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INPACTOR

INCITEMENT'S PROJECT: INPACTOR

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PROYECTO CREATIVO AUDIOVISUAL

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Abstract

Around the world, a great number of people have ideas on how to help their own communities. However, in most cases, these ideas never get the chance to be put into practice and to produce any real changes. To address this issue Incitement, a company founded in Kuala Lumpur, Malaysia, created a web platform called Inpactor. The platform's goal is to level the playing ground for all stakeholders in the charitable industry and is designed make collaborations between the private sector, NGOs, and volunteers easier and to create a lasting social impact.

This is a written report for a 2D animated explainer video with a motion graphics style created to detail Inpactor. The video's objective is to launch the platform and engage its audience. This report will present the objectives and theoretical framework behind the project as well as the research of the general and introductory history of animation and its evolution to what is known as motion graphics today. In addition, this report covers the creation of the video and the different stages of preproduction.

Resumen

Alrededor del mundo, un gran número de personas tienen ideas para ayudar a sus comunidades. Sin embargo, la mayoría del tiempo, estas ideas nunca tienen la oportunidad de ponerse en práctica o de producir verdaderos cambios. Pensando en esto, Incitement, una compañía creada en Kuala Lumpur, Malasia, creó una plataforma web llamada Inpactor. El objetivo de la plataforma es facilitar la colaboración entre el sector privado, las ONG y voluntarios, y crear un impacto social duradero.

Este es un trabajo escrito para mi proyecto de grado, un video explicativo tipo animación 2D con un estilo de Motion Graphics para explicar Inpactor. El objetivo del video es lanzar la plataforma y cautivar a su audiencia. Este trabajo presentará cómo fue creado, por qué, qué objetivos tiene, el marco teórico y estado del arte detrás del proyecto, así mismo, la investigación cubre una mirada general e introductoria sobre la historia de la animación y su evolución hasta lo que se conoce como Motion Graphics hoy en día. Adicionalmente, el trabajo cubre cómo el video en sí fue creado desde los diferentes estados de preproducción.

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Introduction

Most people prefer watching a video over reading a text. Video is one of the most powerful ways to impact an audience and it has become massive first with the wide spread of television and then with the advent of computers and internet. According to the MIT Brain Processing of Visual Information study “half of the human brain is devoted directly or indirectly to vision” (Sur, 1996). In addition, a video has an emotion-based process which allows an easy connection with the viewer. Through visual content a complex message can be related faster and understood in a more effective way. In fact, the MIT neuroscientists reported that the human brain can process entire images that the eye sees for as little as 13 milliseconds. (Trafton, 2014).

Moreover, online videos have a worldwide reach, with an 800% increase in video consumption at a global level (Kolowich, 2015). Video content now ranges from amateur-made home videos that become viral to professional content integrating successful campaigns. “Current market data states that 25 percent of global internet users consume online video every day” (Statista, 2014) which proves that online videos are an active part of our lives nowadays. As a result of these evolutions, businesses are looking to different ways of presenting a new product, service or idea. Currently, explainer videos are one of the most accurate ways to introduce them.

Therefore, this is a written report for my graduation project, a 2D animated explainer video with motion graphics about Inpactor. The goal of the video is, in short, to effectively inform the consumer about the project while providing the company a reliable way of introducing a platform aimed at creating tangible, lasting social impact.

This video is for the launch of Inpactor.com, Incitement’s flagship product. Incitement is the next-generation social business - powered through inspirational talks - connecting proactive youths, social causes, and sponsors to contribute to tackling global issues together. The platform is intended to amplify and expedite social impact by enabling everyone to leverage Incitement’s business model.

Storyline

A 2D animated explainer video about a web platform that creates tangible, lasting social impact.

Tagline

Impact the world. Together.
Because everyone deserves an equal share.

Objectives

General

To engage and educate customers about Inpactor with a 2D animated explainer video.

Specific

- To increase brand awareness, first in Malaysia and then globally in the 40 other countries where Incitement is established.
- To show the audio-visual language and technical animation skills acquired during my career.
- To achieve high quality standards for an international Motion Graphics project.

Justification

This project is part of the marketing strategy for Incitement project launch. All the process has been followed by the company, who determined its audience, the final statements and the main objective of it. The idea of the video is a result of my internship with Incitement where I got involved with the main goal of the company to transform good ideas for helping people into real action to make a bigger social impact. Therefore, this video will explain how Inpactor works and will contribute through Inpactor to the achievement of the company's goal.

Incitement was founded in November 2011 by Daniel de Gruijter from The Netherlands, and Zikry Kholil from Malaysia. Incitement is the next-generation social business - powered through inspirational talks - making it easy for proactive youths, social causes, and sponsors to act upon tackling global issues together. It is a global movement with independent event organizers established in over 40 countries who inspire and motivate people around the world by exposing their own community to powerful events, activating and encouraging them to get involved and to take action with social impact initiatives. In order to achieve this, they provide its audience ways to find meaningful projects and to integrate relevant NGOs and, at the same time, they help NGOs raise funds and improve their marketing in order to enhance and expedite the impact they create in society.

In order to improve and amplify this, Incitement created Inpactor, an innovative one-stop Corporate Social Responsibility (CSR) platform which does not exist in Malaysia or in the world yet in high-quality form. With Inpactor, Incitement wants to level the playing field for all stakeholders in the charitable industry and it is designed make collaborations between the private sector, NGOs, and volunteers easier. Inpactor will list social projects on its website, and help the creators of those project to raise funds, attract manpower, and ensure impeccable execution. So when collaborations are born, social impact can be amplified and expedited. By leveraging the concept of swarm-intelligence¹ inside the platform, they will give NGOs the opportunity to create more impact, companies will get more exposure for their CSR efforts, and volunteers get not only a great experience, but also get something tangible in return that will help them in the personal and professional lives.

¹ A collaborative system where the individuals follow simple rules, each one acting on local information to achieve a bigger complex group task (Miller, 2007)

Moreover, the Video Content Marketing Survey of 2015 (Demand Metric Research Corporation, 2015) shows that an online content video will increase conversion rates, clarify the objective of the product, generate increased interest, increase web traffic, help audience retain information and grab their attention. And more specifically an explainer video has a powerful connection of the message with an engaging visual and audio interpretation, making it easier and attractive to understand for the potential customer. Besides this, it will also improve the relationship with the audience creating identification between the customers' needs and the company's brand communicating the benefits of the product or service in a creative way.

Theoretical Framework and State of the Art

History of Animation

Association Internationale du Film d'Animation (ASIFA) defines animation as “the creation of moving images through the manipulation of all varieties of techniques apart from live action methods” (Pikkov, 2010, pág. 15).

Animation's early history is not as widely known, as the birth of cinema took center-stage throughout the last century. However, first evidence of man's desire to create the illusion of motion dates back very far in humankind's history, well before the advent of the film industry, when humans painted on rocks with the desire of telling a story. From there, humanity has been developing numerous different ways of expression, such as art, language or music, all of them spreading around the world, evolving and taking many shapes according to each culture. The constant evolution of technologies and techniques has shaped and developed the communication media through the centuries.

During the 19th century, drawings became popular with the comic strips published in the 1890s in newspapers and magazines making a primary contribution to the cinema and animation itself. "The Yellow Kid" of Richard Felton Outcault was the first one. These comic strips are the predecessors of the modern cartoons and comics.



Figure 1. The Yellow Kid comic strip from New York Journal. (*The Ohio State University, n.d.*)

Henceforth, numerous devices were created with the purpose of amusing, surprising and sometimes even scaring people, devices like the Magic Lantern, the Thaumatrope, the Phenakistoscope, the Stroboscope, the Zoetrope, the Praxinoscope and later on, the Flip Book, all based on the principle of a sequence of consecutive images creating the illusion of movement, due to the physiological phenomenon called Persistence of vision, as a result of the ability of the human brain to retain an image for a fraction of time after the eye had registered it, creating perception of motion. Both animation and movies were based on this principle. (Sánchez, s.f.)

However, most of them were viewing devices without projection onto a screen, not until 1888 when Charles-Emile Reynaud, creator of the Praxinoscope (1877), created the Theatre Optique, the first projection system of drawings for an audience.

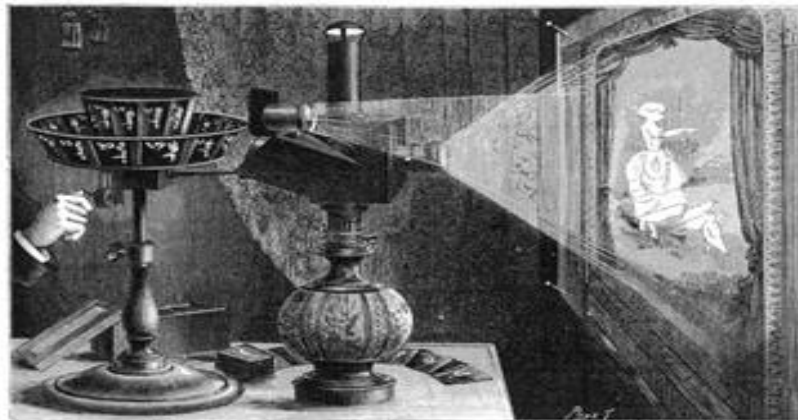


Figure 2. A projecting Praxinoscope. (Wikimedia Commons, 2007)

From drawings to photographs, Eadweard Muybridge, with his photographic discovery between 1884 and 1887, was the first one to show photographs of motion, presenting how people and animals move. This was essential not only for the beginning of the film industry and for its development through the history but also for all the stages and techniques of moving images.

Subsequently in 1889, Thomas Edison invented the Kinetoscope, an electric projection system of photographs, a peep show device but it only allowed one person to watch it. Nevertheless, it was finally The Lumiere brothers, Antoine and Louis, who got the credit for the birth of the cinema when in 1895, with the creation of the Cinematograph, an improved version of Edison's device, presented movies on a screen for an audience. "Workers Leaving the Lumiere Factory in Lyon-Montplaisir" became the first official movie in the history of the cinema. (RLC90, 2012)



Figure 3. The Cinematograph. (Flood, 2012)

Another big influence in the development of motion pictures was Georges Méliès, a French illusionist and filmmaker who explored, as a pioneer, the special effects in movies. His stop-action substitution techniques are among the earliest forms of stop motion animation techniques.

From there, the motion picture has been through several process and changes, since the emerging of the major studios, the sound in movies to the current digital age allowing the public to live the illusion of movement in so many ways that people have never imagined one hundred years ago.

Furthermore, as well as the evolution of cinema, animation underwent a significant development in the United States but also elsewhere in the world, in places like Spain, Germany, Italy, Argentina, China and Japan. Although, the official starting point of animation can be traced back to “The Enchanted Drawing” (1900), “Humorous Phases of Funny Faces” (1906) and “The Haunted Hotel” (1907) made by J. Stuart Blackton, a newspaper cartoonist, and at the same time to the “The Electric Hotel” (1905), a stop-motion photography work, by Segundo de Chomón, a Spanish-French film director. Both share the credit for creating the first recognized animations. (Sánchez, s.f.)



Figure 4. Frame from “The Enchanted Drawing” (1900). (Sánchez, n.d.)



Figure 5. Frame from “The Electric Hotel” (1905). (*Segundo de Chomón: Forgotten Fantast of Silent Film*, 2014)

Later, the French Emile Cohl, developed more techniques in the animation field, Cohl created “Fantasmagorie” (1908) which is considered to be the very first fully animated cartoon using 700 drawings on sheets of paper. In 1911, Winsor McCay, another cartoonist, from New York, converted his famous character, The Little Nemo, from comic strip to a hand drawn animated short. Then in 1914, John Bray and Earl Hurd founded Bray-Hurd Process Company and developed the cell system, “a transparent sheet on which objects are drawn or painted” (Wikipedia, 2016) which was a revolutionary technical process for the hand drawn animation. And eventually, animation started as an industry incorporating patents, job specialization, and the assembly line.



Figure 6. Frame from “Fantasmagorie” (1908). (*Sánchez, n.d.*)

Moreover, another important technological innovation, the Rotoscope, a machine which “could project images of a film in an animation table” (Skwigly, 2004), was made by the American cartoonist Max Fleischer in 1915, who at the same time was the creator of some of the most memorable animated characters like Betty Boop, Ko-Ko The Clown, Popeye and Superman. Later, Pat Sullivan brought to life a Felix the Cat, one of the most successful and the first cartoon series to appear on TV.

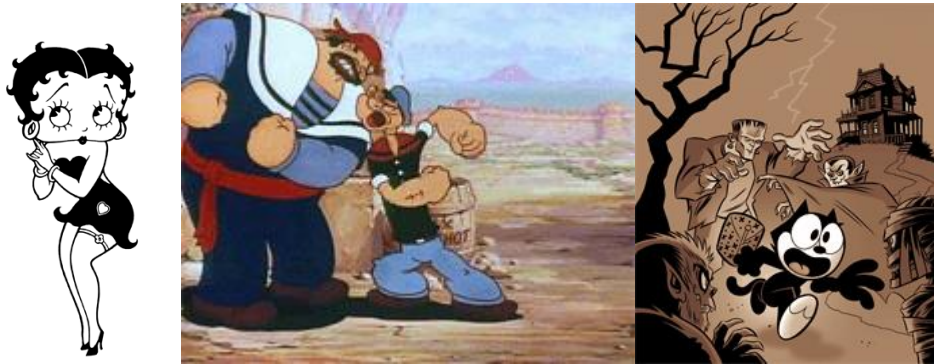


Figure 7. Cartoon figures Betty Boop, Popeye Felix the Cat. (Sánchez, n.d.)

