E2 Submission

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Pitch Pack | Logline:

An action-packed fantasy film which captures the journey of a mother raccoon who battles her way to claim a sacred golden pumpkin to feed her starving children, aiming to raise awareness regarding the imbalance of sustenance availability between humans and wildlife within man-made city areas.

Pitch Pack | Synopsis:

In order to feed her starving children, a humanised *Mother Raccoon* must capture a "Golden Pumpkin" blessed by *Saint Mama* stored inside a tightly-guarded "Bin-Temple", thats been taken over by flies. After a strenuous then comedic battle between the *Fly-Guards* and the *Mother Raccoon*, she finally gets her hands on the sacred pumpkin. Suddenly, the statue of *Saint Mama*, that stands tall behind the pumpkin, comes to life, and starts to bicker with the *Mother Raccoon* and the *Fly-Guard* to get away from her pumpkin with her spear. The audience comes to find out that *Saint Mama* is a regular human mother attempting to remove the pesky raccoons with her broom in the real world. She is known as *Mama*, the owner of this bin. Once *Mama* sees the frightened racoons desperately hugging her rotting pumpkin that they perceived to obtain golden value, she sympathises and relates to the family's struggles, beginning to leave food for the wildlife to enjoy.

Written by Lara

Statement of Intent (500 Words)

Within this film the team intends to create an action-packed fantasy film that follows a mother raccoons journey to feed her starving family, aiming to raise awareness of sustenance availability between humans and wildlife within man-made city areas. The concept consists of a humanised *Mother Raccoon* who must capture the *"Golden Pumpkin"* that she believes to have been blessed by *Saint Mama* stored inside a tightly guarded *"Bin-Temple"* that's been taken over by flies. After a strenuous then comedic battle, the *Mother Raccoon* captures the pumpkin. Suddenly, the statue of *Saint Mama* that stands tall behind the pumpkin comes to life, and bickers with the *Mother Raccoon* and the *Fly-Guard* to get away from her pumpkin, using her spear. The audience comes to find out that *Saint Mama* is a regular human mother attempting to remove the pesky raccoons with her broom in the real world. She is known as *Mama*, the owner of this bin. Once *Mama* sees the frightened raccoons desperately clenching her rotting pumpkin that they perceived to obtain golden value, she sympathises and relates to the family's struggles, beginning to leave food for the wildlife to enjoy.

The style within this 4-5 minute film is created with a younger audience in mind. However our topic remains broader, touching various age groups due to the issue's familiarity, as we've found it to be a common occurence to see animals forage for food within bins in city streets. We hope to create some sympathy for these animals as many humans face similar struggles to provide for their own families. We aim for the film to have quite a fast and mysterious feel towards the beginning, showing snippets of emotion and character motivation, quickly becoming more comedic throughout the battle followed by strong emotion fully revealing the true message of the film.

Our film will be a 2D character-driven animation with 3D modelled backgrounds, using primarily ToonBoom, Blender and Photoshop throughout the production stage, in addition to After Effects and Premiere Pro for effects and compositing. During our pre-production stage, the team has been able to contribute within most areas, in order to garner greater experience and skill within a variety of roles whilst also getting to know each other's strengths. I played a part within: R&D, Character Design/Colour, Character Expression Tests, 3D Background Design (Layout, Modelling & Texturing), Concept Art and dabbled in Storyboarding and Script-writing. Within production and post we aim to use the same approach. My roles will lie within: 2D Background Refining, Rough Animation, Clean Up, Inbetweening, Colourist, Effects, Compositing and Title Design. As pre-production has always been my strength, having an active and broad part within the production stage I think will help me develop my skill set within those areas, especially rough animation as fluidity within movement is something I continuously aim to improve in. As one of my strengths is colour, I have been assigned that role and aim to develop that skill further within this film. In addition to this, in order to follow our production schedule we have developed a Weekly-Report system and aim to use that to stay organised and on track.

Short reflection on the Statement of Intent

During the process of developing Element 2, some of our roles changed, including mine. I was promoted to being a Background Designer (instead of only refining), for example. I remained a part of the rough animation stage and had a more significant role in Clean-Up and Colour as well as Title Design and Script Writing / Translation. In regards to what we intended our film to be, I think we have achieved our goal of creating a light-hearted film about wildlife's struggle in city areas.

3D Renders | Background Refining

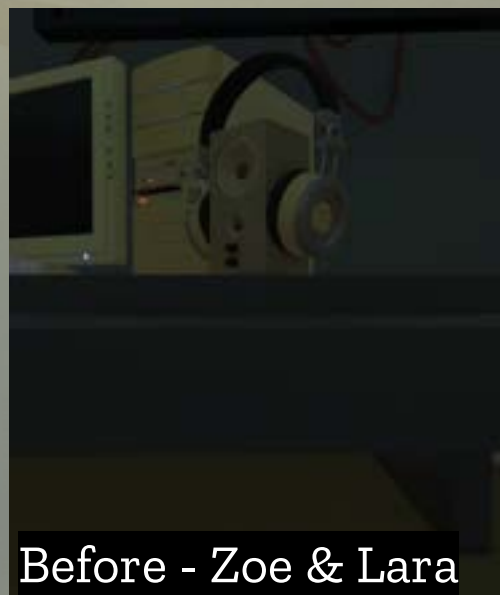Original Animatic Shot - Zoe & Alex
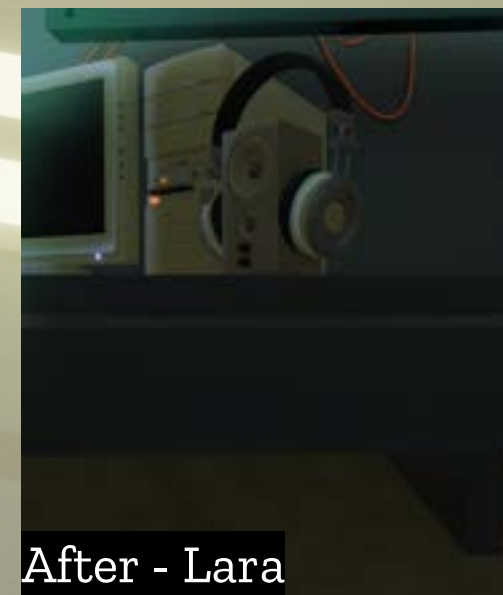

Original Animatic Shot - Zoe & Alex

Before - Zoe & Lara

After - Lara

In Film - Lara, Zoe & Alex

In Film - Lara, Zoe & Alex

Original Animatic Shot - Zoe & Alex

Original Animatic Shot - Zoe & Alex

Before - Zoe & Lara

After - Lara

SAINT MAMA HAS BLESSED US ONCE AGAIN!
WASTE WATCHER

In Film - Lara, Zoe & Alex

No appearance in film due to storyboard changes

Before - Zoe & Lara

Before - Zoe & Lara
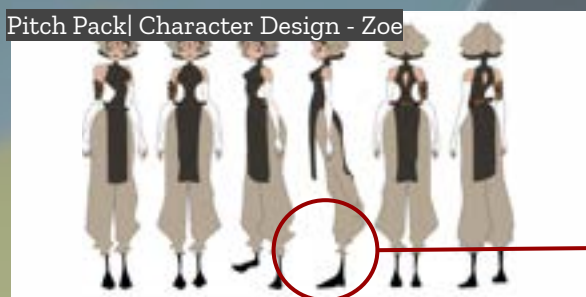

After - Lara

After - Lara

Once we had a rough animatic we began gathering renders relating to each shot, from the model of the monitor room (found in E1 Submission) Zoe built and I textured. We found that these renders were too simple and lacked depth, so were each assigned to refine each render in Photoshop. In order to make the renders more effective, I added more striking lighting and texture in forms of bits of dirt in crevices, as well as adjusting the colour palette. Within one of my assigned renders I created a newspaper to provide further context to the story as our feedback generally lied in our film not being clear enough for the audience to understand.

