



"We don't stop playing because we grow old. We grow old because we stop playing."

- George Bernard Shaw

PROJECT DESIGN PROPOSAL:
YOUNG HEART
ANIMATION STORY CONCEPT

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7887 MOTION GRAPHICS
Assignment 2

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OVERVIEW

Young Heart

Young Heart is a short 1 min video project combining live action video with 2D character animation. It depicts a short fantasy story of an elderly man who awakens his childlike heart as an animation that bounces through life, letting his old-self (the old man) tag along with him.

Taking inspiration from my own Grandfather where age has certainly taken its toll on his livelihood; the story emphasizes themes of nostalgia and the poignancy that comes with ruminating the memories of childhood.

Genre(s): Slice of life, Drama, Montage

Setting(s): Present day, suburban area/city/nature areas

Art Style(s): 2D Animation, Live-Action Video

Running Time: ~1.5 min approx.

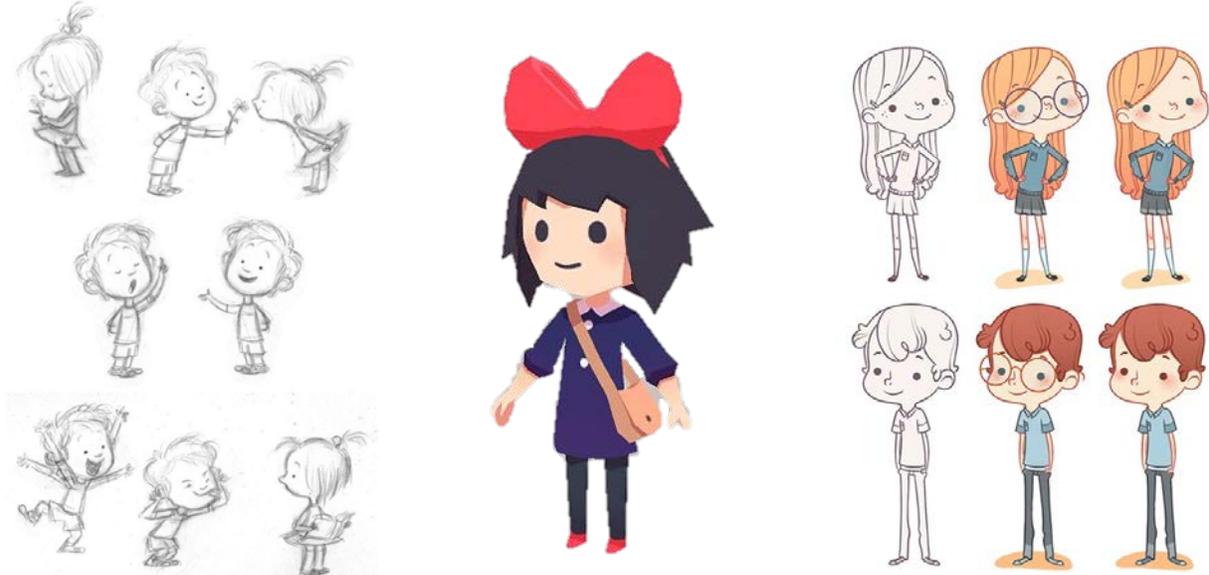
Synopsis – Story Arc

An old elderly man sits on a bench during a sunny day at a park, looking lonely. He smiles to himself and closes his eyes – as he does so the Heart graphic on his shirt comes alive, becoming a small 2d animated child. The child looks around him curiously before noticing the old man and tugs at him to wake-up.

A montage plays through where the child spiritedly guides the old man to landmarks that meant something to him during his life and his younger years. They eat ice-cream, play ball, go to an arcade etc. The story takes on a more somber note as the child leads him to places where gloomier memories reside. The child offers a comforting hand and guides the elderly man back to his home, where his grandchildren eagerly greet him. The story ends with the old man being guided by his grandkids while his child-self disappears, turning back into a heart etched onto the pavement.

