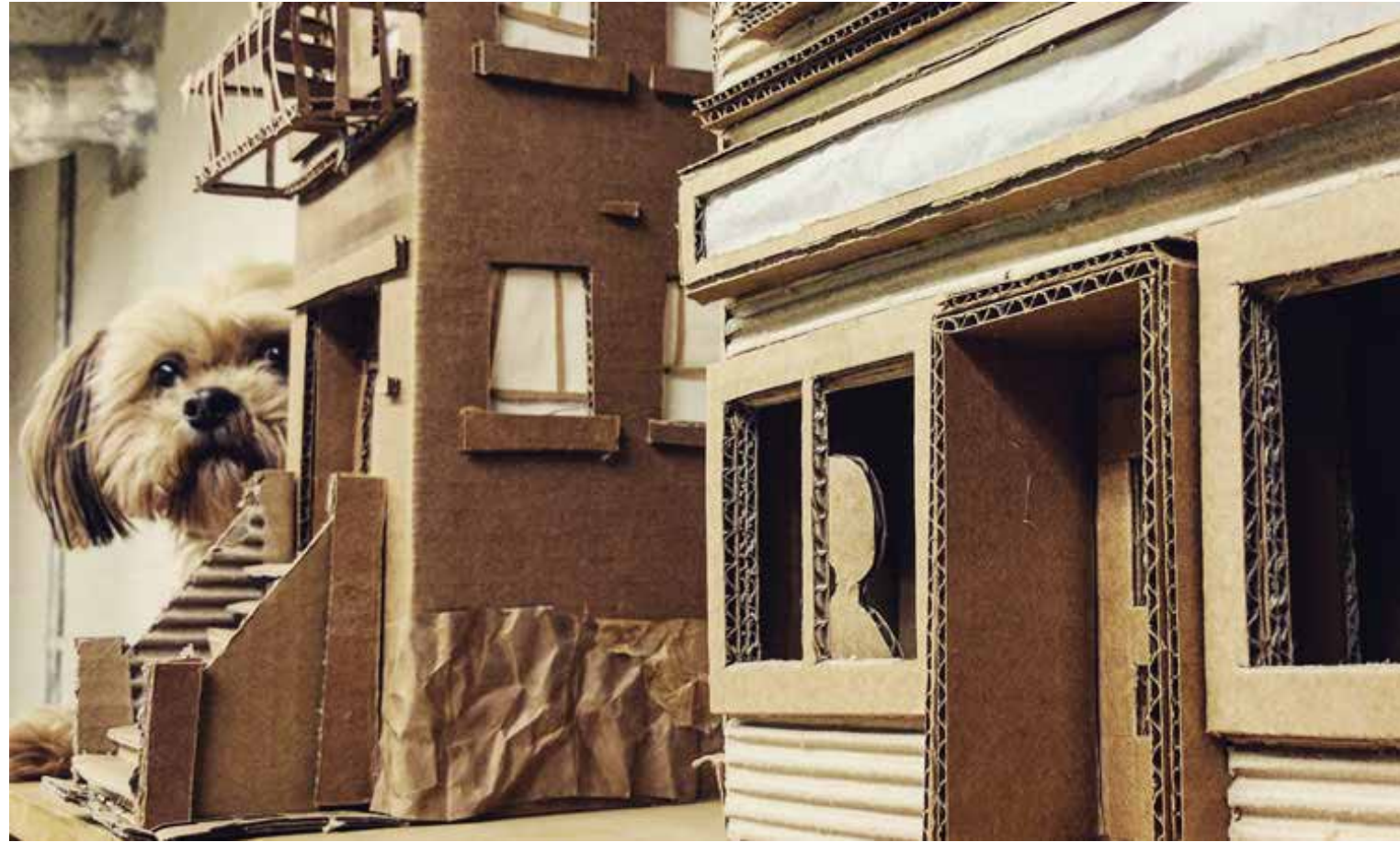
I also wrote sample scripts and dialogue for the feature based on the episodic storyline pitched to Cartoon Network and later, Disney.