As a result of its popularity and following the invention of Television in the 1920s, animation found new means of expression and yet another media who could showcase so many different creations like the animated logos or the TV cartoons like Looney Tunes of Warner Bros, Betty Boop of Fleischer and Tom and Jerry of Hanna-Barbera which were very successful. And from that point until now, we are still watching several cartoons which remained through time and grew with that generation of people or all the new cartoons which are part of the new cultural representation for the new generations. Since its invention, Television has always been part of the life of thousands of people around the world. And these cartoons are just a small example of what was occurring globally.



Figure 8. Cartoon titles from "Looney Tunes". (Urraburu, s.f.)



Figure 9. Cartoon titles from "Tom and Jerry". (Tom & Jerry. Information Site, s.f.)

After the social, economic and cultural changes that the world was facing, technological and industrial advances also ensued as well as the desire to reject classical representation that manifested through the evolution of abstraction in some classical forms like arts with the born of movements such as Dada, Cubism, Futurism, Constructivism, and Expressionism among others. Later on, they influenced animation itself. As its name states, it was characterized by experimentation with different concepts, involving several objects and making ample use of geometrical forms. This made a significant contribution to that which we will be later refer to as motion graphics.

Furthermore, “El Apóstol” (1917) is known as the first feature length, silent black and white animated film, created by the Argentine director and cartoonist, Quirino Cristiani. Besides this, it was not until 1928 with “Steamboat Willie” by Walt Disney that animation became more widespread and introduced one of the most important characters in the animation world, Mickey Mouse. Afterward, in 1937, Disney created the first full-length, sound synchronized, Technicolor animated film, “Snow White and the Seven Dwarfs”. Nowadays, Disney, with his innovation of techniques and all his contribution to animated storytelling, is considered to be one of the major influences in the audiovisual world. (Pikkov, 2010)

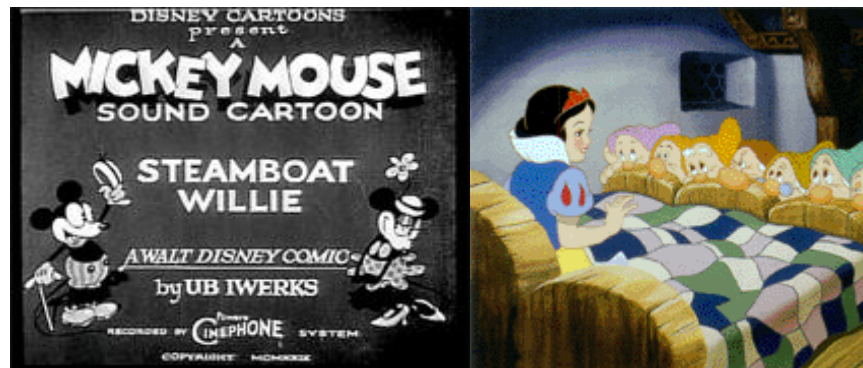


Figure 10. Frame from “Steamboat Willie” and “Snow White and the Seven Dwarfs” by Walt Disney. (Sánchez, s.f.)

During this time, animation grew in popularity not only in the form of the animated film and not exclusively in the United States. Worldwide, it became one of the most wonderful ways of expressing a vast array of ideas beyond the “limitations” of the live-action film. Animation has also been constantly evolving through the development of different techniques such as stop motion, cut-out animation, pixilation, claymation among others.

One of the most representative artists from all around the world was Norman McLaren, a pioneer in the fields of animation and film and one of the most remarkable figures in the history of Canadian cinema. Some of his most noteworthy films were made with a wide range of patterns and textures by painting on both sides of the celluloid. McLaren won an Academy Award with his short film "Neighbours" (1952) using the pixilation technique. Jan Švankmajer, a Czech experimental animation filmmaker internationally recognized especially for his puppet animation and the use of stop motion and pixilation technique employing various objects like animals, plants and bones among others. His surrealist and bizarre style, going beyond the popular Disney concept, has gained a reputation all around the world (Sánchez, s.f.). Some of his best known works are "Alice" (1988), "Faust" (1994), "Conspirators of Pleasure" (1996) and "Darkness Light Darkness" (1990). Terry Gilliam, an American-born British filmmaker and animator, also gained recognition for his unusual cut-out pictures and photographs animation sequences in Monty Python's Flying Circus (1969) among other incredible works. The list of other remarkable personalities with contributions in the field also includes Oskar Fischinger, Hans Richter, Viking Eggeling, Walter Ruttmann, Jiri Trnka, Yuri Norstein, Caroline Leaf as well as many others.

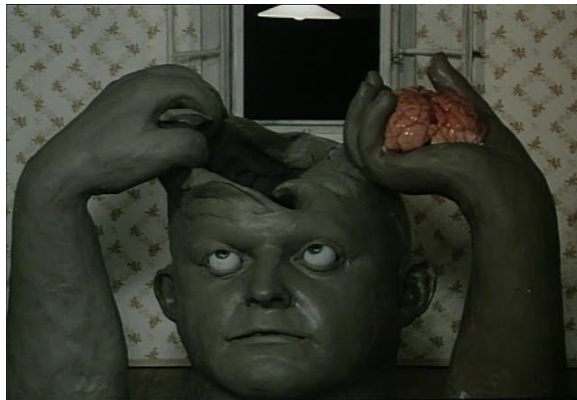


Figure 11. Frame from "Darkness Light Darkness" (1990). (*Alchetron, s.f.*)

Outside of the European and American space, Japan became one of the biggest contributors to the field of animation. It already had its antecedents with Manga, a Japanese word for comic but with its own characteristic style. However, it was not until after World War II that anime, a term now worldwide recognized for Japanese animation, flourished and continued developing, reaching what is now considered its Golden Age during the 1980s. Anime went through different periods in its evolution and today it can be said that it has become one of the country's most valuable exports, as this 2002 article from The New York Times states "It has been estimated that anime now account for 60 percent of Japanese film production" (Kehr, 2002). A lot of Japanese anime products have gained a worldwide notoriety, further proving its reach.

Known as the father of the anime, Osamu Tezuka (1928-1989), was among the most influential Japanese comics artists. His work was influenced by the French New Wave cinema of the 1950s and 60s and Disney itself (Tezuka In English, 2016). In 1951 he created the manga Tetsuwan Atom, known as “Astro Boy” in America, and later on, in 1963, it was released as an anime series for TV and it became the first Japanese animated star widely recognized.



Figure 12. “Astro Boy” manga. (Tezuka In English, 2016)

Another important title that brought anime to an international scene was “Akira” from Katsuhiro Otomo and it was released in the US in 1989. Since then, the anime has been widely recognized with a lot of films and TV series such as “Sailor Moon”, “Dragon Ball Z”, “Digimon”, “Doraemon”, and so on.

Besides this, one of the greatest and most influential Japanese animation studio is Studio Ghibli, founded in 1985 by Hayao Miyazaki, Isao Takahata and Toshio Suzuki after the success of “Nausicaä of the Valley of the Wind” in 1984. The studio has produced short films, TV commercials and 20 feature films. Some of its most remarkable movies are “Castle in the Sky” (1986), “Grave of the Fireflies” (1988), “My Neighbour Totoro” (1988) and its biggest success, “Spirited Away” (2001), the highest grossing film ever released in Japan and winner of several international awards including an Academy Award for Best Animated Feature Film. (Kehr, 2002)



Figure 13. Frame from “Spirited Away” (2001), (Spirited Away, 2013)

Eventually, following the invention and the evolution of the computer, a new digital era started and it has been widely transforming the development of media. Animation became a computer generated process, Computer Generated Imagery, (CGI animation). “Toy Story” is the first completely computer-animated film, released in 1995 by Pixar Animation Studios. However, Studio Ghibli was always characterized by its persistent and amazing use of hand drawn animation, leaving the computer generated animation on a second plane for their movies. From this point, a lot more technological developments occurred all over the world and animation has made use of them in many different ways.



Figure 14. Frame from “Toy Story” (1995). (Sánchez, s.f.)

Design, communication and technology

As a result, the desire to express thoughts and ideas has led to an evolution in the way we communicate, where words are not the only form of expression, it has demonstrated the power of pictures and images in movement and how they transformed the way we looked and represented the world. This can be seen since the introduction of the printing press, photography, cinema, and so on. Each new media has had a huge impact in the culture and society. Likewise, with the evolution of media, the creative process involved in communication got more consideration out of the necessity of a better use of artistic concepts applied into an image and text, giving foundation to Graphic Design. In this way, communication, technology and design have always been interconnected.

The term “graphic design” was used for the first time in 1922 by W.A. Dwiggins in a newspaper article. Graphic Design had been defined as a creative process through the use of text and images (or graphics) to project and communicate visual ideas for an audience. It became popular in print, packaging, advertising and many other fields during the first part of the 20th century, introducing new aesthetics. Taking this into account, the history of comics, animation industry, film industry, television industry and graphic design are related and have been developed together through time as communication tools.

However, during hundreds and hundreds of years, the human being has always gone beyond to find ways to communicate. So, the evolution of techniques, technology and devices has been related to the evolution of communication. This is how in the 1990's with the computer invention, when desktop computers became accessible, affordable and technologically advanced and followed by the internet invention, the system and organizations of communication became widely spread and reached an eminent transformation where new connections were created and a whole new media emerged, for instance, websites, mobile messages, social media, virtual worlds, computer games, digital video, and so on. Considered nowadays, as multimedia, all are connected with each other exchanging properties and trying to reach more and more connections. The process of communication involves several media and it became more effective and globally.

In this manner Manovich said that more than “multimedia”, there is another term more appropriate for the last development of media, he called it “hybrid media” because “to create a new kind of representation it is not enough to simply “add” different media formats and techniques together. Rather, it may be necessary to systematically question the conventions of different media types that make up a hybrid, changing their structure in the process” (Manovich, *Software Takes Command*, 2008) this means that it is not enough to put a media next to another like in a PowerPoint presentation with images, text and sound, instead, there should be a better integration between the languages and techniques of each media in a way to create a new representation.

And if we think about it, as Manovich said in *The Language of New Media*, “the computerization of culture not only leads to emergence of new cultural forms such as computer games and virtual worlds; it redefines existing ones such as photography and cinema” (Manovich, *The Language of New Media*, 2001) so the computerization of culture that Manovich mentioned can be seen, taking into account that all the previous media came together through the computer and new cultural forms are been created since then. And these new media or hybrid media is not only the result of technology, the humanities such as art, literature, etc., are also involved in its development.

Therefore, we are living in a new visual era with a new visual culture of moving images which appeared since the development of the computer, a culture that has been changing year after year. And it was at this time when computer programs or software started to become essential and all image media turned into digital data. From that moment until now, filmmakers, designers, animators, among others, have been using software in almost every conceivable way, combining it and even creating new ways of communication which we had never before seen through a deep integration and interaction of fundamental techniques, tools, working methods or languages of previous media that were not compatible before, like live action cinematography, photography, animation, 2D or 3D computer animation, typography, graphic design, painting and drawing.

Motion Graphics, the hybrid media

One of the best examples of a result of this hybridization is Motion Graphics, a visual way of communication that combines motion, sound and narrative. Some of the pioneers who experimented with early animated shapes generated by computer graphics were John Whitney, who invented geometric animations, abstract artworks that were connected with music and around 1960, he named his company Motion Graphics, being the first one to use this term, leaving a big influence to what is known today as Motion Graphics. As we can see in Figure his graphics, shapes that were repeated in a sequence of time, were very close to what it has been using nowadays in Motion Graphics.

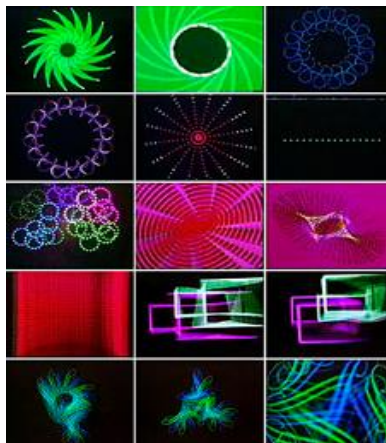


Figure 15. Frames from John Whitney's graphics.
(Coulthart, *John Whitney's Catalog*, 2008)

Another enthusiastic pioneer of animation, Stan VanDerBeek, worked with different processes such as hand-drawn animation, collage, computer graphics, film, among others as we can see in Figure 16. *Frames from Stan VanDerBeek work.*



Figure 16. Frames from Stan VanDerBeek work. (Coulthart, *Science Friction* by Stan VanDerBeek, 2011)

Some technical advances were made during this exploration, Ivan Sutherland in 1963 created a program called Sketchpad where man was available to communicate graphically with the machine, it was a drawing-and-design program.

