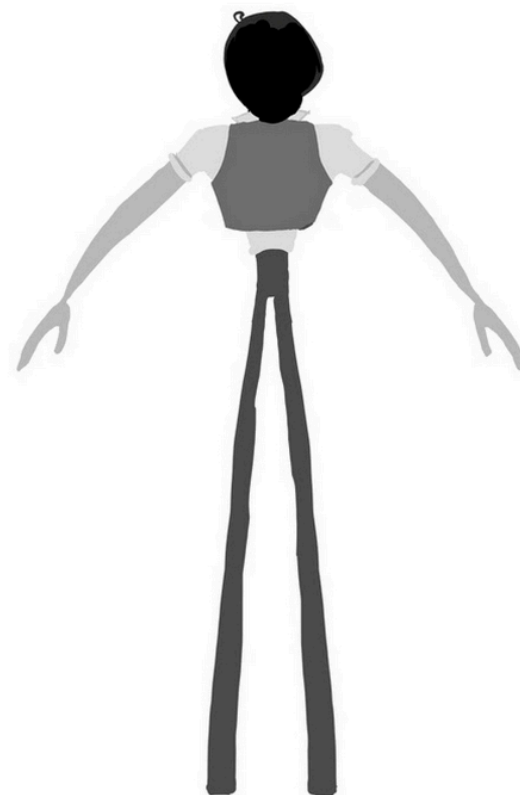
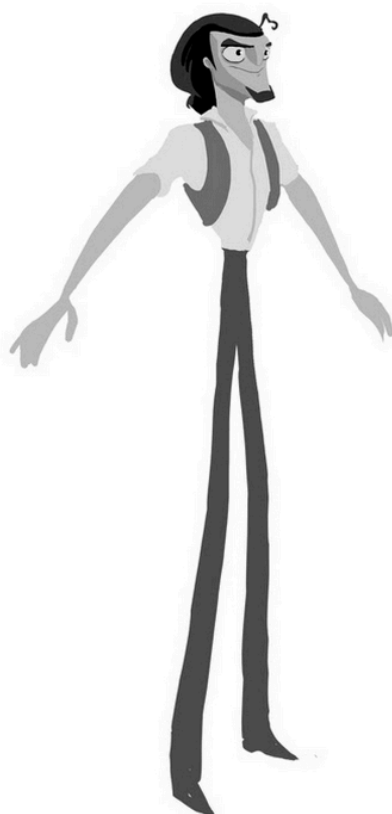
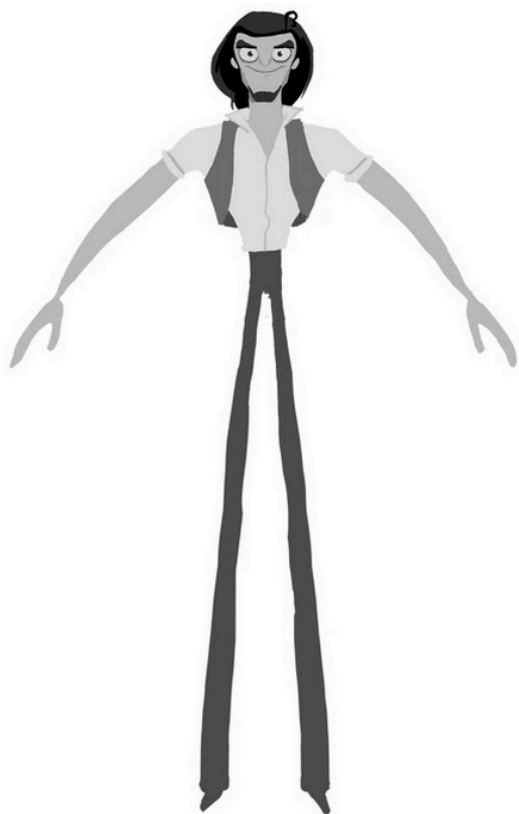


- The process that our students go through in creating their senior BFA capstone film project is the same process that is used in the animation industry.