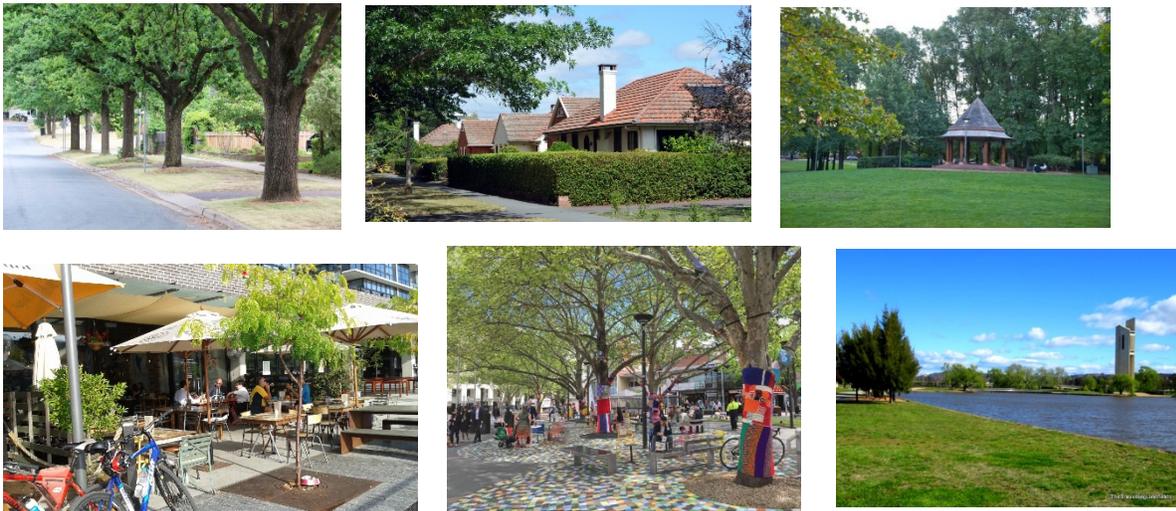
Visual References

Character Designs - Child



The child's design is meant to be simple, cute, unassuming and somewhat doll-like in appearance to emphasize the idea of innocence and childhood whilst also using simple facial expressions.

Settings/Locations



The settings have a strong focus around Canberra, often in the parks, lakes, cafes and suburban area; giving of this relaxing feeling and works with the nostalgic theme of the story.

TECHNIQUES

Animating over Live-Action Footage

Using Adobe Flash, you film the live-action footage first, and then draw the animation layer on top of that live-action footage. You can lay out a live-action image sequence in Adobe Flash by putting all the keyframes into one continuous layer before adding another layer to draw the animation on. (*How to Merge 2D Animation with Live Action Film*, 2017)

Things to Consider:

- ❖ Storyboarding
- ❖ Compositing
- ❖ Color correcting
- ❖ Masking unwanted elements in Live-Action Footage

Transitioning between Live-Action and Animation Scenes

The use of clever transitions between the two mediums of live-action film and animation is a post-production technique that can be useful to have and can enhance the storytelling through editing. This is seen in examples such as *Scott Pilgrim vs. The World* (2010) by dir. Edgar Wright and *Out of the Black* (2015) music video by dir. Davis Wilson and animator Christy Karacas. Storyboarding and Planning for the edit as well as shoot will be essential for this technique.

Things to Consider

- ❖ Storyboarding
- ❖ Post-Production work flow
- ❖ Storytelling to enhance transitions

Challenges of merging Mediums

- ❖ Camera Movement (Harder) vs. Tripod (Easier) – No movement will be used for this film, but a Tripod will be utilized as much as possible
- ❖ Actor Performances/Animation affecting Live-Action Objects – while filming we can play with practical tools such as wires and/or rods so that we can give actors believability within their performance.