WAST[ED]
Explainer Video

Explainer Video

Wast[ED]



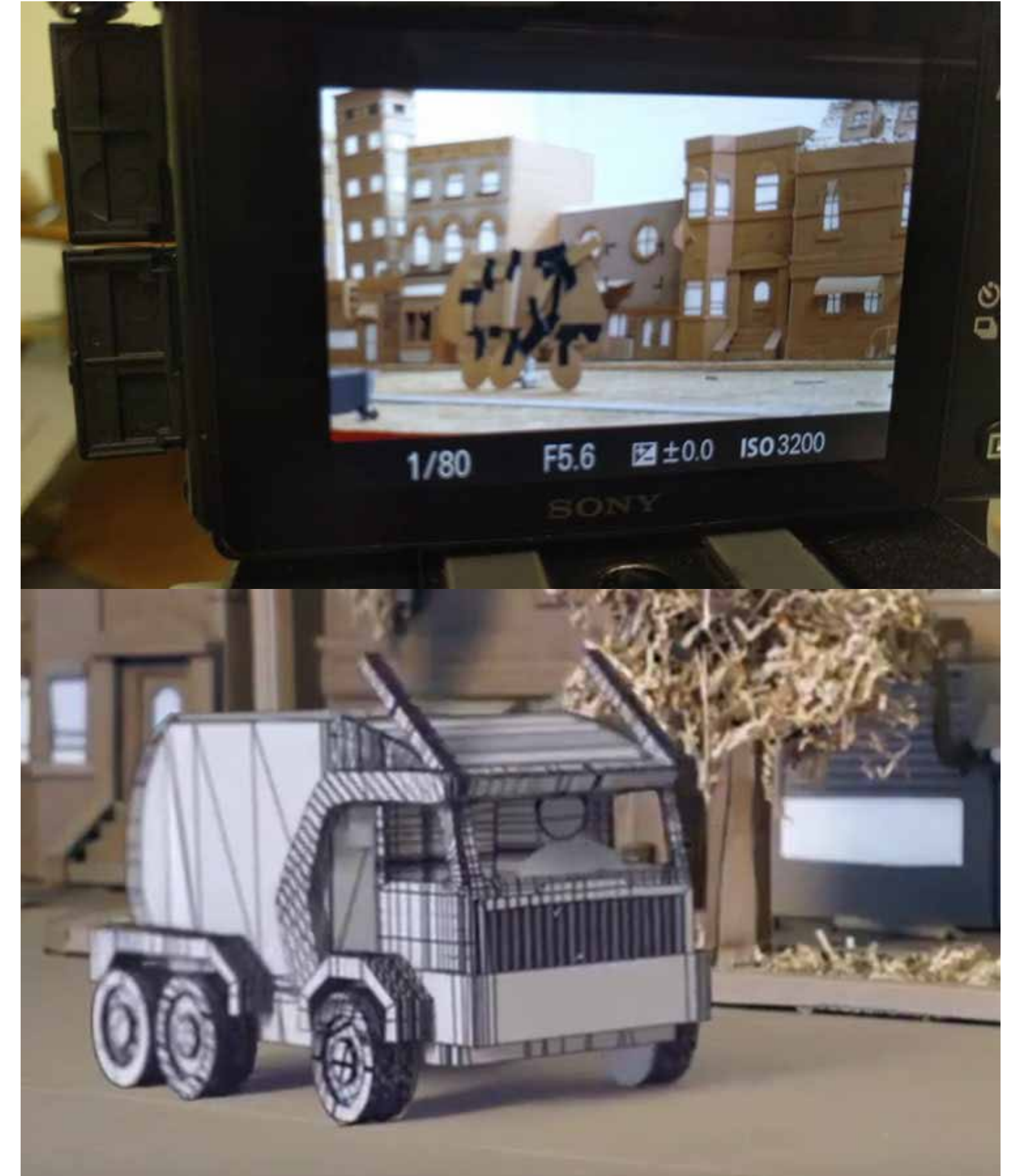
THE PROJECT

I co-founded Shadow Estate to be an experiential and video marketing company. One of our first clients was a waste management app that needed a pitch video, so we built one out of trash.



CARDBOARD WORLD

We built a world in miniature out of cardboard, tape, and scraps because we wanted the world to be identifiable as garbage without being too overpowering.