- When beginning an animated film the artist is faced with creating an entire world that never before existed. Because of the amount of work this involves, animation is usually a collaborative work that can include hundreds of artists.
- The artist will view a lot of images to help inspire their design. Most often they are encouraged to draw from life. Large studios will spend a lot of money to take their top artists and designers to locations that will inspire the artwork for the film. Smaller studios and students at BYU have Google.

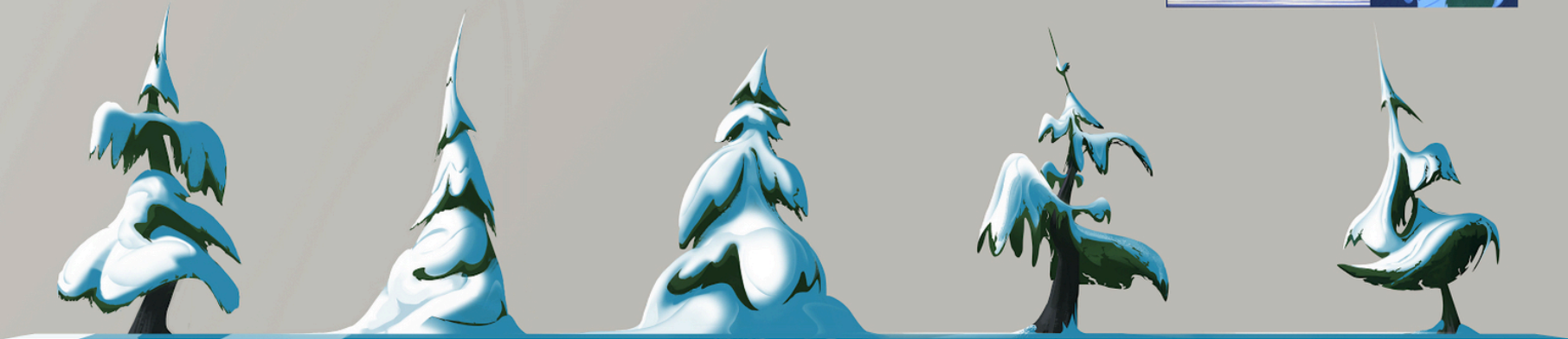






RAMS HORN TREES

INSPIRATION



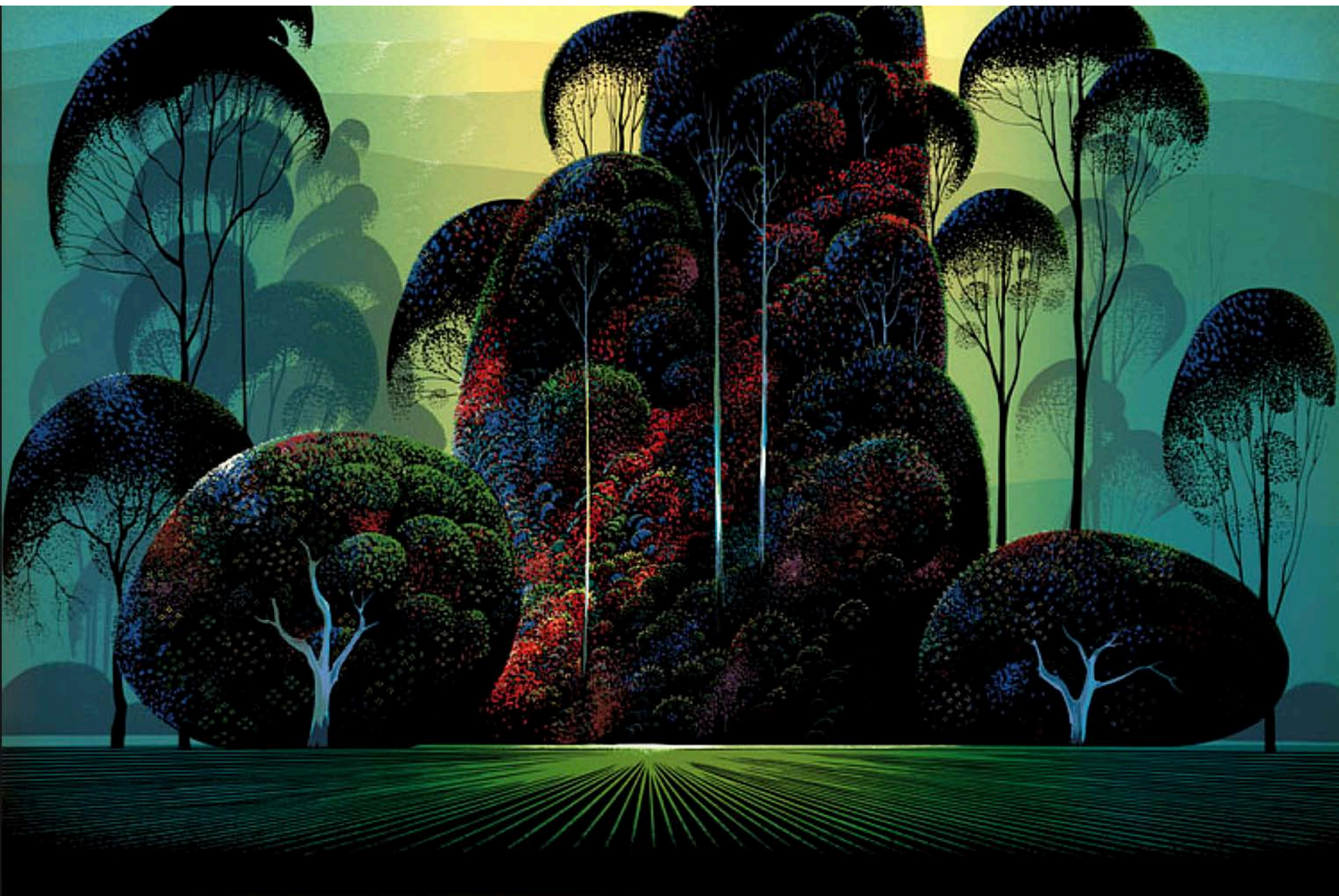








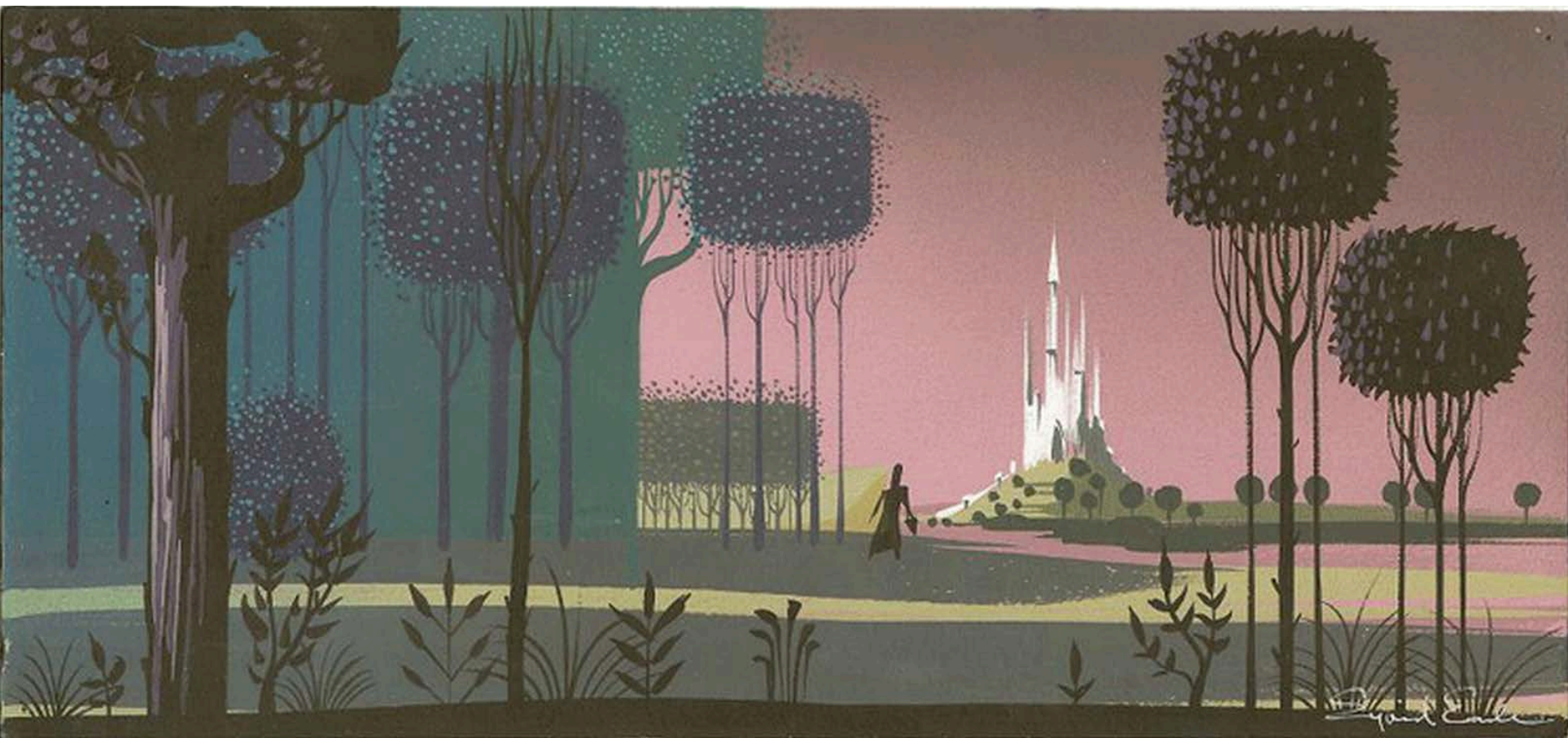
- Artists are continually exposed to the artwork of others. Sometimes they will use another artist's work in order to inspire the look of the whole film. (Eyvand Earl and Sleeping Beauty)















- While it can inspire the artist to improve their own work, there are dangers in this process. The story of Mike Wazowski.
- In November 2002, [Stanley Mouse](#) filed a lawsuit, in which he alleged that the characters of Mike and Sulley were based on drawings of *Excuse My Dust*, a film that he had tried to sell to Hollywood in 1998. The lawsuit also stated that a story artist from Pixar visited Mouse in 2000, and discussed Mouse's work with him. A Disney spokeswoman responded, by saying that the characters in *Monsters, Inc.* were "developed independently by the Pixar and Walt Disney Pictures creative teams, and do not infringe on anyone's copyrights". The case was ultimately settled under undisclosed terms.



