



**ASSIGNMENT TWO:
PRODUCTION PLAN
BY TRENT EUMAN**

FOR THE THRONE

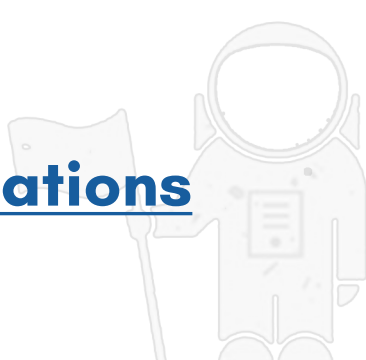
Semester 2 | Fri 10:30



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REFLECTION

While creating the production plan for this assignment, I was shocked by the extensive detail that needs to be considered when designing a production plan. I wouldn't have thought things like the complexity analysis of shots or an asset breakdown would ever need to be considered.

◆ The most challenging part of this assignment would be the extensive details needed for the crew plan, budget and schedules. Given that I have no experience making any production plans and have no real experience in any studios, it took me quite a long time to get all the information necessary. However, once I completed all these extensive aspects, everything started to fall into place and made a lot more sense.

When creating this assignment, it was essential to consider the impact that COVID-19 would have had on production at this scale. I wanted to try and create a budget that would make sense and appear realistic for a 'work from home' production situation. I believe this production plan shows a practical approach with COVID-19 taken into consideration. It was extensive to work out tasks and a budget for things that aren't usually considered, like worker packages, mental health insurance, and equipment that workers may not have. However, I believe I've taken a professional approach to this and have created a very extensive yet reasonable budget and production plan.

Despite not having any experience creating production plans which has extensive details like this one, I now have a much better understanding of how productions work. I know how this can apply to any industry and how things can be changed depending on the industry. Furthermore, I'm able to use the skills that I found from this assignment towards any of my future projects, which will come in handy for the rest of my studies.

LIST OF ASSUMPTIONS

Production Start - 30 August 2021

Delivery Date - 22 November 2021

Title - For the Throne

Delivery Format - Digital 2D animation, animated in twos (12 FPS)

Delivery Platform - Video (16:9), Internet (Social Media/YouTube)

Length - 16:9 ratio, 90 second runtime (1080 frames)

Schedule - 12 weeks total:

- Development: 30/08/21 - 05/09/21 (1 week)
- Pre-Production: 06/09/21 - 10/10/21 (5 weeks)
- Production: 11/10/21 - 07/11/21 (4 weeks)
- Post-Production: 08/11/21 - 22/11/21 (2 weeks)

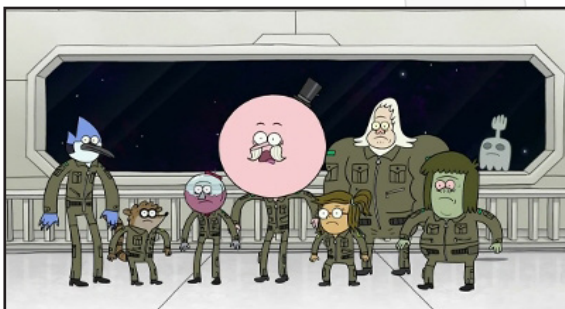
Weekly Quota:

1 min 30 secs = 90 seconds = 1,080 frames

90sec/4 weeks : 22.5 secs (270 frames) of animation per week

Style/Art Direction:

Similar to the style of Regular Show (2010). The animation will be simplistic while still maintain a fantasy aesthetic for supernatural entities. It will include intricate details and semi-realistic backgrounds



Regular Show (2010) - Cartoon Network

Average Characters per shot = 0.8

- 28% Zero-character shots
- 64% One-character shots
- 8% Two-character shots

* Check out the Complexity Analysis for more details

Creative Checkpoints

There will be weekly meetings to check progress:

(Prior to week 1) - Hiring of staff

(End of week 3) - Approval of storyboards

(End of week 4) - Approval of character, environment and prop designs

(End of week 5) - Final animatic review

(End of week 7) - Rough animation review

(End of week 9) - Final animation review

(End of week 11) - Final cut review

(End of week 12) - Distribution

Digital Security/Archiving

Scripts

Concept Art / Development Artwork

Storyboard

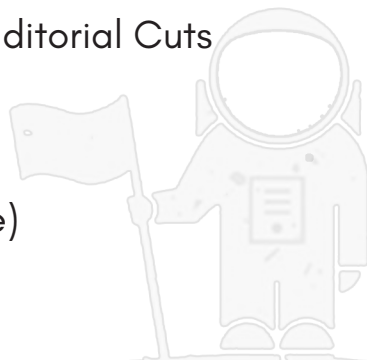
Character/Environment/Prop Concepts/Designs

Animatics + Director/Editorial Cuts

Layouts Backgrounds

Final Animation

Final Video (Reference)



CREW PLAN

For the crew of 'For the Throne', I built a team of 40 workers, all having experience in their respective fields.

I focused on local talent from Australia, with the majority living/working in Melbourne and some from Sydney. However, some workers are currently overseas, including Tommy Sica (California, USA), Rachel Chancey (New York, USA) and Yaroslav Dziadevych (Ukraine).

While they aren't currently in Australia, each foreign member has expertise in their chosen field, which will help the production run more smoothly. These members will also be more likely to have professional equipment in their homes or have access to professional equipment. As a result, there will be discussions regarding working from home, what equipment needs to be bought, meetings via Zoom and creating cloud servers for those international workers to upload their work and collaborate with other workers.

Core Team:

- Producer
- Production Co-Ordinators (Art/Story/Audio)
- Production Manager
- Art Director
- Animation Director
- Script Writers
- Sound Designer
- Compositing Supervisor

(More details on each member's role can be found in the 'Extended Crew List' attachment).

