



Course: DDN- 260 2D Motion Design 2

Name:

Date:

Primer

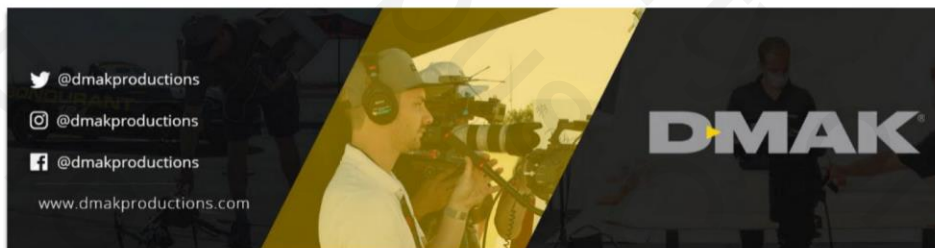
This course prepares sophomore design students to be professional animators by introducing them to the animation production pipeline and supplementary educational material.

Creating anything meaningful and purposeful will have a better chance of success with a clear blueprint. This blueprint will guide you in confidence, precision, and time on task.

A 30-second animated commercial means you must create, design, organize, and animate an *average* of 240 vector or pixel-based drawings (animating on 3's). Adobe Character Animator & After Effects does help with the in-betweens, BUT it's still a tremendous amount of work.

Now let's play a bit of make-believe visualization... imagining where you will be in the not-too-distant future.

It's December 2027, and you just graduated six months ago during the summer. You continued working hard on your motion design & digital art demo reel. Your resume and cover letter have a sense of maturity because you have several letters of recommendation from your professors. Soon enough, only a month later, you landed your first job as a junior designer/ animator at one of Arizona's studios.



Your producer has given you weekly assignments for the past six months. You've been creating Illustrator art assets and animating them in After Effects for a social media client. Lately, you have noticed that the production managers, the creative director, lead designer/ animator, and presentation designer have been in meetings daily for a week with a new client. ***Those meetings are the pre-production stages of the animation production pipeline.***



ANIMATED COMMERCIAL PRODUCTION PIPELINE

PRE-PRODUCTION STAGE

RESEARCH: THE CLIENT'S IDENTITY/ ESSENCE/ GOALS

RESEARCH: CREATE A PROJECT BRIEF

IDEATION & REVISION: STORY WRITING

IDEATION & REVISION: SCRIPT WRITING

IDEATION: MOOD BOARDS

IDEATION & REVISION: CHARACTER DESIGN SHEETS

IDEATION & REVISION: STYLE FRAMES

IDEATION & REVISION: STORYBOARDING

REVISION: ANIMATIC



- Research: Create a Project/Design Brief (Milanote is awesome for this!)
- <https://milanote.com/templates/motion-design/motion-design-brief>
- What is the purpose of this video?
- What problem does the product solve?
- What do you want viewers to do after watching the video?
- Who is your target audience?
- What tone do you want the video to have?

These critical questions are answered by developing a relationship w/ the client. Get an overview of the client's identity/essence, goals & purpose for the commercial, timeline, and budget. It's important to know who you are working with so that you can accurately represent their character essence through the moving images and sounds. **Lastly, the legalities. Cost Estimate & Agreement Contract: (Scope of Work), (Milestones), (Payment Terms), (Portfolio Restrictions), (Client Rejection of Project)**

- **Ideation: The Formation of Ideas or Concepts**

- (a) **Story Writing:** Good storytelling is critical because it hooks & retains your audience's attention. Good storytelling immerses the audience into the universe exclusively built for the client's brand.