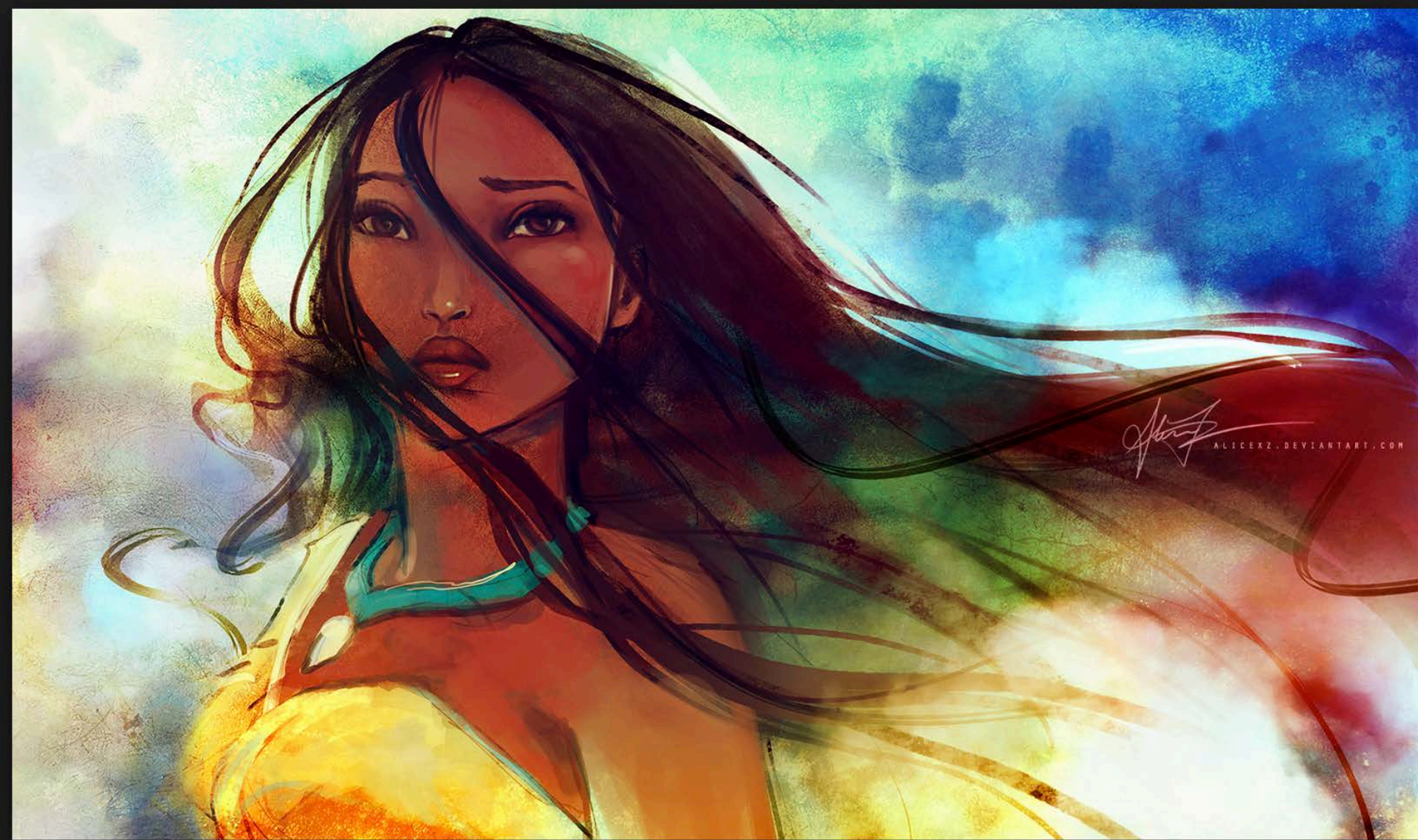


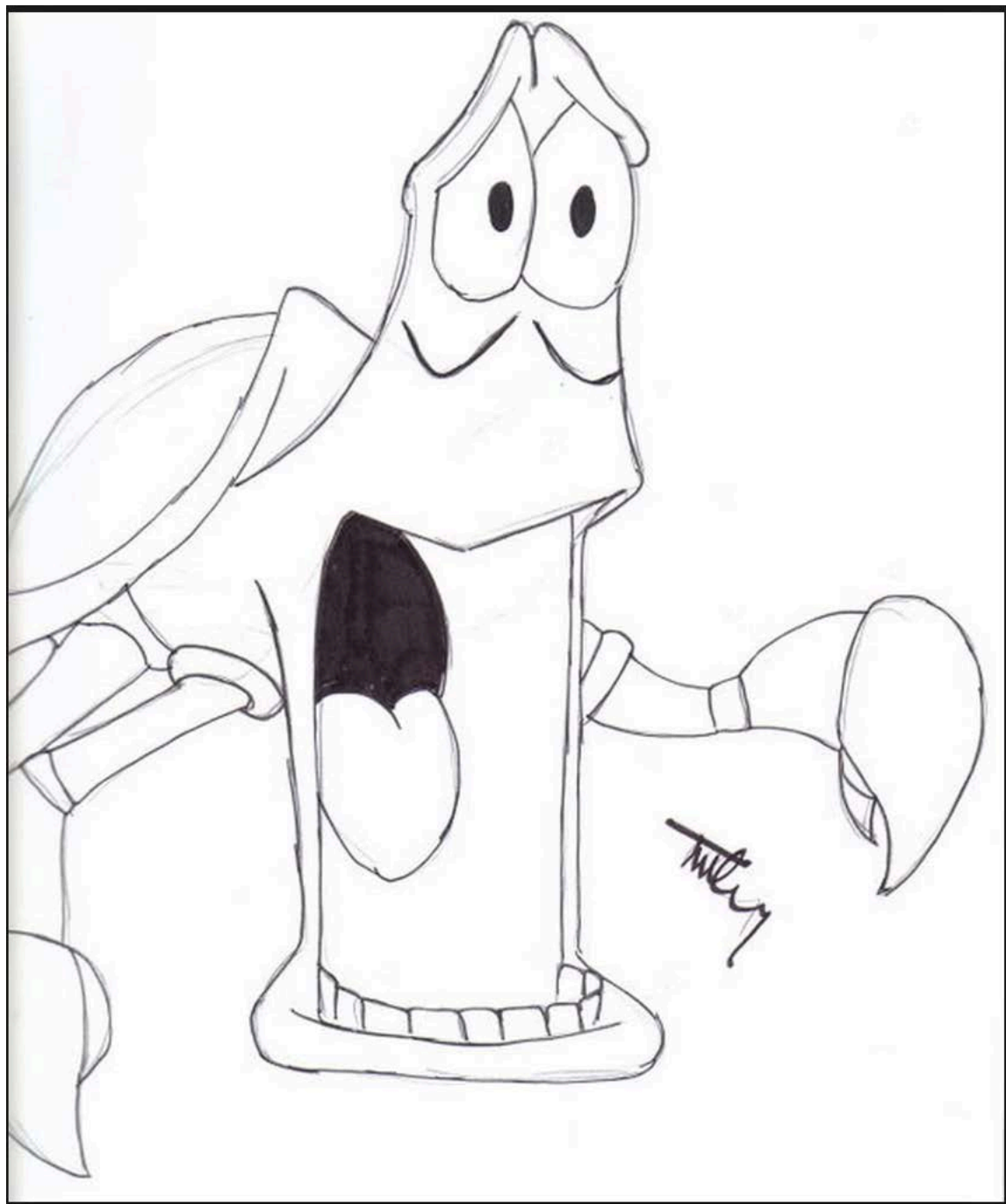


- One of the safe guards to prevent this sort of thing has been that the artist be aware of other art that is out there. The more all the artists are aware of the work that is already out there, the more they are capable of helping themselves and their fellow artists avoid creating things that are too similar to existing artwork.
- This method doesn't always work, however. In the case of Mike Wazowski, the artist had viewed the image at the Mouse's home. While it's possible that he thought of the character when he first drew Mike Wazowski, it's also very possible that he completely forgot about the character design he saw and simply thought that he had put some pleasing shapes together to make an appealing character. The Artist has since, refrained from looking at anyone's art outside of the studio. While this has kept him from getting trouble again, I feel it has also stunted his artistic growth.



- During the time that the artist is working on a film they usually sign a statement of nondisclosure, which prohibits them from showing the current work from that studio unless they are given specific permission.
- Once the work is out on the market and in the theaters, the studio must work to protect their property. Often, fan art will be created for the profit of budding artists and even children will want to draw their favorite characters and show off what they have done on whatever social media they subscribe to. How far will a studio go to protect their property?







- In 1989 Disney forced the removal of five-foot tall murals featuring Disney characters from the walls of three different Daycare centers in Florida by threatening to take them to court. This may seem extreme, but when you consider that a major portion of the Disney company's profits come from the merchandizing of their characters, you can see why they would want to protect their copyright. In fact, Disney has been so careful to protect their Trademark character that they have even changed US copyright law, (From life plus 50 years to life plus 75 years), to keep their star from falling into public domain.