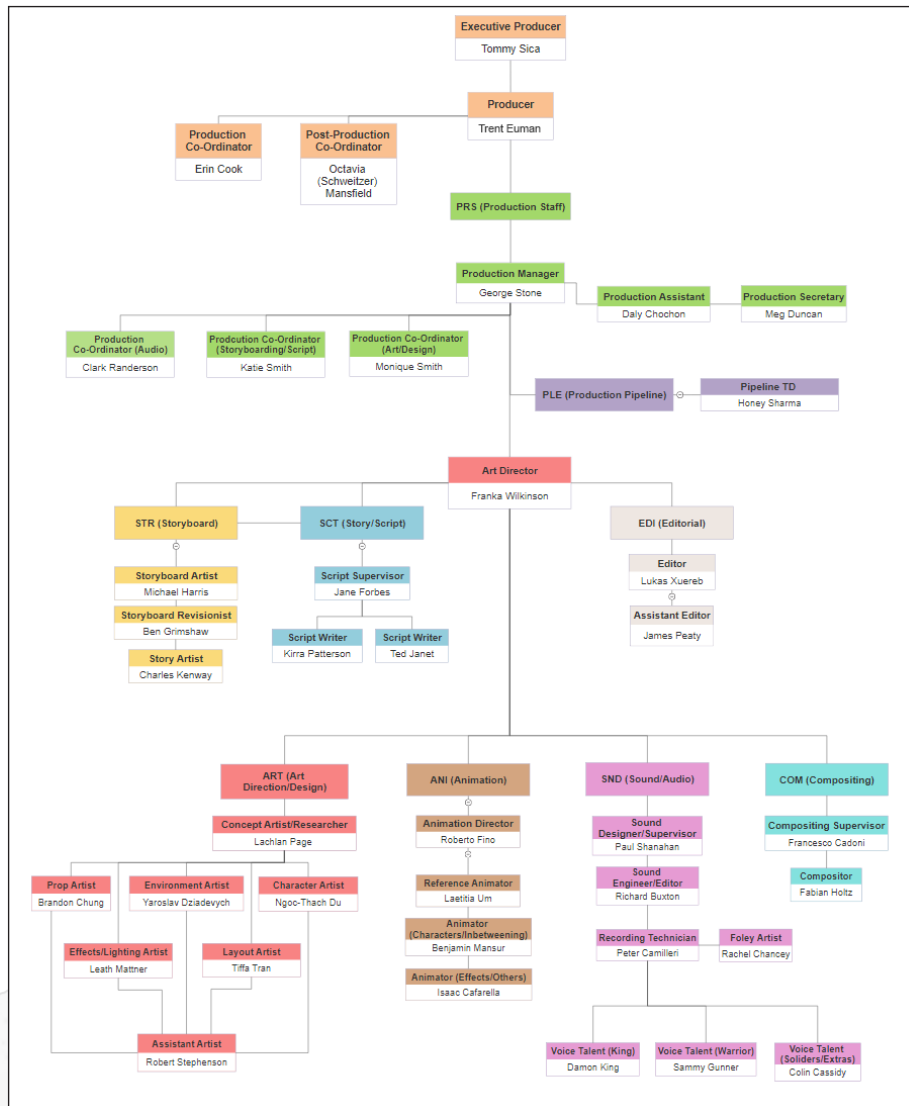


Crew Plan

PRODUCERS UNIT						
Tommy Sica	Executive Producer	PRO	Production	tsica@forhethrone.com	tsica	Supervises the creative content being made, as well as the final
Trent Euman	Producer	PRO	Production	teuman@forhethrone.com	teuman	Overseeing all aspects of preproduction, production and post
Erin Cook	Production Co-Ordinator	PRO	Production	ecook@forhethrone.com	ecook	Creating/Maintaining all asset databases, tracking asset deliv
Octavia Mansfield	Post-Production Co-Ordinator	PRO	Production	omansfield@forhethrone.com	omansfield	Supervising all post-production workers, overlooking work be
STORY/SCRIPT						
Jane Forbes	Script Supervisor	SCT	Supervisor	jforbes@forhethrone.com	jforbes	Overseeing the continuity of the production, Ensuring all desi
John Armstrong	Script Producer	SCT	Mid	jarmstrong@forhethrone.com	jarmstrong	Advising all script-related matters with production team, man
Kirra Patterson	Script Writer	SCT	Senior	kpatterson@forhethrone.com	kpatterson	Developing story ideas for the project and presenting them in
Ted Janet	Script Writer	SCT	Mid	tjanet@forhethrone.com	tjanet	Assisting in writing the script, focusing on the setting, and em
PRODUCTION STAFF						
George Stone	Production Manager	PRS	Supervisor	gstone@forhethrone.com	gstone	Managing the day-to-day tasks for the production and the cre
Katie Smith	Production Co-Ordinator (Storyboard)	PRS	Production	ksmith@forhethrone.com	ksmith	Maintaining all assets relating to the scripts and storyboards v
Erika Tucker	Production Co-Ordinator (Art/Design)	PRS	Production	msmith@forhethrone.com	msmith	Maintaining all assets relating to the art and design within a d
Clark Randerson	Production Co-Ordinator (Audio)	PRS	Production	cranderson@forhethrone.com	cranderson	Maintaining all assets relating to audio within a database that
Daly Chochon	Production Assistant	PRS	Production	dchochon@forhethrone.com	dchochon	Printing and distributing scripts, sending messages between a
Meg Duncan	Production Secretary	PRS	Production	mduncan@forhethrone.com	mduncan	Organising the contacts list for the production crew, takes call
EDITORIAL						
Lukas Xuereb	Editor	EDI	Senior	lxuereb@forhethrone.com	lxuereb	Determining what needs to be animated, how the scenes shou
James Peaty	Assistant Editor	EDI	Mid	jpeaty@forhethrone.com	jpeaty	Supporting the editor by putting all the animation scenes tog
PRODUCTION PIPELINE						
Honey Sharma	Pipeline TD	PLE	Senior	hsharma@forhethrone.com	hsharma	Supporting any visual/creative objectives by pipeline troubles
ART DIRECTION/DESIGN						
Franka Wilkinson	Art Director	ART/PRO	Production	fwilkinson@forhethrone.com	fwilkinson	Creating the visual style for the project, deciding how the cha
Lachlan Page	Concept Artist/Researcher	ART	Junior	lpage@forhethrone.com	lpage	Creating ideas for the intended look they have in mind for the
Ngoc-Thach Du	Character Artist	ART	Mid	ndu@forhethrone.com	ndu	Designing the characters using animation software like Adobe
Yaroslav Dziadevych	Environment Artist	ART	Senior	ydziadevy@forhethrone.com	ydziadevy	Designing the backgrounds, environments and layouts for the
Brandon Chung	Prop Artist	ART	Mid	bchung@forhethrone.com	bchung	Designing the props needed for the project, ensuring they hav
Leath Mattner	Effects/Lighting Artist	ART	Mid	lmattner@forhethrone.com	lmattner	Creating effects based on the concept art and designs from th
Tiffa Tran	Layout Artist	ART	Mid	ttran@forhethrone.com	ttran	Determining the perspective and depth that's required for ev
Robert Stephenson	Assistant Artist	ART	Junior	rstephenson@forhethrone.com	rstephenson	Creating each frame precisely on model from the animator's e

