


"Inside Out"

"Inside Out" is a 3D computer-animated film produced by Pixar Animation Studios. This 95 minutes long film was released on June 19th, 2015 (United States) and directed by Pete Docter along with co-director Ronnie del Carmen and producer Jonas Rivera. The story centers around 11-year-old Riley and the imaginary world inside her mind, where we meet her emotions: Joy, Sadness, Anger, Fear, and Disgust. These emotions reside in the headquarters, the control center of Riley's mind, and advise her through her everyday life. Riley is a happy girl living a great life in Minnesota until one day, her father gets a new job in San Francisco, and they move. The emotions are conflicted on how to navigate the challenges of a new city, house, and school. The usually dominant emotion, Joy, struggles to keep Riley happy during the transition. The complexities of these changes grow when an unforeseen incident sends Joy and Sadness to the farthest corners of Riley's consciousness. Joy and Sadness travel through the aspects of Riley's mind in order to return to the headquarters, where they are needed. The story underlines the importance of all emotions and implies that Joy and Sadness are fundamentally interconnected and that experiencing a full range of emotions is essential for human growth.

The inspiration for the film came from Docter's personal experiences as a parent, as he noticed that his daughter transitioned from a cheerful, playful child to a more withdrawn pre-teen. This shift reminded Docter of his own childhood struggles with fitting in and adjusting to a new environment when his family moved from Minnesota to Denmark. These experiences stimulated the main question that shaped the film: "What is going on inside her head?" The movie explores the inner emotional world of an 11-year-old girl named Riley, reflecting on his daughter and his desire to understand the emotional complexities she's experiencing as she grows

up. The emotions characters, their interactions, and the resulting emotional journey of the young Riley make "Inside Out" a deeply personal and moving film.

Creating the "Inside Out" animation took around  5 years to complete. The film exists in two unique worlds - the real world and the mind world. The animation team, which consists of 45 animators, faced the challenge of creating a mind world with no real-world reference to guide them. The production team also worked hard to highlight the difference between the real world and the mind world. The real world is characterized by vertical lines, straight lines, and realistic shading, while the mind world, an abstract creation, is filled with glowing, organic shapes and open spaces. The humans in the real world are designed to be more realistic; In contrast, the emotions in the mind world are more cartoon-like, allowing the animators to break away from realism. The mind world, filled with color and light, had elements inspired by cellular structures and folds of the brain. The emotions' headquarters was a major set piece featuring a journey through long-term memory, the mind pit, personality islands, abstract thought, imagination land, dream productions, and the train of thought. Patrick Lin, the director of photography, and his team developed a distinct visual style for each world to preserve their individuality and contrast by using motion capture and virtual cameras to create distinct styles.

Supervising animator Victor Navone talks about the process of animating the emotions in an interview: "We wanted to have fun, but we needed to keep a sense of peril involved. They could do anything and survive. We wanted people to relate to them — particularly Joy and Sadness. We needed to have the audience feel the characters could be hurt or the audience wouldn't be invested." Director Pete Docter emphasized the extensive effort that went into finding the perfect visual representations, resulting in characters that match the film's emotional depth. The team at Pixar first focused on basic shapes that would fit the personality of the

emotions: Joy resembling a starburst to reflect her optimistic nature, Sadness starting as a teardrop, and Anger portrayed as a fiery brick. Disgust, while beautiful, felt triangular and pointed and had a fashionable appearance, while Fear drew from a nervous sort of nerve that was just with bug-eyed personas. Overall, the character designs were thoughtfully crafted to represent each emotion and convey their distinct traits visually.

Pixar faced many design and technical challenges during the production of "Inside Out." The film required different visual languages and filming techniques for the internal and external worlds. To achieve this, Pixar used physical cameras with attached sensors, projecting their movements into the virtual world to capture a human-like 'performance' for the scenes. Another challenge was the character Joy, a direct source of light. The lighting department used Pixar's proprietary software, RenderMan, which was being developed to turn models into light sources. Despite initial concerns that the software wouldn't be ready in time, the team collaboration ensured that it was, allowing Joy's character to glow as intended. These technological advancements made the animation innovative and contributed to the movie's success. An example of a challenge the team faced and successfully overcame is shown in the scene where Joy is in Imagination Land, where Riley's fantasies and imaginative scenarios become real. Imagination land is a fantasy world in Riley's mind, filled with bright colors, illustrations, and a reflective environment. Maintaining Joy's distinct, glowing appearance was a major challenge. The Pixar team managed to differentiate Joy's glow from the bright, multicolored surroundings. The light solution enabled the animators to turn Joy into a light source that could adapt to the changing environments of the Imagination Land.

The making of "Inside Out" took over five years, from start to finish. The film required an extensive understanding of emotions and the creation of entire worlds within a little girl's

mind. They met with neuroscientists and psychologists to learn the basics about emotion, memory, and mind function. Then, they started developing the characters and how the personality and the world inside the mind might look. The project faced challenges during development, resulting in a significant change and starting over from scratch. In an interview, Docter explains that they pushed back the original release date three and a half years into its making. He talks about his realization that "the subject matter of this film is the key to the most important thing in our lives — our relationship with other people. I didn't know exactly all the answers, but I ran back home, I wrote a bunch of stuff, and I called together [producer] Jonas [Rivera] and [co-conceiver] Ronnie [del Carmen], and I said, 'We've got to scrap this whole thing that we're doing now.'" Despite the difficulties, "Inside Out" eventually became a commercially successful film, earning many awards. The dedication and perseverance of the Pixar team ultimately paid off.