Rough Animation & Background Tests
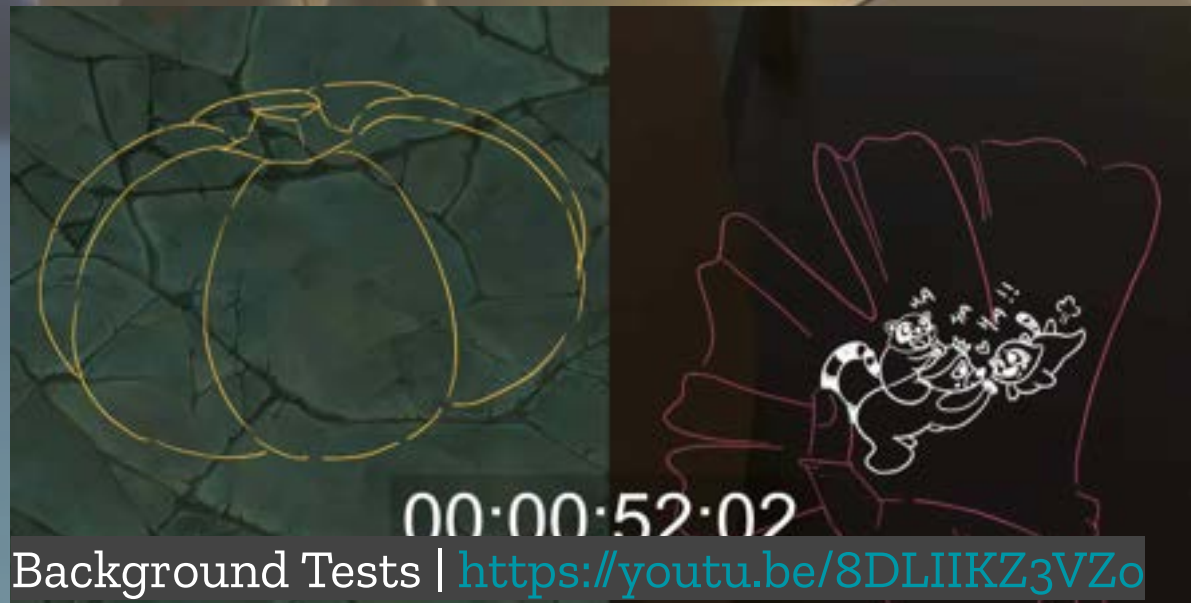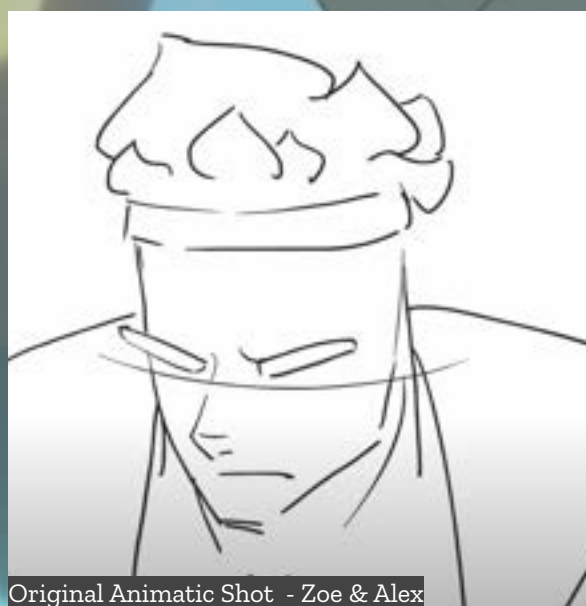
Original Animatic Shot - Zoe & Alex

Original Animatic Shot - Zoe & Alex

Hallway 1 - Lara | https://youtu.be/6HZVLSRuSlg

Pitch Pack| Character Design - Zoe

Original Animatic Shot - Zoe & Alex

Hallway 2 - Lara | https://youtu.be/l6bMmEPqKt0

Original Animatic Shot - Zoe & Alex

Hallway 3 - Lara | https://youtu.be/RoOc649P-tg

00:00:52:02

Background Tests | https://youtu.be/8DLIIKZ3VZo

Film Version - Lara, Zoe & Alex

Film Version - Lara, Zoe & Alex

Film Version - Lara, Zoe & Alex

Film Version - Lara, Zoe, Alex & Eliza

Film Version - Lara, Zoe & Alex

Once the animatic had been developed, we began the rough animation stage and I was tasked with animating the Hallway scene, which involved a body turn, walk cycle and slight head turn. Within Hallway 2 I imagined the raccoon walking with a lot of energy with some bounce, however in the final rough animation we decided for the scene to have more suspense, which reflected in the final walk used. Similar to Hallway 2, we decided to go in a different direction, by having the Hallway scene have two shots side-by-side, which naturally changed what was animated. Through using the concept art I created for the leaf in E1 as reference, I added that drawing to the leaf the raccoon held. However, throughout production we found that drawing of the raccoons was maybe too complex to have been drawn by the raccoon-babies, so as shown to the left I changed the drawing during the Clean-Up stage. Above too, I included a background test I did to see how the double-perspective would appear.
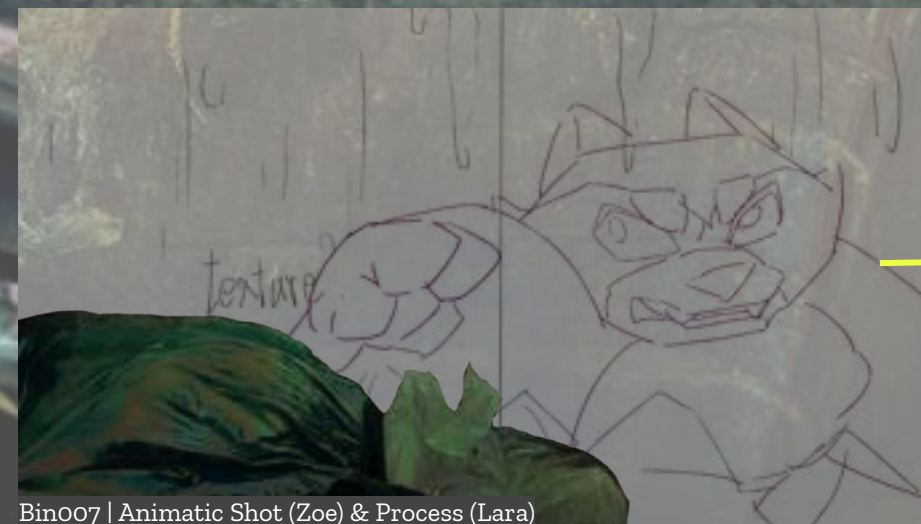
Background Design | Inside Bin Mid-Fight | Version 1

Bin001 | Animatic Shot (Zoe) & Process (Lara)

Bin001 - Lara

Bin007 | Animatic Shot (Zoe) & Process (Lara)

Bin007 - Lara

Bin006 | Animatic Shot (Zoe) & Process (Lara)

Bin006 - Lara

Bin004 | Original Animatic Shot - Zoe

Bin004 - Lara

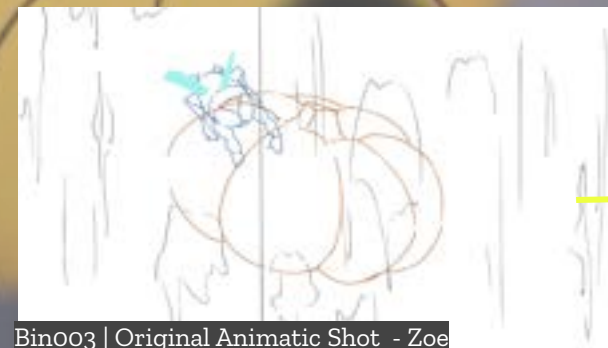Bin005 | Original Animatic Shot - Zoe

Bin005 - Lara

Bin002 | Original Animatic Shot - Zoe

Bin002 - Lara

Bin003 | Original Animatic Shot - Zoe

Bin003 - Lara

Example photographs & Process - Lara

Once the rough animation was further developed, I was tasked with creating background designs for the shots containing the animal version of the raccoon and fly during their fight. On this slide lies version 1 of my background designs. As our film had various worlds within it, we wanted to see how separating reality outside the bin to inside the bin would work visually, hence the different style. In order to achieve this more experimental approach I took photographs, compiled them, refined, added and edited the composition created. I tried using rougher brushes on photoshop for a more textured look to show the stark difference in world.

