

Pitch Speaker notes

1. Hello everyone, today I'll be introducing my animation pitch for Youth Realities, a local non-profit grassroots organisation based in Barnet that provides adolescents that have experienced IPV or intimate partner violence with specialist support and broader services like wellbeing and creative activity workshops. (Next slide)
2. Because of the nature of this pitch, here is my project statement in place of a synopsis and teaser. (Click slide)
3. Relationship abuse is extremely common, almost normalised to the point that it is treated with flippancy, especially when it happens to young people. Statistics show that approximately one-third of adolescents and young adults in the UK have suffered abuse and violence from an intimate partner. Intersecting factors like poverty, mental health, sexual or gender identity, disability and ethnicity are all risk factors for people who have gone through this type of abuse.

Through the project we will be able to anonymously represent the experience of someone who has been supported by Youth Realities for their trauma in an impactful, informative manner by way of interview process with survivors that have received help from the charity. The aim of this film is to raise public awareness of intimate partner violence within the age group it is most prevalent in, and to offer ways of contacting support from the organisation and engaging with its services. In this way, young people who might come across the film can know where to turn to if they feel unsafe in love. (Next slide)
4. Through direct correspondence with Talia Kensit, the founder and director of Youth Realities, we have arranged to individually interview some survivors who were comfortable enough to come forward with their experiences. (Click slide)
5. Over the phone she had prepared me with a guideline of questions to ask the interviewees like 'Why did you need support?', 'How did you access support?', 'What services did you engage with, and how did that help you?' and 'Do you feel now that you are in a better place?'. Through this, I can get a better idea of how to carefully formulate the voiceover. We've agreed that third-person narration would not be suitable as it feels impersonal and therefore less impactful on an audience, and therefore have opted to portray the story through a first-person perspective by way of regular prose or poetry. (Next slide)

6. My initial research involved looking at different examples of charity films, I found that they often use limited colour palettes to emphasize the tone of a scene, and minimal character design for these films to emphasise anonymity.
7. With that in mind, I'll now be showing you some concepts of what the film could look like. (Next slide)
8. Just as previous charity films have done, I've decided to opt for a style containing a fairly restricted colour palette and minimal backgrounds in order to foreground the experience of the survivor. (Next slide)
9. Since the film's purpose is to spread awareness about a sensitive subject and how to contact the charity, the visual depictions of any abuse described should be metaphorical in nature, similar to how the train tunnel in Sarah's Story by the Moth Collective is used to depict her hardship. (Next slide)
10. Character wise, the designs will be distinct enough to create empathy within an audience, but not identifiable as real people. They are likely to be far simpler and less detailed than the characters currently being shown. For most of the animation I will be using a flat colour style, which will hardly be contained by lines until the end of the film where our storyteller is in full colour as they discover the charity. (Next slide)
11. Finally, I will be using Toon Boom for the animation, Photoshop for the backgrounds, and Adobe After Effects to polish or tweak scenes. (Next slide)
12. Thank you for having me. Any questions?