

AMNESTY
INTERNATIONAL



HOUSE OF ANIMATION

Our Perspective:

The People of Afghanistan

Created By: Trent Euman

Assignment 3 | ANI20004
(Friday 10:30 – 12:30)



CONTENTS OF THE PORTFOLIO

SECTION 1: EMAILS (WITH CLIENTS) 3

SECTION 2: PITCH (FOR CONCEPT) 7

8 - What's the Aim?

9 - General Info

10 - What Inspired Me?

11 - Influences / Similar Campaigns?

12 - Amnesty's Brand Image

13 - Past Campaigns

14 - What's the Story?

15 - The Animation Styles

16 - Ideas for Animation Styles

SECTION 3: PRODUCTION 17

18 - The Schedule

19 - Production Pipeline

20 - Creative Checkpoints

21 - The Crew List

22 - Hierarchy

23 - Budget / Quote

24 - Legal / Ethical Considerations

SECTION 4: REFLECTION 25

SECTION 5: REFERENCES 28

EMAILS (WITH CLIENT)

Hello,

I saw your work online and am reaching out to let you know about our latest project. We're looking for 5 talented directors, each to direct a short film. Each concept must tackle a different social issue of the animator's choosing. This could be a social issue from today or based on a historical event. If there's anything you require from us in terms of interviews, archival footage, please let me know as this is something we can arrange. We are currently accepting proposals for shorts until the end of this month, after which we will decide on which animators we will choose to proceed with. We are hoping to bring the costs for this project under 30K. Thank you! And if you are interested, I look forward to reading your proposal!

Regards,
Stephanie Jones
Amnesty International

Hi Stephanie,

Thank you for reaching out to me! I would love to take part in this project and help spread awareness of current social issues.

I love the work Amnesty International has done for fighting against the abuse of human rights and believe that everyone is entitled to have the same rights, regardless of their circumstances. However, it would be great to see our future generation of kids fully understand the impact of such issues on individuals. A few days ago, I stumbled upon an emotional article on Business Insider, highlighting the rapid decline in mental health in Afghanistan ever since the Taliban took control. My idea is to focus on the impacts that the Taliban has had on Afghan citizens ever since their rise to power, allowing young adults to fully understand the terrifying situation in Afghanistan. Additionally, is there any archival footage you could provide? It will help me capitalise on the realism of the subject matter in the animation and show audiences the impact that the Taliban has had on Afghanistan.

However, if there's any footage you don't want to be used (i.e., too graphic or potentially sensitive to audience members), please don't hesitate to let me know.

I look forward to hearing back!

Kindest Regards,
Trent Euman

EMAILS (WITH CLIENT)

Hi Trent,

Thank you for such a quick response! It's great to hear that you're already taking an interest in our work and sharing our values for people's human rights. I went through your concept with my team, and we also agree that future generations would benefit significantly from learning about the current situation in Afghanistan.

We were interested in learning your concept for the narrative and animation style and learning more about how you're planning to present the animation. We agree that there should be a sense of realism to focus on the significance of Taliban rule on Afghan citizens. We are more than happy to provide archival footage once we better understand your pitch. To answer your question regarding usable footage, anything that isn't overly graphic (where it shows extreme violence) is okay; we appreciate that you're already considering this. In addition, we can also provide any background music you'd like to use, as we have unused assets that can still be used for other projects.

Regards,
Stephanie Jones
Amnesty International

Hi Stephanie,

Thanks so much for the feedback; it helps the direction of my pitch. It's great that you guys have audio we can use for our project, as it will save us some time and money. My idea is to have interviews with three different Afghan citizens and their experiences under the Taliban regime, focusing on how things have gotten worse for their health, education and, most importantly, their human rights. The animation would be tailored to each person's experiences, where I plan to blend archival footage and animation alongside the interviews. The animation styles would be vector animation, hand-drawn and traditional, with a different emphasis on each person. With that said, I have some questions regarding the project I wanted to ask before starting and thought you could answer them for me. In particular, how long did you want the video to be in terms of runtime and timeframe for production, and what will the perpetuity rights be for the video release? (time, media, location).

Additionally, would I be able to submit the video for future animation festivals? Another concern I had was regarding the budget; at \$30,000, it's challenging to maintain funds with the resources and time considered for this kind of project. However, if the budget were inflated to an estimate of \$40,000, it would be much easier to work around for both my end on production, and your end with management. Would we be able to consider stretching the budget by this amount to improve the final quality of the project? I also wanted to discuss the script-writing process. We are able to produce the script with a one-time fee of \$5,000. This will cover all three stories and any revisions that you want us to do and final polish. Would you be okay with this for the project? Additionally, I wanted to mention that our team is working from home, given that our studio is based in Melbourne. While Australia is a challenging position right now, we have been able to transfer our assets and setups to home offices with great success, allowing us to still work at our full potential from our homes. Once I know this information, I can provide a more accurate guide highlighting the references and the production schedule/budget to show you and the team. If you need anything else that you want me to know, feel free to ask in your response.

