

P O R  
T F  
O L  
I O

AMANDA ELSBREE

[amanda2323@gmail.com](mailto:amanda2323@gmail.com)

941-726-2029

## YEARS OF EXPERIENCE

From classical ballet to animation to corporate advertising, with plenty of jobs in between, my professional life is seasoned with a variety of experiences. I've had the amazing fortune to work with so many talented artists and directors who have helped me hone a variety of skills. A common theme in all of my work is a reverence for story and experience; whether that of a customer, client, audience member or guest. Growing up down the road from Disney World also gave me a well-rooted appreciation for how the detail in a story - a theme park, a show, a movie, a commercial or even a brand's story - can enrich the performative aspect of every experience.

## TECHNICAL SKILLS

Adobe Suite

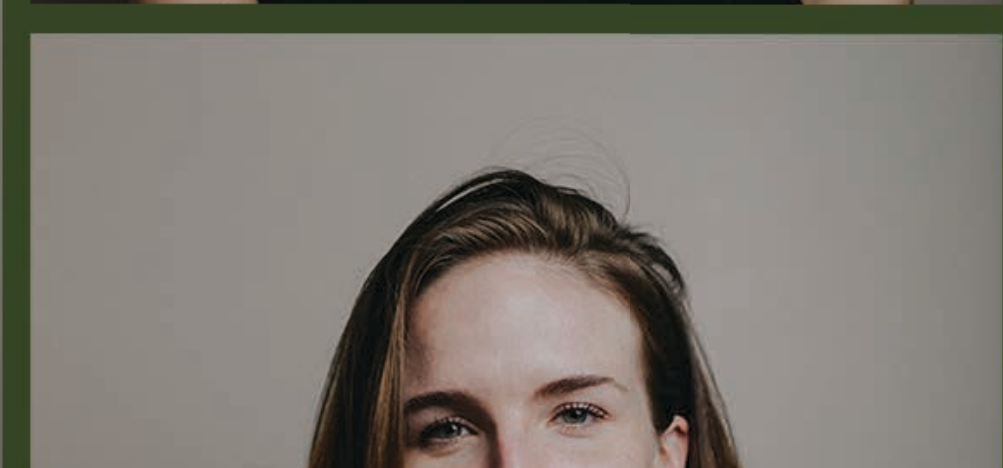
Maya

Cinema 4D

Final Cut Pro

## NON-TECHNICAL

Developing strong interpersonal connections, presentation and public speaking, passion for the arts, unquenchable curiosity.



EDDU  
CATI  
ON

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● BACHELOR OF FINE ARTS

PRATT INSTITUTE

BFA Digital Art: Computer Animation  
Minor in Art History

2007-2011

● MASTER OF ARTS

NEW YORK UNIVERSITY

MA in Visual Culture:  
Concentration in Dress

2012-2014

PROF  
ESSIO  
NAL  
EXPERIENCE

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**TPN**

*New York, NY*

**Associate Creative  
Director**

2013-2021

Managed and directed a team of art directors, copywriters, and production artists creating award-winning animation, video, print and promotional experiences most notably for the Bank of America account.

**MONTCLAIR  
STATE  
UNIVERSITY**

*Montclair, New Jersey*

**Adjunct Professor:  
History of Dress  
2019-present**

**ENTERTAIN US  
PRODUCTIONS**

*New York, NY*

**Founder  
2017-present**

Nonprofit production company organizing theatrical and creative services for child-serving philanthropic organizations.

COM  
MER  
CIAL  
WORK

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*"Working with Amanda is an experience... her ability to craft story, keeping the work fun all while commanding respect on set elevates every job we've done together. I respect those skills of hers."*

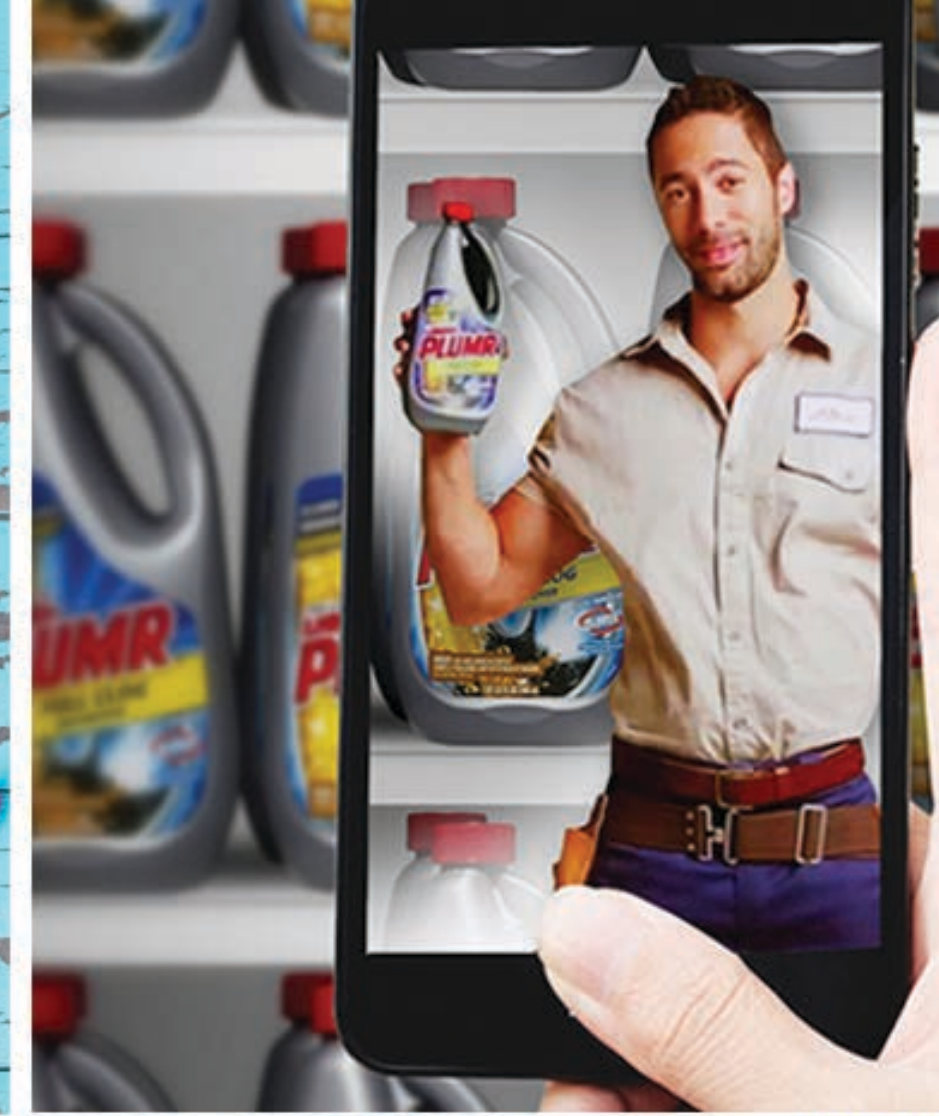
*Karen Bernhardt*

*Senior Vice President, Mass Advertising  
Bank of America*

**TPN** an Omnicom agency, focuses on creating dynamic marketing and advertising for retail spaces and designed experiences for Fortune 500 national brands, including: Bank of America, The Hershey Company, The Clorox Company, Boars Head, PepsiCo, Danone, Campari, and Cricket Wireless (among others).

Bank of America, my principle account, is a top-five account for TPN that generates over \$11 million of annual revenue and reaches over 4,600 retail spaces with hundreds of thousands of daily customer imprints.

While at TPN, I've had the opportunity to work and evolve as an artist, director and leader amongst art directors, animators, editors, copywriters and strategists. Over the years, I established myself as a multi-faceted team player, which afforded me some truly wonderful opportunities, from discovering my passion for directing to representing the agency in design competitions to working on the United Nations #breakhate campaign. I'm grateful to have always felt the impact of my creative value.

