

RESURRECTING THE STUDY OF A FORGOTTEN ANIMATOR:  
THE CASE FOR LOTTE REINIGER

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Budget and Timeline

## Budget

For this project, I request the funding:

- \$50 to access or purchase historical films/resources.
  - While the major films of Reiniger and more famous German expressionist films can be found online – many through the Kanopy streaming account owned by Loyola Marymount – some of Reiniger’s films are not readily available online, nor are the films of her closer friends, like Renoir, Wegener and Gliese.
- \$150 for tools, materials, and supplies to construct the animation puppets and backgrounds.
  - Specific materials could include high quality black cardboard (as used by Reiniger), vinyl sheets, colored cels, etc.
- \$300 for materials to build a multi-plane camera and light rig.
  - This rig will need to include 3 or more sheets of clear acrylic (about \$60 per piece), a professional light with diffusers (about \$70), an overhead camera rig (about \$50), and miscellaneous wood for construction.
- \$1500 for a digital camera and prime optic lens with which to shoot my silhouette animation.
- \$225 for the student version of Dragonframe Animation Software to tether my camera interface to my computer for the taking and processing of photographs for the filming.\*
- \$2000 to construct a computer system that will be highly specialized to provide an interface for my camera, edit the film, and allow for VFX and compositing work.
- \$240 for a one year Adobe Student License for all applications, most of which will be essential in the preproduction film planning, and postproduction editing.\*\*

The final total for this proposal is \$4465.

\* Price quoted from <http://www.dragonframe.com/product/dragonframe-4-bluetooth-controller-student/>

\*\* Price quoted from <https://www.adobe.com/creativecloud/plans.html>

### Timeline

In preparation for the funding of this project, I can begin my research by watching films that are more easily available for free, like selected works of Reiniger, and the films of Fritz Lang and F.W. Murnau. Once funds are obtained, I will need to contact the British Film Institute to obtain rights for the reuse of Reiniger and other filmmakers' work – though recent copyright law has set the precedent for me to legally reuse historic films for academic purposes without obtaining legal permissions – and to investigate other methods for me to access less popular historic films, like those of Jean Renoir and Paul Wegener. I intend to watch these films throughout the spring of this year, putting myself in a position to plan my own creative film in May, build and test my animation rig by the middle of June. I intend to be in production for the film from mid June through late August, with the hopes of finishing all traditional shooting by the end of August, so that through September I may digitally edit the film. I have elected to digitally edit the film to simplify the process, avoid the extra costs and troubles of shooting on analog film, and to give myself more flexibility for compositing. With the film completed by the end of October, I can then begin to analyze and discuss my findings in an academic paper to be done by January.