I can't wait to hear your feedback!

With Thanks,
Trent

EMAILS (WITH CLIENT)

Hi Trent,

My team and I like the story you have in mind and believe that using interviews would greatly benefit the message you're trying to address. We also like the idea of having different styles to provide a distinction between each person.

Regarding the runtime and perpetuity rights, we want a 1:30 minute clip that we can post on our YouTube channel and website, alongside a 15-second version that we can upload onto our social media pages (both for an international release). In addition, the video's copyright will allow you to submit the video for any competitions you wish to enter it into, as long as it's acknowledged that it was made for this advertising campaign. Finally, we are thinking that the timeframe for creating the video would be approximately four months. Therefore, it should allow for enough time to get the best quality possible for the final product.

We're more than happy with this script-writing fee, mainly that the polish is included and that we can seek feedback for any necessary revisions. I understand where you're coming from regarding the budgetary concerns. We do like the ideas you have for our campaign, and for that reason, we're willing to increase the funds by a reasonable margin. After discussing this with my team, we've decided that we will extend the budget for this project to \$45,000, allowing for some breathing room for any emergency funds (if necessary). This new budget also takes into consideration the script-writing fees that you discussed.

We understand the situation in Australia regarding the pandemic. I'm glad to hear you and your studio have been able to transfer your work setups to a 'work from home' environment with few interruptions. We don't mind this as long as we have an overview of your progress over time. I believe that you and your team can still produce a high-quality video that will suit our needs.

We hope that this helps you with your pitch, and we hope to hear back soon!

Regards
Stephanie Jones
Amnesty International

Hi Stephanie,

Thanks so much for your response; your feedback has made it easier to construct a production plan guide. I have attached a document to this email that shows references for the intended animation styles and an overview of the production schedule and budget invoice.

We can have the project done in 3 months (13 weeks). Given that my animation studio has many members with various experience levels, we are confident we can produce a high-quality product for your advertising campaign.

If you need anything else from my team or myself, please don't hesitate to let me know.

 Production Notes.pdf

With Thanks,
Trent

EMAILS (WITH CLIENT)

Hi Trent,

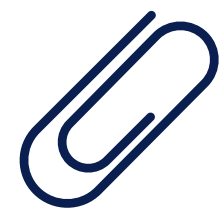
I have reviewed the PDF and shown it to the rest of my team, and we're very impressed and are proud to offer you the opportunity to produce one of the five short films for our project. I was delighted with the overall theme you have in mind for the video and can easily picture what you have in mind.

I will send the archival footage we have to this email address right away.

We are excited to see what you can produce!

Regards

Stephanie Jones
Amnesty International



EMAIL ATTACHMENTS

Check Production Notes.pdf in .zip file



**AMNESTY
INTERNATIONAL**



CONCEPT PITCH:

**THE INS AND OUTS OF
THE INITIAL CONCEPT**



WHAT'S THE AIM?

Our Perspective: The People of Afghanistan is an animated short film that tells the various stories of Afghan citizens. It centres on the **impact** the **Taliban** has had on their **lives** since they overtook the government earlier this year. This interview-Esque short film tackles their **livelihoods post-Taliban rule**, their future aspects, and what's **impacted** them the **worst** since the Taliban took over.

It aims to show people, particularly young adults, the **severe** and **terrifying issues** Afghan citizens face with the Taliban regime. In addition, the short film intends to **evoke anger** towards the Taliban and **sympathy for the citizens** of Afghanistan who must live in these **horrific conditions** every day.



General Info

Start Date

9th August 2021

Delivery Date

22 November 2021

Genres

Documentary,
History

Rating

Mature (M)

*Australian Classification Board

Format

Digital 2D Animated Short,
animated in ones
(24 fps, 2880 frames)

Platforms

- Video (16:9), Online (YouTube), 1:30 min runtime (2880 frames)
- Online Video (9:16), Social Media (Facebook, Instagram), 15 sec runtime (360 frames)

WHAT INSPIRED ME?

The **idea** behind *Our Perspective: The People of Afghanistan* originates from the **horrifying** article: "*Afghans are self-medicating with antidepressants bought on the black market as despair at life under Taliban rule grows*", which was published by Business Insider this October.

It focuses on the "**looming suicide crisis**" that's hit Afghanistan, the increase of self-medicating and **overdoses**, further **restrictions** implemented for women, and how the country is becoming further **traumatized** after facing "**decades of poverty and conflict.**"

After studying this article, I wanted to create an animated film that expresses the **depressing environment** that the Taliban have further developed.