More precisely, the antecedents of modern motion graphics can be traced back to the work of Saul Bass and Pablo Ferro who employed motion graphics for film titles. Their contribution has had an impressive impact by accomplishing incredible projects in an era when it was difficult to associate different medias in cinematography. Its legacy introduced a new stage in the development of motion graphics as a mass media product.

Saul Bass was born on May 8, 1920, in Bronx, New York. He was a graphic designer, animator and filmmaker who gave a new perspective to film titles and film advertising through the use of a simplified, minimal, creative and symbolic design language making a transition between the traditional style and the introduction of animated style with the integration of the graphic design language and cinema.

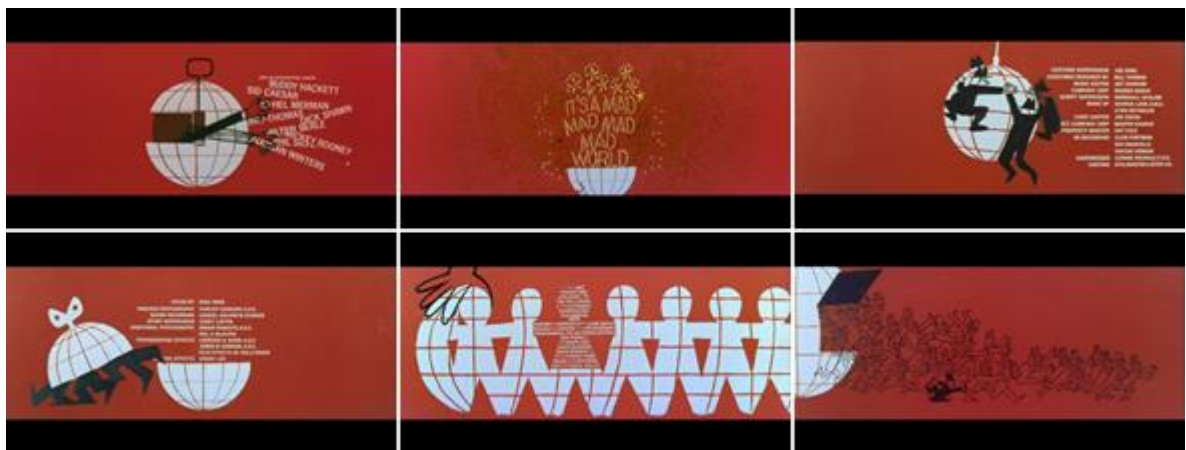


Figure 17. Saul Bass work from "It's a Mad Mad Mad World" (1963). (Annyas, s.f.)

Some of his most iconic movie posters and title credits were developed for some of the best Hollywood directors like Alfred Hitchcock for "Vertigo", "North by Northwest" and "Psycho"; Stanley Kubrick for "Spartacus" and "The Shining"; Martin Scorsese for "Good Fellas", "Cape Fear", "The Age of Innocence" and "Casino" and Steven Spielberg in "Schindler's List" (Saul Bass, 2016).



Figure 18. Poster from "Vertigo" movie. (Saul Bass, 2016)

Nonetheless, Saul Bass not only made a technical and conceptual contribution to these fields, his work also had a deep storytelling development transforming how the titles used to be presented, he made the titles as an introduction or prologue to the movies changing the classical presentation adding a narrative introduction to the films.

Moreover, Pablo Ferro, a Cuban-American designer and animator, born on January 15th, 1935, in Antilla, Cuba is another big influence in motion graphics with his work on film titles such as "Dr. Strangelove", "A Clockwork Orange", "The Thomas Crown Affair", "Harold and Maude", "Good Will Hunting", "Beetlejuice", among others. At a time when there used to be clear divisions between feature film, animation, drawings, photograph and graphics, Ferro also explored the hybridization of media, connecting and integrating features of different media using multiple images within one frame.



Figure 19. Frames from Pablo Ferro work. (Albinson, 2014)

All their work has been an influence in many fields. From there, motion graphics has had an exponential growth that was also related with the adoption of software for media design, such as Adobe Illustrator (1987), Photoshop (1988) and After Effects (1993), considered the first motion graphics software.

A more recent influence in this field is Kyle Cooper, was born in 1962, in Salem, Massachusetts, who is one of the most recognized director and designer of film title sequences nowadays. Cooper created the opening credit sequence for “Se7en” (1995) a David Fincher movie and it's been a landmark for this field and Graphic Design itself, not only because the use of graphic elements, such as typography and symbols but also by combining conventional and digital process as well, providing the narrative and complementary work for the construction of the profile of the main character. His work includes more than 150 titles, some of them for movies like “The Avengers”, “Iron Man”, “Spiderman” and “Fast & Furious”; TV series such as “The Walking Dead” and “American Horror Story” and even video games like Metal Gear Solid. In 1996 Cooper co-founded Imaginary Forces and later on in 2003, Prologue. (Krasner, 2008). Both Motion graphics companies working on main titles, feature marketing, experience design, branding, commercial advertising, and interactive design.



Figure 20. Frames from “Se7en” opening credits. (Matty94, s.f.)

Additionally, Robert and Richard Greenberg, other influential names in motion graphics, founded R/Greenberg Associates in 1977, now known as R/GA, which has become one of the biggest motion graphics companies in the present, defining themselves as an interactive agency working the film and in the advertising industry. “They developed specialized technologies which would become industry standards during the optical era and beyond” (Landekic, 2013). This shows how this hybrid media continues to develop and grow with the advance of technology and also how the two are interconnected and impact each other.

However, at the same time, as Krasner said on his book *Motion Graphic Design - Applied History and Aesthetics*, other approaches to this hybridization can be seen when Television appeared and since then they have experimented with a lot of different uses of motion graphics. In this way, TV channels were competing for viewers and as the audience became more demanding, they implemented graphics such as bumpers, show openers, lower thirds and network packages among others. Thus, motion graphics allowed the creation of a network branding identification and even today it is wide accepted and has gained a huge importance in the development of any content presented on TV.



Figure 21. Show opener frame from "The X Factor". (Dimelow, 2014)

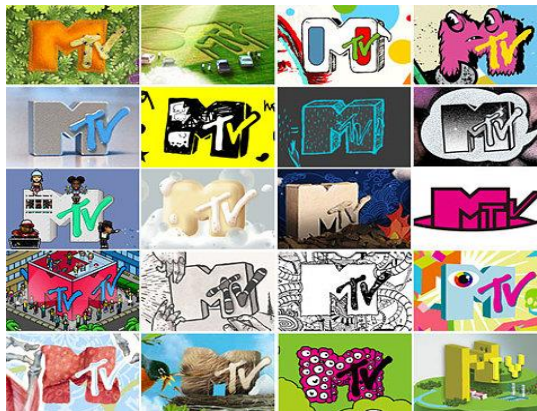


Figure 22. Graphic elements from frames from MTV show. (Graphics, 2010)

Today motion graphics are used in most of the communication fields. In fact, it represents a crucial transformation in how the human being communicates and expresses his thoughts and desires. Motion graphics utilizes software and techniques from animation, film, graphic design and television among others. It combines graphics, typographic and narrative elements through a time alteration in order to capture audio visual attention and communicate its message to different audiences. Today, they include products beyond the film and television screen, for instance, explainer videos, dynamic menus, mobile media content, educational programs, video games, virtual reality, advertisements, digital signage, art installations, websites and so on.

Additionally, the interaction between media and its audience underwent a significant change. 30 years ago communication conformed to a pattern in which the audience was limited to its role as a passive receiver. Nowadays, the audience has shifted from passive viewer to an active user with ever-increasing expectations and the message is no longer represented only by information, it can be presented as a whole experience and this has a direct implication on how media should present its content and as Krasner says “motion graphics can enhance the user’s sensory experience if they are designed well and are logically integrated” (Krasner, 2008). Hence, motion graphics as an essential element of an effective communication.

As Fattahi says in the article *The Position of Motion Graphic in Communication Media* “Visual media nowadays have an undeniable role in mentally guiding their audiences, and here, with the increasing role of modern media like TV, cinema, and internet, the role of Motion Graphics as a new tool is developing” (Fattahi & Assadollahi). However, it is not only in current times that visual media is influencing its audiences. Ever since the advent of photography, cinema and television an up to what we know today as new media, the visual language has constantly evolved and in the new digital age all the media came together in one place, the computer. This latest form of technological device has created more digital and cultural expressions and motions graphics are considered one of them.

Motion Graphics elements

When we are talking about motion graphics there are some elements that everyone has to take into account, these are important because all together they create what can really be considered as a good motion graphics piece. Today, technology allows us to put in motion anything, however, to create motion graphics it is necessary to think about the elements that came directly from graphic design such as typography, color, shape or and from the animation or video themselves, such as image, sound and motion. Combining all together, along with the creativity and the tools, the possibilities are unlimited.

Typography

Typography has been defined as “the style, arrangement, or appearance of printed letters on a page” (Merriam-Webster, 2015) Ever since the beginning of print mankind has found a way to express what could not be described with images. Written communication has taken an important place in the way the human being expresses his thoughts and desires, centuries later, words are still being put together on pages. During this time typography has developed in numerous ways and many variations and distinctions can be identified throughout the history of languages.



Figure 23. Typography elements frame from “IMANDRA by Aesthetic Integration” video. (Hobizal, 2015)

Important advances for this element were made by the advertising industry where Graphic Designers explored all kind of combinations and uses for written words. However, since the advent of the digital media, typography has found a new and even more significant role, this meant that type became more than text, now being a complex representation of ideas and concepts through digital elements that allow completely new ways of experimentation. And when this experimentation is made by adding the element of motion it has been called kinetic typography, which is perhaps the most extensively used practice of motion design. Therefore, typography has enhanced its communicative and emotional power with a new role to represent a concept in a visual format. (Krasner, 2008, p. 211).

Color

As the different uses for images have changed through time, color too has changed. Color came side by side with images, since the prehistoric times when natural pigments were used to add emotion, mood, meaning or power to the paintings up to the numerous digital variations in color that can be found nowadays in software; color brought a whole new way of expand the language of images. Color can have a universal interpretation but it can also be interpreted based on the personal psychological experience or sociocultural context and because of this it is important to choose the right colors to communicate ideas and messages. As Mary Jane Begin says in the course of Foundations of Color “understanding color as a symbol and an image helps to convey content and meaning” (Begin, 2013).

In motion graphics, as in any other media, color has a relevant function where it plays a big role among the others elements. With the use of color, a message can achieve a deeper connection with the viewer, being the first element that people identify. Musselman uses a reference from Gallagher where he points out as an excellent observation about the purpose that color can have, “color is used in motion graphics to bring focus, group elements, emphasize information, and add visual interest. How color is implemented will also aid in developing a visual hierarchy, creating a map for how the viewer should read the design (Gallagher, 2007)”. (Musselman, n.d.)



Figure 24. Color elements frame from “¡Jaime Garzón Vive!” video. (Cajamarca, 2013)

Shape/form

Shape is defined as “a flat two-dimensional area enclosed by lines. (And) form is a three-dimensional area enclosed by a surface” (Rigdon). So starting from the most basic shapes, the point and the line, shapes and forms are fundamental elements in design and motion graphics itself. In addition, Kandinsky states also the plane as a geometrical element that assemble all the others forms including in painting, architecture, music and movement, among others. The art theorist said that “in its material form, the point can assume an unlimited number of shapes” (Kandinsky, 1947, p. 31). Then, from these basic elements, point, line and plane, geometric figures like circles, triangles and squares can be formed and they are some of the most used elements in motion graphics, and from them a lot more figures can be derived.



Figure 25. Shape and form elements from “Una Memoria que hace país” video. (Pico, 2014)

Shapes and forms are also used to express an idea or a concept and they can represent emotions or moods by themselves or along with other elements. They can come from different sources such as graphics, photos or typography. Some universal ideas or objects are already being identified with shapes or forms and have been used and evolved through time (Krasner, 2008).

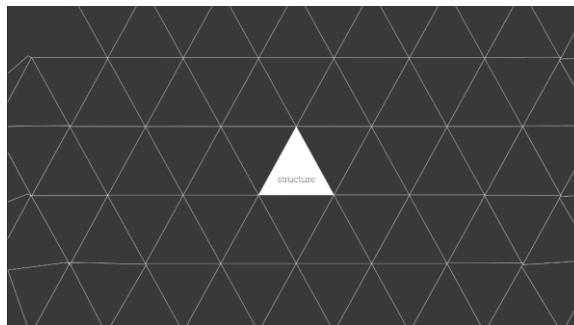


Figure 26. Shape and form elements from “THE EDITOR” video. (Inside The Edit, 2014)

Therefore, shape and form are part of everything, and can also be found in organic ways and abstract forms. Nowadays, it is essential to incorporate them with the other elements taking into consideration its own properties and components.

Image & live-action

The visual power of images such as photographs, illustrations or paintings is also a fundamental resource in motion graphics, it cannot be used always but when it is possible it contributes to enhancement of the message and increases the quality of the piece if it is selected and designed according to the concept and the whole composition itself. For some time now, motion graphic designers have been using more and more image or live-action integrated with the other elements of motion graphics and for this it has been necessary to take into account the considerations of this visual resource and cinematic principles related to film and video, for instance, camera angles, depth-of-field, focus and lighting, among others.