VISUAL EFFECTS

Next we replaced proxy items from the real world with 3D assets.



Storyboards

Sketch My Face Off

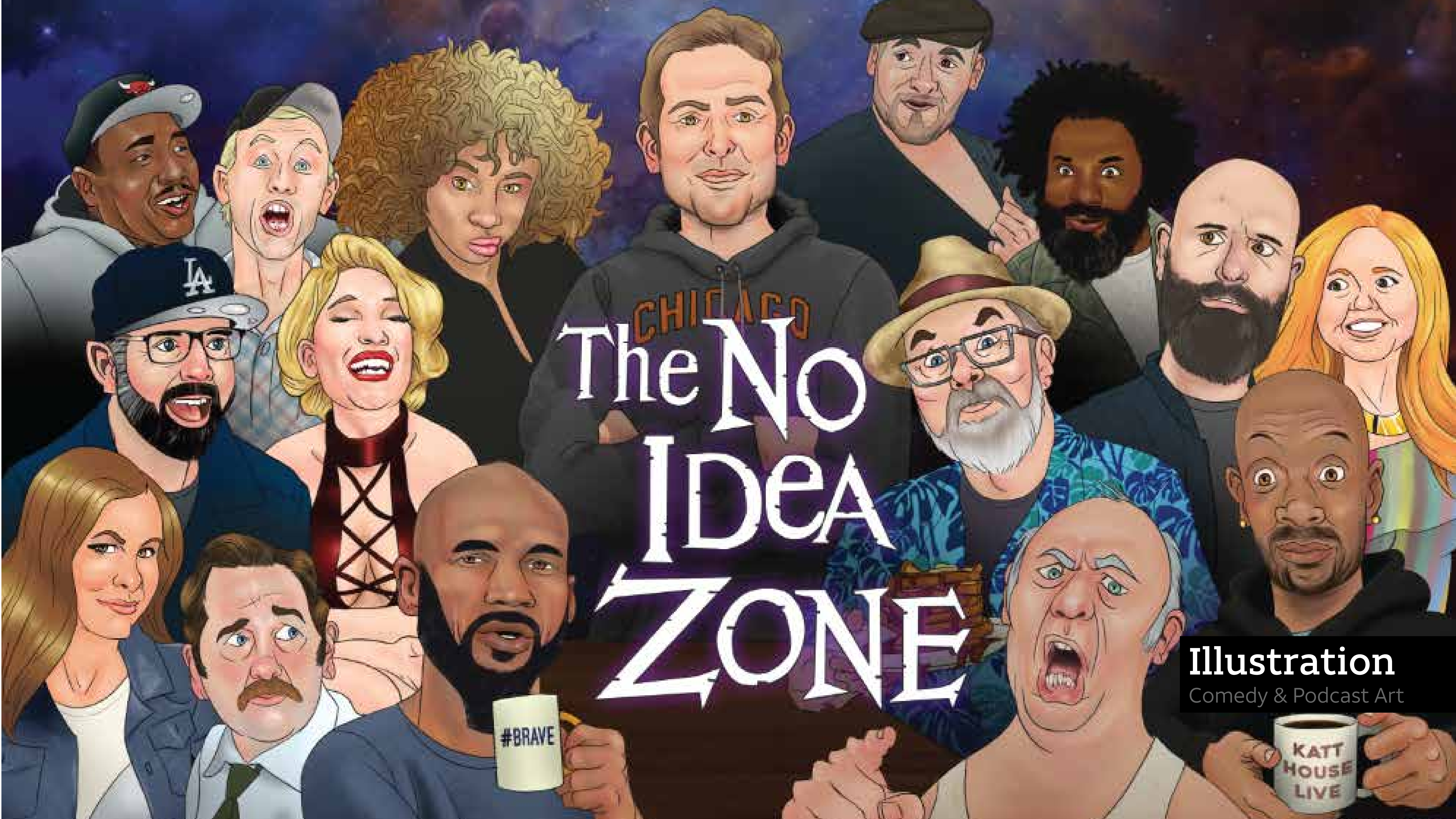


THE HISTORY

My company Pie & Coffee does a lot of content development. This is for a game show where comedians give artists prompts to draw from.