Film Version - Lara, Zoe & Alex

Film Version 1 | Bin 001 - Lara, Zoe & Alex

Film Version 2 | Bin 001 - Lara, Zoe & Alex

Film Version 1 | Bin 003 - Lara, Zoe & Alex

Film Version 2 | Bin 005 - Lara, Zoe & Alex

Film Version 1 | Bin 006 - Lara, Zoe & Alex

Film Version 2 | Bin 006 - Lara, Zoe & Alex

Film Version 1 | Bin 002 - Lara, Zoe & Alex

Film Version 2 | Bin 002 - Lara, Zoe & Alex

Film Version 1 | Bin 007 - Lara, Zoe & Alex

Film Version 2 | Bin 007 - Lara, Zoe & Alex

Film Version 1 | Bin 002 - Lara, Zoe & Alex

Film Version 2 | Bin 002 - Lara, Zoe & Alex

Film Version 1 | Bin 004 - Lara, Zoe & Alex

Film Version 2 | Bin 004 - Lara, Zoe & Alex

Film Version 1 | Bin 005 - Lara, Zoe & Alex

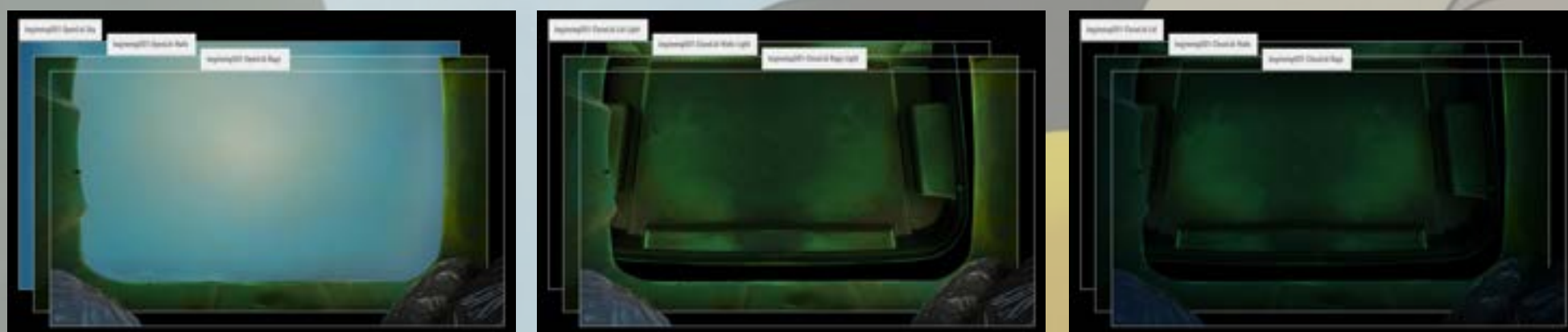Film Version 2 | Bin 003 - Lara, Zoe & Alex

Reflecting on the feedback received in the final presentation, we agreed with the tutors about the backgrounds within these scenes being too different in style and not quite fitting despite the intention. I then took it upon myself to alter each background so that the film flowed better.

Firstly, I decided to simplify the backgrounds like the renders within the temple-fight scenes. This led me to simplify the colour palette too. I then began painting over the background in a more painterly fashion, using less contrasting colours and painting over most of the eye-catching textures in order to achieve a smoother look that fit the film.

Bin001 - Lara

Bin006 - Lara

Bin007 - Lara

Bin004 - Lara

Bin005 - Lara

Bin002 - Lara

Bin003 - Lara

Original Animatic Shot - Zoe & Alex

Process photos - Lara

Beginning 001 Close Lid V2 - Lara

Beginning 001 Open Lid - Lara

Beginning 001 Close Lid - Lara

Film Version 1 | Lara, Zoe & Alex

Film Version 2 | Lara, Zoe & Alex

As the inside of the bin was showing a slightly different reality, the backgrounds for the opening scene had a similar process to the other bin backgrounds. I began with taking references from inside bins and within Photoshop began adding many textures and details as well as altering the lighting and colour in order to achieve a contrasting grainy effect.

Once we had received feedback in our final presentation, I altered the background further, removing some of the textured elements such as the circles at the centre of the lid and most texture elsewhere. Following this, I painted over with a different textured brush in order to a achieve a smoother finish and a slightly different form to the bin.

Scriptwriting, Translation & Scratch Tracks

Original Radio Segment:

Dylan: Ladies and gentlemen, welcome to Garden Bin Radio. I'm Dylan.

Susan: I'm Susan.

Dylan: We are now broadcasting big news. A miracle has come again: the Great Mama has dropped a golden pumpkin on us!

Susan: Thank you Great Mama! Mama is the most merciful and selfless Lord!

Dylan: But don't forget the most arrogant and despicable woman! (Something about the raccoon is needed here!)

Susan: That b-! (Sound overlap here - might need to get rid?)

Dylan: She's an abomination!

—- (T2 and T3 get knocked out)

Dylan: But our new guardian of the miracles, T1, is ready. Having gone through the harshest training and is the strongest warrior ever.

Susan: That's right if she dares to come only hell awaits her!

Radio Segment - Lara Edit:

Dylan: Ladies and gentlemen, welcome to Garden Bin Radio. I'm Dylan.

Susan: I'm Susan.

Dylan: We are now broadcasting big news. A miracle has come again: the Great Mama has dropped a golden pumpkin on us!

Susan: Thank you Great Mama! Mama is the most merciful and selfless Lord! Let's just hope a certain someone doesn't beat us to it again! (laughs)

Dylan: Susan dear, there's no need to worry about that. Our sacred gift is in safe hands!

—- (T2 and T3 get knocked out)

Dylan: Our new guardian of the miracles, T1, is ready. Having gone through the harshest training and is the strongest warrior ever.

Susan: That's right if she dares to come only hell awaits her!

Original Fight Segment & Mama Reality Segment:

T1: Well I know you're (can't understand). A word of advice: give up this pumpkin before you're divinely punished by Great Mama! (Hard to understand, this sentence, may need re-recording?)

Mother Raccoon: Mind your own business! I have my reasons. Huh, by the way do you guys really think that Mama ever cared about us. Huh! Don't flatter yourself! Hahahaha (The tone is a little strange in the recordings and sounds a bit awkward?)

——- (Fight then suddenly Statue Mama raises spear)

T1: Told you! Mama punishment!

——- (Mother Raccoon runs with pumpkin and gets escapes from under broom)

Mama: Get out! How abhorrent! (abhorrent doesn't make sense here I'd say/sounds awkward) I will have to (can't understand)! Ouch, did I do it that hard?

Fight Segment & Mama Reality Segment - Lara Edit:

T1: I knew you'd come sooner or later... Don't even bother trying to get it. You know you'll be punished by The Great Mama.
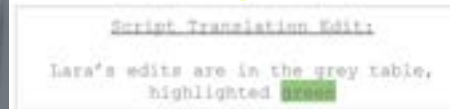
Mother Raccoon: You never back down, do you. You seriously think The Great Mama ever cared about us? I'll always protect my own. (squints eyes and points weapon at T1)

——- (Fight then suddenly Statue Mama raises spear)

T1: Ah! I told you this would happen!

——- (Mother Raccoon runs with pumpkin and gets escapes from under broom)

Mama: Get out! (squirms) How repulsive! Filthy thing! I'll get you! Ouch, did I do it that hard?

Script original - Eliza (with yellow and red edits - Lara)

Script Edit - Lara

Red = Comments
Red Italic Brackets = Unintelligible/Didn't understand
Yellow Highlight = To Change
Green Highlight = My Addition

White Text Box = Original Script
Grey Text Box = My Edit of Script

Script Translation Edit:

Lara's edits are in the grey table, highlighted green

Within our animatics in E1 the script used there when seen in context felt quite clunky and a little comical at times which wasn't the intention. In order to help the situation, the most updated script and voice-acting audio was passed to me to try and critique and edit, which is seen to the left of the slide. As advised, I created a scratch-track of the new script which was a challenge in itself, but the script still felt off. This led us to change the whole film to be in Chinese, as it would give the film a more unique feel, especially as characters such as Mama were Chinese. Towards the end of production, I was also given the task to edit Eliza's translations so they'd feel more natural to native speakers watching.