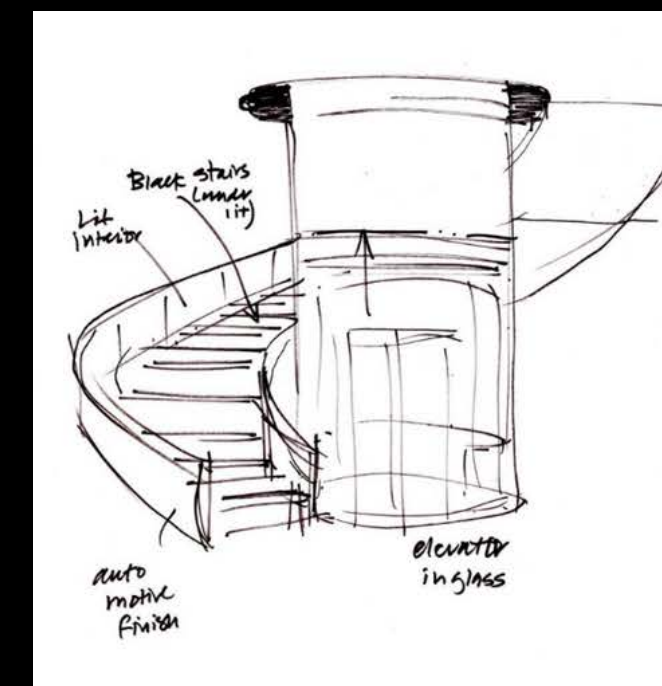
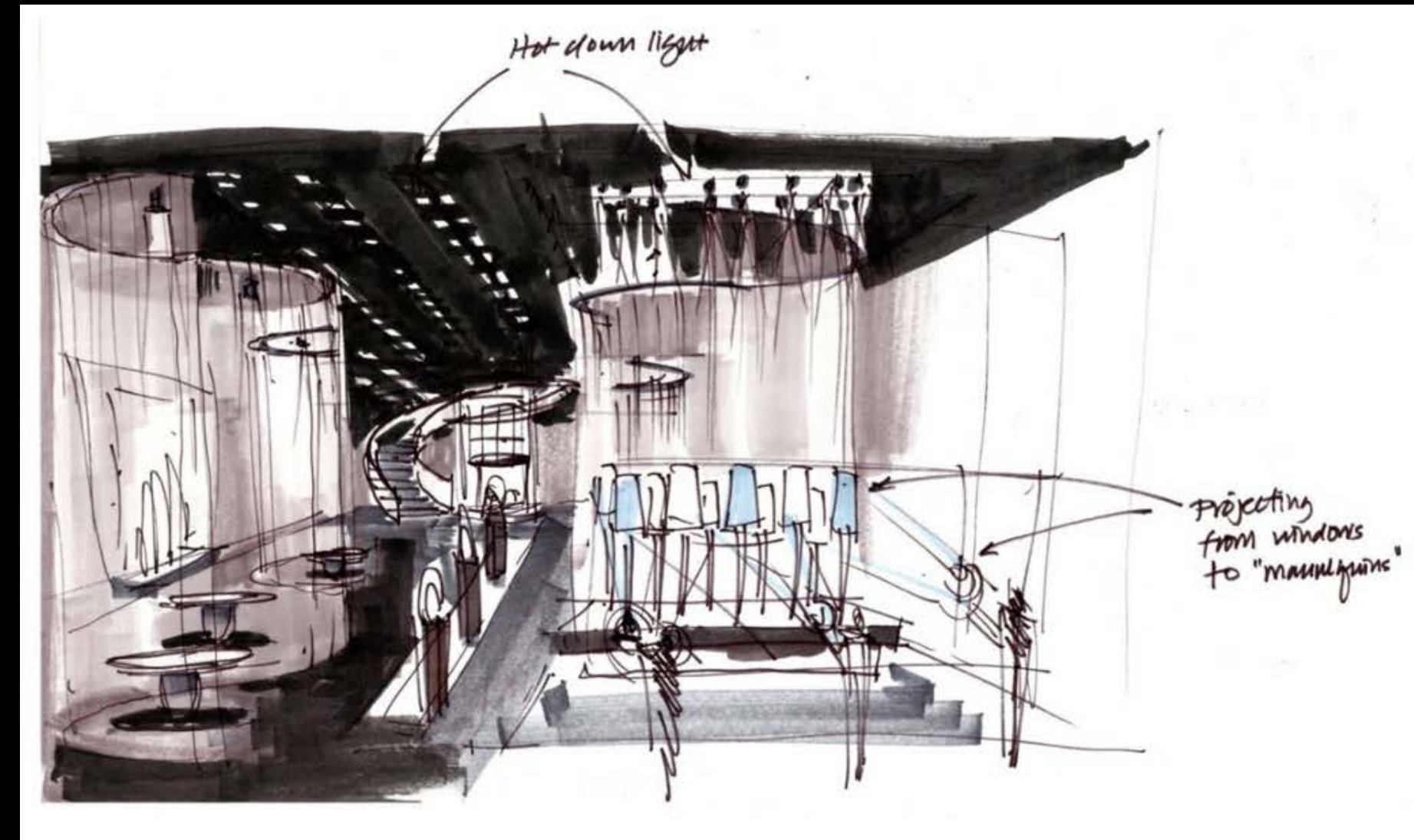


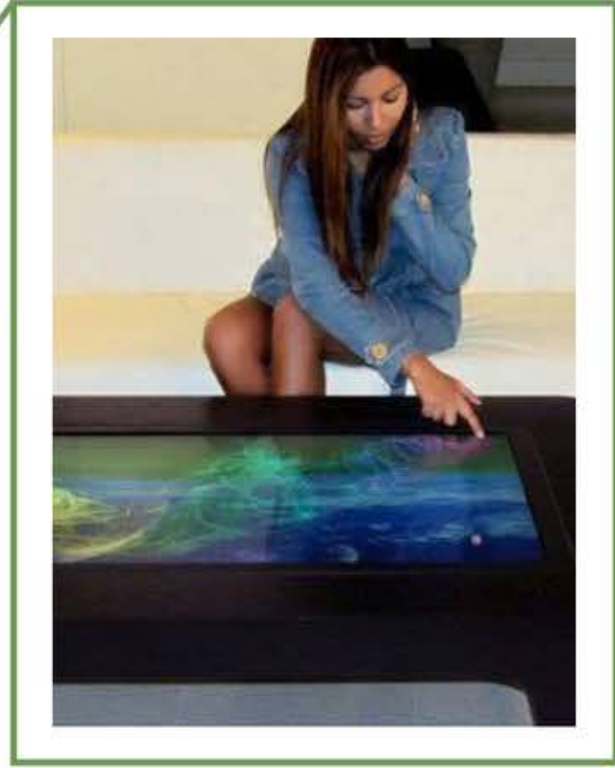
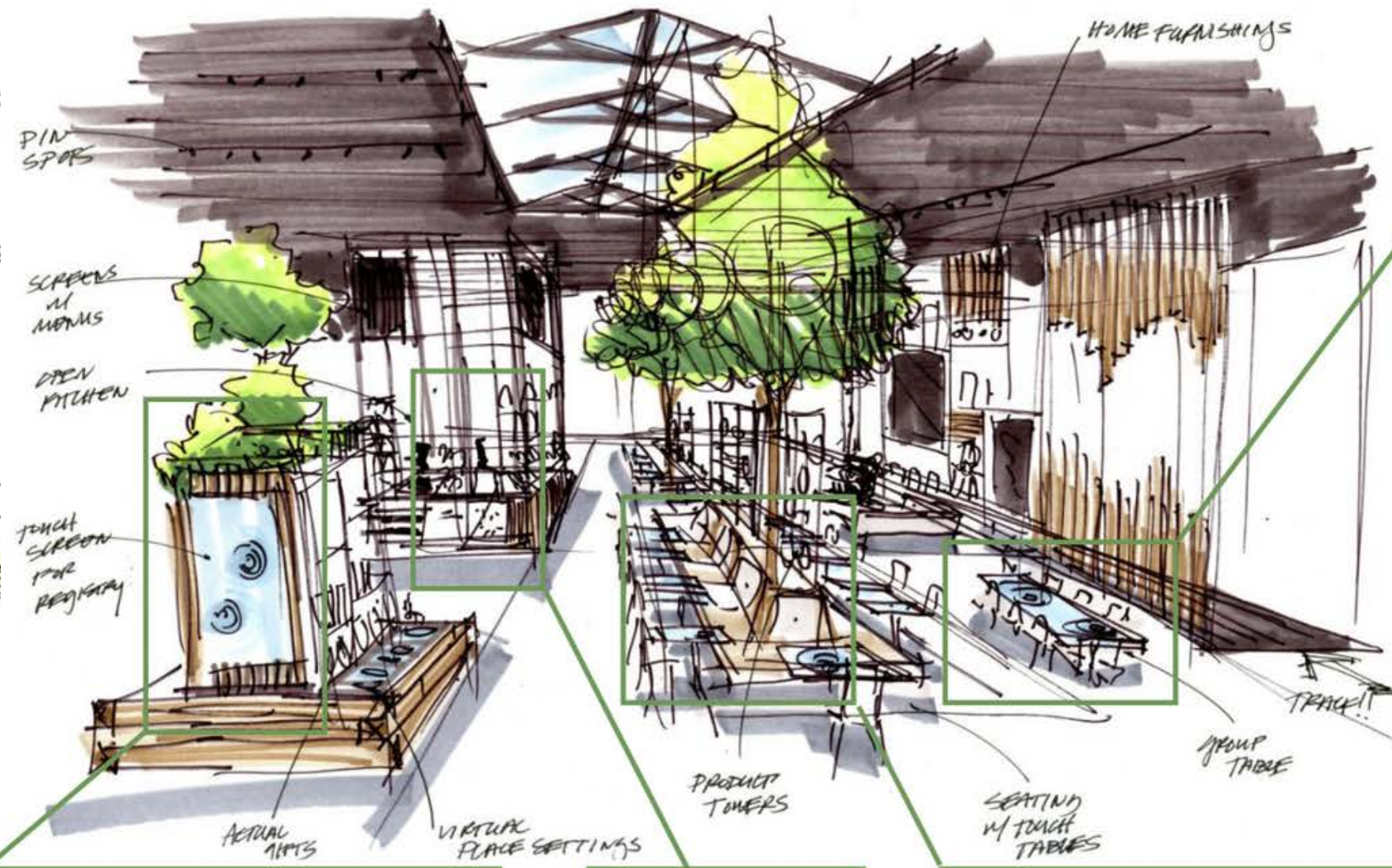
RETAIL + EXPERIENTIAL