It is based off a improv-style warm-up technique for artists. I just amped it up and gave it points and prizes.





The No Idea Zone

Illustration
Comedy & Podcast Art

Illustration

Comedy & Podcast Art

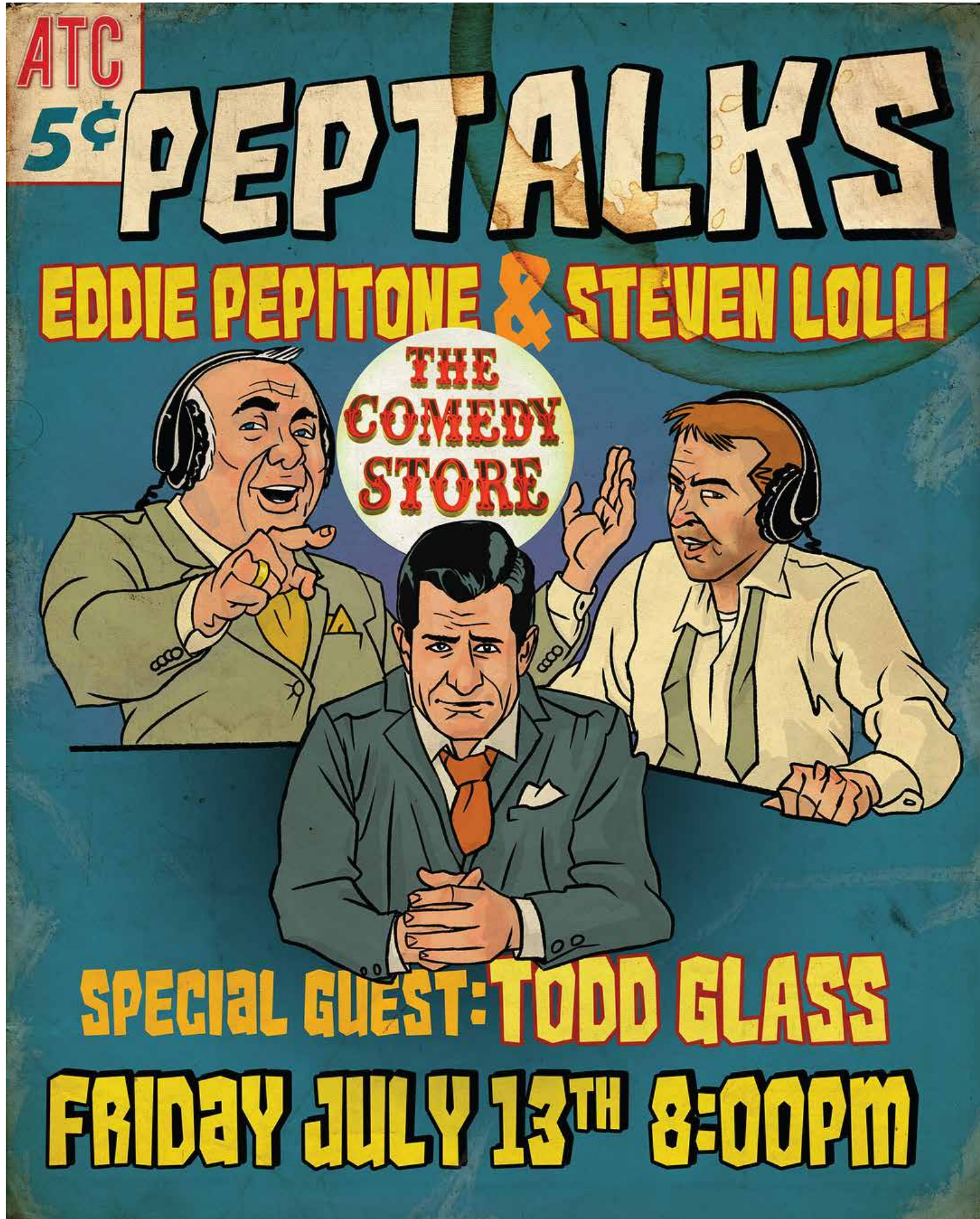


Mark Brazill, Creator “That ‘70s Show”

HISTORY

When I was producing “Pep Talks with Eddie Pepitone” for All Things Comedy, I needed to create a lot of promotional art.