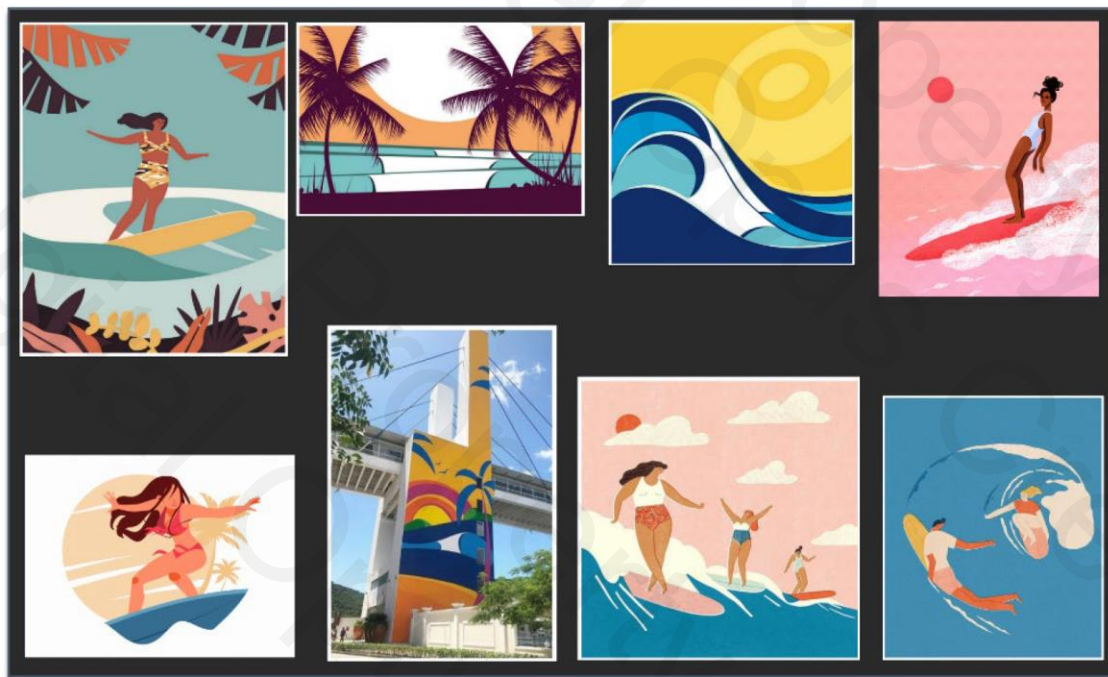
Story writing is equivalent to making broad brush strokes to stage a painting's composition and color contrasts. **Story writing revisions are essential.**

- (b) **Script Writing, aka Video Script:** Next step is to create the script after refining a good story. Create an outline w/ 3 acts, (build-up), (climax), and (final resolution). Focus on what the client wants while maintaining the story. Do the unexpected & surprise your audience and grab their attention... perhaps w/ humor. Connect w/ the audience emotionally. Lastly, simplify your message. Limit your word count to 70, and end with a "call to action."

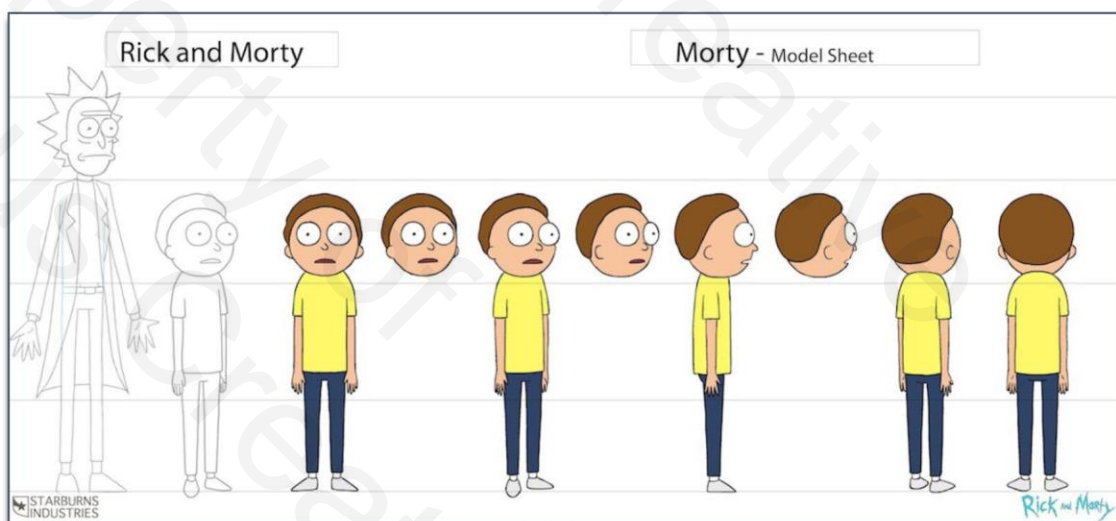


Scriptwriting is like how small brush strokes refine/define delicate details of the painting. **Scriptwriting revisions are essential.**