INSPIRATION

Historical Inspiration for Techniques Merging Live-Action with 2D Animation

Feature/Film(s)

Merging animation with Live-action footage has been done countless times by pioneers in animation including companies such as Walt Disney Studios and Metro Goldwyn Mayer (MGM). Even some of the most famous earlier works such as *Gertie the Dinosaur* by Winsor McCay, had the cartoonist “time his routine to appear as though he was giving the character commands and even appear to leap into the cartoon himself” (Chipman, 2016). The merging of these two mediums in film has since been evident throughout history, appearing in films such as Disney’s *Mary Poppins* (1964) and MGM’s musical success, *My Dream is Yours* (1949).

One of the more revolutionary examples of this technique, however, is none other than the fantasy crime film, *Who Framed Roger Rabbit* (1988), directed by Robert Zemeckis.

Although many films produced before it has incorporated the hybrid of live-action and animation, *Who Framed Roger Rabbit* is well-known for its groundbreaking use of rotographing – a process involving drawing characters into every frame of the film, whilst giving the illusion that the animation is interacting/living in their environment by using shadow and light, making the animation merge almost seamlessly with settings along with the use of practical effects such as invisible wires.

Modern/Other Historical Examples:

- ❖ *Who Framed Roger Rabbit* (1988) by dir. Robert Zemeckis
- ❖ *Space Jam* (1996) by dir. Joe Pytko
- ❖ *Mary Poppins* (1964) by dir. Robert Stevenson
- ❖ *My Dream is Yours* (1949) by dir. Michael Curtiz & Friz Freleng
- ❖ *IRIS* (2016) by Jasper Turpie
- ❖ *Conflicting Ideas* (2011) by Mark Haldane



Left Image from: *IRIS* (2016) by Jasper Turpie; Right Image from: *Conflicting Ideas* by Mark Haldane

Music Video(s)

Like feature film, artists within the music industry in recent years has also begun using this hybrid medium for their various video production works. One of the most famous examples include the music videos of the virtual band, Gorillaz in examples such as *Stylo* (2009) and *DoYaThing* (2012), music and design created by Damon Albarn and Jamie Hewlett.

Modern Examples:

- ❖ *That's what I like* by dir. Jonathan Lia & Bruno Mars
- ❖ *Gorillaz* created by Damon Albarn & Jamie Hewlett
- ❖ *King* (2015) by dir. Taichi Kimura, animation by Rapparu, performed by GRADES



Images from: *King* (2015) by dir. Taichi Kimura & animator, Rapparu

Editing and Transitions from Live-Action to Animation

Film(s)/Music Video(s)

Use of techniques through editing and the cuts/transitions between the two mediums will be significant to this project because of the nature of the design and animation chosen for this story. There are several examples that come to mind, the majority of which have come from browsing through YouTube.

Modern Examples:

- ❖ *Scott Pilgrim vs. The World* (2010) by dir. Edgar Wright
- ❖ *Objection* (2002) by dir. Dave Meyers, performed by Shakira
- ❖ *Out of the Black* (2015) by dir. Davis Wilson, animation by Christy Karacas, performed by Royal Blood

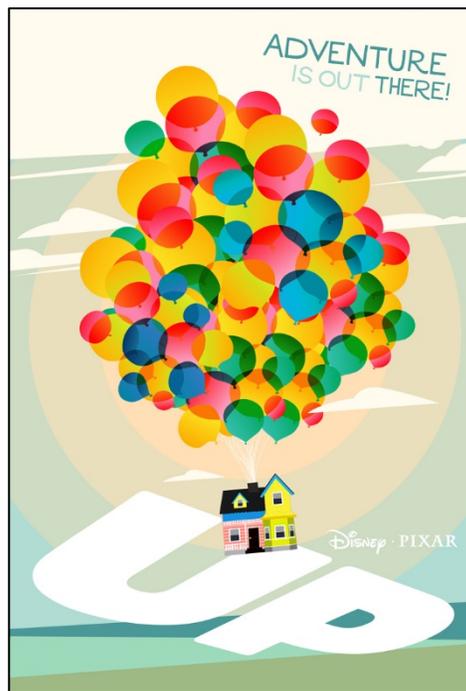
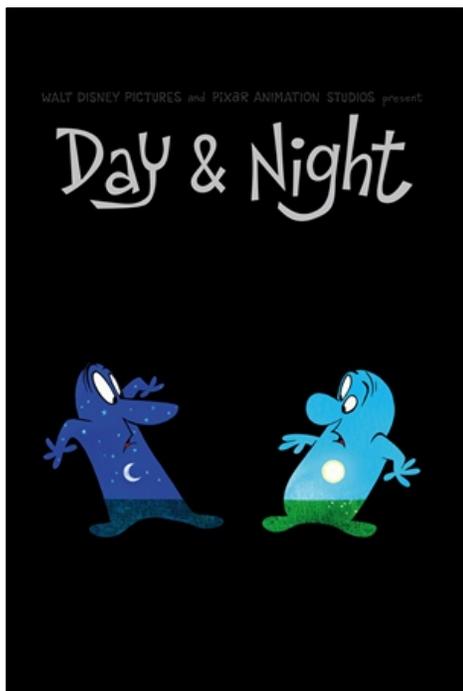