Scratch Track addition to Storyboard Ver 002 :
https://youtu.be/kCh1t9mfuYQ

Time	Character	Original Translation - Eliza & Zoe	Translation Edit in grey box - Lara
00:00:49:00	Male Host	Attention, folks! Breaking news! This morning, a miracle happened again. Mama Nature blessed us with a golden pumpkin. Mama is watching over us!	Attention award! Breaking news! This morning, a miracle has happened again. Mama Nature has blessed us with a golden pumpkin! The Great Mama is watching over us!
00:00:57:00	Female Host	Mama is watching over us!	Mama is watching over us!
00:00:59:00	Male Host	This is the biggest pumpkin in town, (whispering, nervously) lots of eyes are on it, (loudly) but rest assured, our mightiest warrior is guarding it. The pumpkin is safe.	Rumour has it that this is the biggest pumpkin in town (whispering, nervously) lots of eyes are on it (loudly)! But rest assured, our toughest warrior is guarding it. The pumpkin is safe.
00:01:08:22	Female Host	(Inhales) (Excitedly) You mean T1? Oh, he's a legend! He once took on ten crazy dogs! Effortlessly! (Slows down) And, more importantly, he looks really cool when he's serious... (Gets interrupted)	(Inhales, excitedly) You mean T1? Oh, he's a legend! He once took down ten crazy dogs! Effortlessly! (Slows down) And, more importantly, he looks so cool when he's serious... (Gets interrupted)
00:01:20:17	Male Host	Alright, you girls are all about him (sighs), but don't forget the exception. A raccoon has raided us plenty of times, (irritated) many warriors have fallen to her hands.	Ok ok, I know you girls are all over him (sighs), but don't forget the only exception. That raccoon. She has raided us of our gifts plenty of times, (irritated) many fine warriors have fallen at the hands of hers.
00:01:23:12	Susan	(Sighs) (Loudly) Hey!	(Sighs) (Loudly) Hey!
00:01:31:14	Susan	Don't worry, old man. T1 is different, he's invincible in battle–	There's no need to worry, you old man. T1 is different, he's invincible
00:02:04:00	T1	It's you again.	It's you again
00:02:06:00	Raccoon	(Lightly chuckles) Quick on the uptake, huh? Why not share the new goods with me?	(Lightly chuckles) You're quick, huh? Not you want to share the new goods with me huh?
00:02:10:06	T1	(Fiercely) This is sacred! You have a loose tongue, aren't you afraid of Mama's wrath!	(Fiercely) This is sacred! You loose-tongued fool, aren't you afraid of the Great Mama's wrath?
00:02:14:22	Raccoon	Pumpkin, (15:22) Sacred relic? (17:13) Not only do you humans erect statues for your selfish selves, (22:10) but you also worship their scraps as sacred relics? (26:06) (Mocking laughter)	A Pumpkin, (15:22) A sacred relic? (17:13) Not only do you humans create statues of your greedy selves, (22:10) but you're not enough to worship their scraps as 'sacred' relics'? (26:06) (Mocking laughter)
00:02:27:23	T1	(Sighs)(Grimly) Urgh...	(Sighs) (Grimly) Urgh...
00:02:38:15	Raccoon	Ah... 39:06 (Pained grunt) Urgh!	Ah... 39:06 (Pained grunt) Urgh!
00:03:00:01	T1	Ah!	Ah!
00:03:00:05	Raccoon	Ah!	Ah!
00:03:18:02	T1	Hiss!	Hiss!
00:03:52:18	T1	(Angry) I never said that! 53:22 (Raises voice) Wrath! 55:04 (Despairing) It's over...	(Angry) I never said that! (53:22) (Raises voice) Wrath! (Despairing) It's over...
00:03:56:13	Raccoon	Oh, crap!	Oh, crap
00:04:09:03	Mama	(Northeastern accent) Get lost, you scoundrel! 10:10 Bury it, then come see if I'll chop you up! 16:19 Huh? 19:10 Hey, what's this old fur doing here?	(Northeastern accent) Get out! You little brat! Filthy thing! (10:10) If I catch you here again, it's over! You hear me?! (16:19) Huh? (19:10) Hey, what's this fur doing here?
Zoe's version: 00:04:09:03	Mama	(Northeastern accent) Get out! You little brat! So dirty! If you come again, I'll teach you a lesson! Huh? What could be shedding this much fur?	

Original Translation - Eliza & Zoe

Translation Edit in grey box - Lara

Clean Up Stage & Animation

Clean-Up Reel: https://youtu.be/aC6RPHaSELs
Clean-Up (Lara) and Rough Animation (Zoe) Side by Side: https://youtu.be/Vpr5vuqssq8
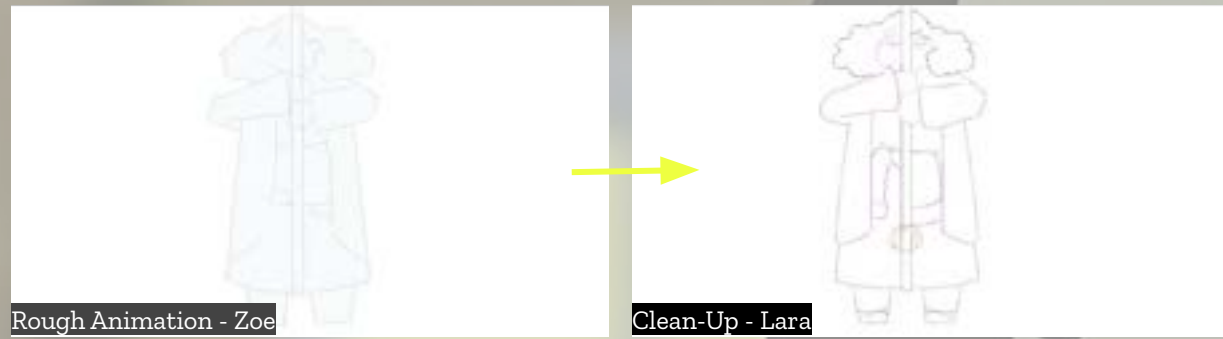
Clean-Up Guide - Zoe

In order for the team to have a uniform approach to their Clean-Up work, we followed a Clean-Up guide which displayed the line-width we should use in relation to how close the character is to the screen.

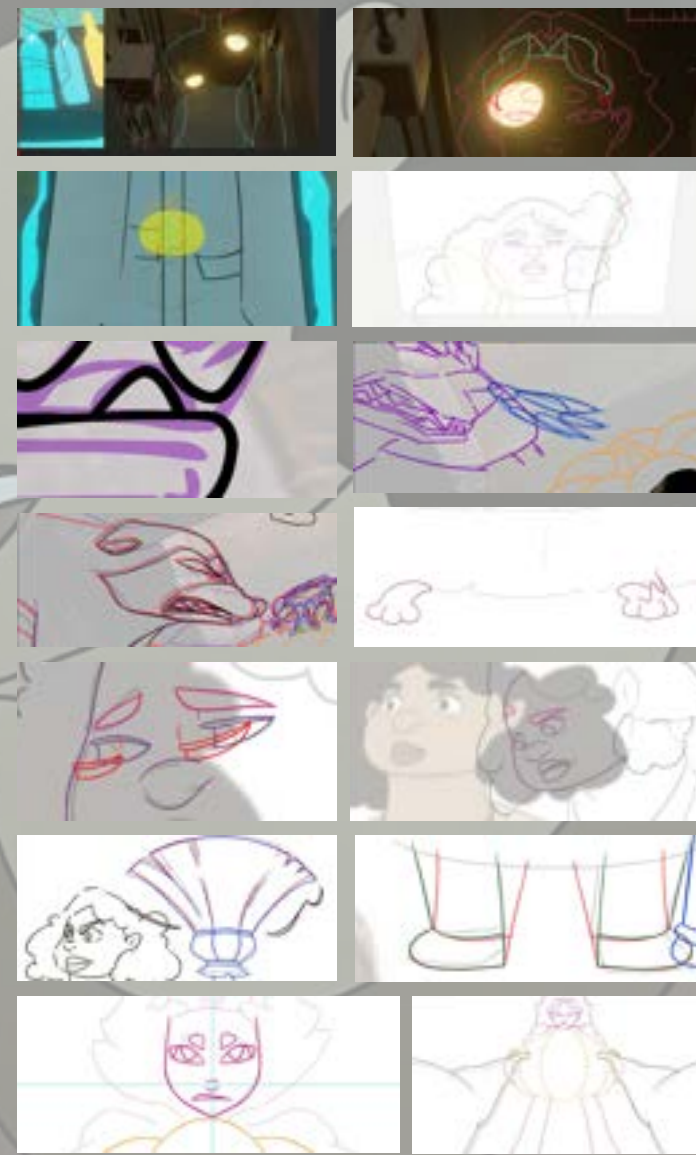Process Screenshots (Lara)