# PROJECT 1: LIFE-TIQUE FUTURE STORE EAST

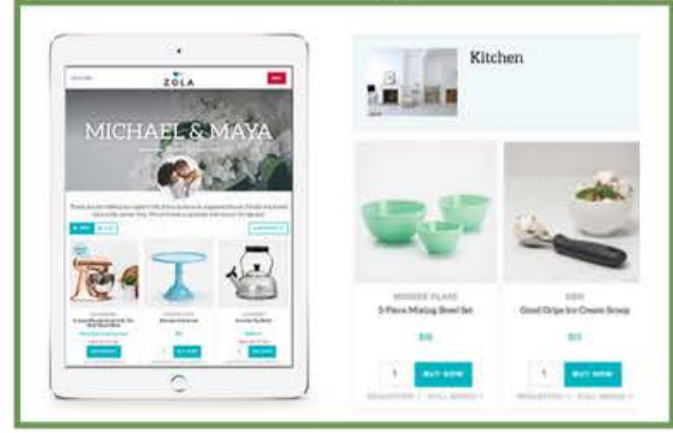
In 2017, TPN wanted to represent its abilities and talents at the Future Stores conference in Miami. The idea was to put our talents, capabilities and vision under the spotlight. Envisioning the future of retail involved leaning on our experience while re-imagining in a high tech=high touch world what it would be like to get shoppers through the door for a fresh and tech-foward experience.

My role in this project began at a very conceptual level as a concept director and evolved, as is usually the case, to cover all manner of tasks; from art direction, copywriting and rendering, to modeling and compositing myself into those renders. Concept work at this level is all-hands on deck and each member of our small team was required to wear a hat or two.





TECH TABLE - VIRTUAL PLACE SETTINGS



REGISTRY ITEMS ON VIEW



FOOD PAIRINGS BY BLUE APRON



FOOD SAMPLING ON REGISTRY SETTINGS

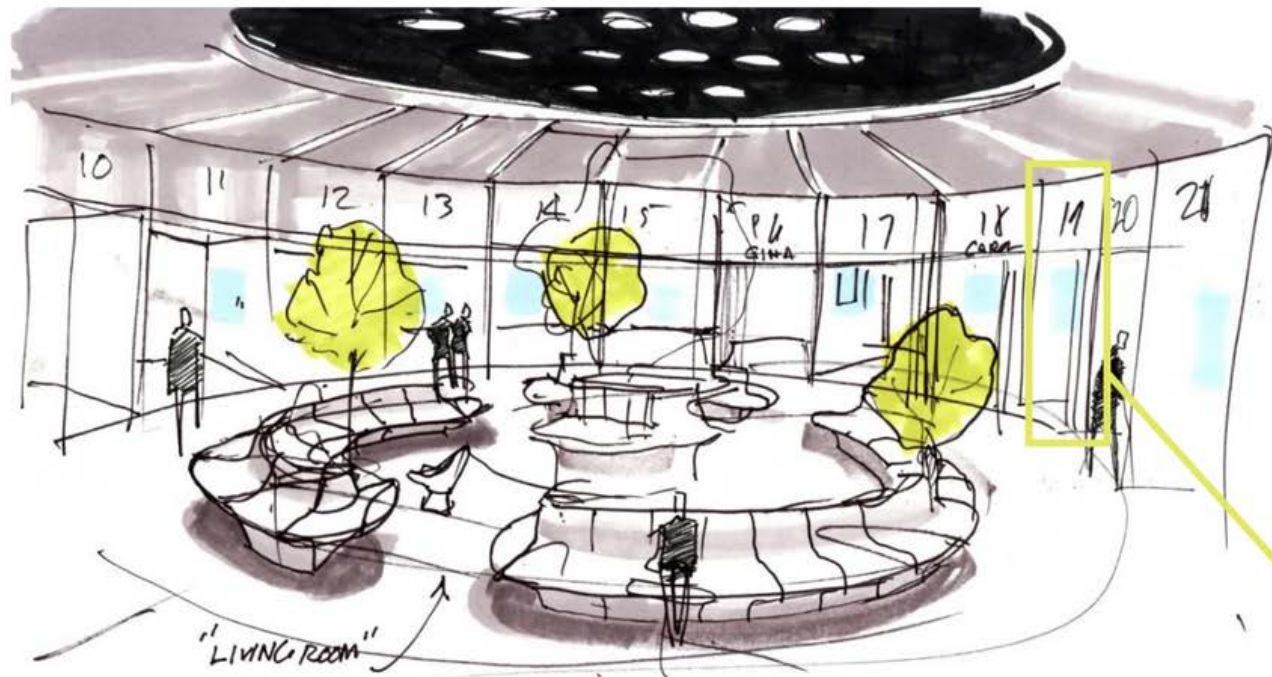
## ON PAPER

After the white paper idea phase was completed and concepts were chosen, we put pen to paper to flesh out some of the most important areas. Seeing how all of the different technological components would appear in a single space was important in mapping out the customers' journey.



# RENDERING

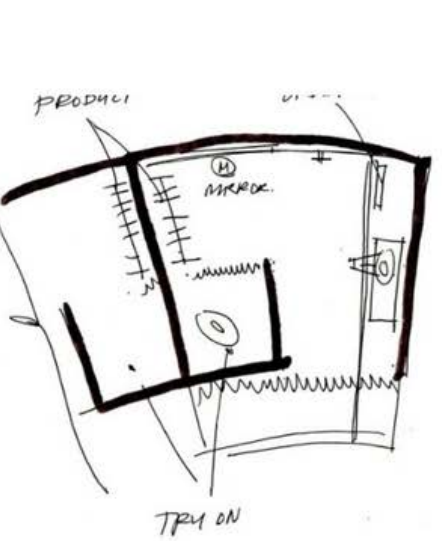
The next step was to create a virtual fly-through of the key areas. Working in Sketch Up and Cinema 4D, we crafted digital spaces to allow for a camera fly-through.



