

# THE BRAIN BRAKE

ANIMATION BRIEF · FOR KRISTIJAN · VERSION FIVE · 11.8.2026

*The important thing first: there is far less work here than in the last version. The film is no longer carried by animation, it is carried by the boy. He is on camera in all six scenes, speaking. The animation is now a handful of small drawn elements living on his desk. The estimate falls from five days to roughly two, and I need your new quote against this.*

## What the film is

Two minutes, for the Breakthrough Junior Challenge. Manan, fourteen, explains why fatigue may be set by the brain rather than by the muscle. It is filmed in his own bedroom at his own desk. Everything drawn is added afterwards and sits on that footage.

## The visual law, in one sentence

The drawn world lives in his real room. Not the other way round. A small drawn figure stands on a real wooden desk, throws a shadow onto that desk, and the light on it has to agree with the light in the room. If that works, the film works. If a drawn figure merely floats over the footage, the whole idea is lost.

So for every such shot Venkatesh gives you a clean plate of the empty desk from the same position, same lens, same light. The cinematographer has been told to keep one clear light direction precisely because of your shadows.

## Drawing style

Graphite pencil on warm cream paper, loose hand drawn line, soft shading. The same hand as the storyboard that comes with this. No colour except for the one exception below. The style is yours and I am not touching it, this is only the register.

## Characters and objects

|                   |                                                                                                            |
|-------------------|------------------------------------------------------------------------------------------------------------|
| Coach Brain       | A cheerful cartoon brain in a tracksuit, with trainers and a mug of coffee. Not a villain. He is a profess |
| The little runner | A tiny drawn figure that runs out of the book onto the desk. Vest, shorts, running shoes. The same ch      |
| The lever         | A lever in a slot with a scale. The marks for a hundred and ninety five are visible on it. This is the mos |
| The 1923 room     | A small drawn room rising out of the open book, a man at a desk writing inside it. It appears twice and    |
| The curve         | A simple curve that rises and falls, drawn on the page of the book.                                        |

Model sheets for all of the above come with the brief. An object that recurs must be the same object in every shot, otherwise three appearances never join into one meaning.

## Where the animation goes, shot by shot

| SHOT | WHAT IS ANIMATED                                                       | TYPE                             |
|------|------------------------------------------------------------------------|----------------------------------|
| 2.2  | A small 1923 room rises from the open book, a man at a desk inside it. | full animation                   |
| 2.3  | Close on the drawn man, writing.                                       | full animation                   |
| 2.4  | A curve rises and falls, growing out of his writing.                   | full animation                   |
| 3.1  | The curve sits still on the page.                                      | onto a plate                     |
| 3.2  | The runner runs out of the book onto the wooden desk.                  | onto a plate                     |
| 3.3  | The runner crosses the desk while Manan watches.                       | onto a plate, eyeline            |
| 3.4  | The runner accelerates, low angle along the desk surface.              | onto a plate                     |
| 3.5  | His finger points at the curve in the book.                            | onto a plate                     |
| 4.1  | Coach Brain steps off the page onto the desk, holding the mug.         | full animation                   |
| 4.2  | Coach Brain small on the desk, Manan looking down at him.              | onto a plate, eyeline matters    |
| 4.3  | He sits on a real pencil and sips his coffee.                          | onto a plate, the pencil is real |
| 4.5  | He stands calmly and raises one finger.                                | full animation                   |
| 5.1  | Coach Brain pulls the lever standing on the desk.                      | onto a plate                     |
| 5.2  | Close on the lever. It stops clearly short of the top of the slot.     | full animation                   |
| 5.3  | The runner on the desk surges forward.                                 | onto a plate                     |
| 5.4  | Manan's real hand takes hold of the drawn lever.                       | onto a plate, hardest shot       |
| 5.5  | The real hand pushes the drawn lever upward.                           | onto a plate, hardest shot       |
| 6.6  | Coach Brain small in the corner of frame, raising his mug.             | onto a plate                     |

Eighteen shots, six of them full animation. The rest is a drawn element on filmed footage.

### Three things that must be exact

One. The lever never goes to the top. It stops at ninety five. That is the entire argument of the film in one gesture and nobody says it out loud. If the lever touches a hundred, the film claims the opposite of what it claims.

Two. Shots 5.4 and 5.5, a real hand on a drawn lever. This is the climax of the film. The boy reaches into the drawing and moves the limit himself. The hand is filmed, the lever is drawn, and they have to hold together. You get a clean plate of the empty desk from the same position and a mark showing where his hand lands. Expect rotoscoping and more time than the shot looks like it needs.

Three. Shadows. Every drawn object standing on the desk throws a shadow onto that desk, soft edged and with a clear direction, agreeing with the light in the room. That is the mechanism that joins the two worlds and the one thing we cannot fix in the edit.

## Colour

Everything is graphite on cream, with one exception. If the gold key appears, it is the only true gold in the film. It is not in version five for now, but we are keeping the option. Everything else stays colourless.

## Delivery

|            |                                                                                           |
|------------|-------------------------------------------------------------------------------------------|
| Format     | ProRes 4444 with alpha, 25 fps, 4K.                                                       |
| Layers     | Separate layers where graphics sit over footage. Shadows as their own layer if practical. |
| File names | scene_shot_description_v1.mov, for example 05_5.4_hand_lever_v1.mov                       |
| Deadline   | Agreed once Neha confirms the shooting dates. The competition deadline is 15.9.           |

## Money

We stay at 250 euro per day. The previous estimate was three to five days for a film that was almost entirely animated. This version is substantially smaller, so please requote against the table above. Invoice me, half up front, half on delivery. The producer has not confirmed this version yet, so please do not plan anything until I tell you.

*The full storyboard, all thirty six shots with dialogue and a description of each, comes with this document. If anything in the table above looks impractical or too expensive for what it delivers, say so straight away and we change the shot, not you.*