Scene: Beginning 1
Rough Animation - Zoe
Clean-Up - Lara

Scene: Beginning 1.1
Rough Animation - Zoe
Clean-Up - Lara

Scene: Temple 2
Rough Animation - Zoe
Clean-Up - Lara

Scene: Temple 6
Rough Animation - Zoe
Clean-Up - Lara

Scene: Hallway
Rough Animation - Zoe
Clean-Up - Lara

Scene: Part 1 Bin 1
Rough Animation - Zoe
Clean-Up - Lara

Scene: Reality 1
Rough Animation - Zoe
Clean-Up - Lara

Scene: Reality 2
Rough Animation - Zoe
Clean-Up - Lara
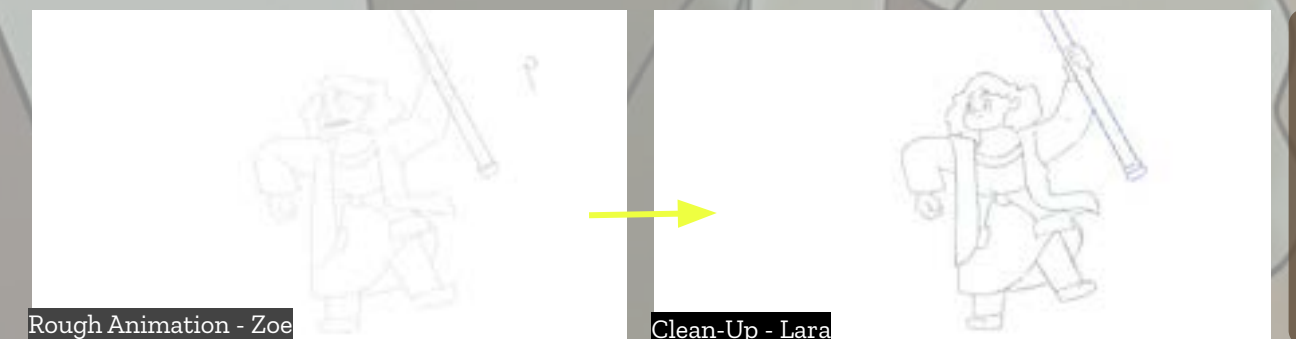
After the rough animation was completed the team was tasked with Clean-Up. Above lie the scenes I was responsible for. As this way-of-working was quite new to me, I felt I learned a lot within this stage in production. During this stage there were many things that had to be altered from the original rough animation in order to fit the character designs more and to improve fluidity, meaning the majority of our production time was spent on this stage as it was crucial. In addition to this, in order to make the Colour stage easier I made sure to keep all of my line work joined, which was very helpful as we were tasked with colouring the same scenes we clean-lined..

Animation & Colour Stage
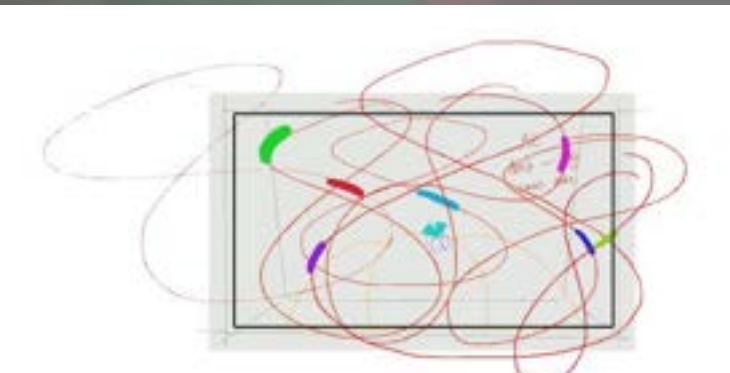
Motion Lines (Rough Animation) - Lara

Clean Line Process - Lara

During the Clean-Up stage I found that within some of the scenes in the rough animation there were instances where certain things weren't animated. As shown in the screenshots around, I was tasked with designing and animating the swarm of flies that join T1 around the pumpkin. In order to understand how flies moved, I looked at various animations for reference and found that they're typically depicted in moving in a figure-8 shape. I began by roughly marking out the motion lines and then finding the position for the flies, followed by cleaning them up and animating their wings, using the way T1's wing's moved for reference

Rough Animation - Lara

Clean Line - Lara

Colour - Lara

Animation Process: https://youtu.be/YrvusDkxYi8

Colour Cards For Reference (Alex and Zoe)