PRIVATE DRESSING ROOM INTERACTIVE MIRROR SHOWS BACKSTOCK OF SIZES AND COLORS



LIVING ROOM



TRY ON

RETAIL + DIGITAL

# PROJECT 2: (RED) CAMPAIGN

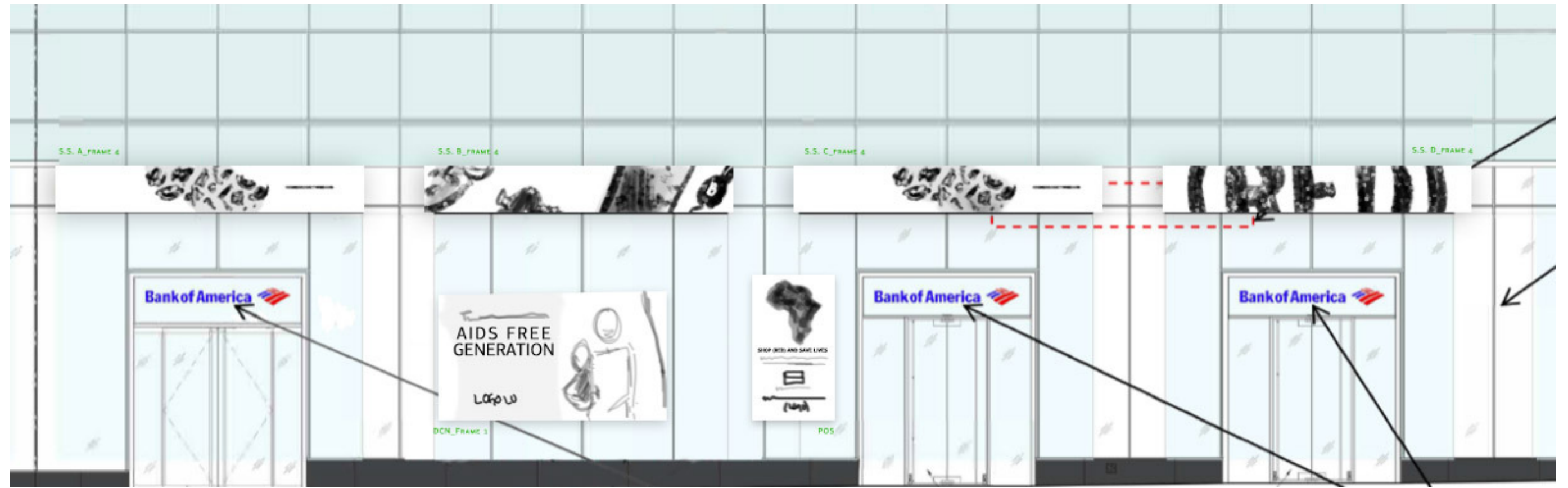
Working on Bank of America's partnership campaigns with (RED) was a career highlight for me. Not only did I get to freshen up our regular take on the brand, but I got to be involved for a cause that I care very much about. On these campaigns, my involvement was mostly as an artist and director. I either animated or art directed (sometimes both) each piece of the digital campaign while art directing some of the static pieces.

Different partnerships took shape over the years to promote the wonderful work in Africa that (RED) is involved with. Nike simultaneously promoted their running app while giving the runners a chance to keep Nike donating for each step. Amazon developed a special shop to feature (RED) partnership items. Eventually the work took the agency folks to Africa to meet with AIDS survivors first-hand and have a beautiful, and quite personal photoshoot.



# ONE BRYANT PARK

For the Amazon shop + (RED) campaign each flagship retail location received a limited-time take-over kit, featuring content for TV screens, ATM screens TOLED screens and the like as well as standing and mounted print fixtures.



# DRAFTING & EXECUTION

Here we've taken concept sketches and storyboard frames to map out each piece of marketing design and to get an overall visual of how a campaign takes shape. Once we've gotten final sign off from the client, it's time to render, print and ship.



# (RED) + NIKE

When Nike wanted to use their app as a fundraising device I was so excited to work with two very inspiring brands at once. The digital content I created was played throughout all retail centers and was even featured in Times Square. From concept through animation, I was the sole digital artist on this project.

In the retail center kit, we also included printed foot-shaped decals for the floor to not only use as way-finding devices but also to boost the promotional aspect of the partnership in a way that felt relevant to the campaign.



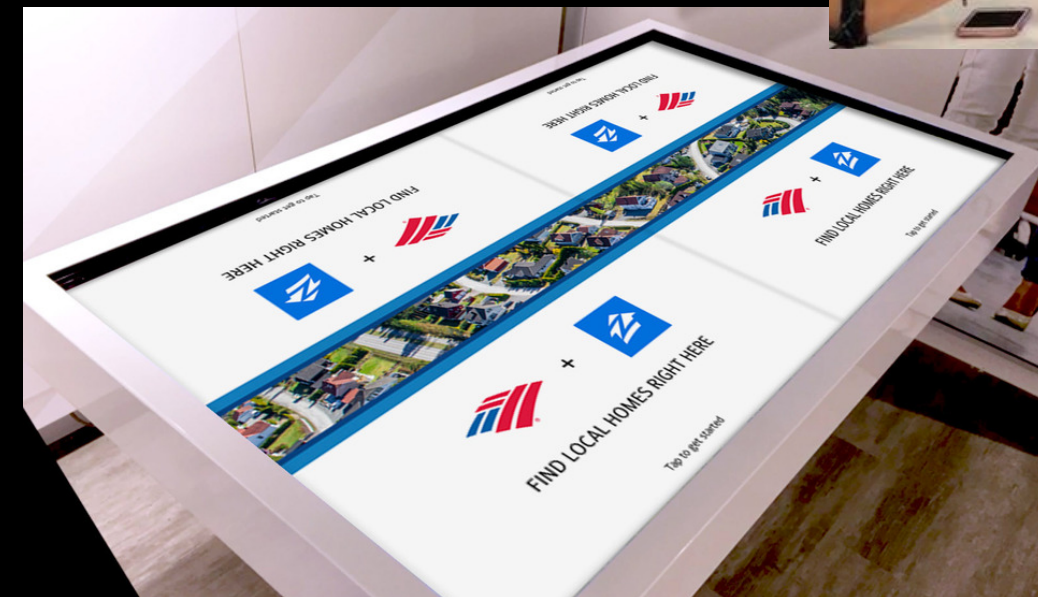
RETAIL + EXPERIENTIAL

# PROJECT 3: THINK BANK

We were tasked with taking the home buying experience that a banking customer might normally have with their lending specialist and turning it inside out to engage the customer as consumer while breaking through passive retail behavior and collecting data along the way.

This experience began with a home-buyers personality quiz at the front of the store check-in station and then fostered engagement with numerous digital and interactive experiences leading up to the human-connection finale with the home loans specialist.

I played a large role in the conception and execution of this project, culminating in a wonderfully interactive experience with our clients who all flew into the NY office to "take the tour."