With the possibilities offered by software, now it is possible to add or transform the visual properties of this resources, and they can be integrating with other elements. As a result, the images or live-action sources can have a bigger range of possibilities in the composition of a motion graphics piece.



Figure 27. Image elements mixing with graphic elements from “Una Memoria que hace país” video. (Pico, 2014)

Sound

Since the inclusion of sound to films, it has been playing an important role in audiovisual products. When talking about sound, it should be taken into consideration that, like visual elements, sound has different properties too. And these properties, such as tempo, pitch, texture, and distance can also be modified according to the necessity of the product. In a motion graphics piece sound can be optional, however, when it is used it can contribute to create a deeper connection with the audience. Sound will help to synchronize movements and transitions and also will support the mood or emotion that is being translated from the images or graphic elements.

Motion

“Motion refers to a change of position with respect to space coordinates” (Kubasiewicz, 2016). In this way, as Kubasiewicz pointed, motion is part of the human life, in fact, it is a principle of life, where life itself is always in motion. And as we have seen throughout history, where the desire of man to express ideas had gone beyond expectations, motion has been a fundamental component of this achievement, for instance, cinema, television or animation.

Then motion is the structural element that was incorporated to design resulting in what is known as motion graphics. Motion is defined by space and time dimensions and it is the main element to which all the other elements should be related.

Seeing that, coming from the principles of animation established ever since Disney's beginnings, those principles should be understood and applied in motion representations. Therefore, motion designers should be aware of what the implications are of a right representation of motion to convert and send a message. Taylor mention speed, direction and a motion path as the main elements of motion (Taylor, s.f.) and depending on how and when those are use, motion itself can be a message.

In conclusion, a motion graphics piece should use all these elements together and in an integrated form. Where the results can be endless and an idea, concept or message can be translated from elements on a screen to the viewer's mind. However, each element has its own elements to be considered, either with a psychological, technical or socio cultural factor.

Explainer videos and online platforms

As it was mentioned before, videos are becoming more and more popular nowadays. Therefore, a lot of companies and social organizations are integrating more videos to promote products and services and to raise awareness because it is an excellent way to attract people as quickly as possible.

Animated videos are one of the best options among others. There are different types of explainer videos, such as stop-motion, 3D animated, whiteboard animation, cartoon style, and screencast, among others. And depending on what kind of need your company has, an explainer video can be useful and powerful to express it. For instance, there are some great examples for these different types of animation. Whiteboard style is very popular nowadays as we can see in the Figure 28 and Figure 29 some frames of videos from RSA Animate or AsapSCIENCE where they explained in a very creative way some world-changing ideas or curious facts through a series of drawings or illustrations, people can easily understand them and they attract very well their attention.

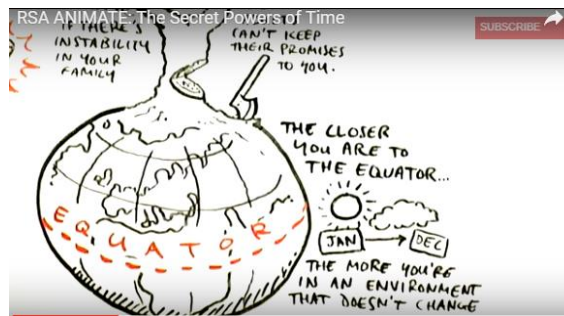


Figure 28. Drawing frame from RSA Animate video. (RSA Animate, 2010)



Figure 29. White board frame style from AsapSCIENCE explainer video. (AsapSCIENCE, 2014)

Moreover, as animated explainer videos have increased in popularity some online platforms or programs have been created to provide more options to make this kind of videos in an easier way where people can buy or can use a service which allows them to create in an automated way animations with different styles. For example, VideoScribe for a white board look or Powtoon, Moovly and Animatron for a cartoon style. All these resources have tools where the user can drag and drop some elements that they offer such as characters, props, text and music and with this they can create their own animated piece very fast. They are good video creation tools and have allowed a bigger reach to the public who does not have a big animation knowledge and the results have been in general good for their needs. However, they also have some limitations for instance, videos may look generic, can include a watermark, or can have some resolution and format limitations.

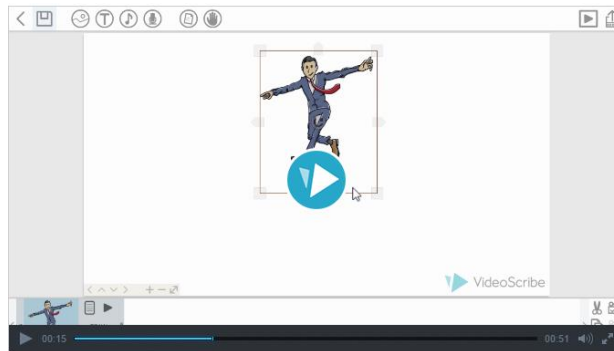


Figure 30. Screen capture from VideoScribe explainer video. (VideoScribe, s.f.)



Figure 31. Screen capture from Animatron explainer video. (Animatron, s.f.)

Besides this, explainer videos do not have only a promoting or commercial purpose. They are also a great educational tool and as some of the previous examples these videos can teach a lot of things in a more creative form. Indeed, TED, one of the largest online platforms for sharing ideas around the world, has created TED-Ed, “education initiatives (...) to spark and celebrate the ideas of teachers and students around the world” (TED-Ed, s.f.) through original animated videos.



Figure 32. Screen capture from *TED-Ed* video. (*TED-Ed, s.f.*)

Inpactor competitors

There are some local competitors for Inpactor platform in Malaysia. However, they all have a different focus, an incomplete focus, or poor execution. The added value that Incitement customers will receive are incentives for their efforts, something that hasn't been done yet by any Corporate Social Responsibility (CSR) platform out there. All this information about competitors was taken from the written report which the company provided.

The local competitors are

1. Give.my

A pure crowdfunding platform launched in 2015. It focuses on raising funds for education projects only.

2. Do Something Good

A pure volunteering platform, does not do crowdfunding, does not involve corporations, and does not focus on any kind of audience besides volunteers and NGO's. This platform does not help to raise funds. This platform was launched in 2011, and is currently still in beta, which means it lacks any kind of innovation.

3. iM4U

Focused on volunteering and providing grants to social projects by volunteers. The advantage of this platform is that they are the distributor of the funds, but they do not help to recruit volunteers, neither do they help to manage the project.

4. NGO Hub Asia

NGO Hub Asia is probably the most serious competitor, if not the only real one. It focuses on bringing grants to NGO's and recruiting volunteers for them. They have a large database of NGO's, however, the site is very difficult to use and has very bad user experience. Design thinking is crucial in any website, this is what NGO Hub is lacking, and Inpactor has thought about very well. NGO Hub Asia does not involve corporations into their platform and focuses purely on getting funds from government grants - this is very prone to changes as the government policies in Malaysia change quite frequently.

5. Hati.my

Hati focused on providing data and statistics about the state of the charitable industry and is not a considered a threat, unless they would launch a similar platform. Until then they are considered as resources.

On the other hand, there are some reputable foreign competitors like IndieGoGo, pure crowdfunding, but does not offer localized currency. Kickstarter, pure crowdfunding, but does not allow charity/NGO funding. FlyTheGap, this would be the most direct competitor, but this site is still in launch mode and currently only focusing on Latin America – and Incitement knows the founders. GoFundMe, focused on crowdfunding only. And SimplyGiving, focused on crowdfunding and donations.

Case Studies

The increasing use of explainer videos in the last years has been an excellent way to lead to huge increases in conversion. Then, there are some great examples to take into account while talking about successful campaigns that have used this resource.

To begin with, Dropbox 2-minute explainer video is a video released in 2009 on the front page of Dropbox.com and since it was released it helped to have over 100 million users. The video got the main attention on their website and people learnt how the service work from it in a very entertain way. “The result was a 10% increase in sign-ups. (...) That may not seem like much, but when you do the math with 100 million users, that’s 10 million extra customers simply from using an explainer video. With an estimated \$4.80 of revenue per customer (based on estimates from 2011), that’s an extra \$48,000,000 in revenue per year.” (Angus, 2013)

This video had a very interesting style that wasn’t that common in that time among explainer videos, a cut out animation style where people can feel identify with the characters or familiar situations that are used to explain the platform with simple and basic shapes. “According to Dropbox, the video is viewed about 30k times a day and has been viewed well over 25 million views” (commoncraft, s.f.) Nowadays, Dropbox is very popular file hosting service and other services or platforms had included it on their own services.

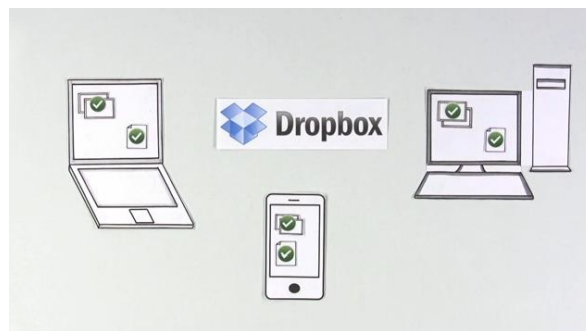


Figure 33. Frame from Dropbox explainer video. (commoncraft, s.f.)

Secondly, Crazy Egg explainer video is another good example. It “has helped them generate \$21,000 per month in extra income and increase conversion rates by 64%.” (Follett, s.f.). Crazy Egg is a heat map tool to visualize where the viewers are clicking on your website. And their explainer video shows very well what they have to offer and how people can easily beneficiate from it. The overall animation is very smooth and the character, the colors and the typography communicate in an integrate way their message.



Figure 34. Frame from Crazy Egg explainer video. (Follett, s.f.)

Finally, one of Inpactor competitors, the NGO Hub Asia, has an explainer video on their website. The video is very basic, the use of their brand colors yellow and black does not make it very engaging or attractive. Here it can be seen that social organizations are also using explainer videos to convert their message and attract people. However, this is an example to show how important is to choose the right elements for your video.

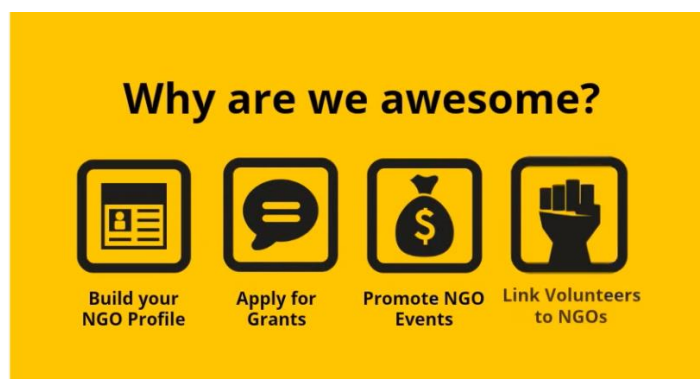


Figure 35. Frame from NGO Hub Asia explainer video. (SOLS247, 2014)

Taking into account these videos it can be seen how explainer videos are one of the best ways to promote or explain an idea, product or service. With an explainer video you can increase conversion rates, introduce yourself, tell how you or your product/service can solve customer's problems, generate a bigger interest and grab your audience attention quickly, among other benefits. Consequently, to realize Inpactor explainer video, was useful to identify some of the most success explainer videos like Crazy Egg video. From them, it was established some references from motion graphic elements for instance, the graphic style, the color palette and the movements.

Market overview

According to the written report provided by the company, the market for social enterprises is expanding rapidly, not just in Malaysia, but around the world. Malaysia counts over 2500+ registered NGO's and over 300 MNC's and 1000's over SME's.

Incitement has partnered with 100's of local and global NGO's and social causes. UNESCO, Global Peace Foundation, UNHCR, Liter of Light, Impact Hub, iM4U, Teach for Malaysia, UNDP, British Council, are just some of the NGO's that are Incitement's official partners.

These are some market overview facts that were taken into account during Inpactor creation:

1. Over 300 notable MNC's in Malaysia.
2. More than 5.6 million registered companies in Malaysia.
3. GST to rake in 39 Billion in 2016, indicating there are sufficient companies with a CSR budget.
4. There are at least 2712 NGO's in Malaysia.
5. The 3 biggest problems NGO's face are a) raising funds, b) recruiting volunteers, c) project management. (field research by Incitement)
6. The amount of volunteers in Malaysia is growing.
7. Malaysia #7 most charitable country in the world.
8. Tax deduction benefits for CSR efforts.
9. Consumers become more environmentally conscious when purchasing i.e. CSR is more in demand.
10. Impact investing rates in 2014 were up 40% compared to 2013
11. CSR is a prominent agenda point for Malaysia's Vision 2020.
12. Many countries have already imposed mandatory CSR requirements for the private sector.

Moreover, around the world there are many problems that are affecting children, women, elderly people, everyone and everything, health, nature, animals, resources, education, and so on. Nonetheless, there are so many people that want to help to their communities and does not have the facilities or NGO's or corporations that cannot connect easily to contribute solving these problems. Hence, there are a lot of different social causes that would beneficiate from a service like Inpactor because what Incitement is looking for is to make a lasting social impact, the activities Inpactor will be handling are activities that Incitement is currently doing - but offline and manual. They are working with corporations, and NGO's, and volunteers and get them to collaborate on social projects.