I still create a lot of art for comics, podcasts, and random projects.



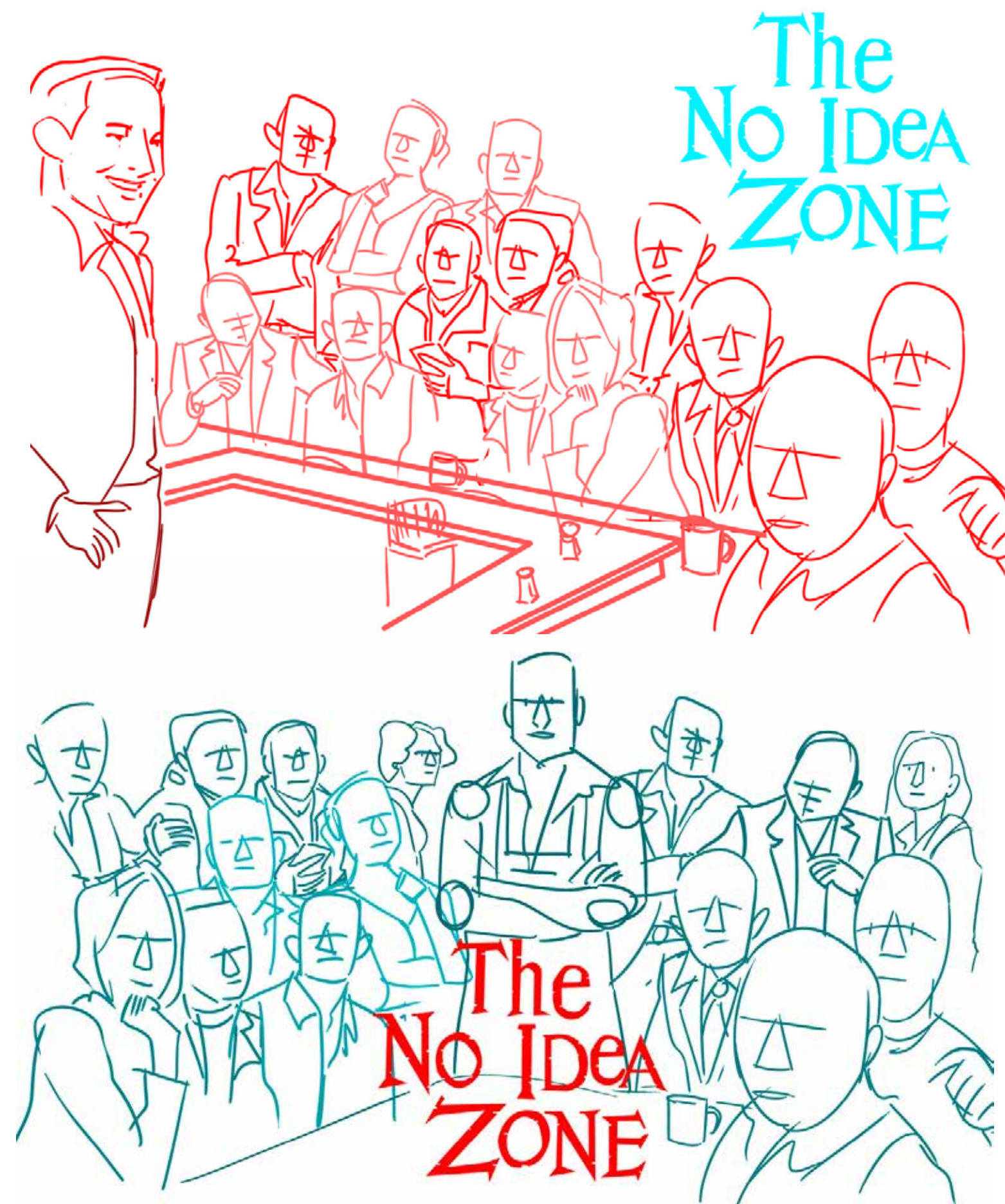
Pep Talks LIVE with Todd Glass:
Promotional art for Social Media