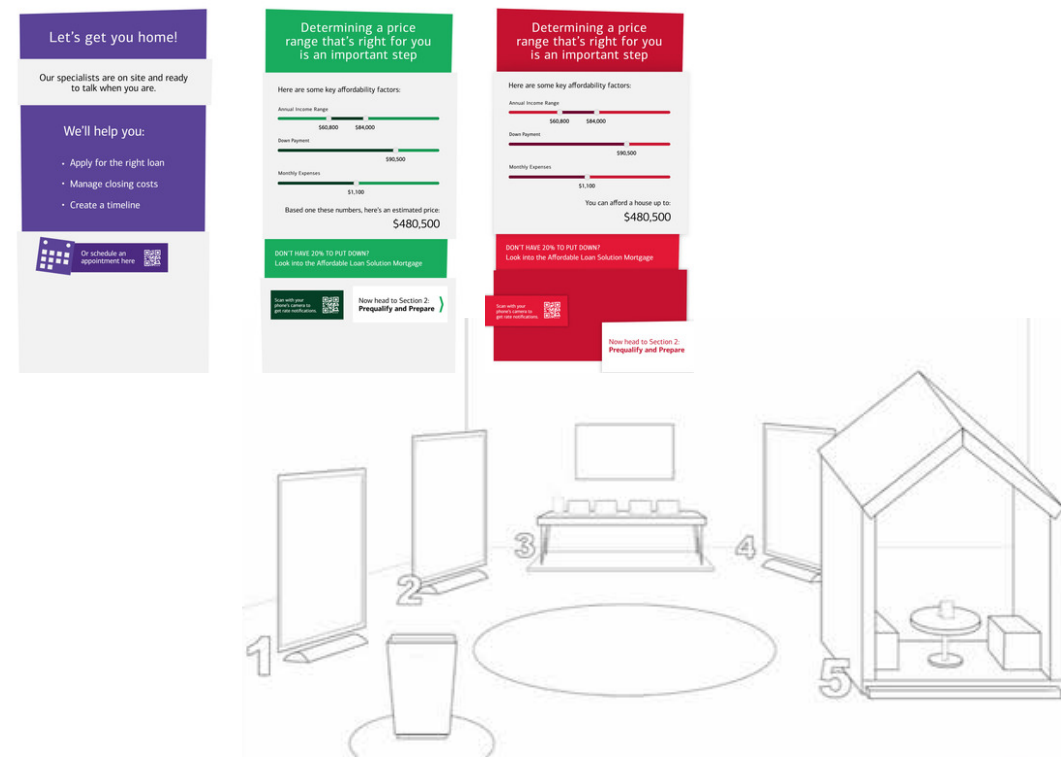


# THINK BANK LENDING EXPERIENCE

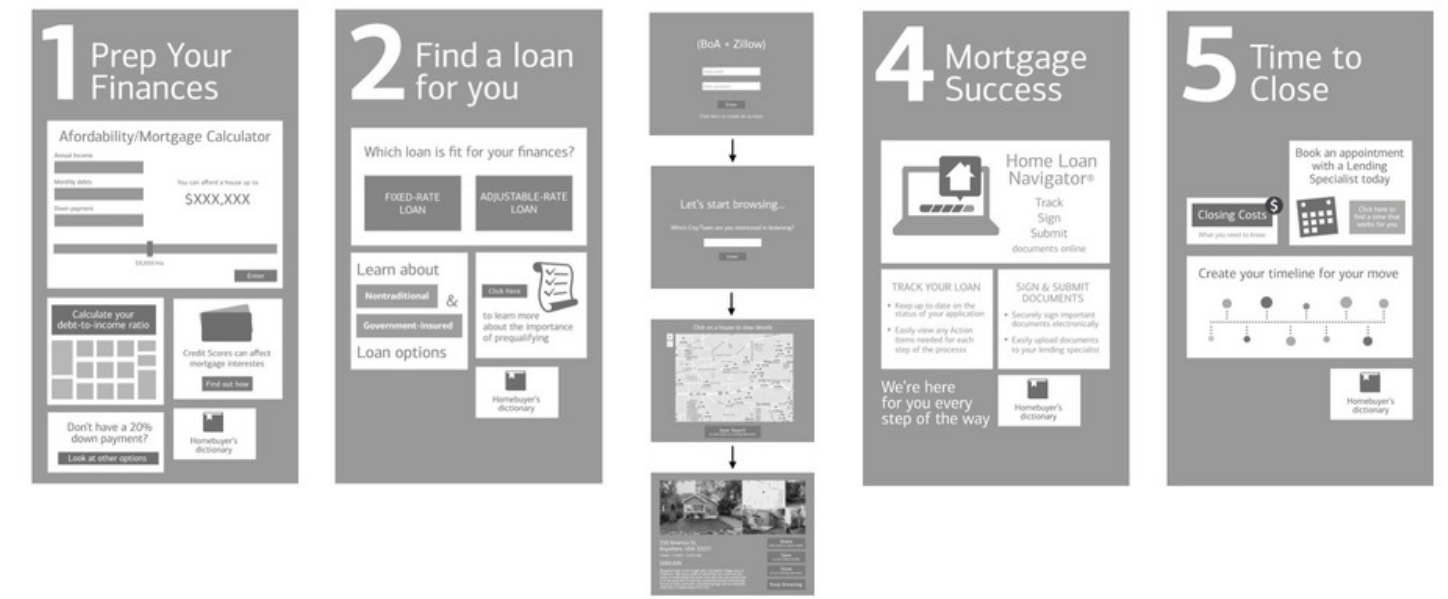
The central portion of the Think Bank work was the Lending Experience that would ultimately guide you from check-in to your appointment with the Lending Specialist while engaging in a number of digital experiences along the way.

Once we decided on a look and feel, the majority of the work for this project was spent developing a flow for the user experience. I created an unknown number of wireframes to get us where it needed to be in the end.

