



USDA Task 5 Video Key Frames

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PREFACE TO KEY FRAMES

Here are six key frames that represent various aspects of our animation approach to the videos. We plan to use a variety of these techniques in each of the five videos. This variety of approaches and looks helps to maintain interest and get the message across. The illustrations depicted are still in rough form, and should be taken as depicting the techniques we plan to use, rather than the final drawings, or photos. The art will become more finalized as we progress toward actual animation. The colors depicted here — bright, but not screaming tones — is the palette we would like to pursue for the actual videos.

1.



Frame One depicts an on camera spokesperson, in this case a teacher, interacting with animated illustrated objects around her. The current teacher script references how busy teachers are. So this frame shows some of the things that make them so busy. Once animated, the clock hands would move; the inbox would fill up; the chalk board to do list would grow longer, etc. (Please note: This person, like all real people portrayed at this stage of development, is just a stock image we are using for visualization purposes. We will cast real people for the shoot based on agreed upon specs regarding age, ethnicity, body type, etc.)

2A.



Frame Two A and B are two variations on the same approach. Two A shows a group of “cut out” stock still photos of kids in front of a drawn school. This is a way to get the feel of more real people into the videos while only having the budget to shoot one performer per video. Elements of the illustrated background would move, such as the clouds in the sky floating by. We can pop on or off the stock photo kids, but they would not be animated as in eyes blinking, arms moving, etc. Two B shows the same scene, but with illustrated kids in front the illustrated school. You can see how switching techniques back and forth can add liveliness and interest.

2B.



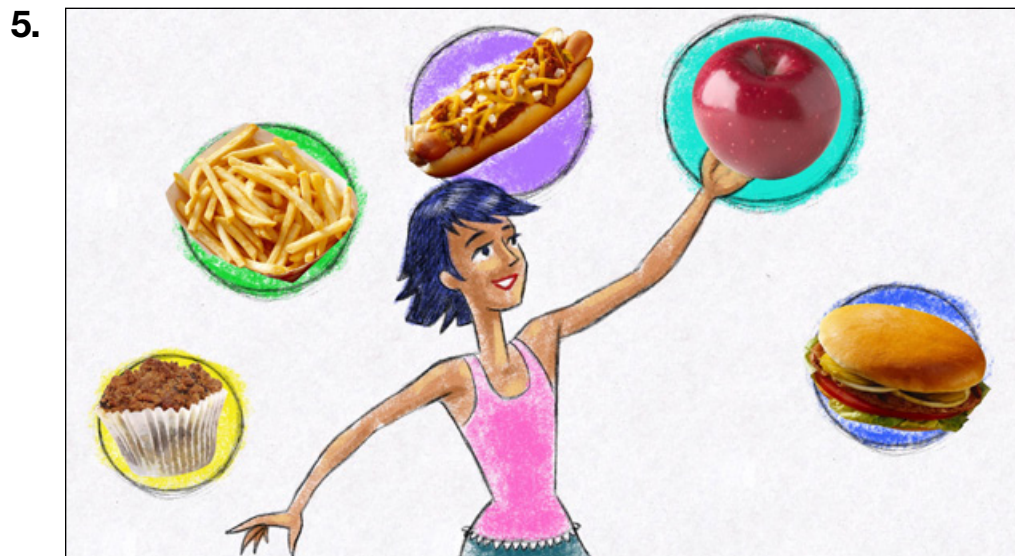
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Frame Three shows a school principal on camera combined with animated illustrations and a bit of illustrated texture background art. You can see here the potential for the on camera talent to reference or act as if he was in the same “room” as the graphics, even though he is shot completely separately from them. This will require some pre planning from a locked down script, because we will have only one day to shoot talent and must capture all necessary moves like this. Then we would do the graphics later. You will see moments in the scripts we are delivering today where we call for the talent to be shot with some live objects, such as a basketball. So these moments, too, must be all pre-planned well before our shoot day.



Frame Four depicts all five on camera principles together with a fully illustrated setting around them, in this case, a cafeteria. We would shoot them sitting down then draw in and animate the scene around them later. When we shoot them, we would get them interacting as if they are at a table having an idea session/conversation. They would not talk, but would have conversational expressions, like smiles, hand moves, etc. This frame also gives an example of animated, illustrated titling in colors. The letters can move, for example — grow big and small in size, or jump up and down, slide in and slide out — depending on what the title needs to convey at any given moment in any given video.



Frame Five and Frame Six are two variations of the same theme. Frame Five shows an illustrated person with photographic art images around her.



Frame Six shows the exact opposite look, where a stock photo person is interacting with illustrated objects in the scene.

Using this “toolbox” of art, animation, stock photos and on camera footage to draw from, we will “mix it up” in each video, using different styles to make certain points and keep it interesting. We are excited about this project and are looking forward to bringing it to life.