Any Influences / Similar Campaigns?

*Click on any heading to see the related campaign.

Red Cross Crisis Appeal



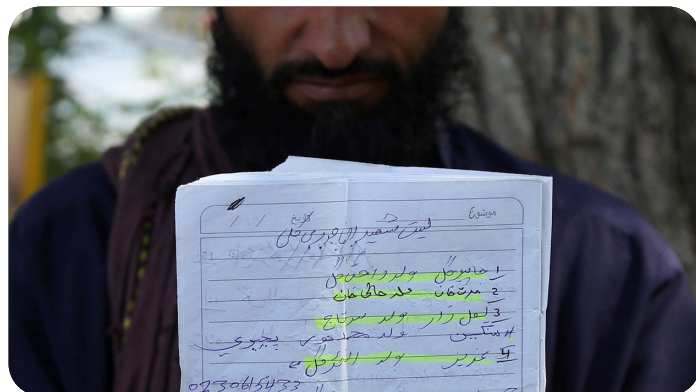
Unicef: Kabul IDP Shelter



Afghan Aid



Human Rights Watch



Sanitary Products for Displaced Afghan Women



Enabled Children: Window of Hope





THE BRAND'S IMAGE (AMNESTY INTERNATIONAL)

- Simple marketing that makes its intentions clear with few words
- Represents their message clearly through imagery
- A grim style that emphasises the seriousness of the issues
- Shows glimpses of hope through its imagery.
- Selective colour with yellow being their preferred colour (to emphasise hope)
- Yellow represents happiness, being full of hope and positivity.



Past Campaigns (Amnesty)

*Click on any heading to see the related campaign.

CHILD LABOUR (2017)



Amnesty International called on Wilmar, Colgate, and Nestle to inspect its palm oil supply chain for child labour risks and abuses.

END THE DEATH PENALTY (2018)



Amnesty is asking countries that still use the death penalty to immediately halt all executions and permanently remove this punishment for all crimes.

REFUGEE SPONSORSHIP (2019)



Amnesty asks for the Australian Government to expand its current sponsorship programs for refugees and make it easier for everyone to participate.

ENVIRONMENTAL CRISIS (2020)



Governments must take meaningful action and be held accountable if they fail to act on Climate change and pollution.

CHILD RIGHTS (2021)



All kids have the right to be free, happy and safe. To speak up, finish school, get good jobs and become community leaders.

WRITE FOR RIGHTS (2021)



Write for Rights brings millions of compassionate people together around the world - because when we challenge injustice, we change lives.

WHAT'S THE STORY?

The story follows three different people, a man whose **mental health** is negatively declining, a woman who doesn't want to be there anymore (because of the Taliban's **restrictions on women**), and a young boy who **can't go to school** anymore and is struggling to survive. They recount their experiences living in Afghanistan **post-Taliban rule**, focusing on the **negative impacts** that the Taliban have caused to them.

It is told through **three distinctive animation styles**, a hand-drawn style for the male, a traditionalist style for the woman and a vector style for the young boy, distinctly highlighting their **unique perspectives** for viewers. The stories will also be supported by archival footage from their time in Afghanistan to **emphasise their stories** further. While it remains **grim and depressing** for most of the video, the animation helps to simplify the messages to audiences.





The Animation Styles

TRADITIONAL

For the woman's sections, the animation will follow traditional animation methods (with the use of modern technologies). This style will emphasise on detail and fluidity of the movements, allowing the animation to feel smooth while maintaining its distinct style.

Additionally, *The Breadwinner* (2017) was the main inspiration for wanting to use this animation style.

VECTOR ANIMATION

A vector style will be implemented to allow for a child-like perspective of their story when the child's sections are shown. It also provides the video with a more simplistic, colourful, and more positive approach when the child discusses the depressing issues of the story.

Something similar to the style of *Diamond Dancers* (General Mills, 2015) or *Steven Universe* (Cartoon Network, 2014) would go well for this aspect of the animation.