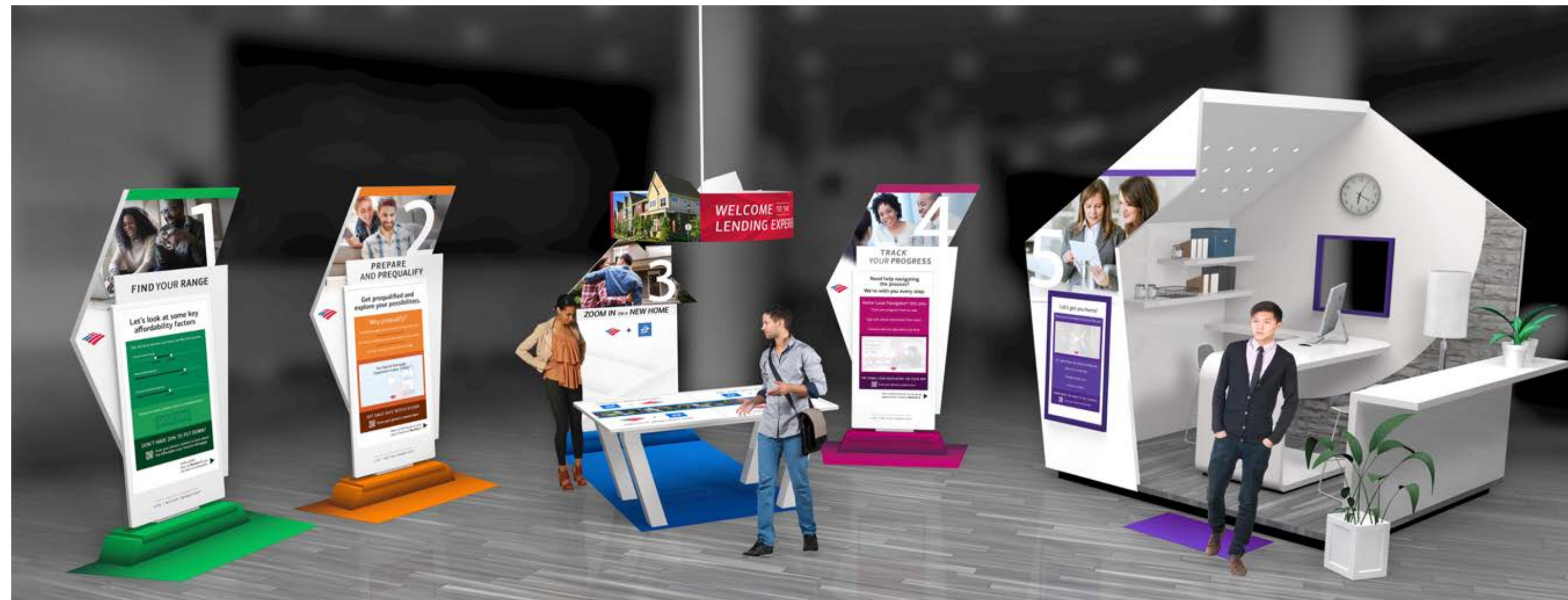
Stage 1: Sketches and Concept Frames



Stage 2: Experience Wireframes

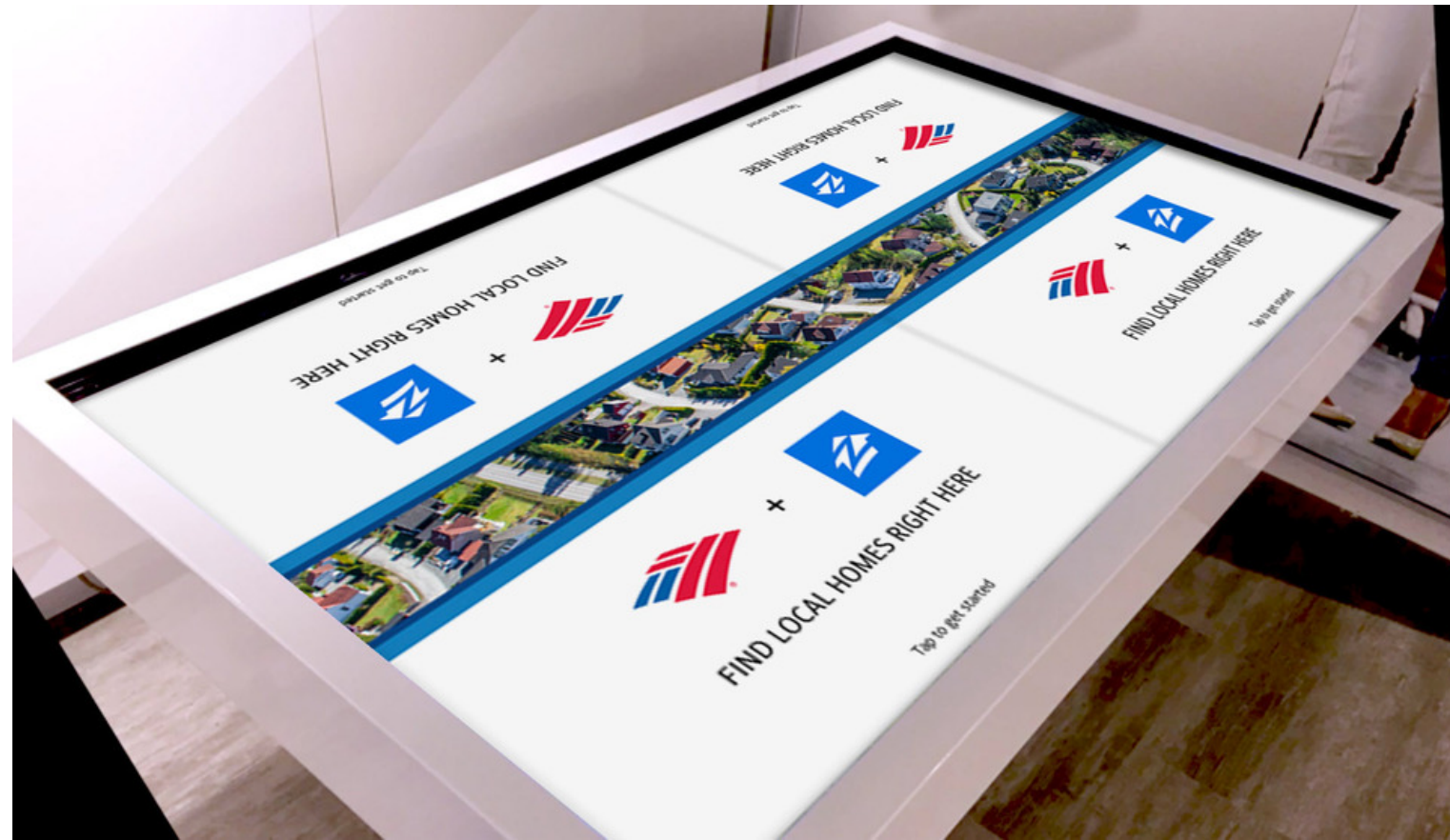


Stage 3: 3D Fixture Modeling and Test Printing

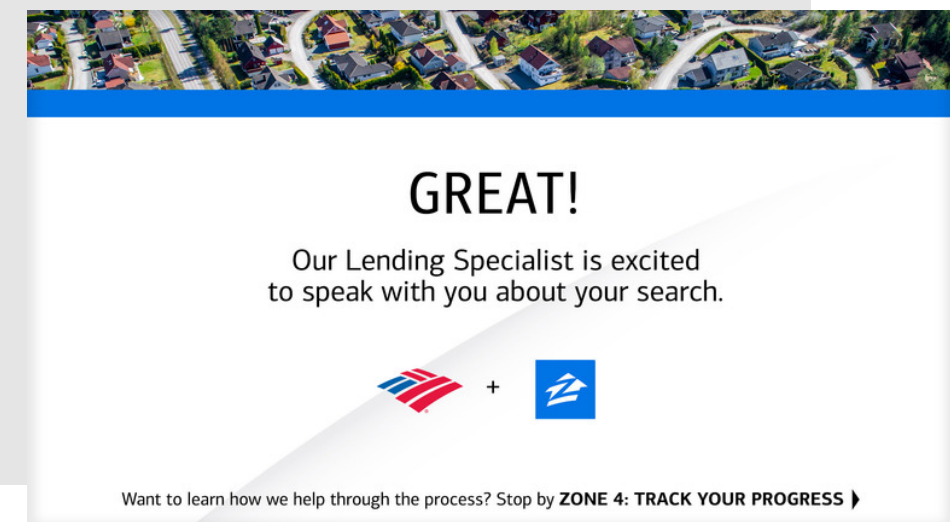
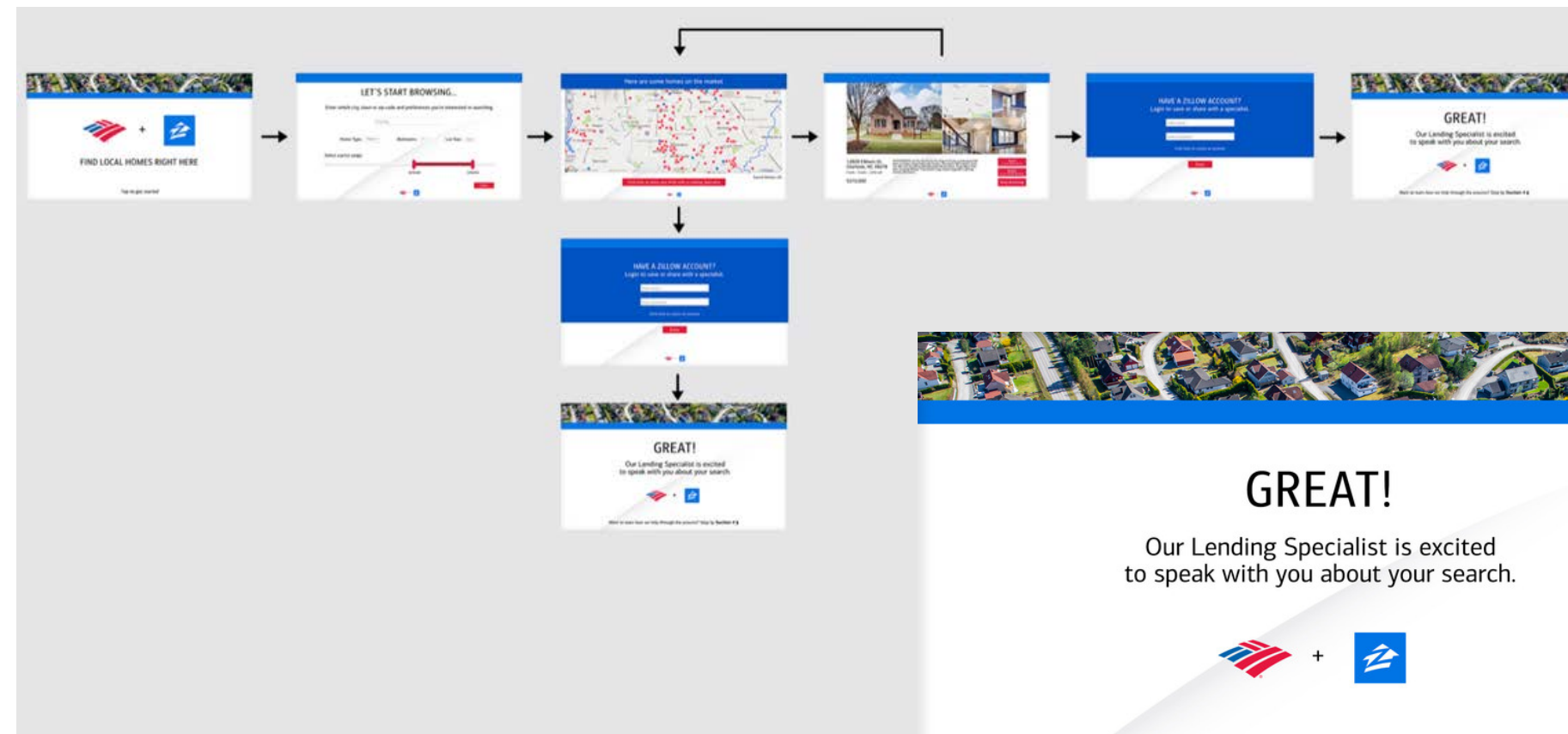
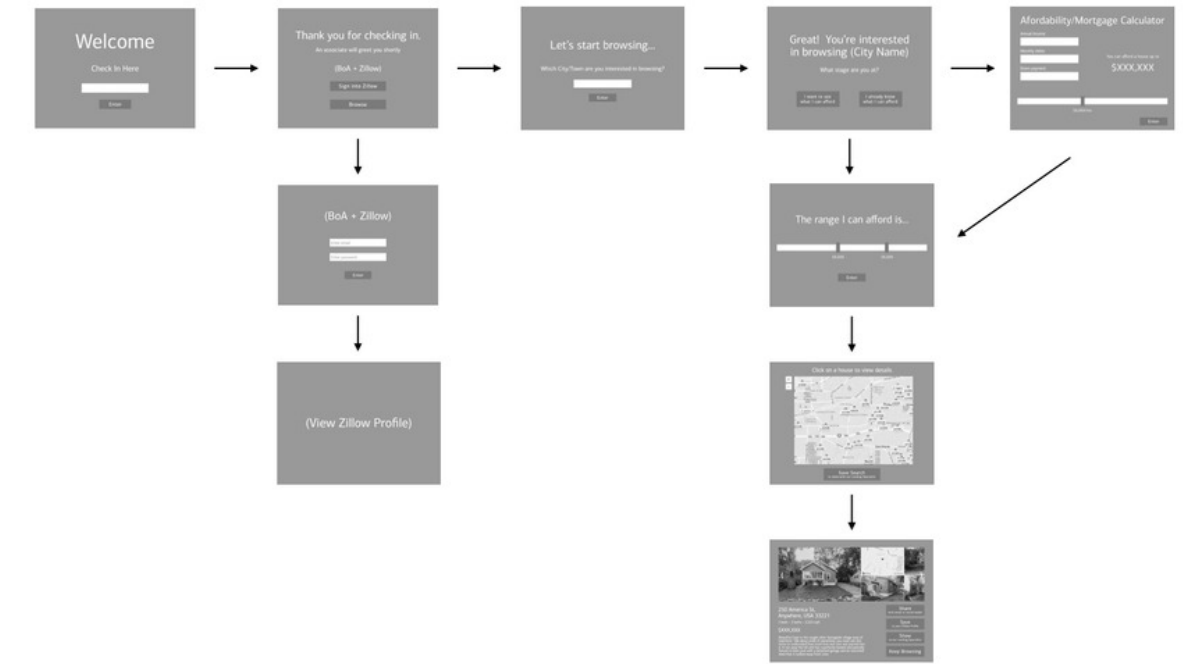