This platform will be an online, automated version of that to facilitate scale and maximize efficiency. As an example of it we have some of the projects that Incitement have already worked on, like schooling for refugee kids, providing solar lights in rural areas and helping social businesses succeed.

In conclusion, Inpactor will be an online place for everyone where you can find and work in projects related to categories like clean water & sanitation, climate action, gender equality, good health, good job & economic growth, innovation & infrastructure, life below water, life on land, no hunger, no poverty, children, peace & justice, quality education, renewable energy, responsible consumption, sustainable communities and so on. And this would contribute to different components of the society such as the elderly, youth empowerment, animal care, arts, computers & IT, education, engineering, food & beverage, legal, medical assistance, multimedia & design, sales & marketing among others.

Video Treatment

Genre/Format

Explainer video “What is Inpactor?”
Duration: 2:37
2d Animated video- Motion Graphics

This is a 2D animated explainer video about Inpactor. “Explainer videos (as their name discloses) explain how a product or service works and show how it could help a certain target audience to solve one problem or several” (Sacco & Blasco, How to write an Explainer Video Script). Nowadays, we are living in an online digital era where most of the content and information is moving through the internet because is the most effective and faster way to deliver a message. A good example of this is online marketing, where the video marketing content is becoming more important in order to achieve a bigger impact with a product or a service. One of the most useful tools in the online marketing are the explainer videos as you can see in Figure 36. The importance of video. Type of Videos used by a majority of survey respondents. 2015 Video Content Metrics Benchmark Study. and Figure 37. Types of video content used. Survey: Marketers See Growth in the Effectiveness of Video Content. presenting results from two different marketing reports.

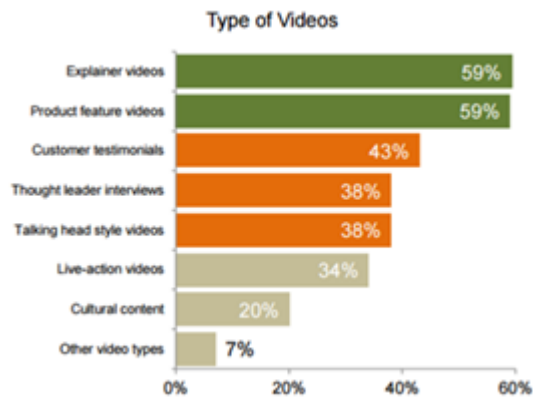


Figure 36. The importance of video. Type of Videos used by a majority of survey respondents. 2015 Video Content Metrics Benchmark Study. (Demand Metric Research Corporation, 2015, p. 10)



Figure 37. Types of video content used. Survey: Marketers See Growth in the Effectiveness of Video Content. (Vermees, 2015)

The goal of an explainer video is to present a complex idea as clearly and as easily as possible in order to catch the attention of specific public. There are different types of explainer videos, such as stop-motion, 3D animated, whiteboard animation, cartoon style, and screencast, among others. Nevertheless, this project is a motion graphics animated video, one of the most powerful types of explainer video. Motion graphics videos use visual elements like graphics, colors, typography along with a powerful audio and narrative structure to create and communicate messages with a huge audio-visual impact.

However, according to The Statistic Brain Research Institute, the average attention span of an individual in 2015 has been measured at about 8 seconds. As a result, for online video content to be effective it is necessary to keep it as short as possible and to grab the attention of the viewer at the first 10 seconds, keeping it engaged until the end. Additionally, some video lengths analytics had shown that people is more likely to watch a video if it is less than 2 minutes long.

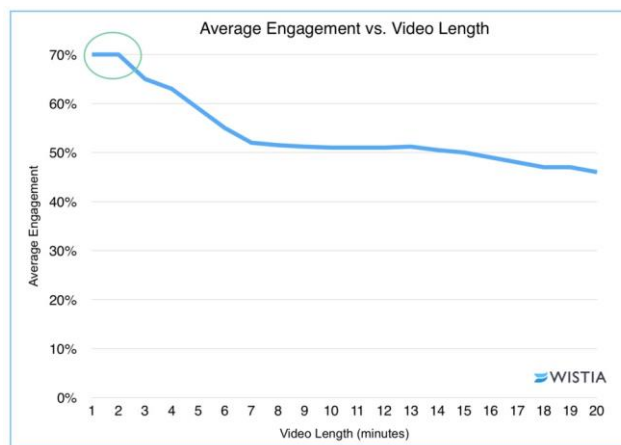


Figure 38. Video Length Analytics. (Fishman, 2016)

Based on the book *The Ultimate Marketing Tool, Explainer Videos* by Sacco and Blasco these are some of the steps to take into account to make an explainer video:

Step 1: selecting a style that best communicates the position of your product in the most powerful way possible.

Step 2: spending the time necessary for the script. It will need more than one version.

Step 3: making a storyboard to see how the story will look.

Step 4: creating the illustrations or designs. They include character design, typography and backgrounds.

Step 5: recording a professional voiceover, it has to be according to the target audience.

Step 6: making an animatic, a rough version of the video with sound, music and voiceover,) to pre-visualize how the final action will be.

Step 7: animating all the graphics.

Step 8: using the proper sound effects to enforce the message.

On the other hand, this is one of the basic structures for an explainer video script and the one this video will be based on and will be explained more in detail in the Preproduction section.

1. Introduction of the problem in order to build context and establish the common problem for the target audience.
2. Presenting a solution for the previously identified problem
3. Description of the key features and marketing advantages of the product.
4. Call to Action. What the audience should do after they watch the video.

The Concept

Social causes are everywhere as well as people who want to help their communities. However, getting funds, connecting projects or finding volunteers is not that easy. In this 3-minute video *What is Inpactor?* we introduced Inpactor.com, an interesting, new online platform for those who have projects, ideas or resources to contribute creating lasting social impact. This explainer video is created to launch Inpactor and engage its audience in a creative way.

The Approach

Inpactor platform is an online platform to make collaborations between the private sector, NGOs, and volunteers easier to turn ideas into action to create a lasting social impact. The target audience are corporations (MNCs Multinational Corporations and SME's Small and Medium-sized Enterprises), NGOs (Non-Governmental Organizations) and volunteers.

The Project Director wanted to have an animated piece a little bit different from most of the explainer videos out there where visual style was a flat 2D graphic style. For this reason, the proposal that captured his attention was a mix of this style with a paper cut-out style. Therefore, the motion graphics piece had a combination of smooth movements with a kind of digital stopmotion animation for the characters. Hence, the characters had a “real” photography face where the facial expressions were very important for the storytelling.

Following the explainer video structure mentioned in the previous section. The video presents Ana, who represents volunteers and wants to help the kids in her town as an example of social causes and a problem for volunteers which is how difficult is to find online projects and how long does it take for them to get an answer from organizations. Then it presents John, who works in an NGO, an organization that has the kind of project that Ana is looking for. And we see the problem that John has with funds for projects and how difficult is to find and connect with volunteers.

After this, Inpactor platform is introduced as a solution for the previously identified problems showing that Ana and John can use the platform to connect through very useful tools. However, there is still one more problem that working on this kind of projects has, and that is the money to execute it. Here it comes Sarah, who represents the corporations that have the funds and want to invest to the development and improvement of the communities.

Finally, we showed that Inpactor is the place where the 3 audiences can find each other and work together in any kind of social cause through an incredible platform with the needed tools to make everything easier and faster. And it is important to finish with the clarification that the platform is free and the Call to Action to Join us.

In order to create an excellent and complete motion graphic piece the decisions made for the elements of this motion graphic were the followings:

Typography

First, the choice of the right font for your project is a difficult task, it is part of the creative process and it helps to conveying the message. As a main font for the video it was chosen a sans serif font, Bebas Neue with a Bold typeface. A condensed, clean, powerful and professional appeal font that allows the reader to focus on the message supporting at the same time the visual content.

BEBAS NEUE BOLD

Moreover, as the main font was only uppercase it was necessary another font at the end of the video for the URL of the platform. In this case the formal aspects taken into account to choose a complementary typography were consistency, hierarchy and alignment. The second font is another sans serif font, Marvel with a Bold typeface. Both of them had a good geometric combination and work well together.

Marvel Bold

Color

The color palette was chosen from the platform logo. The colors were red, blue, green, yellow and black. These are bright colors and they draw attention and set the tone of the message in an energetic and vivid way and introduced the platform in a great form as the solution for the problem. These colors mainly guide the eye where it needs to go with the flow of the overall animation.



It was a tetradic color scheme which “consist of four colors arranged into two complementary pair” (Lackey, 2015). From there, we extended the color palette taking the pastels colors from red, blue and green. So this colors were though for the first part of the video before the platform is revealed and where the problem is presented.



Sound

A motion graphics piece must have a compelling sound design. Music, dialogue, and sound effects can each one do an important role in the final piece. In this case, there is not dialogue but there is a voiceover which is what guides the sound structure. To begin with, after the script was made, thinking about message's clarity, consistency and effectiveness it was decided with the Project Director that the voiceover would be a female voice considering that a woman had a more soothing, touching and sensitive voice and a more persuasive approach to offer the kind of service Inpactor is offering, in addition, it was said that women were predominant decision makers at Incitement's partners and it matched in a better way with the target demographic audience. The female voice chosen was made by Sharifah Hani Yasmin. She read through the script and fit her tone of voice to the scenario in the script. She made 3 versions of it and I decided which one of them was in the final video.

The sound effects (SFX) that were used are synchronous sounds like "pops", "swoosh", "waves", "slides", "breeze", "whoosh" and "plops". These are very common in motion graphics pieces and they added value and impact to the animation. These kind of sounds were choosing for elements that appeared and to emphasize transitions. Additionally, the video included some basic story sound effects elements like typing, clock, bell and cashier sounds that draw attention to a detail or away from it.

Finally, the music helped to set the pace and connected otherwise unconnected ideas, characters, places, images, or moments. Background music added emotion to the piece and in this case is not predominant but it linked the scenes through the whole story adding flow to the animation. The chosen song is called "Full hopeful journey" and it was bought from Premium Beat website and the license can be found at the end of this document.

The used software was Adobe Audition, a powerful and intuitive tool that works smoothly with Adobe After Effects where the animation was made. The sounds were taken from some categories like Imaging Elements, Impacts, Multimedia and Production Elements on online libraries courtesy of Adobe and other sound effects were from royalty-free resources like Freesound.org and Sounddogs.com

Motion

As its name says, motion is the main element of motion graphics and thinking about it is also part of the creative development of the piece. For Inpactor video, the animation was developed based on some basic elements of motion like speed, direction and motion path as well as some of the principles of animation such as anticipation, follow through, ease-in and ease-out and timing. Due to the style of the video, the movements for the characters are without interpolation key frames which allows to have a kind of stop motion animation giving a more matching feeling with the digital paper cut-out style. However, the other elements like transitions, shapes and text have a smooth overall animation.

The animation through the whole video had to guide the viewer from each element to another, it had to flow according to the storytelling. Every movement was an integrated part of the elements, the characters, the props, the scenarios, the transition, and so on, they were consistent in direction, time and space.

Shape/form

Another element to be considered while creating a motion graphic video is shape/form. For Inpactor video, there are some geometrical shapes such as lines, triangles, circles and squares that are part of the graphic elements and followed the main composition and gave it a more dynamic aspect. Therefore, these elements appear and disappear according to the needs of the animation and the story and repetition is their main characteristic. Additionally, shapes are also the main component of transitions, where the movement of them is based on their shapes and flows from one scene to another. Furthermore, in this animated piece, there are some shapes and forms which mission was to enhance the overall animation and were used as a decorative and complementary element. Nevertheless, as it was mentioned before, shapes and forms are also narrative elements and depending on how we used them they contribute to the storytelling, in this case, they highlighted and emphasized aspects like time or money.

Image & live-action

The final creative approach is the use of image or what can be called as live action elements. In this case, as mentioned before because of the paper cut-out style, photographs were selected to create the characters and the scenarios. The 3 main characters were pictures of people chosen with the Project Director where each one of them represented the 3 main audiences, volunteers, NGOs and corporations. As a part of character development, the big head style was decided to add a humour element. And all the other pictures were taken from royalty free websites.

The decision of combining photographs and graphics was because we wanted to give a fresher feeling that matched with Inpactor and Incitement itself as a brand, with an innovative and creative way to present a service that has a wide target audience rate. For this reason, there are several references that were considered such as videoclips, explainer videos and illustrations.

Illustration/Designs

References

The design takes as a reference the Paper Cut-Out style, two of the main references for the look of this project were the video called “The Architekt animation” and the video “Arms and Sleepers-Tusk” made by QB Media where the characters, the props and the scenarios are made in such a way that look like Paper Cut-Out.