To see all the crew members in the production and extra details, check out the 'Extended Crew List' attachment.

Crew Hierarchy



Check the attachment "Crew Hierarchy" for a better-quality version of this image

SCRIPT BREAKDOWN

CHARACTER DESIGNS

Script Pg.	#	Name	Description
1	1	Alien Soldiers (Alien Army)	<ul style="list-style-type: none"> Needs to be an armies' worth of soldiers. Are lined in rows, (both sides). Must have a chanting animation. Have a shocked animation.
	2	Alien Warrior	<ul style="list-style-type: none"> Carries a chest. Needs a kneeling animation. Running animation. Must have an exhausted breathing animation.
	3	The King (Narrator)	<ul style="list-style-type: none"> Have a sitting animation. Needs an animation for when he pushes the lever. Must have dramatic appearance. Appears alien-like. Must be powerful looking. Has 'informercial-like' reaction animations.

LOCATION DESIGNS

Script Pg.	Int/Ext	Day/Night	Name	Description
1	INT	NIGHT	Alien HQ	<ul style="list-style-type: none"> Have for establishing shot. Shows a visual of the alien base. Needs to look alien-like.
	INT	NIGHT	ALIEN THRONE ROOM	<ul style="list-style-type: none"> Space aesthetic. Needs to be 'massive'. Have two side walls. Needs aisle for the warrior to walk down. Throne must be in centre. The lever needs to be next to throne.

PROP DESIGNS

Script Pg.	#	Name	Description
1	1	Throne	<ul style="list-style-type: none"> • Must have a birds-eye (top) look. • Has to have the appearances that the throne is full, and that it's empty. • Needs to be able to rotate clockwise. • Appears Powerful for the King.
	2	Chest	<ul style="list-style-type: none"> • Needs to be mysterious. • Must be able to levitate. • The top needs to be able to open. • It needs the ability to float.
	3	Warrior's Hands	<ul style="list-style-type: none"> • Needed for holding/placing down the chest.
	4	Lever	<ul style="list-style-type: none"> • Look mysterious. • Needs a pushed animation for when the King pushes it.
	5	Toilet	<ul style="list-style-type: none"> • Needs to look simple. • Big enough to hold King.
	6	Pants - King	<ul style="list-style-type: none"> • Needs to be around ankles. • Add belt buckle?
	7	Royals Four Ply Premium Toilet Tissue	<ul style="list-style-type: none"> • Needs to be a six pack. • Has to look soft. • Must be able to hover gracefully from the inside of the chest.
	8	Infomercial Overlay	<ul style="list-style-type: none"> • Shows text and Images that represent the toilet tissues best qualities (e.g. softness). • Must be similar to the style seen in infomercials.

EFFECT DESIGNS

Script Pg.	#	Name	Description
1	1	Orange Light	<ul style="list-style-type: none"> • Needs to be pulsating inside the gaps of the chest.
		Black Lighting	<ul style="list-style-type: none"> • Must be dramatic. • Should display a silhouette behind the King.
		Levitating	<ul style="list-style-type: none"> • Have the chest appear to levitate. • Must be able to head towards the throne.
		Hovering	<ul style="list-style-type: none"> • For the 'Royals Four Ply Premium Toilet Tissue'. • Must be hovering gracefully.

SOUND DESIGNS

Script Pg.	#	Name	Description
FOLEY (SFX)			
1	1	Running	
	2	Pulsating	<ul style="list-style-type: none"> • For the pulsating effect inside the chest.
	3	Chest Rustling	<ul style="list-style-type: none"> • For when the chest is moved around and for when it's placed down on the ground.
	4	Breathing	<ul style="list-style-type: none"> • For when the Alien Warrior is exhausted from running to the throne and needs to catch her breath.
	5	Chanting	<ul style="list-style-type: none"> • Shouting from the Alien Army when they chant "For the Throne!"
	6	Levitating	<ul style="list-style-type: none"> • For when the chest levitates from the warrior's hands.
	7	Floating	<ul style="list-style-type: none"> • For when the chest starts to float towards the King's throne.
	8	Chest Rustling	<ul style="list-style-type: none"> • For when the chest lands near the throne. • Could reuse sound 3 for this.
	9	Lever Moving	<ul style="list-style-type: none"> • For when the King pushes the lever.
	10	Rotating Platform	<ul style="list-style-type: none"> • Grinding gears for when the throne rotates clockwise to reveal a new type of 'throne'.
	11	Pants Buckle	<ul style="list-style-type: none"> • A belt buckle sound for when the King's pants are around his ankles.
	12	Opening Chest	<ul style="list-style-type: none"> • A creaking sound that plays when the chest opens to reveal its hidden treasure.
	13	Hovering	<ul style="list-style-type: none"> • Graceful sound for when the toilet paper hovers inside the chest.
	14	Informercial Effects	<ul style="list-style-type: none"> • Sound effects similar to what you'd hear in a tv infomercial, to emphasise the commercial aspect of the ending.