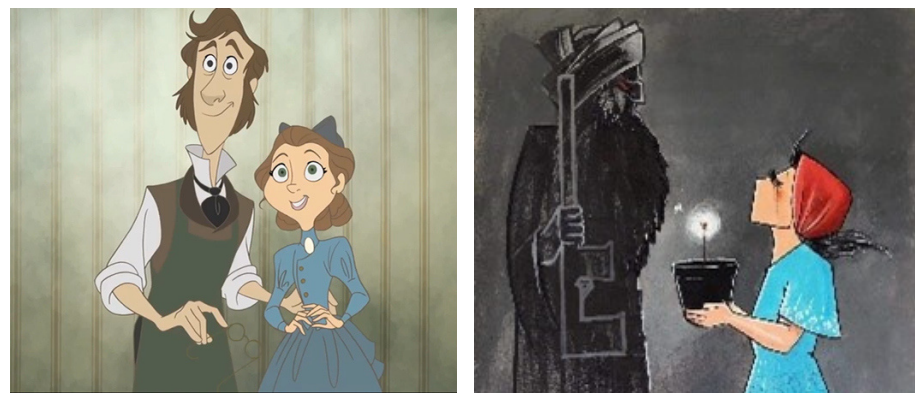
HAND DRAWN

In the sections where the man's story is being told, a hand-drawn style will be implemented. This animation style allows for a rough feeling and a more loose perspective of the story, much like Aha's *Take on Me* (1984) music video.

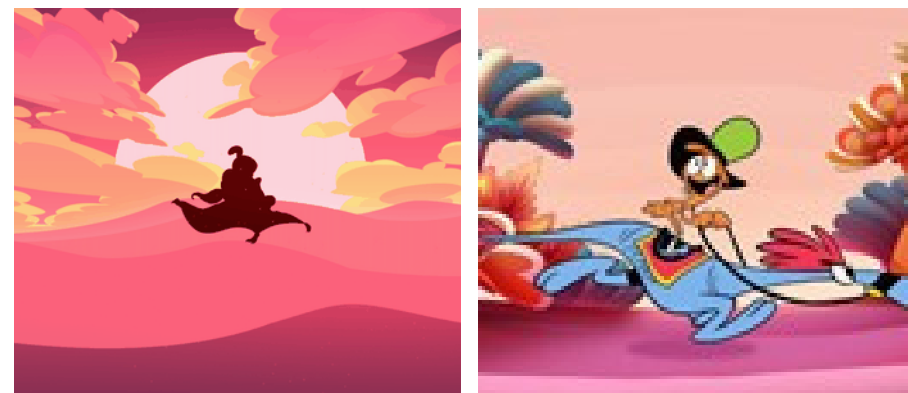
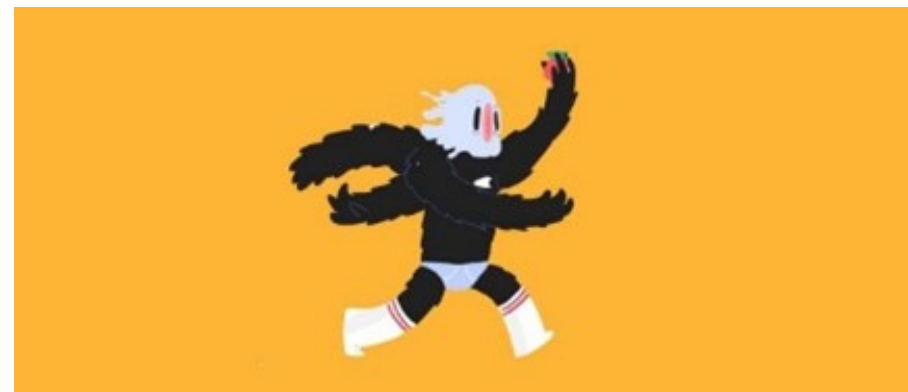
It also allows for more emphasis on the depressing nature of the issues being discussed.

Ideas for Animation Styles (Aesthetic)