- (c) **Mood Boards:** <https://milanote.com/> For organizing your mood board images. You can think of mood/reference boards as an inspirational collection of visuals. Mood boards will help form the visual style for your project. What mood do you want your audience to feel when they watch the video? Energetic? Happy? Calm? Nostalgic? Serene? Scared? Sophisticated?
<https://dribbble.com/> For the latest **MOTION GRAPHICS** overall style of inspiration.



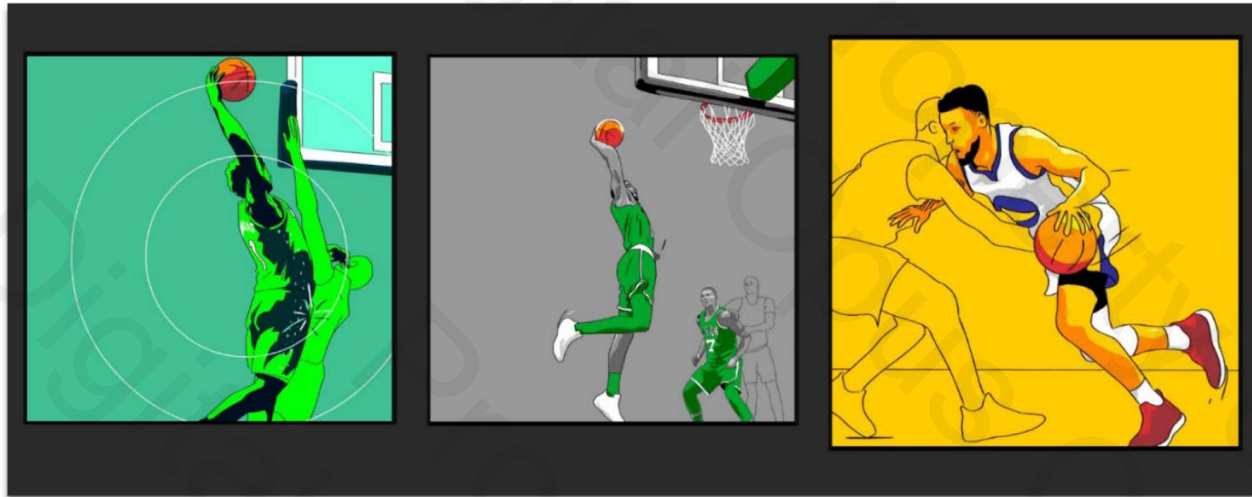
- (d) **Character Design Sheets:** If animated characters exist, it is safe to design them now since they are based on refined story writing, script writing & mood boards.
<https://dribbble.com/> For motion graphics inspiration for characters. **It's a MUST!**



(e) Style Frames: Illustrator is excellent for creating style frames for motion design.

Style frames are based on client feedback from the mood boards. They evolve from your collection of mood boards. Furthermore, a style frame is one frame that encompasses the entire look and feel of the video. They're a critical step in the motion design process.

Style frame revisions are essential.



(f) Storyboards: A storyboard visually represents the script. It looks like a comic book, including early ideas of camera staging, major character poses, essential lighting, and scene events.

The Milanote app is excellent for storyboarding.