DIALOGUE (VOICE ACTORS)

1	1	Warrior	<ul style="list-style-type: none"> • Have exhausted, out of breath sounds • Have the tone feel faithful towards the King, showing loyalty towards them.
	2	King/Narrator	<ul style="list-style-type: none"> • Have a powerful tone, which his subjects can rely on and put faith into. • Also have moments that appear more relaxed, for when the King is seen on the toilet. • Add some excited reactions for when he receives the toilet paper/chest. • Also have moments of the King acting like he's in an infomercial promoting the toilet paper.
	3	Soldiers/Army	<ul style="list-style-type: none"> • Have chanting noises. • "For the Throne!" • Sounds that show they are proud of serving their King.

BACKGROUND MUSIC (AMBIENCE)

	1	Outer Space	<ul style="list-style-type: none"> • For the establishing shot of the Alien HQ. • Have futuristic machine noises subtly added into the background?
	2	Alien Throne Room	<ul style="list-style-type: none"> • Have noises playing in background (whether that's buttons being pressed, alarms, doors opening, etc).
	3	Infomercial	<ul style="list-style-type: none"> • Reassuring music. • Very uplifting and positive. • For the ending.



COMPLEXITY ANALYSIS

Shot No.	Shot Description	Assets Needed (refer to Script Breakdown)	Complexity	Length (seconds)	Length (frames)
1	Establishing shot of Alien HQ, hidden in the depths of outer space.	Alien HQ (BG), Outer Space (SFX)	LOW	3	36
2	Long shot of Alien Soldiers on both sides of the Throne Room, with the throne in the centre, alongside the King's shadow (supposedly with him sitting in that throne).	Alien Soldiers (Character), Alien Throne Room (BG), Throne (Prop), King (Character), Black Lighting (FX)	LOW	2	24
3	Mid shot of the Alien Warrior running down the aisle with a chest in hand.	Alien Soldiers (Character), Alien Throne Room (BG), Alien Warrior (Character), Chest (Prop), Warrior's Hands (Prop), Running (SFX), Chest Rustling (SFX)	HIGH	5	60
4	Close up of chest with a light pulsating from the inside of it.	Alien Throne Room (BG), Chest (Prop), Warrior's Hands (Prop), Pulsating (SFX), Orange Light (FX), Chest Rustling (SFX)	MID	4	48
5	Mid shot of the Alien Warrior reaching the throne, catching their breath, and bowing to telling the King about the chest's contents.	Alien Throne Room (BG), Alien Warrior (Character & SFX), Chest (Prop), Warrior's Hands (Prop), Running (SFX), Breathing (SFX), Chest Rustling (SFX)	HIGH	7	84
6	Close up of the King replying with a black silhouette that shows him on his throne.	Alien Throne Room (BG), King (Character & SFX), Black Lighting (FX), Throne (Prop)	MID	5	60
7	Mid shot of the Alien Warrior exclaiming "For the Throne!" <i>*(reuse shot 5 here)</i>	Alien Throne Room (BG), Alien Warrior (Character & SFX), Warrior's Hands (Prop), Chest (Prop)	LOW	2	24
8	Mid shot of the Alien Soldiers chanting "For the Throne!"	Alien Throne Room (BG), Alien Soldiers (Character & SFX), Chanting (SFX)	MID	3	36
9	Close up of the King responding (still in shadow).	Alien Throne Room (BG), King (Character), Black Lighting (FX), Throne (Prop)	LOW	2	24
10	Mid close up of the chest beginning to levitate out of the warrior's hands. <i>*(reuse parts from shots 5 and 7).</i>	Alien Throne Room (BG), Alien Warrior (Character), Chest (Prop), Warrior's Hands (Prop), Levitating (SFX & FX)	MID	5	60
11	Mid shot of the chest floating towards the King's throne. <i>*(reuse parts from shot 10)</i>	Alien Throne Room (BG), Chest (Prop), Levitating (FX), Floating (SFX)	MID	3	36
12	Close up of the Alien Warrior standing up in confusion saying, "For the.....throne?"	Alien Throne Room (BG), Alien Warrior (Character & SFX), Floating (SFX)	LOW	3	36
13	Quickly cuts to a close up of the Alien Soldiers saying, "For the.....throne?" in confusion as well. <i>*(reuse shot 8 here)</i>	Alien Throne Room (BG), Alien Soldiers (Character & SFX), Floating (SFX)	MID	3	36
14	Close up of the chest landing next to the throne.	Alien Throne Room (BG), Throne (Prop), Floating (SFX), Levitating (FX), Chest Rustling (SFX)	HIGH	3	36
15	Full shot that reveals the King's Throne is empty, with no King in sight.	Alien Throne Room (BG), Throne (Prop), Chest (Prop)	LOW	3	36
16	Extreme close up of a lever being pushing by the King.	King (Character), Lever (Prop), Lever Moving (SFX)	MID	2	24
17	Full shot of the throne rotating clockwise, with the King on a toilet on the other side.	Alien Throne Room (BG), King (Character), Chest (Prop), Lever (Prop), Toilet (Prop), Rotating Platform (SFX)	HIGH	4	48
18	Wide shot of the Alien Soldiers looking shocked about their new discovery regarding the Kings' throne.	Alien Throne Room (BG), Alien Soldiers (Character & SFX), Rotating Platform (SFX)	MID	2	24
19	Mid close up of the King's with his pants around his ankles while sitting on the toilet.	Toilet (Prop), Pants - King (Prop), Pants Buckle (SFX)	MID	4	48
20	Close up of the King saying "Ahh! Just in time."	Alien Throne Room (BG), King (Character & SFX), Toilet (Prop)	LOW	3	36
21	Close up of the chest opening to reveal 'Royals Four Ply Premium Toilet Tissue'.	Chest (Prop), Royals Four Ply Premium Toilet Tissue (Prop), Opening Chest (SFX), Hovering (FX & SFX)	HIGH	4	48
22	Close up of the King's face, with a satisfied look on it.	Alien Throne Room (BG), King (Character & SFX), Toilet (Prop)	LOW	2	24
23	Close up of the chest with the 'Royals Four Ply Premium Toilet Tissue' hovering gracefully inside the chest. <i>*(reuse shot 21)</i>	Chest (Prop), Royals Four Ply Premium Toilet Tissue (Prop), Hovering (FX & SFX)	MID	5	60
24	Cut to the King (aka the Narrator) presenting 'Royals Four Ply Premium Toilet Tissue' in his hands to a camera (very similar to a spokesperson in an infomercial). Proceeds to say a slogan for the toilet tissues.	Alien Throne Room (BG), King (Character & SFX), Royals Four Ply Premium Toilet Tissue (Prop), Toilet (Prop), Infomercial (SFX)	HIGH	6	72
25	The scene adds an overlay that's very familiar to infomercial ads, which promotes more images and text that praises 'Royals Four Ply Premium Toilet Tissue'	Alien Throne Room (BG), King (Character & SFX), Royals Four Ply Premium Toilet Tissue (Prop), Toilet (Prop), Infomercial (SFX), Infomercial Effects (FX)	MID	5	60
TOTAL:				90 (secs)	1080 (frames)