Traditional



Vector

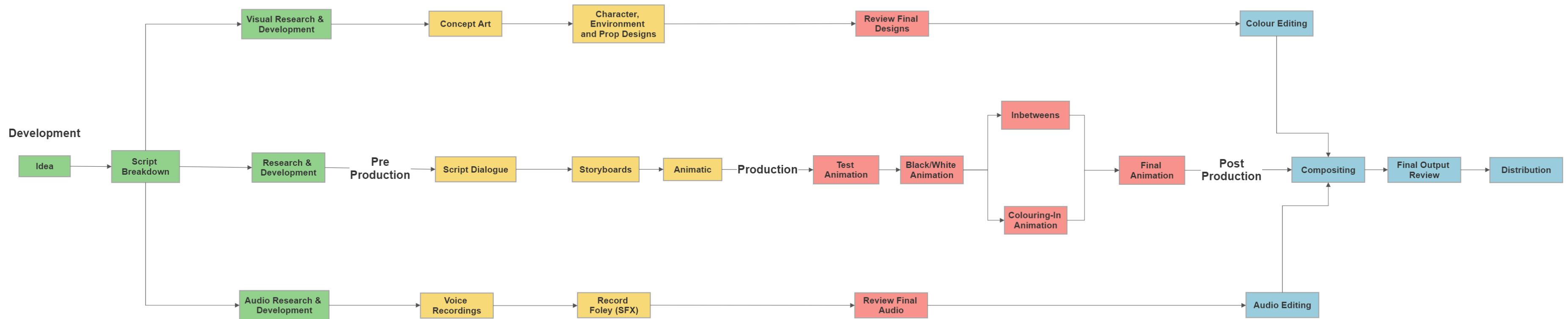


Hand Drawn



Production Pipeline

*See HQ Version in Attachments



- Development
- Pre-Production
- Production
- Post-Production



HOUSE OF ANIMATION (PRODUCTION)		DUE DATE	AMNESTY INTERNATIONAL (CLIENT)		DUE DATE
PRE-PRODUCTION					
PROTOTYPE SCRIPT & STORYBOARDS SENT TO CLIENT		17-Aug	CLIENT PROVIDES FEEDBACK ON SCRIPT / STORYBOARDS		19-Aug
START CHARACTER, PROP & LOCATION DESIGNS		23-Aug			
CLIENT FEEDBACK ON SCRIPT AND STORYBOARDS IMPLEMENTED		25-Aug			
REVISED SCRIPT/STORYBOARDS SENT TO CLIENT		27-Aug			
			CLIENT APPROVES REVISED SCRIPT/STORYBOARDS		30-Aug
			CLIENT SENDS BACKGROUND MUSIC		2-Sep
CREATE ROUGH ANIMATIC WITH VO & PROVIDED MUSIC		6-Sep	CLIENT PROVIDES FEEDBACK ON ANIMATIC		10-Sep
ANIMATIC DELIVERED TO CLIENT		9-Sep			
			CLIENT APPROVES FINAL ANIMATIC		13-Sep
CLIENT FEEDBACK ON ANIMATIC IS IMPLEMENTED		11-Sep			
PRODUCTION					
ROUGH ANIMATION DELIVERED TO CLIENT		11-Oct	CLIENT PROVIDES FEEDBACK ON ROUGH ANIMATION		13-Oct
			CLIENT FEEDBACK ON FOLEY		18-Oct
CLIENT FEEDBACK ON ROUGH ANIMATION IS IMPLEMENTED		16-Oct			
FOLEY (SFX) DELIVERED TO CLIENT		17-Oct			
			CLIENT APPROVES FINAL ANIMATION		7-Nov
FEEDBACK IMPLEMENTED TO FOLEY (SFX)		20-Oct			
REVISED FOLEY SENT TO CLIENT		22-Oct			
FINAL ANIMATION DELIVERED TO CLIENT		3-Nov			
POST-PRODUCTION					
EDITING & COMPOSITING BEGINS		9-Nov			
FINAL VIDEO OUTPUT SENT TO CLIENT		5-Nov	CLIENT PROVIDES FEEDBACK ON VIDEO OUTPUT		8-Nov
			CLIENT PROVIDES FEEDBACK FINAL OUTPUT OF VIDEO		12-Nov
REVISED VIDEO OUTPUT SENT TO CLIENT		10-Nov			
			CLIENT APPROVES FINAL OUTPUT		20-Nov
FEEDBACK IMPLEMENTED TO FINAL OUTPUT		15-Nov			
REVISED FINAL OUTPUT SENT TO CLIENT		17-Nov			
DISTRIBUTE VIDEO/S TO CLIENT		22-Nov			

CREATIVE CHECKPOINTS

- A guideline for when certain tasks need to be done
- Applies for both the production team and the client