Left Image from: *Objection* (2002) by dir. Dave Meyers; **Right Image from:** *Out of the Black* (2015) by dir. Davis Wilson, animation by Christy Karacas

Story/Character

Disney's Pixar Short Films

The story themes and characters are heavily inspired by Disney Pixar's Feature Film *Up* (2009) by dir. Pete Doctor and Bob Peterson; and Short Film *Day and Night* (2010) by dir. Teddy Newton.



These two stories from one of the world's leading animation companies inspired some of the themes within the story including the idea of never letting go of the child inside us, remembrance, moving on, as well as the juxtaposition of two opposing characteristics: Young and Old (Day and Night).

GROUP MEMBERS AND ROLES

Character Animation & Motion Graphics

Character Design/Animation..... Chris Vera

Motion Graphics/After Effects..... Adam Wielemborek

Filming & Video

Camera/Videographer..... Jianna Catbagan

Editor/Color Grading/Sound..... Jianna Catbagan

PRODUCTION TIMETABLE

	Monday	Tuesday	Wednesday	Thursday	Friday	Weekends
Week 9	Planning /Designing	Planning /Designing	Planning /Designing	Planning /Designing	Planning /Designing	Planning /Designing
Week 10			Filming	Filming	Filming	
Week 11	Motion Graphics /Animation	Motion Graphics /Animation	Editing/Sound/Color Grading	Feedback		Reshoots (if needed)
Week 12	Refinements	Refinements	Refinements	Feedback		
Week 13	Refinements	Refinements	Refinements	Feedback	Submission (w/ Prod. Diary)	

Feasibility

The most time-consuming aspect of this project will probably be the character animation and compositing it with the live-footage as well as refining the animation to fit the world of the film. Filming in turn will need to be done with the edit in mind.

Time and effort within the planning stage will be essential for the entire project along with the writing of the script with technical constraints in mind. The entire first week will be dedicated to this and the coming weeks will be more planning along with the implementation of the entire project.

References

Historical Examples

Before Zorn: A History of Live-Action/Animation Hybrids. (2018). Screen Rant. Retrieved 6 April 2018, from <https://screenrant.com/son-of-zorn-live-action-animation-history/>

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Royal Blood - Out Of The Black (Official Video). (2015). Retrieved from <https://www.youtube.com/watch?v=bSdtvfBQd6c>

Shakira - Objection (Tango). (2009). Retrieved from <https://www.youtube.com/watch?v=8C6xDjO66wM>

Story & Character Inspirations

Day & Night. (2018). Pixar Animation Studios. Retrieved 6 April 2018, from <https://www.pixar.com/day-night#day-night-1>

Up. (2018). Pixar Animation Studios. Retrieved 6 April 2018, from <https://www.pixar.com/feature-films/up#up-home>

Tutorials/Food for Thought Videos

Conflicting Ideas - Behind the Scenes. (2012). Retrieved from

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Effect. (2017). Retrieved from <https://www.youtube.com/watch?v=Bl1Y5hglSSE&t=238s>

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<https://www.youtube.com/watch?v=pj5lihbC6k>