PROJECT SCHEDULE

Production Schedule (Full)

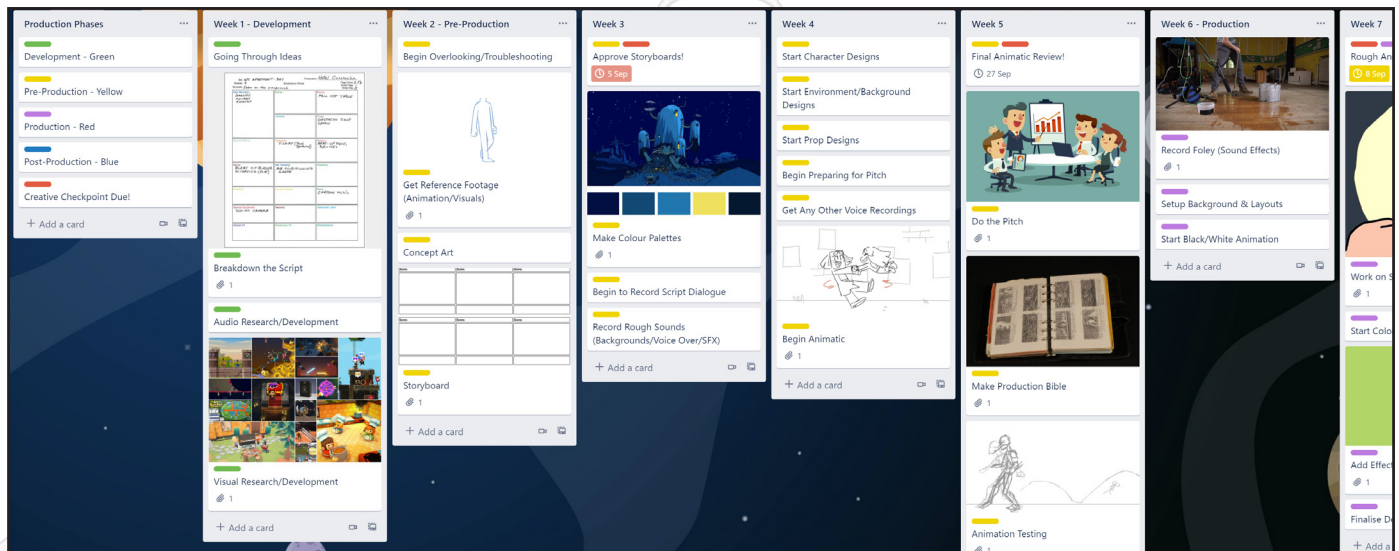
This production schedule details every task that needs to be done for the project, dates for completion, and which groups and people are responsible for specific tasks. The schedule communicates the production's progression, with sections separating each production phase (Development, Pre-Production, Production, and Post-Production), making it easier to understand from a producer's perspective. Additionally, the red squares indicate when the specified creative checkpoints are due and when specific checkpoints need to be completed.

Tasks	Groups	Person in Charge	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10	Week 11	Week 12
DEVELOPMENT														
Breakdown the Script	SCT/PRS	Jane Forbes												
Audio Research/Development	SND/PRS	Paul Shanahan												
Visual Research/Development	ART/PRS	Franka Wilkinson												
PRE-PRODUCTION														
Overlooking/Troubleshooting	PRS	George Stone												
Reference Footage	ANI	Laetitia Um												
Concept Art	ART	Lachlan Page												
Storyboard	STR/EDI	Michael Harris												
Rough Audio Recordings	SND	Peter Camilleri												
Colour Palettes	ART	Franka Wilkinson												
Script Dialogue	SCT	John Armstrong												
Voice/Background Recordings	SND	Peter Camilleri												
Pitch Preparation	PRO	Trent Euman												
Character Designs	ART	Erika Tucker												
Environment Designs	ART	Erika Tucker												
Prop Designs	ART	Erika Tucker												
Animatic	ANI	Roberto Fino												
Pitch	PRO	Trent Euman												
Production Bible	PRO	Trent Euman												
Test Animation	ANI	Roberto Fino												
PRODUCTION														
Record Foley (SFX)	SND	Peter Camilleri												
Background Setup	ART	Tiffa Tran												
Layout Setup	ART	Tiffa Tran												
Black/White Animation	ANI	Roberto Fino												
Shadows	ANI	Benjamin Mansur												
Shading	ART	Franka Wilkinson												
Colouring-In Animation	ART	Franka Wilkinson												
Effects (FX)	ANI	Isaac Cafarella												
Inbetweens	ANI	Benjamin Mansur												
Final Animation	ANI	Roberto Fino												
POST-PRODUCTION														
Colour Editing	EDI	Lukas Xuereb												
Audio Editing	SND/EDI	Richard Buxton												
Compositing	COM	Francesco Cadoni												
Final Output Review	COM	Octavia Mansfield												
Distribution	PRO	Trent Euman												