#SixFanarts

@DrPunchman

Draw 6 In Your Style:
Instagram art of Japanese comedians



Layout Concepts

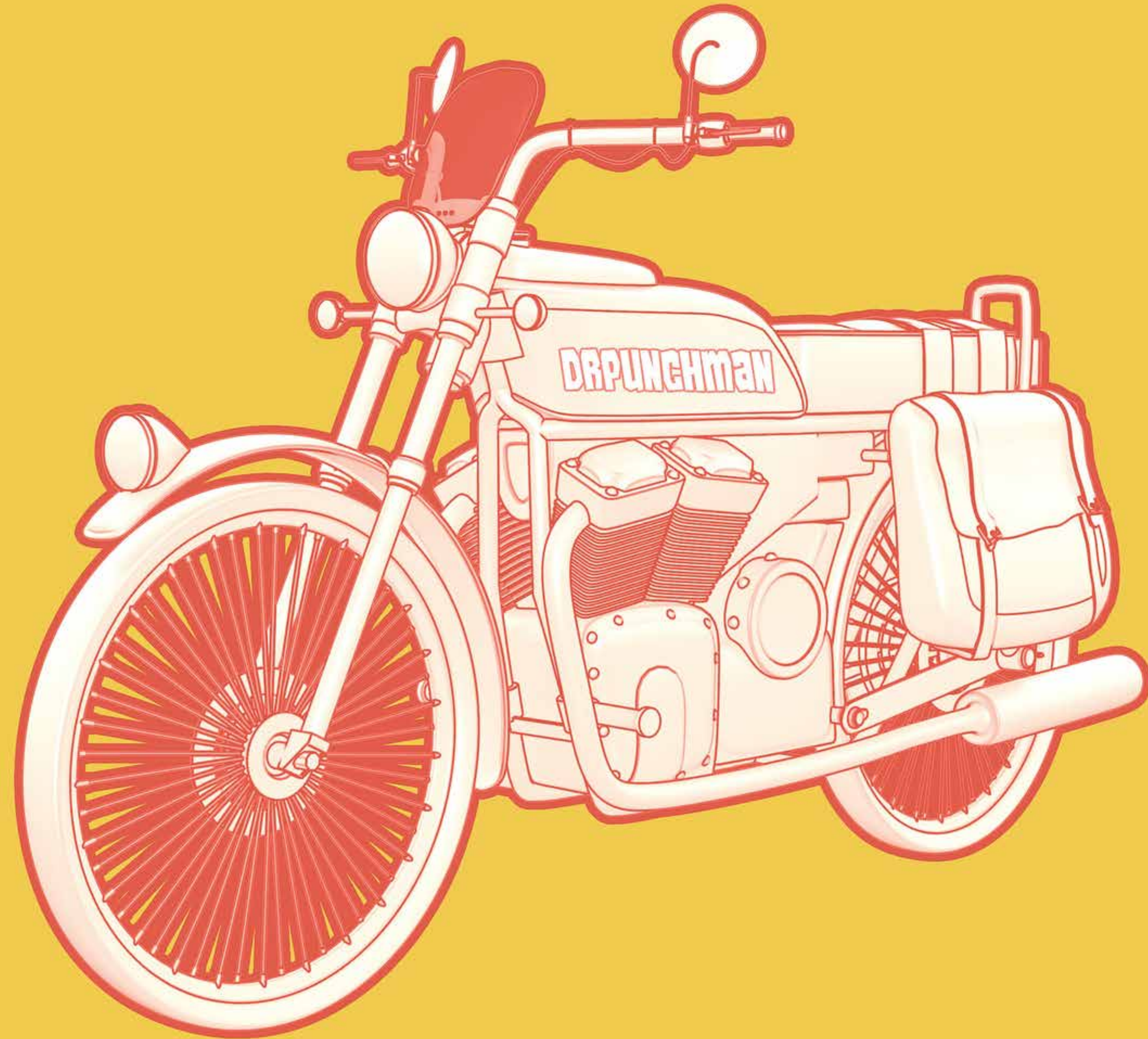
I'm a fan of the Japanese TV show "Midnight Cafe" and wanted a layout that played to the idea of comedians getting together in a cafe tucked just inside the Twilight Zone.