Figure 39. Frames from the video “The Architekt animation” by QB Media. (QB Media, 2010)

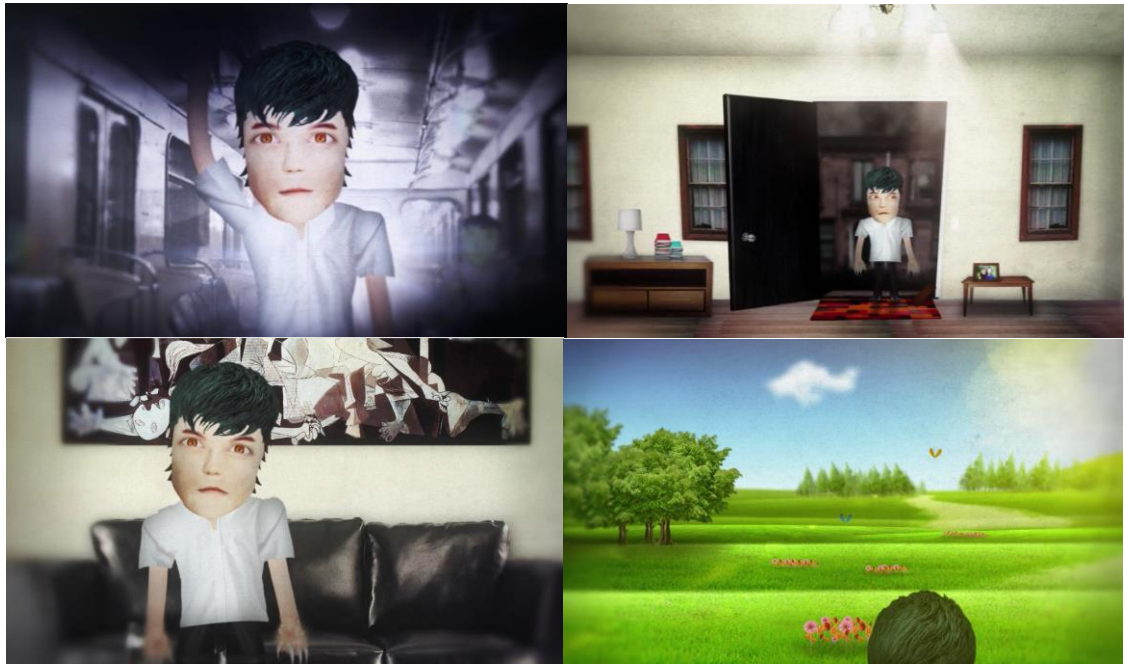


Figure 40. Frames from the video “Arms and Sleepers-Tusk” by QB Media. (QB Media, 2011)

As a reference for the big head characters’ style and some elements for the scenarios it was taking into account the explainer video called “Jambi” (see Figure 41. Frames from the video “Jambi”.), the stop motion and Paper Cut-Out styled animated video for Kickstarter project (see Figure 42. Frames from the video “Animated promo video for Kickstarter Project”. and the “Green Steeps” promo video (see Figure 43. Frames from the video “Green steps”.).



Figure 41. Frames from the video “Jambi”. (QB Media, 2012)



Figure 42. Frames from the video “Animated promo video for Kickstarter Project”. (QB Media, 2015)



Figure 43. Frames from the video “Green steeps”. (QB Media, 2015)

Another initial reference for the Paper Cut-Out animation style came from one of the earliest most recognized users of this style, Terry Gilliam, with his contribution such as Monty Python's Flying Circus (1969) animation sequences where it was using cutout pictures and photographs.

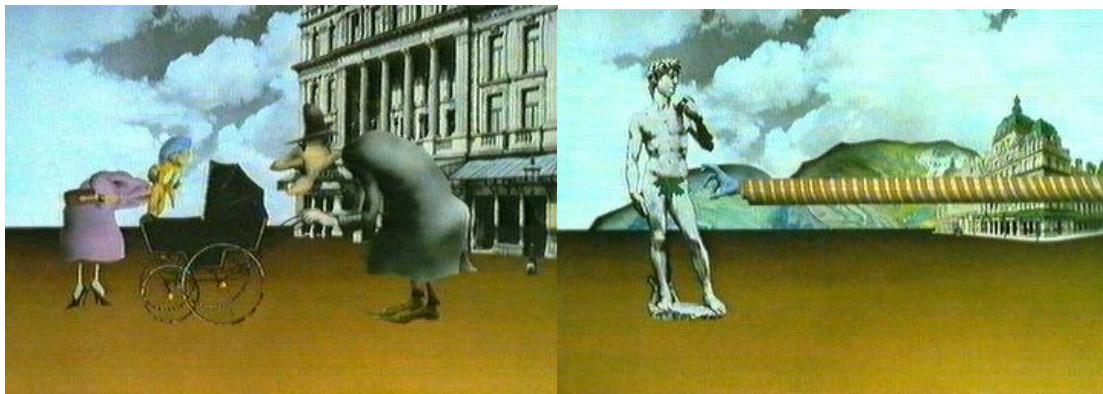


Figure 44. Frames from Terry Gilliam's work. (Cutout animation, s.f.)

Nowadays, the Paper Cut-Out style can be made by computer using combined animation techniques and one of the examples used for this video was South Park, a TV animated show where the first episodes were indeed made with actual paper cutouts and it had also used some character photography faces.



Figure 45. Frame from "South Park The Movie". (lawifuhic, 2013).



Figure 46. Frame from "South Park" show. (Cutout animation, s.f.)

Finally, some animations such as "What a hunt!" and "Duck hunt", created by Steve Cutts, were used as a references for the mixed use of photograph "real" style and the cartoon or more graphic style. Where the composition of the frame has some elements with textures and realistic background and the characters have a cartoon look.

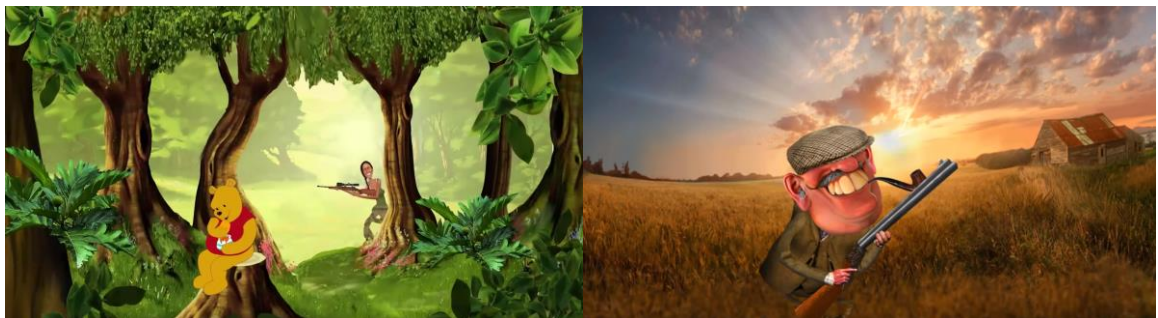


Figure 47. Frames from Steve Cutts animated work. (Cutts, 2016)

Scenarios

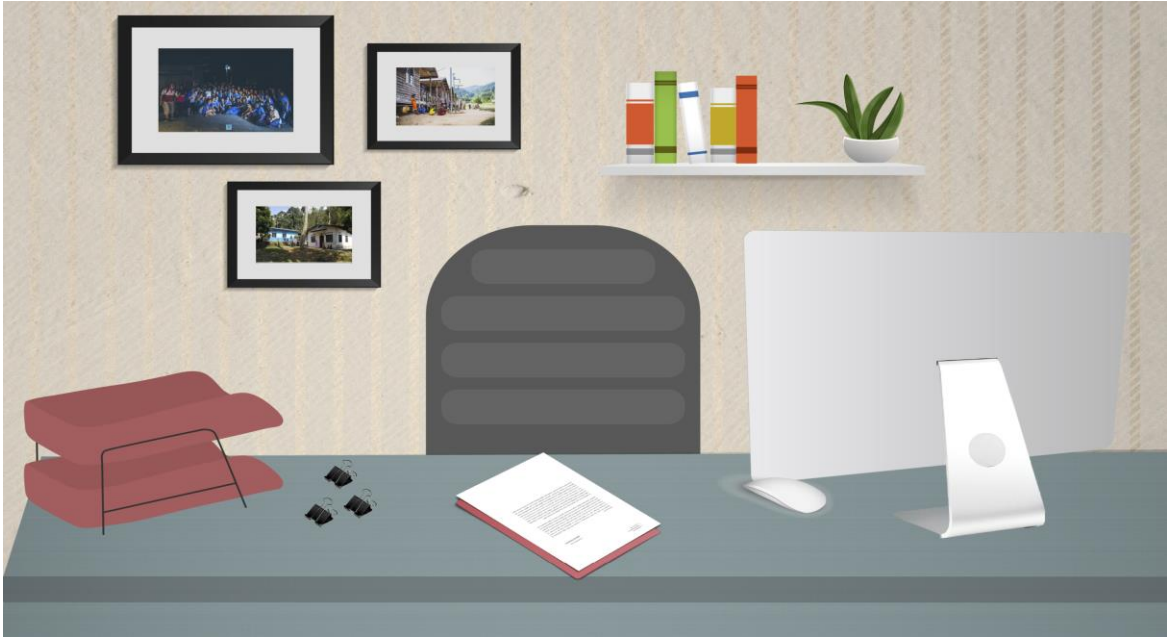
Ana's room



Ana's town



John's office



Bookstore



School



Sarah's office



Character development

Some cutouts from real digital photos with some elements like vector graphics were used for the design of this video. For the 3 main characters, Ana, John and Sarah, it was decided to take photos of different facial expressions from 3 different people where the big head style added a humor tone for the video. To select Ana's face character, it was taken into account a beautiful girl who looked between 18-23. Her profile is close to the average profile of volunteers that Incitement has worked with and her clothes are casual clothes for a young girl of her age.

Furthermore, the profile for John is an adult man who can give a more diverse and global look to the representation of the target audience, a man who works for a social organization and is passionate about helping people. He is 26 years old with a mature and serious look.

Finally, Sarah's face character is also a beautiful woman who is about 30 years old, her profile is more a sophisticated business woman with a kind and powerful expression. She works in a big corporation and her corporation has funds to invest in social projects.

The people chosen for this photos are Silvia Barredo, Harsh Kumar and Deborah Priya Henry. They were selected by the Project Director and the Video Director. They agreed to do the photographs without any kind of compensation and they authorized the use of them in this project as we can see in the Talent Release form attached at the end of this document.

Ana (22) She is a young girl, a student who represents one of the 3 main audiences of the project, the volunteers.

Played by Silvia Barredo



John (26) He works for a social cause helping underprivileged kids. Who represents one of the 3 main audiences of the project, the NGOs.

Played by Harsh Kumar



Sarah (30) She works for a big company. She represents one of the 3 main audiences of the project, the corporations or funders.

Played by Deborah Priya Henry



Preproduction

As a first stage of preproduction, a research about the platform itself was necessary in order to understand the main goal of the platform, its audience and its function. All the process for the explainer video was developed between me and the Co-founder of Incitement and Project Director, Daniel de Gruijter who was the final decision maker about the video itself and later on, the process was shared with the whole Incitement team.

The process that was followed to create Inpactor video had different stages. In the first place, it was selected a style that best communicates the position of the service in the most powerful way possible. For this it was considered as a first instance, a cartoon style but later on, due to the desire of the Project Director to have a more creative and innovative video, the propose that was approved was a mix of cartoon style and photographs.

The next practical step was generating a breakdown of the key points for the script. To complete this stage a detailed written report was used, report which the company provided.

These are the Key points in the development of the script.

Message to be translated to the audience: **join us** to make collaborations between the private sector, NGOs, and volunteers easier in the charitable industry to turn ideas into action **to create** a lasting **social impact**.

Target audience: **Corporations** (MNCs Multinational Corporations and SME's Small and Medium-sized Enterprises), **NGOs** (Non-Governmental Organizations) and **volunteers**.

What are the key problems? **Funds, manpower, and execution**. People have many great ideas about how to improve their local communities, but there is often a lack of support, it is difficult to get connected to NGOs who can help them implement their ideas, and it is even harder to obtain funds without the right network. Inpactor aims to alleviate these two large issues most NGOs face, in order to enable them to focus on what they're good at: creating impact.

How the platform solved it: It will list social projects on its website, and help the creators of those project to *a) raise funds, b) attract manpower, and c) ensure impeccable execution.*

- **Companies** can easily select Corporate Social Responsibility (CSR) projects they believe matches their company's brand value, make a donation, and select a 'branding perk' in return.
- **NGO's** receive easy access to funds, volunteers, and tools for project management.
- **Volunteers** receive experience via extracurricular activities, an online CV to show for the efforts, and they collect points that they can spend on their personal and professional development.

Second, we took the necessary time for the script. It needed three versions. Then, a storyboard was made to see how the story would look and after this was approved, the illustrations and designs were created. They include character design, typography and backgrounds. The next step was recording the voiceover that matched with the needs of the video. While getting the voiceover, an animatic, a rough version of the video with sound and a draft of the voiceover was made, to pre-visualize how the final action would be. Finally, the last stage was the animation of all the graphics and add the proper sound effects and music to enforce the message.

Taking this into account, a discussion about the idea, the style and the structure of the video took place and when it was approved based on Daniel's de Gruijter judgment, the core values of the company and the purpose of the platform itself, I started writing the script using Google Docs and its suggestion mode which allows to have a reliable mode to interact between the writers. At this stage, the script came through several revisions where the feedback given was crucial to elaborate the final version.

In order to create the script, the basic structure of an explainer video was followed where the first part was the introduction of the problem in order to build context and establish the common problem for the target audience. Secondly, a solution for the previously identified problem. And finally, the description of the key features and marketing advantages of the product and the final was the Call to Action.