Check the attachment "Full Schedule" for a better-quality version of this schedule.

Trello Production Schedule (Full)

This schedule will be easy to access for all team members and easier to navigate than the detailed schedule used by producers. This schedule provides a simple outline of the tasks that need to be finished, when creative checkpoints are due, and what tasks are for development, pre-production, production, and post-production. It also allows members to be added to any task, and each task can be archived once they're done. Meaning they're not sitting in the schedule, and potentially confusing any team members.



If you want to see the full schedule, [click here](#) or check the attachment "Full Trello Schedule".

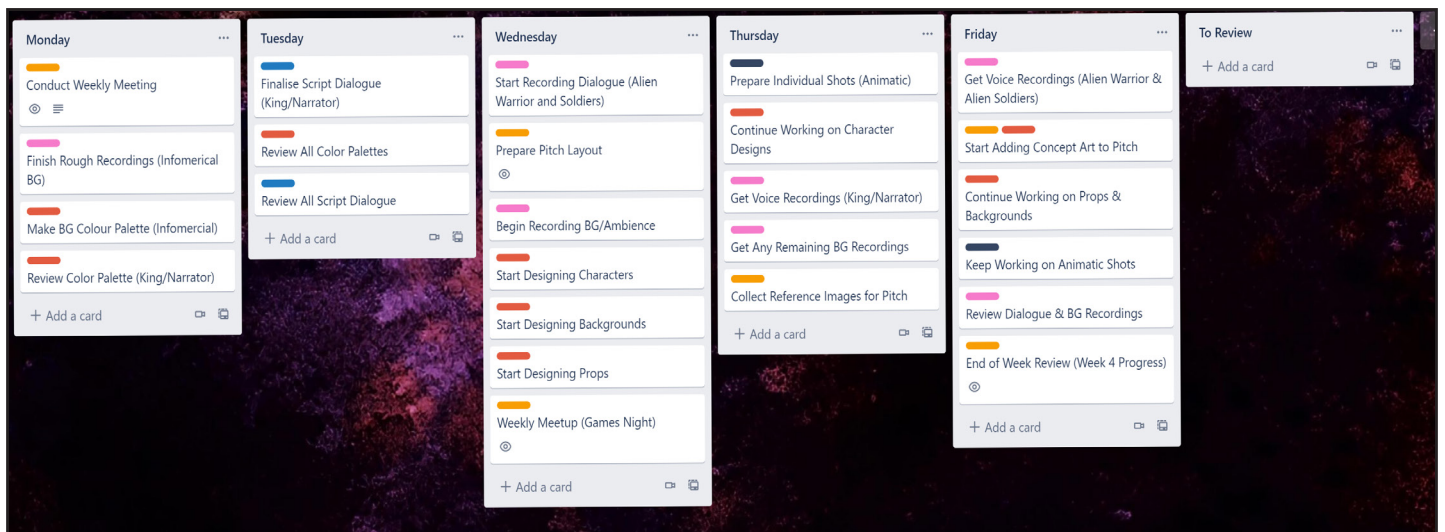
Production Schedule (Daily)

Week 4 Schedule						
Task No.	Monday	Tuesday	Wednesday	Thursday	Friday	
1	Conduct a weekly meeting to setup tasks for Week 5	Finalise script dialogue for King/Narrator	Start recording dialogue (Alien Warrior & Soldiers)	Start preparing individual shots for animatic	Get voice recordings (Alien Warrior & Soldiers)	
People Responsible	Trent Euman	John Armstrong	Peter Camilleri	Roberto Fino	Sammy Gunner, Colin Cassidy, Peter Camilleri	
2	Finish rough recordings for backgrounds (Infomercial)	Review all colour palettes (to ensure consistency)	Start preparing the pitch (Layout)	Continue working on designs (Characters)	Start adding concept art to the pitch	
People Responsible	Richard Buxton	Lachlan Page	Trent Euman	Ngoc-Thach Du	Lachlan Page, Trent Euman	
3	Make colour palette for background (Infomercial)	Review script dialogue (King/Narrator & Alien Warrior)	Begin recording Backgrounds/Ambience	Get voice recordings (King/Narrator)	Continue working on designs (Props & Backgrounds)	
People Responsible	Lachlan Page	Kirra Patterson	Peter Camilleri	Peter Camilleri, Damon King	Yaroslav Dziadevych, Brandon Chung	
4	Review colour palette (King/Narrator)	Review script dialogue (Alien Soldiers)	Start designing characters	Get any remaining recordings of backgrounds	Keep working on animatic shots	
People Responsible	Lachlan Page	Ted Janet	Ngoc-Thach Du	Richard Buxton, Peter Camilleri	Roberto Fino	
5			Start designing backgrounds	Start collecting reference images for the pitch	Review dialogue & background recordings	
People Responsible			Yaroslav Dziadevych	Lachlan Page, Erin Cook	Paul Shanahan	
6			Start designing props			End of week review (Week 4 progress)
People Responsible			Brandon Chung			Erin Cook, Trent Euman
7			Weekly Meetup (Games Night)			
People Responsible			Erin Cook			

Check the attachment "Daily Schedule" for a better-quality version of this schedule.