Line Art

My original idea was to dress everyone in 1960's fashion. The client wanted modern garb, and to stick closely to the source photography.

Finished Art

Samples of approved art for the project.



Monkies & Motorbikes

Personal Work

Personal Work

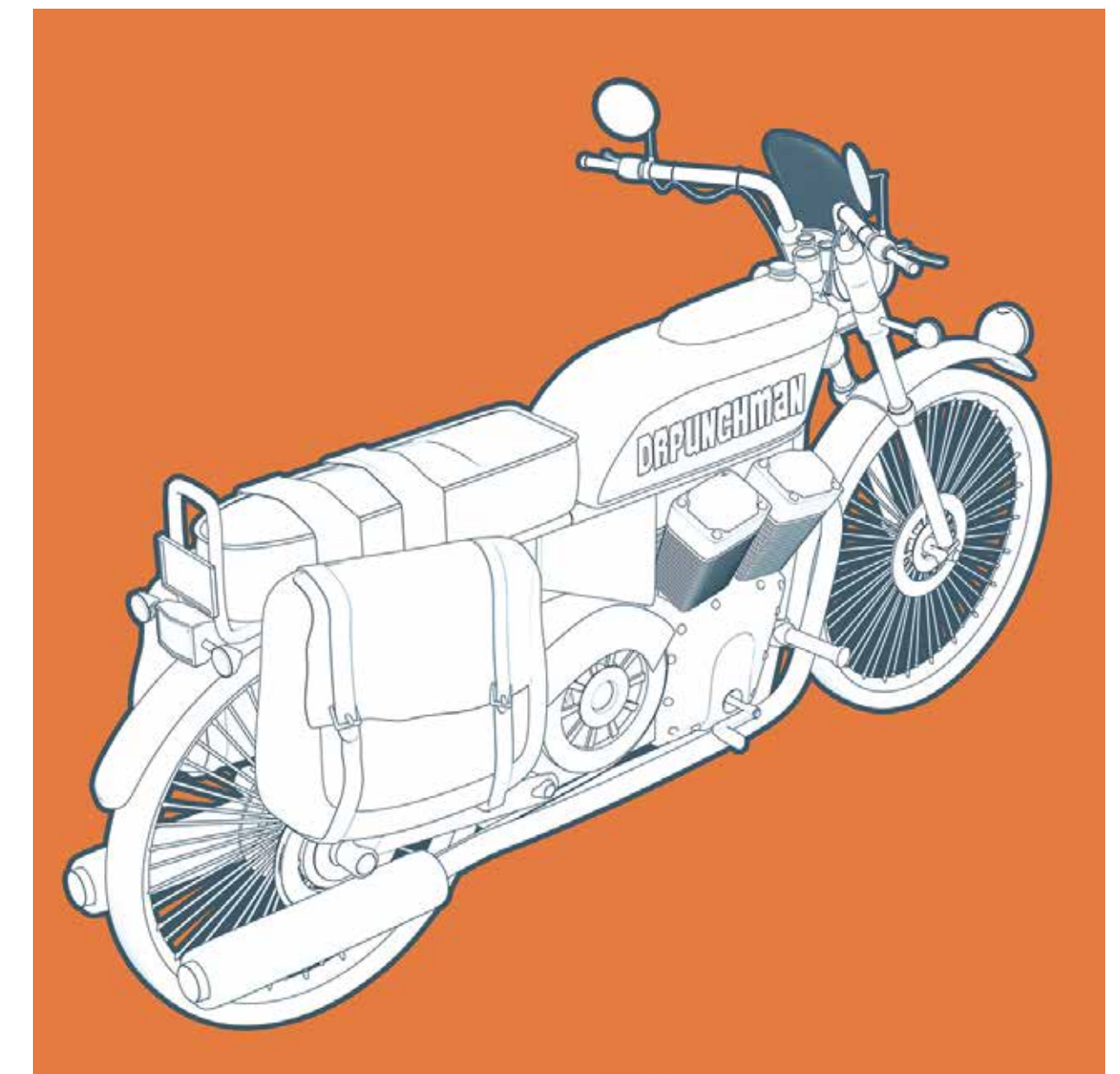