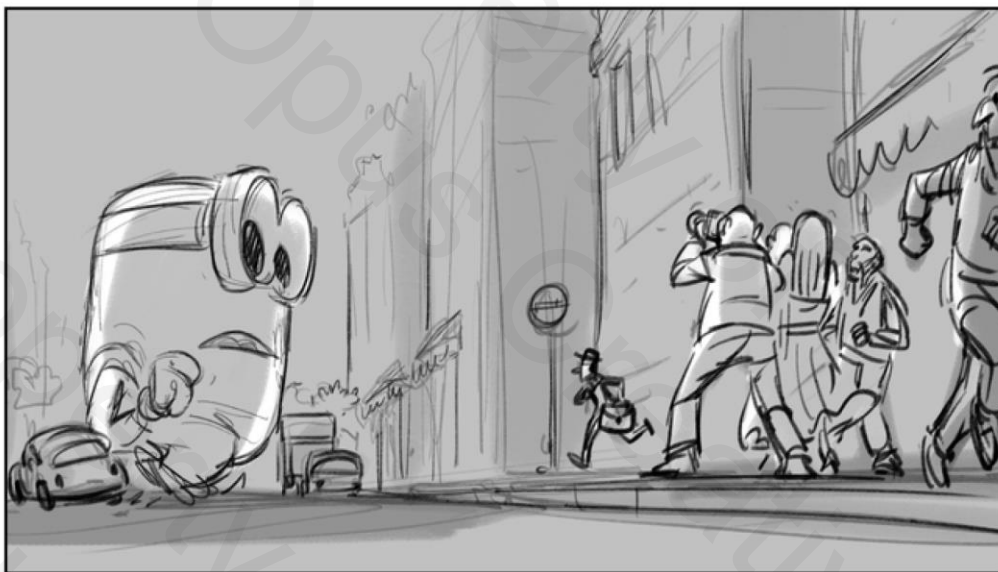
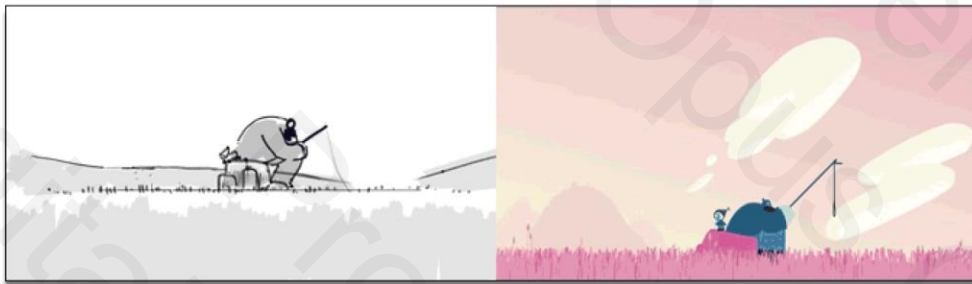
<https://milanote.com/guide/motion-design-storyboard>





(g) **Animatic:** Animatics use the same images in the storyboards but stitched together as a sequence of shots. ***They're rendered as a video with sound effects.*** Animatics use low-resolution pictures to convey the timing of a piece of moving images rather than doing that with the polished final animation. Making changes to a final animation will be time-consuming and costly. A well-considered animatic allows you to explore ideas without worrying about getting everything perfect the first time. *I will provide a Google Drive link to an excellent example showing the evolutionary nature of going from the storyboard to the animatic and the final animation commercial.*

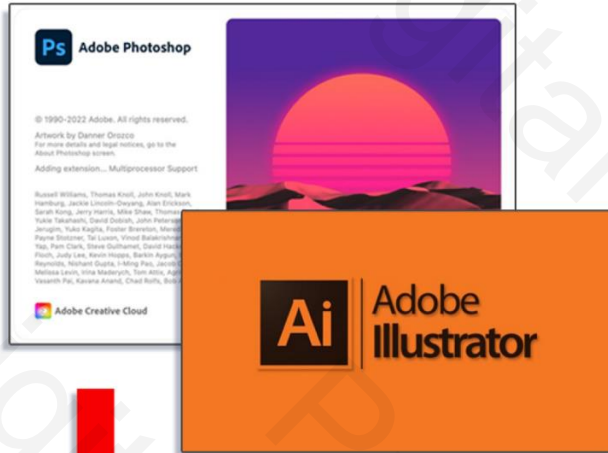
You will composite your storyboard shots into an animatic using After Effects.



After the completion of the animatic, the pre-production phase is completed. Now it's time to move to the actual and post-production stages.