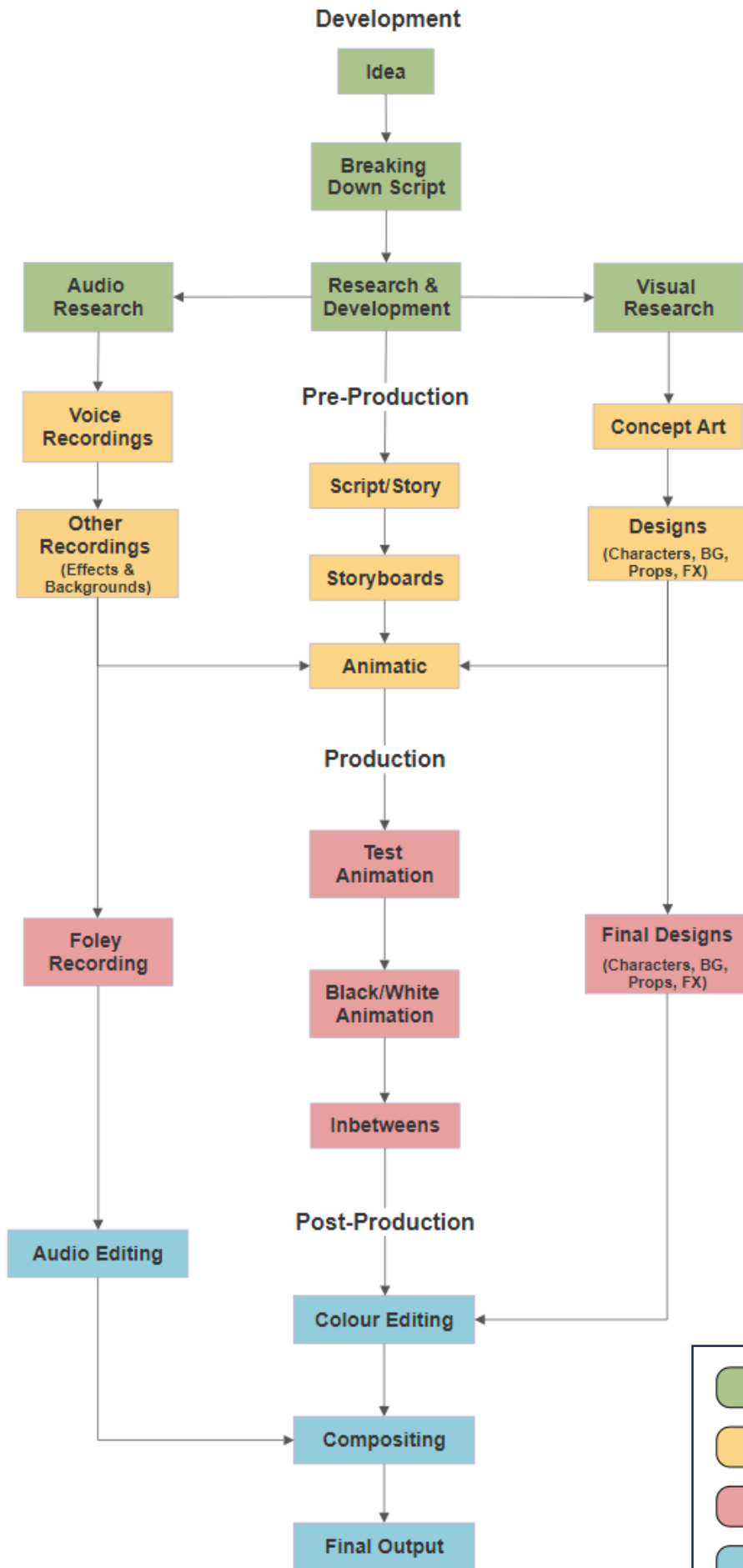
Tello Daily Schedule

This schedule highlights the tasks that need to be done each day. The colour on each task represents which group the task is assigned to. Additionally, the eye shown in the meetings and pitch tasks highlights the importance of the specified tasks. There is also a 'To Review' section if a task needs to be reviewed later on.



[Click here](#) or check the attachment "Daily Tello Schedule" for a better-quality version of this schedule.

PRODUCTION PIPELINE



PROJECT BUDGET

This project was intended to be completed in Melbourne under normal working circumstances, where physical space, equipment, and other on-site considerations would need to be considered. However, with the constant lockdowns in Victoria and the uncertainty of when workers can return to offices again, this project will be completed from home. Cloud storage, hardware and software will be essential for ensuring all phases of production run as smoothly as possible. As a result, there will be no typical spending like furniture, accommodation, and physical space for this budget. Another thing to consider is what equipment will be necessary to do their tasks from home. Because of this, the budget will also have the estimated cost of purchasing equipment should any workers need them.