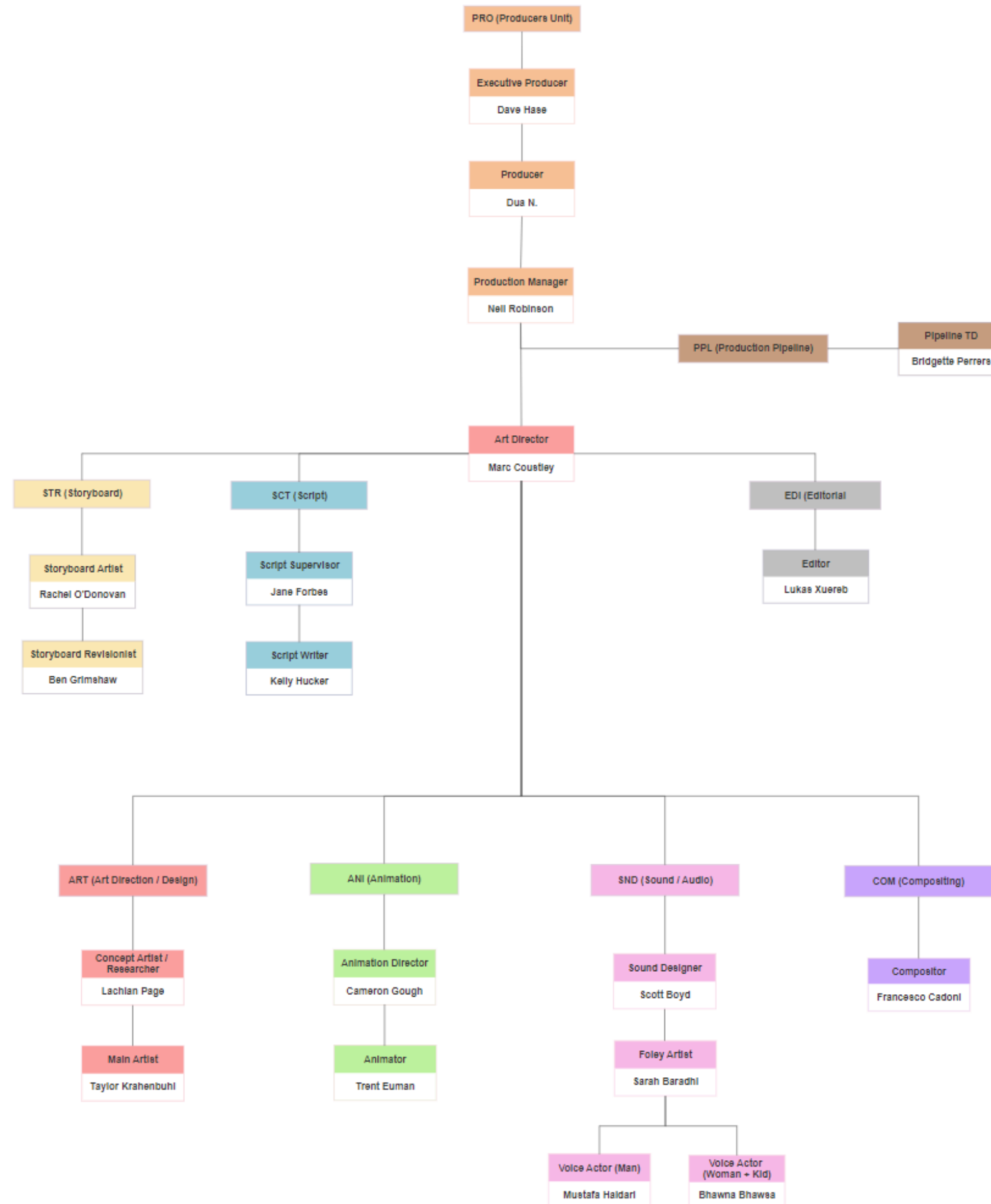
*See HQ Version in Attachments

The Crew List



*See HQ Version in Attachments

Name	Role / Position	Contact Number (Work)	Email Address	Group	Responsibilities
PRODUCERS UNIT (PRO)					
Dave Hase	Executive Producer	(07) 5369 4231	dave.hase@hoa.com	PRO	Supervises the creative content, as well as the financial aspects of the production.
Dua N	Producer	(07) 4530 2565	dua.n@hoa.com	PRO	Oversees all aspects of all production phases, hires team members, sorts out financing, sets up meetings to review weekly progress.
Neil Robinson	Production Manager	(03) 5393 9992	niel.robinson@hoa.com	PRO	Manages the day-to-day tasks for the production and the crew.
SCRIPT (SCT)					
Jane Forbes	Script Supervisor	(07) 5383 7743	jane.forbes@hoa.com	SCT	Advises all script-related matters with production team, manages the relationship between writer/s and production.
Kelly Hucker	Script Writer	(03) 5303 4066	kelly.hucker@hoa.com	SCT	Assists in scriptwriting, focusing on the setting and emotion that the project should display to viewers.
STORYBOARD (STR)					
Rachel O'Donovan	Storyboard Artist	(08) 8264 5144	rachel.o.donovan@hoa.com	STR	Creates a visual representation of the narrative, translates the script/vision from producers into images.
Ben Grimshaw	Storyboard Revisionist	(02) 7010 8388	ben.grimshaw@hoa.com	STR	Going through thumbnails, rough drawings and the finished panels to make a clear, concise animatic that will be used later for the project.
EDITORIAL (EDI)					
Lukas Xuereb	Editor	(03) 5373 3072	lukas.xuereb@hoa.com	EDI	Determines what needs to be animated, how scenes should be laid out and pieced together.
PRODUCTION PIPELINE (PPL)					
Bridgette Perrers	Pipeline TD	(07) 5657 6192	bridgette.perrers@hoa.com	PPL	Supports any visual/creative objectives by pipeline troubleshooting: assists user support, tool development and technical direction.
ART DIRECTION / DESIGN (ART)					
Marc Coustley	Art Director	(08) 9019 2756	marc.coustley@hoa.com	ART	Creates visual style for the project, deciding how the designs should look and provides a basis for the art department to use.
Lachlan Page	Concept Artist/Researcher	(03) 5550 7426	lachlan.page@hoa.com	ART	Creating ideas for the intended look they have in mind for the animation of the project, sketching their work as a reference for the animators.
Taylor Krahenbuhl	Main Artist	(02) 9349 2919	taylor.krahenbuhl@hoa.com	ART	Designs the characters, props, and environment using art software like Adobe Photoshop and ClipStudio.
ANIMATION (ANI)					
Cameron Gough	Animation Director	(02) 4010 1081	cameron.gough@hoa.com	ANI	Manages all aspects of the animation team for the project's production, works out how the animation should look and feel.
Trent Euman	Animator	(03) 5327 0824	trent.euman@hoa.com	ANI	Designs the characters using animation software like Adobe Animate, creating 2D animations, and puppets.
SOUND / AUDIO (SND)					
Scott Boyd	Sound Designer	(02) 6703 2190	scott.boyd@hoa.com	SND	Creates all the soundscapes for the project, also works with Art Director to structure creative styles for the soundtrack.
Sarah Baradhi	Foley Artist	(07) 4987 0368	sarah.baradhi@voiceactorsguild.com	SND	Records everyday sound to get the sound effects wanted for the project.
Mustafa Haidari	Voice Actor (Man)	(02) 6758 3054	mustafa.haidari@voiceactorsguild.com	SND	Providing the voice for the male being interviewed in the script
Bhawna Bhawsa	Voice Actor (Woman + Kid)	(02) 6701 1234	bhawna.bhawsa@voiceactorsguild.com	SND	Providing the voice for the child as well as the woman being interviewed in the script