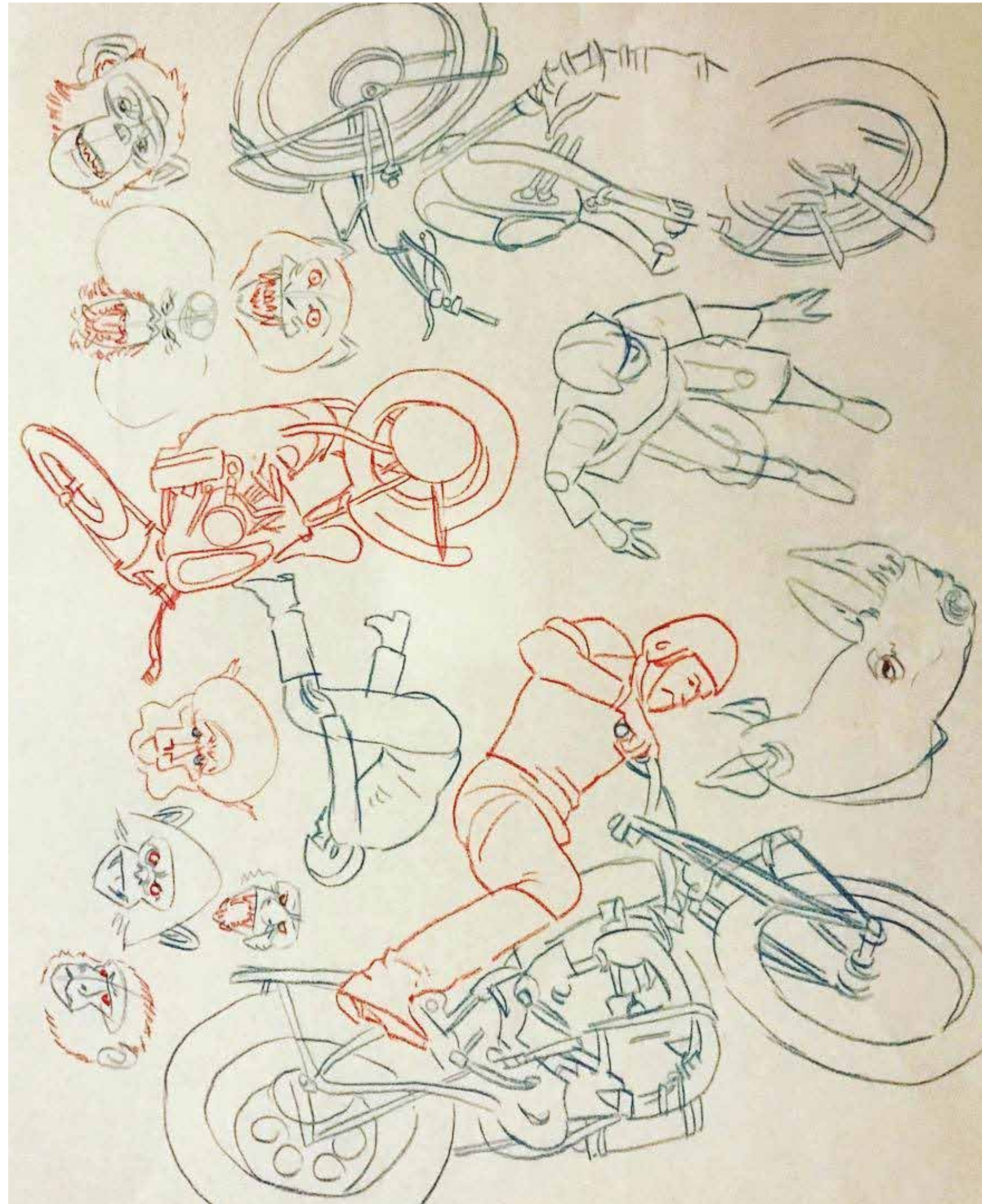
Monkeys & Motorbikes



THE HISTORY

Exploration of absurd patterns. I was drawing motorcycles for a coloring book, and started obsessing on chimpanzee faces.

It is a play on “grease-monkey” but I wasn’t going to think too hard about it.



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