2D Production Pipeline (Including Post-Production)



ILLUSTRATIONS IN PHOTOSHOP OR ILLUSTRATOR
BASED ON STYLE & PREFERENCE

ASSETS CREATED BASED ON STORYBOARD SHOTS

BACKGROUND RESOLUTION FOR MOVING/ZOOM
(6000x2500)PX

CHARACTER BODY + LIMBS SEPARATE
RESOLUTION (2000x2000)PX



FRAME RATE AT 24 FPS

CHARACTER RIGGING, ANIMATION, DIALOGUE

BACKGROUND ANIMATION *OPTIONAL*

FILES ARE TO BE DYNAMICALLY LINKED TO
AFTER EFFECTS



(AFTER EFFECTS) FINAL COMPOSITING 24 FPS

MASTER COMPOSITION RESOLUTION FROM
BACKGROUND ILLUSTRATION SIZE

CAMERA ANIMATION *OPTIONAL*

SOUND EFFECTS & MUSIC SYNC

SHADOWS, DEPTH OF FIELD, COLOR CORRECTION

FINAL: 1920x1080 (MOV, MP4, &
UNCOMPRESSED MASTER FILE)

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Commercial Animation (Pre-Production) Schedule

Week 1

Research: Lecture on Creating Client Project Brief & Story Writing.

(Homework Assignment: Finalize Client Brief & Ideation on Story Writing)

Week 2

Research, Ideation, & Revision: Critique Student Story Writing. Lecture Script Writing via Video Script.

(Homework Assignment: Research & Ideation on Story Writing)

Week 3

Research, Ideation, & Revision: Critique Student Writing. Lecture Script Writing and Mood Boards.

(Homework Assignment: Write Video Script. Research & Ideation on Mood Boards)

Week 4

Research & Ideation: Video Script & Mood Boards Due - Lecture on Character Sheets/ Style Frames.

(Homework Assignment: Character Sheets & Style Frames on Pencil/Marker/Paper/or Wacom Tablet)

Week 5

Revision: Critique of Student Character Sheets & Style Frames. Lecture on Storyboarding.

(Homework Assignment: Finalize Character Sheets & Style Frames & begin storyboarding)

Week 6

Research, Ideation & Revision: Critique Student Storyboards. Lecture on Animatics.

(Homework Assignment: Finalize Storyboards & Begin Creating Animatics w/ Dialogue & Sound Design)

Commercial Animation (Production & Post-Production) Schedule

Week 7

Research & Revision: Critique Student Animatics. Lecture Background/Character Illustration (software).

(Homework Assignment: Finalize Animatics & Begin Production in Background Illustrations)

Week 8

Research, Creation & Revision: Critique Animatics & Background Illustrations. Lecture Character Illustration for Rigging in Adobe Character Animator or After Effects.

(Homework assignment: Continue Background Illustration & Begin Character Illustration)

Week 9

Research, Creation & Revision: Lecture Character Puppet Rigging for Character Animator/After Effects.

(Homework assignment: Finalize Character & Background Illustration, & Begin Puppet Rigging)

Week 10

Research, Creation & Revision: Critique Student Puppet Rigging w/ Individualized Support.

(Homework assignment: Finalize Character Puppet Rigs)

Week 11

Research, Creation & Revision: Lecture Animating in Character Animator

(Homework assignment: Begin Animating Puppets in Based on Storyboards)

Week 12

Research & Revision: Critique Animations. Lecture Linking Character Animations w/ Background.

(Homework Assignment: Continued Character Animations w/ Background)

Week 13

Research & Revision: Critique Student Progress in Animation. Lecture Compositing in After Effects.

(Homework Assignment: Begin Compositing Animations w/ After Effects)



Week 14

Research & Revision: Critique Student Progress in Compositing. Lecture After Effects Final Output Formats.

(Homework Assignment: Further Continuation w/ Compositing in After Effects)

Week 15

Revision: Continued Individualized Critique/Technical Support of Student Compositing Progress.

(Homework Assignment: Final Animated Film Output)

Week 16 (Last day of class)

Class celebration and a showcase of each student's animated commercial.





Name: Creative Brief	
PROJECT NAME:	
CLIENT BACKGROUND:	
OBJECTIVES:	
TARGET AUDIENCE:	
KEY MESSAGES:	
LOOK & FEEL:	
DELIVERABLES:	



Title:

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