COMPOSITING (COM)					
Francesco Cadoni	Compositor	(07) 4060 3708	francesco.cadoni@hoa.com	COM	Edits everything together (art, animation, audio, etc.) for the final output video.



CREW HIERARCHY

See HQ Version in Attachments*

Legal & Ethical Considerations

- Copyrights of any reference footage/images/music sourced by Amnesty International or external source for the production.
- The depiction of Amnesty International and how it reflects their reputation and values.
- The use of Amnesty International's logo in the video
- The level of violence that is displayed in the archival footage used.
- The perpetuity rights of the final video for an international release online.
- Legal costs for any disputes, conflicts that need to be resolved.
- Consent for the voiceovers and interviews to be used in a marketing campaign reflecting the subject matter of the Taliban.
- Contact Business Insider regarding the validity of their news article and get in contact with people who spoke for the article.
- Review Working with Children Check & Child Employment (Victoria) for child's interview.



Reflection / Justification



OUTLINE AND JUSTIFY THE COSTS AND TIMEFRAME

Fortunately, the production ended up slightly under budget, going roughly \$300 below the agreed-upon \$45,000, due to the client providing music and reference materials.

Finally, having a production period of three months (13 weeks) worked out perfectly. As a result, it will remain high quality with enough time for the client to make any revisions on the product.

THE ANIMATION STYLES

While the idea of using three different animation styles may appear daunting to the client, the art/animation teams behind the styles are all fluent in each style. This ensures that each style is produced with the highest quality in little time.

The artists and animators can efficiently produce each section with limited resources, not requiring any extra software/hardware to create the intended vision.

RESEARCH UNDERTAKEN ON THE CLIENT AND THE BRAND INCLUDING PAST CAMPAIGNS

For the intended story, I already had the article from Business Insider to reference the issues affecting Afghanistan citizens post-Taliban rule. Additionally, researching similar campaigns from Amnesty's competitors (like UNICEF, the Red Cross, and The International Rescue Committee) allowed me to better guide the story and vision towards what's already been done while still appearing distinct.

I'm also ensuring that the client will be happy with the result while sustaining their brand image, as they are the ones that have to publish the videos in the end. By better understanding their minimal, image-focused style, I maintained the client's image while sticking to my original concept as much as possible.

WHAT DID YOU LEAVE OUT OF THE EMAIL AND WHY?

I decided to leave out personal information for employees, like emails and passwords. Instead, I used their work contact details, which won't interfere with their private lives.

I also left out more specific information in the production, like what tasks will need to be done on what day. This prevents confusion between the production crew and the client. Additionally, I decided to leave details in the general info like the archiving/digital security and specific dates for each production phase, as there is a chance that these details may be altered during production and leaving them out of the document will prevent confusion from occurring later on.