Some of the challenges faced during the scripting process were the length of it, where the storyline has 3 characters that represent the 3 main audiences of the platform and usually, an explainer video would use only 2 characters. At the end it was said that the representation of the 3 audiences was very important and would be what drives the structure of the video. Presenting two of them at the beginning, the volunteers and the NGO's and later on, the corporations. Moreover, during the scripting process, some of the changes that the Project Director did, were related to a more consistent language, to make it as short as possible but and the same time to make it closer to the target audience. Mr. de Gruijter asked for more specificity about the problem and to clarify that the platform is for everyone and not only for education projects.

Finally, the writing process for the script took around 3 months because the decision maker had to travel and this made the communication process longer and harder than expected. However, it was considered that the development of the script would take the necessary time until it got the right structure. Initially a shorter version was planned, with a length of 90 seconds but when the introduction of the problem was considered with three main characters that represented the 3 main audiences and at the same time the 3 statements of the problem it was decided that the script would have to be longer and at the end the video would have a length between 2 to 3 minutes.

Therefore, these images show an example of how the scripting process was and some of the challenges and changes that were mentioned previously.

Meet Ana, she is a, she wants to help the kids in her town, who can't go to school. But she hasn't money to pay the school for all of them and she doesn't know someone who can help them.

Now meet John, John has a foundation to help kids to go to school. But he wants to built a new school so more kids can study but he doesn't have enough money and people to help them.

And (so) there are some corporations that have the money and made donations but nobody really know what happens with these or who helped who, like Sam's company.

What if I told you that INCITEMENT can help you to help the kids and many more people in the world?

Welcome to (Introducing) PP, the world's first leading web platform that will help...


suggestion

Volunteers like Ana, to get not only a great experience helping people, but also get tangible experience in their personal and professional live.


NGO's like John's foundation, to get the opportunity to create more impact

and Companies, like Sam's company to get more exposure for their donations (CSR efforts) and even tax benefits for helping people!

We made it easy for you!


 Daniel de Grijter
5:16 PM Yesterday Resolve

more specificity

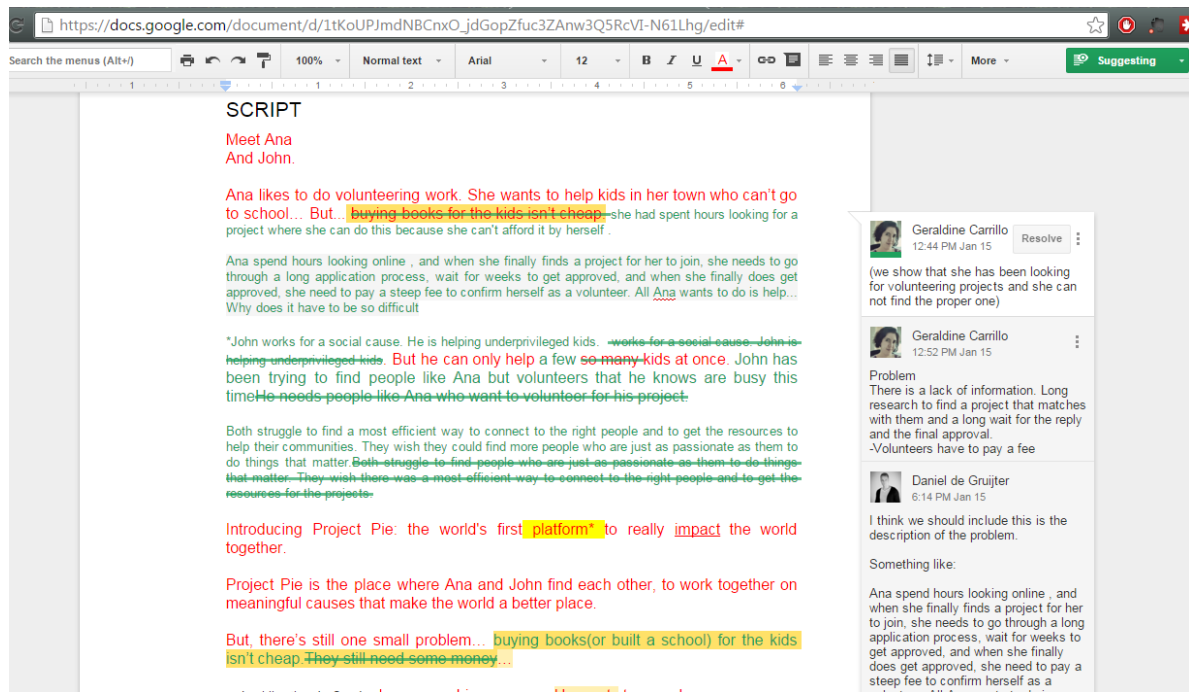
 Daniel de Grijter
5:16 PM Yesterday Resolve

volunteers' problems are:

1. they know there is money out there from organizations / companies but they don't know how to get in touch with them, or how to reach out to them
2. outside of their own friends's circle, it is difficult for them to find like-minded people to help them

 Daniel de Grijter
5:36 PM Yesterday Resolve

where NGO's like John's can find volunteers like Ana, and where volunteers like Ana can find meaningful causes to work on like John's



The screenshot shows a Google Docs interface with a document titled "SCRIPT". The document content includes several paragraphs with red and green annotations. A comment thread on the right side shows a discussion between Geraldine Carrillo and Daniel de Grijter. The comment thread includes a "Resolve" button and a "Suggesting" status indicator.

SCRIPT

Meet Ana
And John.

Ana likes to do volunteering work. She wants to help kids in her town who can't go to school... But... buying books for the kids isn't cheap... she had spent hours looking for a project where she can do this because she can't afford it by herself.

Ana spend hours looking online, and when she finally finds a project for her to join, she needs to go through a long application process, wait for weeks to get approved, and when she finally does get approved, she need to pay a steep fee to confirm herself as a volunteer. All Ana wants to do is help... Why does it have to be so difficult

*John works for a social cause. He is helping underprivileged kids. ~~works for a social cause. John is helping underprivileged kids.~~ But he can only help a few so many kids at once. John has been trying to find people like Ana but volunteers that he knows are busy this time. ~~He needs people like Ana who want to volunteer for his project.~~

Both struggle to find a most efficient way to connect to the right people and to get the resources to help their communities. They wish they could find more people who are just as passionate as them to do things that matter. ~~Both struggle to find people who are just as passionate as them to do things that matter. They wish there was a most efficient way to connect to the right people and to get the resources for the projects.~~

Introducing Project Pie: the world's first platform* to really impact the world together.

Project Pie is the place where Ana and John find each other, to work together on meaningful causes that make the world a better place.

But, there's still one small problem... buying books(or built a school) for the kids isn't cheap. ~~They still need some money...~~

Comment Thread:

- Geraldine Carrillo** (12:44 PM Jan 15): (we show that she has been looking for volunteering projects and she can not find the proper one)
- Geraldine Carrillo** (12:52 PM Jan 15): **Problem:** There is a lack of information. Long research to find a project that matches with them and a long wait for the reply and the final approval. -Volunteers have to pay a fee
- Daniel de Grijter** (6:14 PM Jan 15): I think we should include this is the description of the problem. Something like: Ana spend hours looking online, and when she finally finds a project for her to join, she needs to go through a long application process, wait for weeks to get approved, and when she finally does get approved, she need to pay a steep fee to confirm herself as a volunteer. All Ana wants to do is

to school... ~~But... buying books for the kids isn't cheap~~ she had spent hours looking for a project where she can do this because she can't afford it by herself.

Ana spend hours looking online , and when she finally finds a project for her to join, she needs to go through a long application process, wait for weeks to get approved, and when she finally does get approved, she need to pay a steep fee to confirm herself as a volunteer. All Ana wants to do is help... Why does it have to be so difficult

*John works for a social cause. He is helping underprivileged kids. ~~work for a social cause John is helping underprivileged kids~~. But he can only help a few ~~so many kids at once~~. John has been trying to find people like Ana but volunteers that he knows are busy this time ~~He needs people like Ana who want to volunteer for his project~~.

Both struggle to find a most efficient way to connect to the right people and to get the resources to help their communities. They wish they could find more people who are just as passionate as them to do things that matter ~~Both struggle to find people who are just as passionate as them to do things that matter. They wish there was a most efficient way to connect to the right people and to get the resources for the projects~~.

Introducing Project Pie: the world's first platform to really impact the world together.

Project Pie is the place where Ana and John find each other, to work together on meaningful causes that make the world a better place.

But, there's still one small problem... buying books(or built a school) for the kids isn't cheap. ~~They still need some money...~~

... Luckily, there's Sam! who owns a big company. ~~He wants to spend some money on helping people like Ana and John to do their more meaningful work~~. But he is a business guy. So he wants his company get some credit for giving his hard-earned cash to John's project.

They get to meet new people who care same things as them. And Sam's company can be reward for his donation, by using Sam's brand in the process. So Sam gets


 Geraldine Carrillo
2:44 PM Jan 15

Replace: "They still need some money" with "buying books(or built a school) for the kids isn't cheap."

 Daniel de Grujter
8:43 PM Jan 15


Since this is probably the biggest problem for both Ana and John, I think we should zoom in more.

Show more

 Daniel de Grujter
8:48 PM Jan 15

Sam also believes it's important to helps these kids. But, Sam doesn't have the time to help Ana and John to do their project. But what he does have is money.

John, being a business man, is more than happy to help Ana & John. But instead of just donating his money, he'd like to see what he calls ROI.

 Daniel de Grujter
8:53 PM Jan 15


Delete: "He wants to spend some money on helping people like Ana and John to do their more meaningful work."

Now imagine we could run every social project this way worldwide... Not just for the kids in Ana's town, but also for the indigenous people in Malaysia, the homeless people in Colombia, and the animals in the rainforest.


Well... Now we can! For every social cause around the world!

On Project Pie, Ana, John with Sam and anyone else can create any social cause, connect with volunteers and funders, and make their idea happen.


Join us at www.projectpie.io and see for yourself how easy it is to make a meaningful contribution to the world.

 Daniel de Grujter
8:49 PM Jan 15


Add: "Not just for the kids in Ana's town, but also for the indigenous people in Malaysia, the homeless pe..."

 Daniel de Grujter
8:49 PM Jan 15


We should add this section I think to make it super obvious that this is not just a platform for education projects

 Daniel de Grujter
8:50 PM Jan 15

Add: "For every social cause around the world!"

 Daniel de Grujter
8:53 PM Jan 15

Again, adding this back to make it obvious that this platform is for everyone

 Daniel de Grujter
8:52 PM Jan 15

Add: "and anyone else"

Script

This is Ana.

And this is John.

Ana likes to work as a volunteer. She's passionate about helping the kids in her town who can't go to school. So Ana goes online, searching for a project to join.

Ana spends hours looking for it, and when she finally finds one, it takes weeks or even months before she can start... And even worse, Ana has to pay an administration fee.

All Ana wants to do is help... Does it really have to be this hard?

John works for a social cause. His job is helping underprivileged kids. But John can only help so many kids at once. He relies on people like Ana.

But finding people like her can be time-consuming and very expensive. John would rather spend his time with the kids, and his resources on building schools... And not trying to find people like Ana through expensive job ads.

Both Ana and John struggle to find an easy way to connect to the right people... **There must be an easier way!**

Introducing **Inpactor**: the world's first platform to really impact the world together.

Inpactor is the place where Ana meets John.

A place where they can work on meaningful causes that make the world a better place. They can join existing causes or simply create one, easily share their cause with the world, and use project tools to help them execute their work flawlessly.

But, there's still one small problem... Buying books for the kids isn't cheap... Let alone building a school. Finding people who can sponsor your cause is often the most frustrating part, but without money not much can be done...

Luckily, there's Sarah!

Sarah works in a big company. She also believes it's important to help the kids, but unlike Ana and John, **she doesn't** have the time to do it herself.

What Sarah does have is funds. But, Sarah is a business woman, and so she doesn't **just** wanna give away her hard-earned cash, she'd rather invest it.

Fortunately, on Inpactor Ana and John can **reward** people like **Sarah** for her contribution. This way Ana and John will receive the funds they need, and **Sarah** will get her return on investment because **their cause** will make **her brand** look great to their customers.

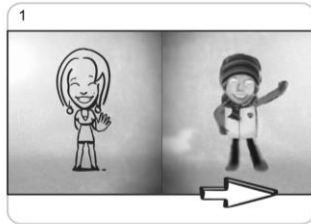
And most importantly, the kids in Ana's town will get the education they need and deserve.

On Inpactor, Ana, John, Sarah, and anyone else can create any social cause, connect with volunteers and funders, use amazing tools to make their idea happen and make the entire world a part of it!

And **best of all**, Inpactor is free and always will be.

Join us at www.inpactor.com and see for yourself how easy it can be to make a meaningful contribution to the world.

Storyboard



VO This is Ana. And this is John

Wide shoot. Split image of Ana & John. Then John goes out by the right side of frame.



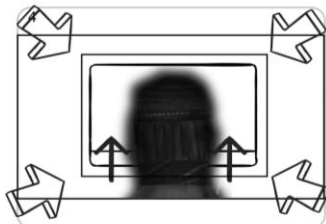
VO Ana likes to work as a volunteer

Ana is holding a sign: VOLUNTEER.