Once clean-up was approved, we entered the colour stage. Through using the colour cards created by Alex and Zoe, we were able to keep the colours uniform across every scene. In scenes that involved one-off items the person responsible for the scene designed the colour palette, such as the broom within my scenes. As I had some concerns, I tried experimenting with some different colours and blend-modes to see how they appeared but was advised to stick to the card due to how the colours would be handled in Post-Production. Keeping post-production in mind, we also had to make sure each character/entity had it's own layer
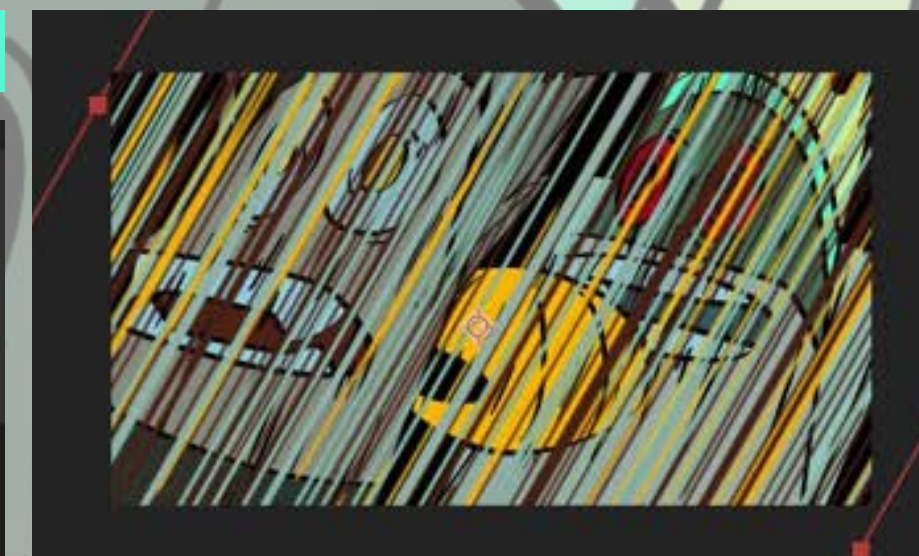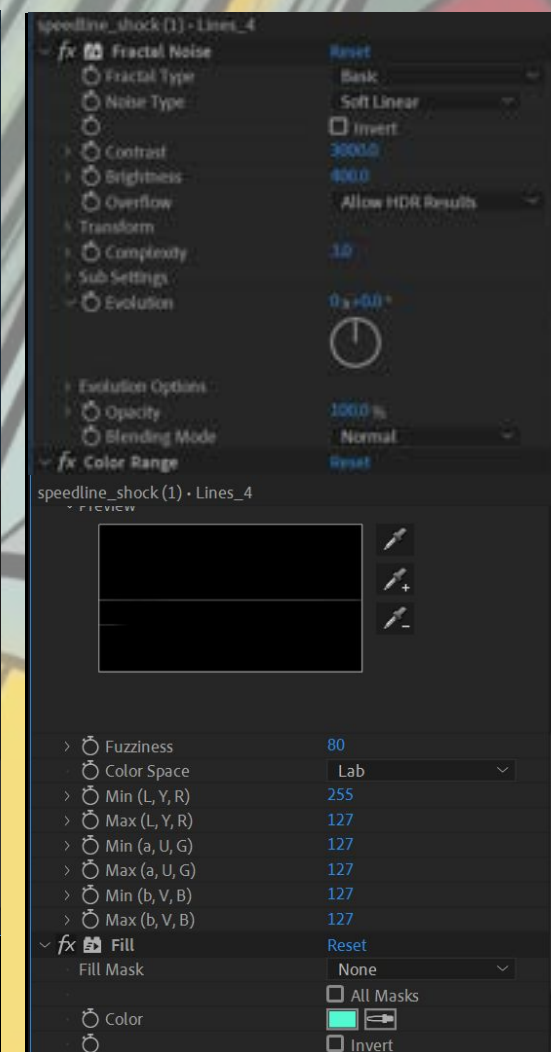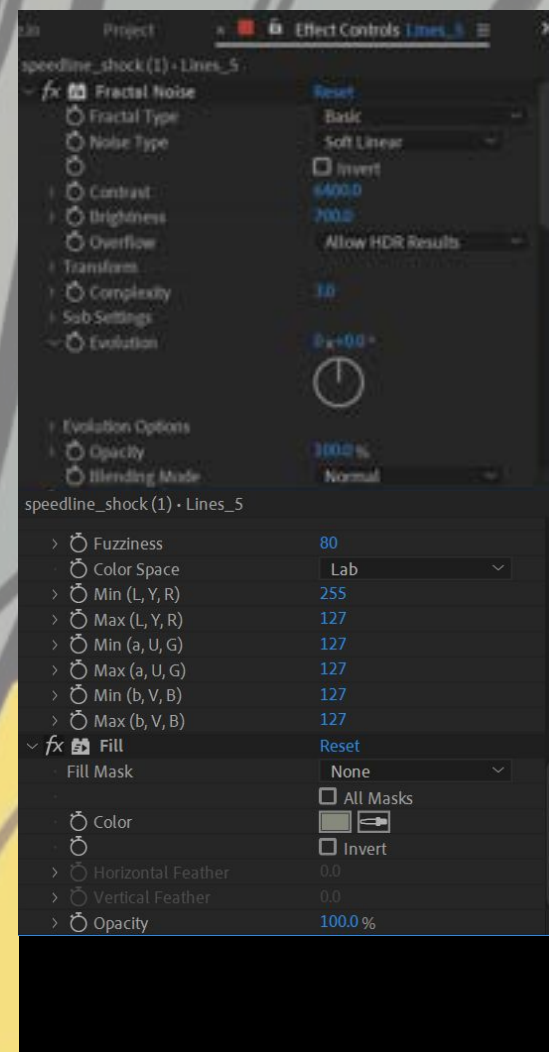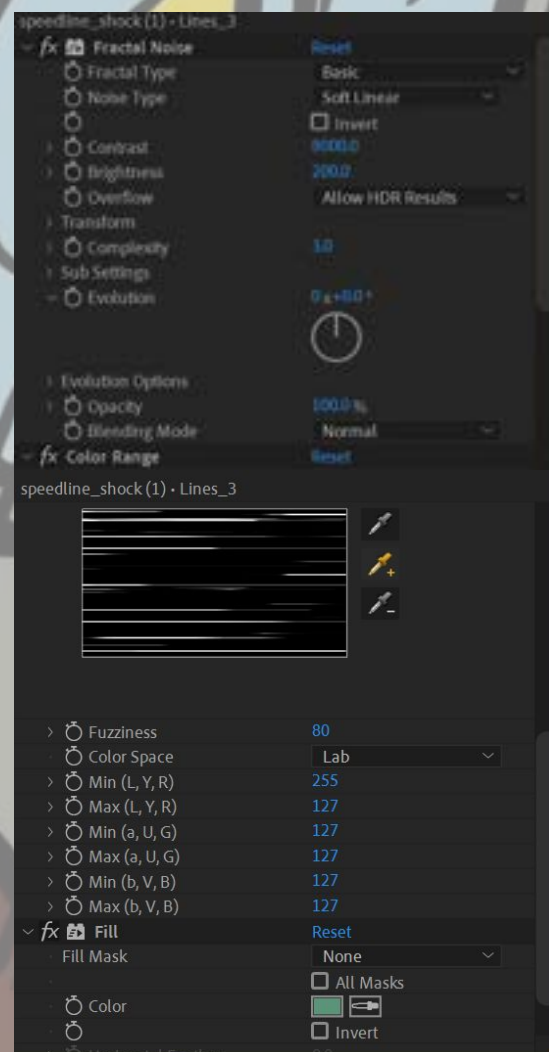

Colour and Blend Mode Experimentation - Lara

Colour and Blend Mode Experimentation - Lara

Using Colour Card - Lara

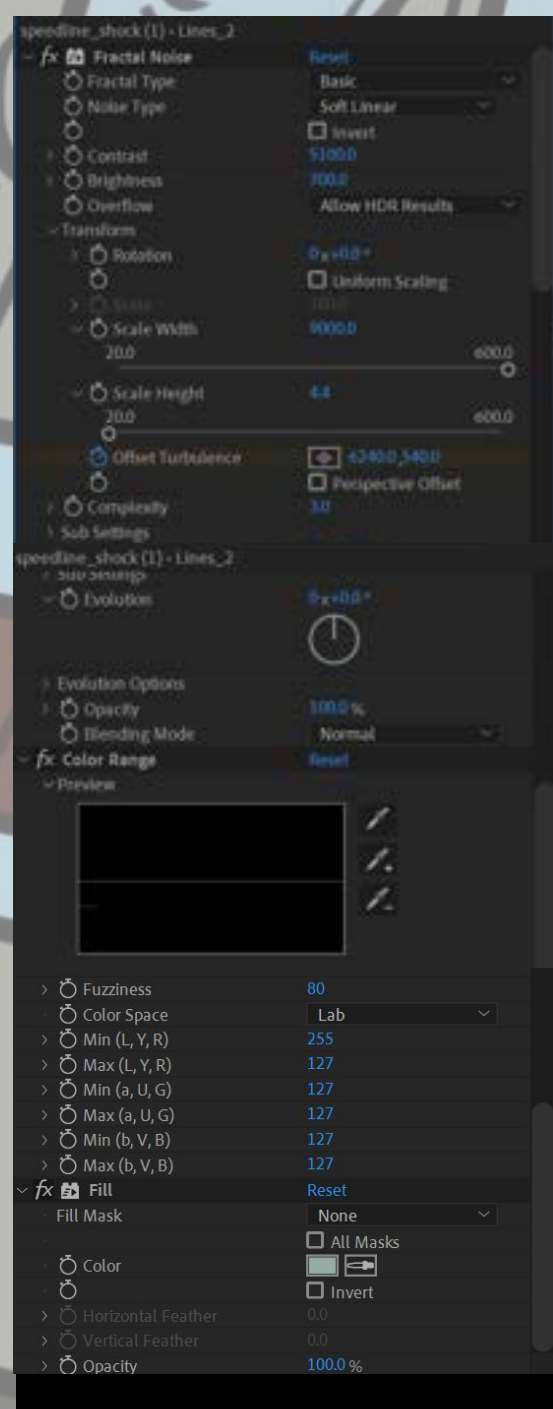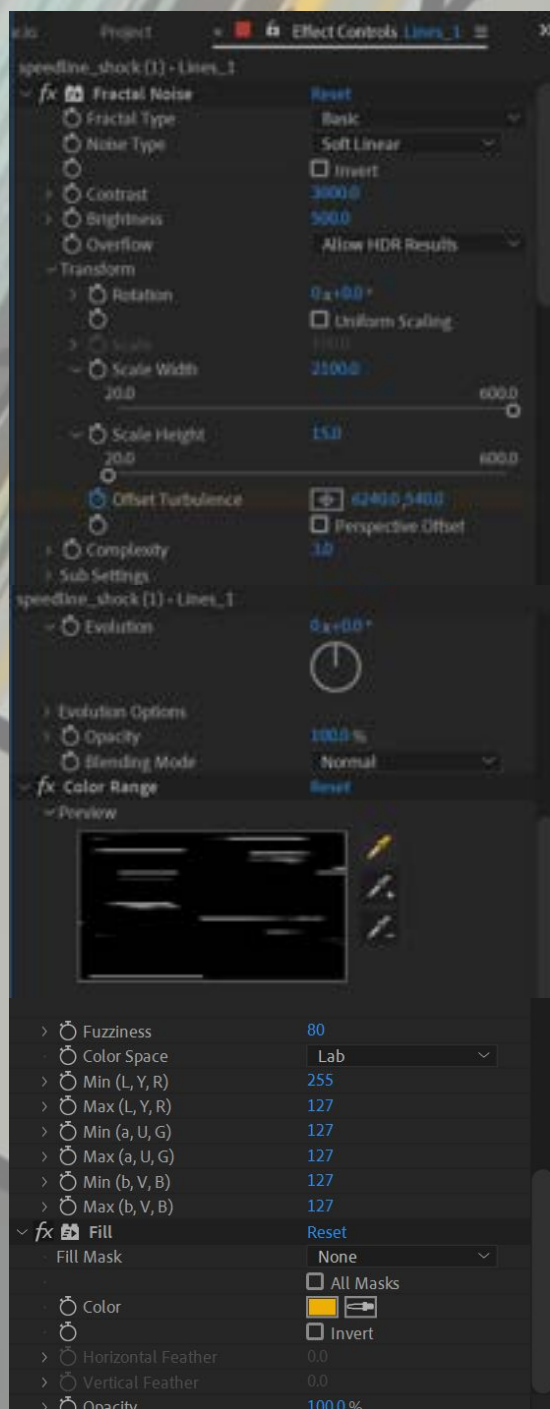Colour and Blend Mode Experimentation - Lara