# THINK BANK ZILLOW PARTNERSHIP

For a process that most consumers enjoy doing in the privacy of their own homes, we were tasked with making the online home search one that would be fun to experience on a big screen with a bird's eye-view. To achieve this, at the center of the Lending Experience, we placed a large, 4-person, touch screen table with an interactive home search experience powered by Zillow and utilized their custom mortgage calculator. At once we were engaging the customer, collecting data and getting them one step closer to the transactional moment with a specialist.



## Early Wireframes

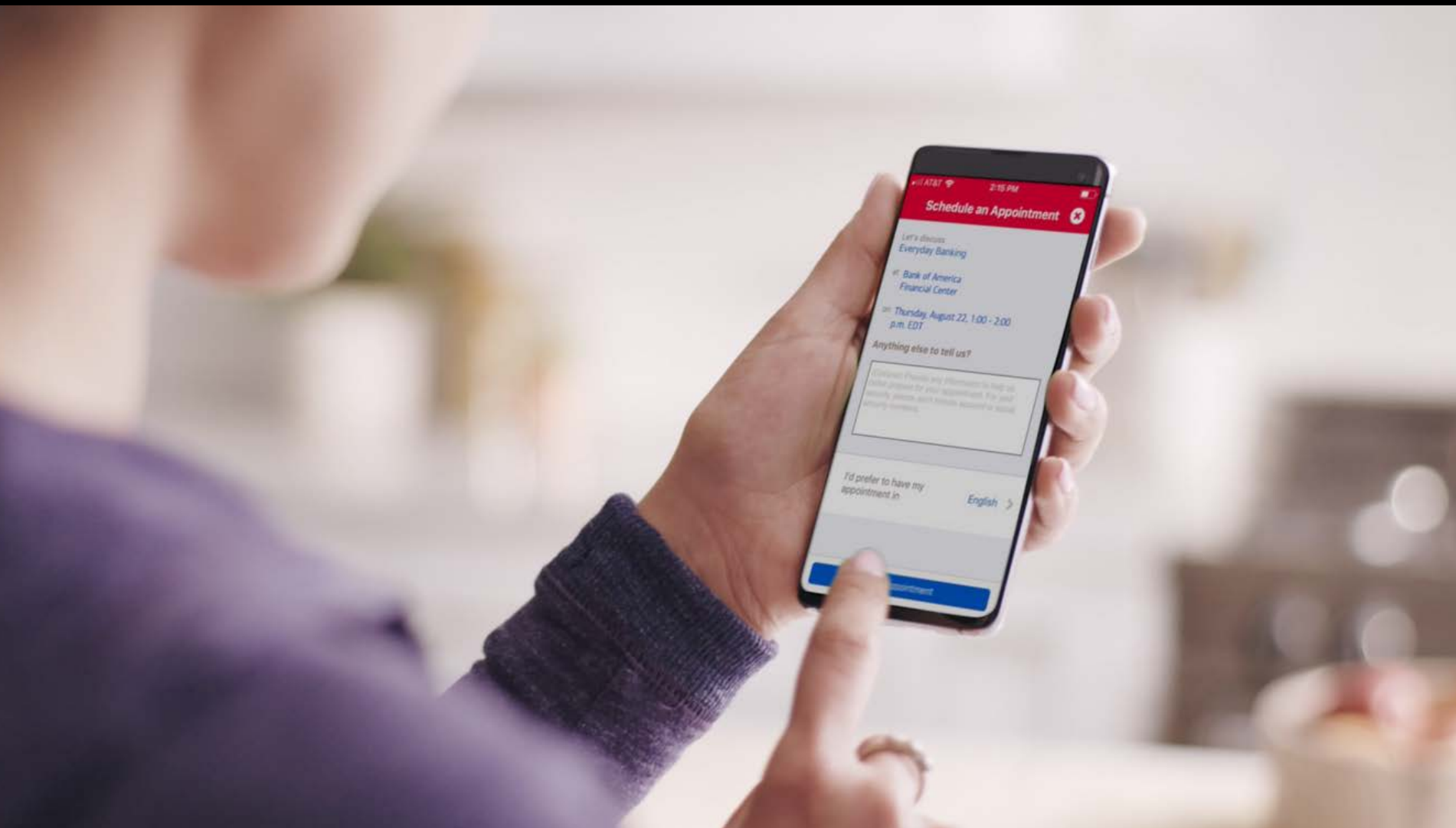


Designed Look and Feel

RETAIL + DIGITAL

# PROJECT 4: MORE THAN A MEETING

This video was created to be imbedded in an email to all Bank of America customers. The finished product was such a success however that the client decided to extend it to their You Tube and social channels as well. This anthemic spot showcased multiple BofA associates preparing to service their clients. It featured a consistent percussive cadence, like seconds ticking on a clock. We showcased the value placed on our customer's time, and our dedication to detail when it comes to their financial goals and life dreams.