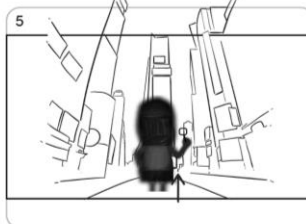
VO She's passionate about helping the kids in her town who can't go to school.

Transition in. A new scene appears. Ana is sitting with some kids. They are outside, they are sad. Transition out.



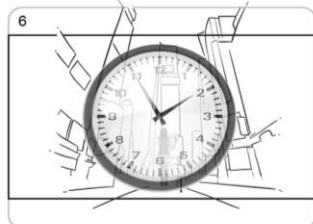
VO So Ana goes online,

Ana is in the computer and "jumps" inside it



VO searching for a project to join.

She is walking and looking with a magnifying glass. Buildings will pop-up with "notices" about projects



VO Ana spends hours looking for it,

Ana is still looking, then a clock is showing time passing.



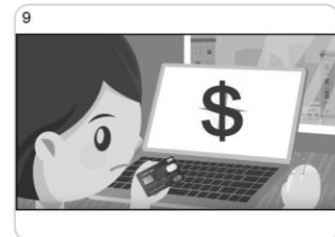
VO and when she finally finds one

After the clock, we see a transition. Then Ana is happy because she found it (hands up). She "screams" EUREKA.



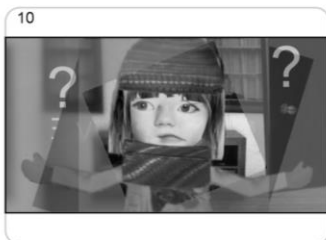
VO it takes weeks or even months before she can start.

Calendar flipping, Ana is sad now. Frame swipe to the left to the next one.



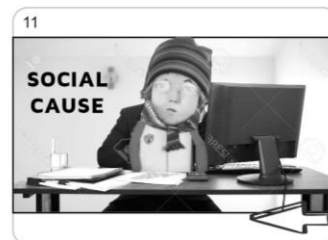
VO And even worse, Ana has to pay an administration fee.

Now she is again in her room, and a card pop-up in her hand, the screen shows money icon



VO All Ana wants to do is help... Does it really have to be this hard?

Ana is sad again and question marks pop-up around her. Geometric transition goes to next frame



VO John works for a social cause.

He is working in his office. We see the text "SOCIAL CAUSE"



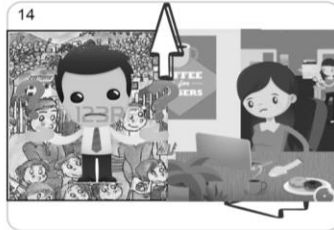
VO His job is helping underprivileged kids.

The screen swipes until half of it, showing John with a few kids.



V0 But John can only help so many kids at once.

Then we see the full frame with the kids and more kids pop-up and John makes an expression of doubt* He is overload with too many kids at once



V0 He relies on people like Ana.

Split screen between John and kids and Ana appears on the right, she is bored in her room. The camera goes up to the next frame.



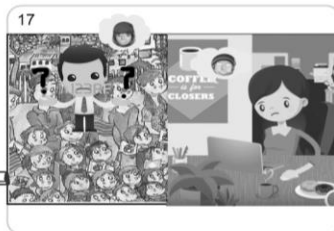
V0 But finding people like her can be time-consuming and very expensive.

Split screen goes up. Now John is in front of the laptop, it shows a job ad (looking for volunteers).



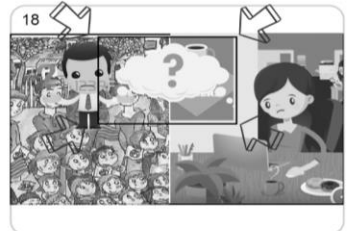
V0 John would rather spend his time with the kids, and his resources on building schools... And not trying to find people like Ana through expensive job ads.

Split screen between John's face and he with the kids, and a school appears.



V0 Both Ana and John struggle to find an easy way to connect to the right people...

We see again John with the kids and Ana in her room, now a balloon thought appears and we see their faces in the opposite balloon.



V0 There must be an easier way!

Then the balloons are together and it transforms to a cloud with a question mark between them. Then zoom in into the cloud.



V0 Introducing Project Pie: the world's first platform to really impact the world together.

After zoom in into the cloud, the logo appears*



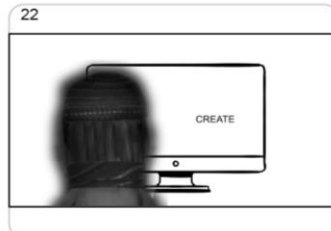
V0 Project Pie is the place where Ana meets John.

Zoom out from the logo to a wide shoot of Ana meeting John. Then a geometric transition going to the next frame.



V0 A place where they can work on meaningful causes that make the world a better place.

Ana & John "building" a world puzzle. Geometric transition



V0 They can join existing causes or simply create one.

First Ana is looking at John with the school and the kids, then the BG changes and we see the mockup PP showing how to join or create a project



V0 easily share their cause with the world,

Mockup PP showing information square, increasing numbers.



V0 and use project tools to help them execute their work flawlessly.

Mockup PP showing the project tools.



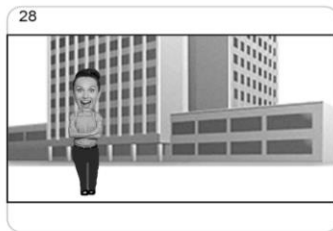
25
VO But, there's still one small problem...
 Buying books for the kids isn't cheap...
 Let alone building a school.
 Ana & John are in a bookstore and want to buy books.
 The cashier ask to pay. They are thinking about the
 kids and the school.



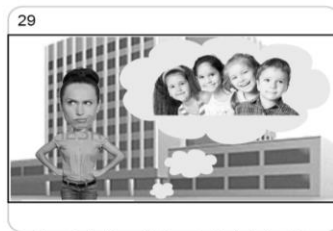
26
VO Finding people who can sponsor your cause is often
 the most frustrating part, but without money not much
 can be done...
 Same frame, John look for money but he does not
 have enough. They move their heads "lookig"



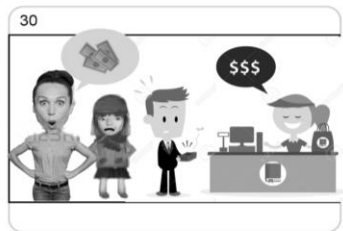
27
VO Luckily, there's Sarah!
 Sarah appears with a positive gesture and Ana & John
 are surprised.



28
VO Sarah works in a big company.
 Now we see a Sarah with a big building appears
 behind her.



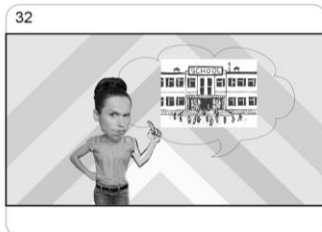
29
VO She also believes it's important to help the kids,
 but unlike Ana and John, she doesn't have the time
 to do it herself.
 She is thinking about the kids, too.



30
VO What Sarah does have is funds.
 We go back to the shop and a balloon thought appears
 with money icon for Sarah.



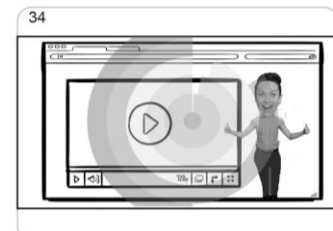
VO But, Sarah is a business woman, and so she
 doesn't just wanna give away her hard-earned
 cash...
 Sarah is imagine herself enjoying money



32
VO She'd rather invest it.
 But the real Sarah breaks her thoughts
 and thinks about invest (school).
 Geometric transition goes to next frame.



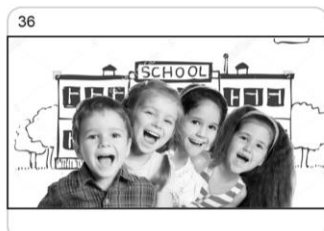
33
VO Fortunately on Project Pie Ana and John can reward
 people like Sarah for her contribution.
 PP Mockup showing the rewards.



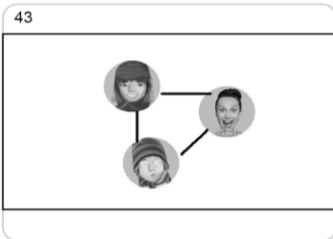
34
VO and Sarah will get her ROI because their cause will
 make her company's brand look good to their
 customers.
 PP Mockup zoom in on the video as a
 reward for Sarah. Geometric transition goes
 to next frame.



35
VO This way Ana and John receive the funds they need
 for their cause,
 We see Ana&John very happy. The school
 and a bag of money are in the BG.
 Then camera moves to the school.

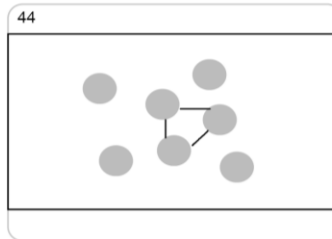


36
VO And most importantly. The kids in Ana's town will
 get the education they need and deserve.
 We see the kids are happy in front of the
 school.



VO On Project Pie, Ana, John, Sarah, and anyone else can create any social cause,

Ana, John & Sarah appear on 3 circles and they are connected. Then more people appear and some icons as "social causes"



VO connect with volunteers and funders,

Then more people appear as volunteers and funders



VO use amazing tools to make their idea happen and make the entire world a part of it!

The network is bigger now and some icons appear as tools.



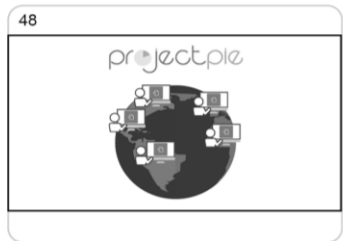
VO And best of all, Project Pie is free for everyone forever.

Logo appears. We see the text "FREE FOR EVERY ONE" and "FOREVER"



VO Join us at www.projectpie.io

Then we see a sign "Join us" and the link of the website.



VO and see for yourself how easy it can be to make a meaningful contribution to the world.

Finally, we see a world and people with screens pop-up The screen has the PP logo

Schedule

The schedule was divided on the 3 main stages of an audiovisual project, the pre-production stage, which included the statements for this written report, the script, the storyboard and the animatic. Then the production stage with phases such as design and animation. And finally, the post production stage which was about the sound design and the final render.

In addition, the project was initially planned to be developed during 28 weeks but at the end it required 4 additional weeks with pre-production taking 20 weeks, production 10 weeks and post production 2 weeks.

		NOVEMBER	DECEMBER	JANUARY	FEBRUARY	MARCH	APRIL	MAY	JUNE
		1	2	3	4	5	6	7	8
		9	10	11	12	13	14	15	16
		17	18	19	20	21	22	23	24
		25	26	27	28				
		WEEKS							
PREPRODUCTION	History and background (film, animation and graphic design)								
	Evolution and definition of Motion Graphics								
	Relevance and uses of motion graphics today								
	Abstract/ Resumen								
	Introduction								
	Storyline / Tagline								
	Objectives								
	General								
	Specific								
	What is Incitement								
	Definition and relevance of								
	Definition/Utility								
	Characteristics								
Examples-Cases									
version 1									
Final									
version 1									
Final									
version 1									
Final									
Voice over									
version 1									
Final									
version 1									
version 2									
Final									
Music & Sound FX									
Render									
POSTPRODUCTION									

Talent releases

RELEASE AGREEMENT

I hereby warrant that I am of full age and have the right to contract in my own name, I, the undersigned, agree as follows:

1. I agree to be photographed by Incitement ("Company") in connection with my participation in Infactor (project) on 14-April (date). I understand that I am to receive no compensation for this appearance.

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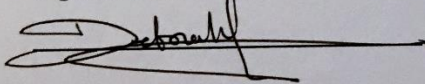
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I have read the above authorization, release, and agreement, prior to its execution, and I am fully familiar with the contents of this document.

Date: 14/4/16

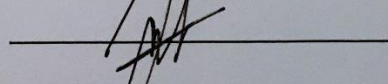
Signature of Participant



Name of Participant

Deborah Priya Henry

Signature of Producer



Name of Producer

Zikry Kholil

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Date: 14-April - 2016

Signature of Participant

[Handwritten Signature]

Name of Participant

Harsh Kumar

Signature of Producer

[Handwritten Signature]

Name of Producer

Zikry Kholil

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Date: 14 - April - 2016

Signature of Participant

Silvia Barredo

Name of Participant

Silvia Barredo Hevono

Signature of Producer

Zikry Abulil

Name of Producer

Zikry Abulil

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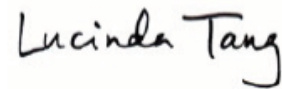
9. General Provisions

This Agreement shall be governed by and construed according to the laws of the Province of Quebec, Canada, and the Parties hereby acquiesce to the jurisdiction of the courts of the judicial district of Montreal. The parties hereto have expressly requested that this Agreement and all ancillary documents be drafted in the English language. Les parties aux présentes ont expressément exigé que cette convention et tous les documents accessoires soient rédigés en langue anglaise.

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Last Revised: March 2016



Lucinda Tang
Licensing Manager for PremiumBeat.com

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