Colour Reel: https://youtu.be/86CELXYmkBA
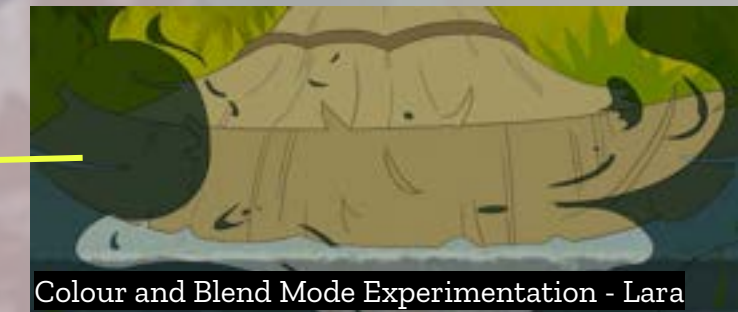
Motion-Lines Background Design

5 Line Colours Used & Settings (Lara)

As I finished the Colour-stage early I was tasked with creating a smeared background for the light-hearted screaming shot in After Effects. In order to achieve these moving lines, I used Fractal noise and adjusted the contrast and brightness accordingly in order to achieve two simple shades to the noise - black and white. Through stretching this, I was able to achieve lines. I would then adjust the angle and positions of the lines to move in the direction of the animation. A colour range was then applied in order to match the given colour-palette, which helped with the illusion of motion. Finally I'd keyframe the position of the lines accordingly and repeat the process with different colours and settings to achieve a cohesive group of moving lines.

Motion Background: https://youtu.be/O_7hQn_TwXs

Title Animation Part 1

Stage 1 (Lara)

Stage 2 (Lara)

00:00:40:01

Background Design (Zoe), Title (Lara)

Background Design (Zoe), Title (Lara)

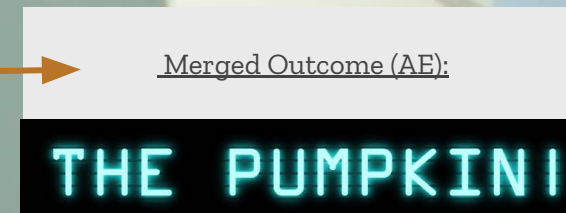Background Design (Zoe), Title (Lara)

In Front (AE):

THE PUMPKIN I

Behind (AE):

THE PUMPKIN I

Merged Outcome (AE):

THE PUMPKIN I

Title Experimentation (AE):

PINCH THE PUMPKIN I

OPERATION:PUMPKIN I

PROJECT:PUMPKIN I
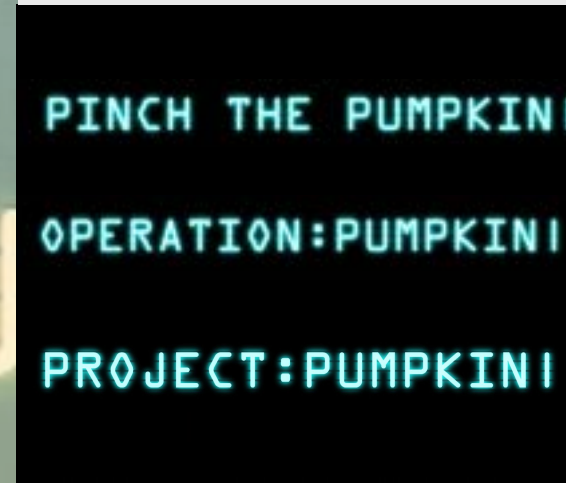
Typeface =

"OCR A Extended" Font + After Effects Glow + After Effects Venetian Blinds

Blinker (AE):

```
var sign = "|";
var blinkInterval = 15;
var i = effect("Text")("ADBE Slider
Control-0001");
var on = effect("On/Off")("ADBE Checkbox
Control-0001");

var frames = timeToFrames(time);

var check = frames / blinkInterval;

if (on == 1) {
        if (i.valueAtTime(time +
thisComp.frameDuration) > i){
                end = sign;
        } else {
                if (Math.floor(check) %
2 == 0) {
                        end = sign;
                } else {
                        end = " ";
                }
        }
} else {
        end = " ";
}

text.sourceText.substr(0,parseInt(i)) +
end;
```
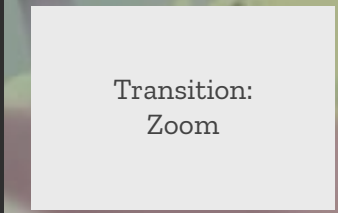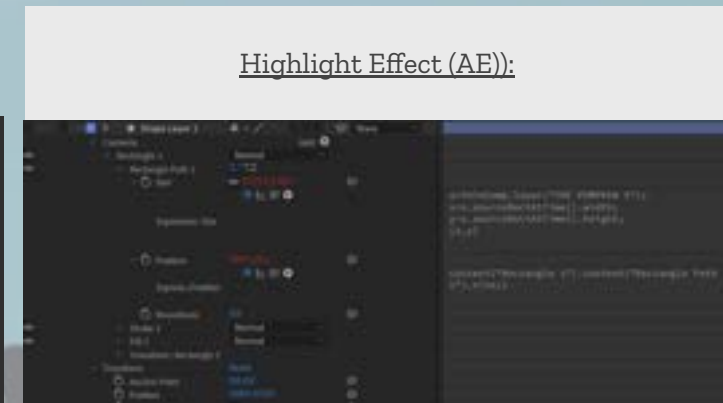
Highlight Effect (AE)):

Transition: Corner Slide

Transition: Zoom

Transition: Reverse

When I was originally tasked with creating the Title, I initially had a vision of the Title appearing on the bin itself. I quickly found this to be ineffective as the Title didn't have a balanced appearance against the form of the bin, causing text to be stretched in various ways and looking off. I then thought that as the Title was appearing as the frame transitions from day to night and the initial scene from that point involved the Monitor Room, that the Title could follow that theme in order to welcome the audience into this contrasting world. Through using After Effects I began with a glowing typewritten animation that matched the font in the newspaper scene but I found this to be too simple. Through adding Venetian Blinds and merging both versions together I was able to achieve a layered glow around each letter with lines going through it, which added interest. I then proceeded to add a blinker with the code above in order to further sell the type-written effect. Once this prototype was made, I began roughly experimenting within Premiere Pro on the composition and transition of this animation. I found it to blend in with the surroundings too much so within After Effects I created a Highlight effect that would appear when each letter was typed.

Title Animation Part 1 and 2: https://youtu.be/4aiRbaGAm3E

Title Animation Part 2, Credits, Post Credit Scene and Future

Title Animation Stage 3 (Lara)

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As I found the transitions in the initial prototype to be a little awkward, I started from scratch in Premiere Pro and began experimenting with the VR Digital Glitch effect and applying it to certain parts of the Title so that the typing doesn't appear as smooth and predictable. In order to create a more visually stimulating zoom as the day changes to night, I used the Block Dissolve effect in combination. After having created this animation I realised the colours were too similar and colour graded accordingly to achieve a more orange-toned colour palette.