# PRODUCTION

For a process that most consumers enjoy doing in the privacy of their own homes, we were tasked with making the online home search one that would be fun to experience on a big screen with a bird's eye-view. To achieve this, at the center of the Lending Experience, we placed a large, 4-person, touch screen table with an interactive home search experience powered by Zillow and utilized their custom mortgage calculator. At once, we were engaging the customer, collecting data and getting them one step closer to the transactional moment with a specialist.



SHOPPER

# BOAR'S HEAD HUMMUS

The month of May is full of reasons to celebrate, from Mother's Day to Memorial Day. When considering the fixtures and signage for grocery, Boar's Head wanted this sentiment to come through in a way that felt fresh and would stand out amongst the other hummus offerings.

CELEBRATE *any* OCCASION  
*with* EXTRAORDINARY FLAVOR

*Hummus crafted with Authentic Ingredients*

Boar's  Head



13<sup>TH</sup>  
May  
International  
Hummus Day

© 2021 Boar's Head Brand

# BOAR'S HEAD

To provide the client with a nice visual range, I conceptualized around three emotional and visual territories; human centered, festive, and refined. They ended up deciding on concept 2, "Party Hummus."

After the photoshoot, our art director went to work composing beautiful iterations for various grocery fixtures.

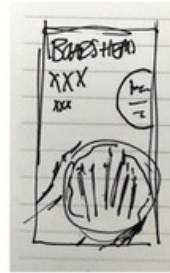
## CONCEPT 1 | *Hostess with Mostess*

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MOOD BOARD



CONCEPT DIRECTION



Possible Headlines:

- "Make the moment magnificent"
- "Always prepared for celebration"

Notes:

- Human element
- Warm and welcoming
- Hosting/preparedness = sense of occasion

PROPS & STYLING



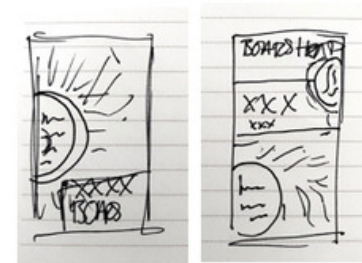
## CONCEPT 2 | *Party Hummus*

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MOOD BOARD



CONCEPT DIRECTION



Possible Headlines:

- "A key ingredient for quality celebrations"

Notes:

- A festive variety of rich colors and textures that inspire celebration
- A bit of drop shadow and "lift" helps that hummus to pop off of the platter visually
- So much detail and variety that the hummus is featured as negative space

PROPS & STYLING



## CONCEPT 3 | *Elevated Experience*

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MOOD BOARD



CONCEPT DIRECTION



Possible Headlines:

- "Celebrate exceptionally"
- "Celebrate with extraordinary flavor"

Notes:

- Minimalism brings a sophistication that feels fresh
- Refined elegance = elevated hummus experience
- Back to basics; "It doesn't take much"

PROPS & STYLING



# ACADEMIA

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"No limits perhaps,  
to what Ms. Elsbree is capable of.  
She not only studied ballet, but  
also film, animation and acting -  
the common theme being her  
passion for the study and  
exhibition of character. And  
story! Her great creativity will  
find indispensable knowledge she  
needs to continue her artistic  
development, which will certainly  
lead to a very successful career as  
a designer and even as a director."

*Robert de Warren*

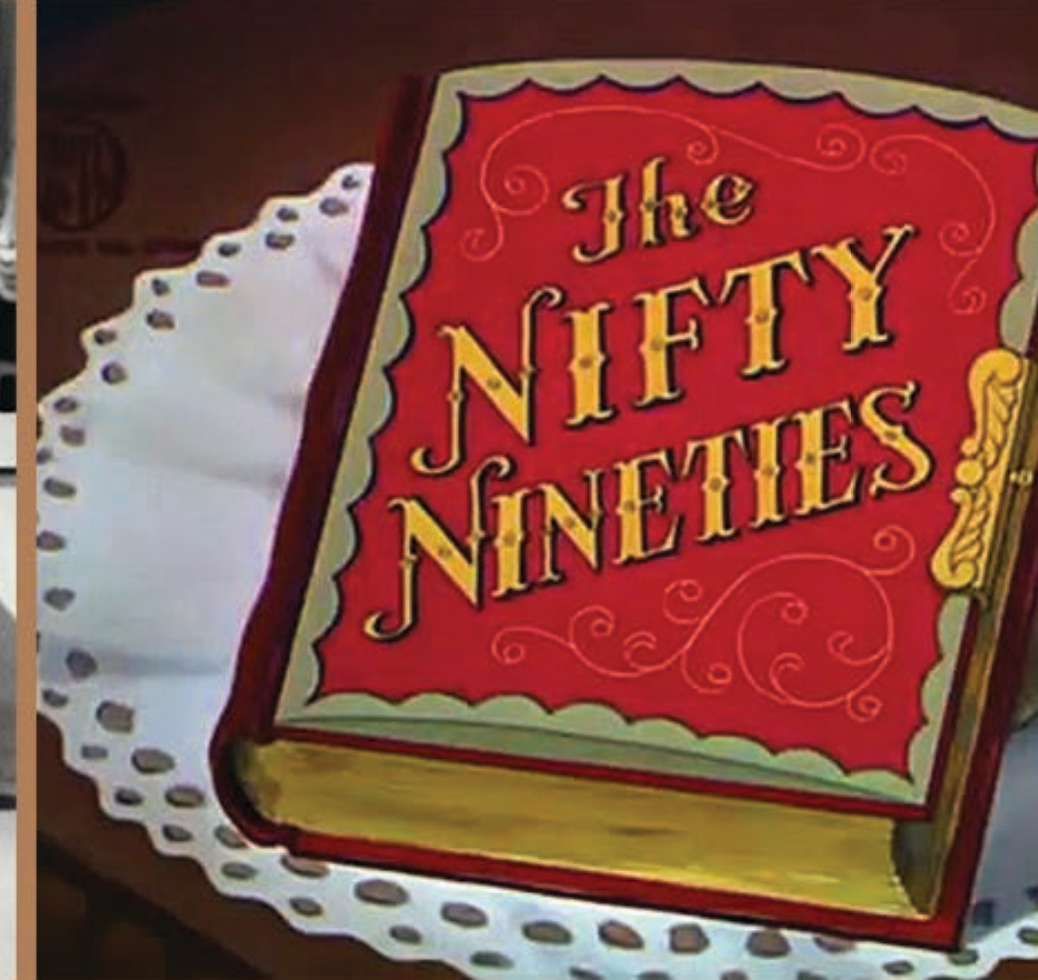
*Artistic Director*

*formerly of Sarasota Ballet, 1994-2007*

# NYU MASTER'S THESIS

*A Preservation of American Character;  
Gilded Age Revival during the Great  
Depression and WWII*

The cultural framework within which we live today was established by the Gilded age and, by extension, the Depression and Second World War era whose popular artistic mediums provided a lasting propagation of Gilded Age culture with their particular immortalizing capabilities; i.e. film, fashion, published illustrations, animation, and later, theme parks. The ubiquitous nature of affordable entertainment such as these during the Great Depression and the Second World War were significant in the history, and distribution, of visual culture and has been an essential element in the development of our modern American aesthetic.



# MONTCLAIR STATE UNIVERSITY

## HISTORY OF DRESS: 1800-PRESENT

This course examines fashion in the 19th and 20th Centuries from an economic, sociological, psychological, political and environmental viewpoint. Perspectives of designers, theories and terminology of fashion and the politics of fashion are analyzed. Through readings, films, discussions, and research, this course will explore costume as a crucial part of material culture.

## LEARNING OUTCOMES

Upon successful completion of this course, students will be able to:

1. Explain the origins of mid-to-late 19th Century and 20th Century fashion and its development through to present day
2. Identify design trends specific to each decade of the mid to late 19th Century and 20th Century and relate to each their historical context
3. Analyze and reflect on the expression of socio-cultural factors (movements, technological innovations, etc.), primarily in western fashion from 1800 to today
4. Review and critically analyze the diverse practices that have been adopted as people solved problems related to dress (as well as functionality, production, communication of social order, etc.)
5. Explore the legacy of dress from the past as A) a resource for contemporary design inspiration and B) an important element in human history as a signifier of cultural aesthetics, social order, design & technological innovation, and of economic development, both locally (creation and acquisition) and internationally (trade patterns and imperial practices)