TALK ABOUT THE NITTY-GRITTY. WHAT YOU WROTE IN THE EMAIL AND WHY. WHAT YOU'RE TRYING TO COMMUNICATE.

In the email, I tried to get a better picture of what Amnesty International was looking for while ensuring they're happy with what's being produced and that the timeframe and budget suit their needs.

They did leave out multiple details that made it difficult to guide the production later on, such as the timeline for production, timeframe for the output, animation style and the licencing rights of the video. However, after I asked questions to find out specific information, the client and I had a much better understanding of each others ideas, and the communication was easier to understand on both ends.

While the budget was reasonable for a project of this scale, I ended up asking if it could be increased to \$40,000 to ensure the end result is higher quality and to ensure that the client can do as many revisions as needed to details like the script, designs, storyboards and the final output. Fortunately, they agreed to increase the budget to \$45,000 as they had plenty of faith in the concept.

I am thrilled with the communications I had with Stephanie. In addition, I am glad she consulted her team as well. I tried to get a better picture of what Amnesty International was looking for while ensuring they're happy with what's being produced and that the timeframe and budget suit their needs.

Reflection / Justification



WERE THERE ANY RISKS THAT YOU SAW? CLIENT RED FLAGS?

Amnesty International didn't have a clear idea of what the animation style should be. This may be important to allow for continuity with the other short films being produced. Unfortunately, they didn't mention one, so I provided my initial concept to help them get a better idea of styling.

I also asked how long the runtime should be, to ensure the budget and timeframe would work together, and to figure out how to manage resources for the production and ensure that the project won't be over budget and schedule.

They didn't mention any desired timeframe for how long the production should take, so I suggested three months (13 weeks) to better understand how long a project of this scale would take within their intended budget.

I also asked about the copyrights for the final product, as it is convenient to know should I submit the film to a film festival. In addition, it helps prevent any potential issues with licensing after the production is finished.

WHAT DID YOU LEARN THROUGH THIS PROCESS

Creating a pitch to a client, the email correspondence, and the production details were very intricate, extensive, and in-depth. While the production and the pitch sections were easier to manage after working on them in the previous assignment, the email correspondence took up most of my time.

I learned to look out for potential red flags and communicate my idea clearly to the client while negotiating details like the budget, style, and timeframe required for the project.

I also learned a lot on how to research companies for maintaining a brand's image and their competitors, should I need to repeat this process in the future.

DISCUSS WHAT YOU LEARNED FROM CLASS AND HOW YOU APPLIED THAT

I learned how to create a professional invoice for a client while ensuring that it complies with any guilds for artists, scriptwriters, etc. I made sure to make my invoice as detailed as possible when it came to the extra notes and make it look professional for the client.

Additionally, I didn't know how to correspond with a client through emails accurately until I learned about it in class. Knowing how to look out for red flags and address them to the client helped me understand what to watch out for should I ever receive an offer of this scale in the future.

I was also surprised at how much I learned about brand image and researching a client. By learning about previous campaigns and what the competition has done, I learned how to pitch an animation that best suits the clients brand image while still maintaining my ideas into the pitch.

WERE THERE INITIAL CONCEPTS YOU THREW AWAY? CHANGED YOUR MIND ON? WHY?

Initially, I had the idea of creating a stop motion film similar to Wallace and Gromit and Gumby. However, given the amount of time and resources needed to make such a film, it would've gone over-budget and taken way too long with Amnesty's timeframe/budget.

Additionally, I had the idea of creating an ad with the complexity of Spider-Man: Into the Spideverse (2018), where there are more than three different styles of animation working together; however, like the previous concept, the timeframe and budget would not be able to work with this concept.

THANK YOU!

Contact us if you have any questions.

AMNESTY
INTERNATIONAL




HOUSE OF ANIMATION

WEBSITE

www.houseofanimation.com

PHONE NUMBER

03 5550 5856

EMAIL ADDRESS

hello@houseofanimation.com

References



ASSIGNMENT EXAMPLES

Canvas | Swinburne Infrastructure. n.d. Adobe: The Creativity Index. [online] Available at: <<https://swinburne.instructure.com/courses/37570/files/13706979/download?wrap=1>> [Accessed 10 October 2021].

Canvas | Swinburne Infrastructure. n.d. Assignment 3: Portfolio | Energy Safe Victoria. [online] Available at: <<https://swinburne.instructure.com/courses/37570/files/13706977/download?wrap=1>> [Accessed 10 October 2021].

Canvas | Swinburne Infrastructure. n.d. Once Upon a Time in Cambodia Document. [online] Available at: <<https://swinburne.instructure.com/courses/37570/files/13706978/download?wrap=1>> [Accessed 10 October 2021].

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