The soundtrack, composed by Michael Giacchino, played an essential role in the film. Michael Giacchino worked on the soundtrack of "Inside Out" with Pete Docter in a joint effort, as they shared a deep understanding and connection. In an interview with *Variety*, Michael Giacchino says, "Inside Out was different. Pete [Docter] wanted the music to feel as if it was coming from the inside—from internal thoughts," says Giacchino. "We were going for something atmospheric. Something that wasn't a traditional film score." In their initial meeting, Giacchino composed an eight-minute music suite inspired by his emotional response to the film. According to Giacchino, the goal of the music was to mirror the film's idea to the audience. "It had to feel emotional," says Giacchino. "I wasn't sure how I wanted it to sound, but I knew how I wanted it to feel. This film is personal." The creative process involved discussions about the film's concept and characters, with Giacchino and Docter approaching it from a storytelling

perspective. Overall, the soundtrack of "Inside Out" successfully reflected the emotional depth and nuances of the story.

The voiceover performances in "Inside Out" helped bring animated characters to life through sound. The talented cast perfectly captured the essence of each emotion. Amy Poehler's energetic and enthusiastic portrayal of Joy beautifully captured the character's optimism and boundless energy. Phyllis Smith's performance as Sadness provided a perfect fit, showcasing vulnerability and a touch of melancholy. Mindy Kaling voiced Disgust, Lewis Black voiced Anger, and Bill Hader voiced Fear. Each of them fits the characters' distinct personalities and aligns perfectly with their emotional representation.

"Inside Out" was released in theaters on June 19th, 2015 (United States) and can be viewed today on digital platforms such as Disney+. The movie was a commercial and critical success, grossing over \$858 million worldwide, making it one of the ten highest-grossing Disney animated movies ever. The movie was praised for its innovative storytelling, emotional depth, along with vibrant animation style. The film won many awards, including the Academy Award for Best Animated Feature. In terms of defining "Inside Out" as a kid's movie, an adult-targeted piece, or a family film, Rivera says it's a movie for everyone, regardless of age. Rivera quickly adds that they "write and produce these films for ourselves. We struggle with the question 'who do we make a movie for,' and the answer is we make a movie for all of us." While children will undoubtedly love the movie, the true impact of the film lies in its resonance with adults.

In order to create a relatable experience for viewers worldwide, specific scenes were adjusted by Pixar. One example is that the main character, Riley, hates broccoli in the original version; However, Pixar's tech artist, David Lally, revealed on Twitter that Japanese children would see Riley's aversion to a different green vegetable—peppers—since kids in Japan enjoy

broccoli. Another modification involved Riley's dad, who daydreams about hockey at the dinner table. In some international versions, Riley's dad is a soccer fan, reflecting the sport's popularity in many parts of the world. These alterations demonstrate Pixar's attention to detail and commitment to localizing the film's content, including translating signs and adapting character actions, such as reanimating Bing Bong to point from right to left for languages read in that direction. Ultimately, Pixar localized 28 graphics across 45 individual shots, emphasizing the importance of empathy and cultural sensitivity in a movie that explores emotions.

The creative collaboration between Pete Docter, Michael Giacchino, Ronnie del Carmen, and Jonas Rivera has resulted in some remarkable films. They all first joined forces for the award-winning movie "Up" in 2009, which was a huge success. Their collaboration continued with "inside out," creating an emotionally and visually stunning masterpiece. Collectively, these films demonstrate the seamless cooperation and shared vision of Docter, Giacchino, del Carmen, and Rivera, resulting in a body of work that has left a lasting impact on the world of animated cinema. Following the success of "Inside Out," the creative team behind the film later on collaborated on the creation of a short film, "Riley's first date," which offered a humorous take on Riley's adolescence and gave a new perspective on the complexities of her emotions through teenage years. They also worked together on "Soul" (2020), another record-breaking film.

Despite being released several years ago, "Inside Out" is still as relevant as it was in 2015, both visually and narratively. The animation remains excellent, and the vibrant colors, along with the character design, hold up beautifully until today. The narrative's exploration of emotions, memories, and the complexities of human experience remains relevant and relatable. The storyline about self-discovery, growing up, and the importance of embracing our emotions are timeless and continue to captivate audiences of all ages and have a universal appeal. Fans

worldwide were thrilled after the announcement of the "Inside Out" sequel, which is expected to release in 2024.

I chose to do my paper on this film because the story delivers a meaningful message that touched me. The film's message about embracing all feelings rather than trying to be happy all the time is amazing and reminds us that all emotions serve a purpose in our lives. On top of that, I like the emotions character's design and vivid colors that represent each of the emotions. The movie is fitting for both adults and children, and it approaches the topic of emotions in a way that is a great conversation starter. "Inside Out" invites viewers to reflect on themselves and navigate through challenging times.