In Film - Zoe and Alex

Post - Credit Scene Illustration (Eliza), Line (Lara)
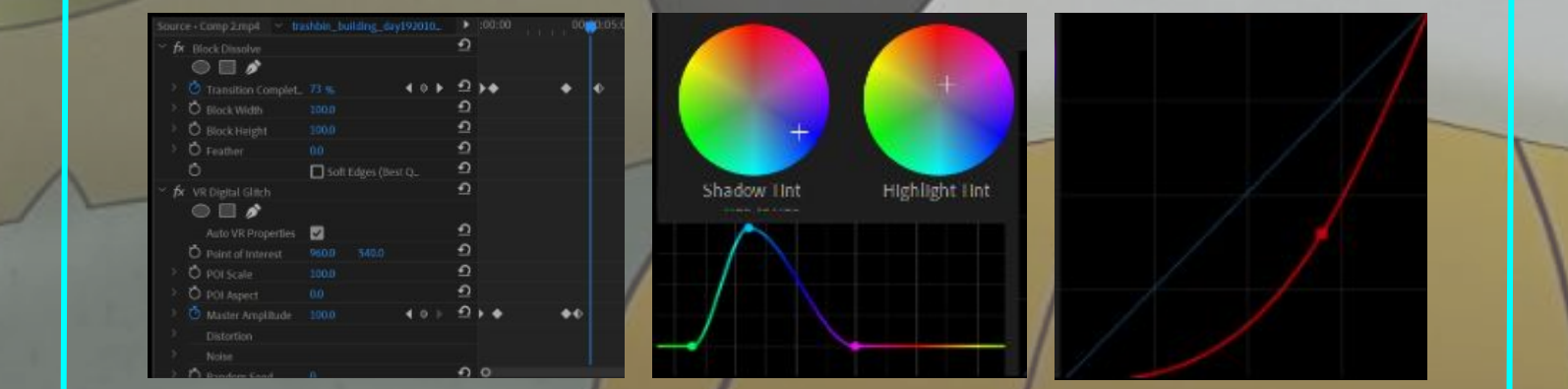
In order to add a little fun to our film, Eliza and I added an Easter Egg after the credits consisting of The Pumpkin's final words. In addition to this, we then began thinking about how we could promote this film, and whether we wanted to use the Pumpkin's point of view, or create a newspaper-styled poster.

Credit Design (Lara)

1

2

3

4

5

6

Once post-production was coming to an end, I was tasked with creating the credits, which the Director asked to keep simple and classic. In order to tie in the credits with our film and keeping it on-brand, I used the same typeface we used in the title and newspaper to keep everything cohesive.

Production Management & Final Film

In order to keep on track with our production plan, we implemented a Weekly Report System where every week we'd show what work we've done as well as the plan for next week. Above is an example of one of them.
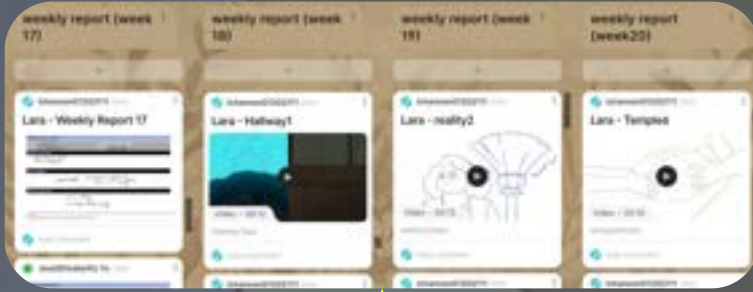
Above is how we structured our schedule

Final Film Link: https://www.youtube.com/watch?v=cb9aSzuoNWg

Critical Appraisal & Evidence of Personal Role

Critical Appraisal

Throughout this project, our film changed quite drastically which meant we had to adapt and change the way we approached our topic quite quickly, meaning the animatic and our rough animations were often edited. Through collaborating on the rough animation stage I found I learned a lot from others about posing and timing as I personally found this stage more challenging and would say I've improved which was my goal. As my strengths lie in Character Design and Concept Art, which were part of Element 1, I was excited to dedicate so much time to production and improve my skills in areas I know I'm weaker at within Element 2.

Through being given the role of Background Designer, when environments were something I can sometimes struggle with and neglect, I was able to experiment with different techniques, such as Refining 3D Renders in Photoshop, digitally painting over collages as well as from scratch. Through being given critiques and feedback from tutors and my team I was able to quickly make changes when needed, finding a way to fix each piece in a short time, focussing on good time-management and efficiency as this project was quite ambitious and needed quite a strict schedule to be complete. Despite Background Design still not being one of my strengths, through environment being especially important within our film due to the unique world it's set in, I was able to focus on that aspect and would say I've generally improved.

Following on from this, through being tasked with creating the Title Design and Animation as well as Motion Background, I was able to become more familiar with After Effects. When creating the Title Design, I aimed for it to reflect the alternate universe the bin was set in, almost emulating typed code that somehow transports us into the monitor room inside this Bin-Temple. Reflecting back on the Title created, throughout the process I definitely improved but the transition still isn't as smooth as I hoped which is something I aim to change. For both After Effects projects I found it quite interesting to experiment with various effects and code and would like to delve deeper into motion-graphic animation.

Before our project changed languages, I was given the task of editing scripts which meant I had to rewrite various lines so that they felt more natural to the viewer. After reviewing each rendition of the film we kept finding that the speech always felt off, which led me to editing the script and creating a scratch track to see how it would work in context, which is something I hadn't done before and felt quite awkward to do as I'm not a voice actor. However, this showed us that our approach wasn't effective, which caused us to make the script shorter and to translate it to Chinese, where I was tasked with editing the translations to feel more native, for the subtitles. Reflecting back, I think the project benefited with this change, however maybe there should've been less speech in general as it still feels a little distracting at times.

Once the rough animation was finished, I was given 8 scenes to Clean-Up, which is a process I hadn't done to this degree before. I felt I learned a lot through this process about working within a production in general as this took most of our time, especially when there'd be critiques on certain areas of the clean-line that I'd have to change quickly. This stage particularly helped achieve a better level of time-management for me and was something I enjoyed despite it being quite tedious. As I was quite diligent during the Clean-Up stage, I was able to finish Colour quickly and effectively so that I could move onto Credits. During the creation of the credit sequence, I was asked to keep it simple and classic, however upon reflection, due to the film being quite fun I think that fun feel could've been incorporated within the credits. This could've involved a longer interview with the Pumpkin perhaps.

Through working with this team on this project I was able to learn a lot from others who've had more experience as well as being able to bring my own value in my roles, which has led overall to me improving in every aspect as I felt pushed more within this film than others I'd made, which has given me a new perspective on the industry and my potential. Regarding the film itself, I personally enjoy the film and think we've made it a lot clearer than when we started Element 2, however I can see how it can be quite polarising in opinion of whether its understandable or not. After feedback received from our final presentation, I showed the film to some people who hadn't seen it before and some people understood it and some were still a little confused. In regards to how we aim to continue this film in the future, we aim to create promotional materials for it, perhaps in newspaper form, referencing the monitor room scene or a fun piece of art where the pumpkin's perspective is the centre, or something leaning more in the cute-direction where the racoons are the focus. As these are currently still discussions, this is something we aim to develop further for the graduate showcase

Evidence of Personal Role

Within Element 2, my roles lay within being a 2D Background Designer and Refiner, Rough Animator, Clean-Up Artist, Colourist, Title Animator and Designer, Credit Scene Designer, Translator and briefly a Scriptwriter (before we changed the film to be in Chinese).

Towards the beginning of E2, once we had an animatic I was tasked with creating Rough Animations for the Hallway scene which were then used as a guide within the Rough Animation Editing stage, as our project changed directions multiple times.

Whilst the editing stage was in progress I was tasked with refining some 3D Rendered shots in the monitor room scene in Photoshop through adding details and creating atmospheric lighting to prevent the renders from looking too simple. I was then promoted to be a 2D Background Designer, where I created backgrounds in Photoshop for scenes that occur inside the bin in the real world, including the introductory scene and the animal fight scenes. I also then created a motion background in After Effects for the short screaming shot towards the end of the fight.

Earlier on in the process, I also edited scripts to achieve a more natural effect but then was tasked with translating when our film changed languages, so that the subtitles were more natural.

Once rough animation editing was complete, I was tasked with Cleaning Up and Colouring 8 scenes; this stage took up the majority of our production time. Throughout this stage, I also was tasked with Designing and Animating the Title, where I created multiple prototypes and versions of the animation in After Effects.

Finally, I was tasked with creating the Credits and writing the Pumpkin's final words in the Post-Credit Scene.