Crew Wages

Name	Role	Hourly Rate (\$AUD)	Hours Worked	Total Wages
PRODUCERS UNIT				
<u>Tommy Sica</u>	Executive Producer	\$ 51.00	405	\$ 20,655.00
<u>Trent Euman</u>	Producer	\$ 30.52	435	\$ 13,276.20
<u>Erin Cook</u>	Production Co-Ordinator	\$ 27.21	160	\$ 4,353.60
<u>Octavia Mansfield</u>	Post-Production Co-Ordinator	\$ 27.21	145	\$ 3,945.45
			1145	\$ 42,230.45
STORY/SCRIPT				
<u>Jane Forbes</u>	Script Supervisor	\$ 65.95	120	\$ 7,914.00
<u>John Armstrong</u>	Script Producer	\$ 30.52	105	\$ 3,204.60
<u>Kirra Patterson</u>	Script Writer	\$ 28.50	85	\$ 2,422.50
<u>Ted Janet</u>	Script Writer	\$ 18.56	65	\$ 1,206.40
			375	\$ 14,747.50
PRODUCTION STAFF				
<u>George Stone</u>	Production Manager	\$ 25.00	385	\$ 9,625.00
<u>Katie Smith</u>	Production Co-Ordinator (Storyboard)	\$ 20.77	80	\$ 1,661.60
<u>Erika Tucker</u>	Production Co-Ordinator (Art/Design)	\$ 20.77	345	\$ 7,165.65
<u>Clark Randerson</u>	Production Co-Ordinator (Audio)	\$ 20.77	265	\$ 5,504.05
<u>Daly Chochon</u>	Production Assistant	\$ 19.54	205	\$ 4,005.70
<u>Meg Duncan</u>	Production Secretary	\$ 24.98	365	\$ 9,117.70
			1645	\$ 37,079.70
EDITORIAL				
<u>Lukas Xuereb</u>	Editor	\$ 29.71	165	\$ 4,902.15
<u>James Peaty</u>	Assistant Editor	\$ 19.49	135	\$ 2,631.15
			300	\$ 7,533.30
PRODUCTION PIPELINE				
<u>Honey Sharma</u>	Pipeline TD	\$ 65.25	45	\$ 2,936.25
			45	\$ 2,936.25
ART DIRECTION/DESIGN				
<u>Franka Wilkinson</u>	Art Director	\$ 39.11	335	\$ 13,101.85
<u>Lachlan Page</u>	Concept Artist/Researcher	\$ 20.35	40	\$ 814.00
<u>Ngoc-Thach Du</u>	Character Artist	\$ 51.31	75	\$ 3,848.25
<u>Yaroslav Dziadevych</u>	Environment Artist	\$ 36.70	70	\$ 2,569.00
<u>Brandon Chung</u>	Prop Artist	\$ 39.21	65	\$ 2,548.65
<u>Leath Mattner</u>	Effects/Lighting Artist	\$ 18.53	55	\$ 1,019.15
<u>Tiffa Tran</u>	Layout Artist	\$ 18.53	55	\$ 1,019.15
<u>Robert Stephenson</u>	Assistant Artist	\$ 18.53	45	\$ 883.85
			740	\$ 25,803.90
STORYBOARD				
<u>Michael Harris</u>	Storyboard Artist	\$ 28.21	75	\$ 2,115.75
<u>Ben Grimshaw</u>	Storyboard Revisionist	\$ 28.76	40	\$ 1,150.40
			115	\$ 3,266.15

ANIMATION					
<u>Roberto Fino</u>	Animation Director	\$	39.70	255	\$ 10,123.50
<u>Laetitia Um</u>	Reference Animator	\$	30.00	85	\$ 2,550.00
<u>Benjamin Mansur</u>	Animator (Characters/Inbetweening)	\$	30.00	225	\$ 6,750.00
<u>Isaac Cafarella</u>	Animator (Effects/Others)	\$	25.21	205	\$ 5,168.05
				770	\$ 24,591.55
SOUND/AUDIO					
<u>Paul Shanahan</u>	Sound Designer/Supervisor	\$	39.31	225	\$ 8,844.75
<u>Richard Buxton</u>	Sound Engineer/Editor	\$	29.16	70	\$ 2,041.20
<u>Rachel Chancey</u>	Foley Artist	\$	38.94	30	\$ 1,168.20
<u>Damon King</u>	Voice Talent (King)	\$	41.35	16	\$ 661.60
<u>Sammy Gunner</u>	Voice Talent (Warrior)	\$	41.35	16	\$ 661.60
<u>Colin Cassidy</u>	Voice Talent (Soliders/Extras)	\$	41.35	8	\$ 330.80
<u>Peter Camilleri</u>	Recording Technician	\$	23.53	75	\$ 1,764.75
				440	\$ 15,472.90
COMPOSITING					
<u>Francesco Cadoni</u>	Compositing Supervisor	\$	35.23	125	\$ 4,227.60
<u>Fabian Holtz</u>	Compositor	\$	28.00	80	\$ 2,240.00
				205	\$ 6,467.60
TOTAL:				5780	\$ 180,129.30

Check the attachment "Crew Wages" for a better-quality version.

Production Budget

Acct No.	Category	Description	Cost (\$AUD)
001	Story/Script Fees	Fees for the Script team members can receive for writing a script (under WGA MBA minimums)	\$ 14,925.00
002	Producers Unit	The total spendings of the producer units' salaries (has been taken from the total wages)	\$ 82,246.40
003	Directors Unit	The total spendings of the directors units' salaries (has been taken from the total wages)	\$ 23,225.35
004	Rights Payments	In Australia, it is free to register a copyright and it is not necessary to show the copyright symbol © as well as the name of the copyright owner (we will do this to show people that this project is protected by copyright)	\$ 300.00
005	Copyright License Fees	For any copyrighted assets and readings that we use for our project	\$ -
TOTAL ABOVE THE LINE			\$ 120,696.35
006	Total Wages	The total amount spent on salaries (excluding the producers unit and directors unit)	\$ 74,657.55
007	Insurance (Digital Equipment)	Insurance to cover any digital equipment that gets damaged or lost during production	\$ 535.85
008	Health Insurance	To cover employees for any physical/mental concerns they may have during production (particularly mental health)	\$ 2,272.43
009	Digital Software	All the digital software used for all workers within the production	
	Adobe Creative Suite	\$116 per/month for 3 months (Teams Account) (Photoshop, Illustrator, Premiere Pro, Animate, Audition)	\$ 348.00
	Microsoft Office 365	\$27.50/month (per user) for 3 months (Word, Powerpoint, Excel, Teams)	\$ 3,300.00
	Google Workspace (Business Plus)	\$25.20/month (per user) for 3 months (custom emails, 200+ video meetings, enhanced security, archiving options, 5TB cloud storage per user)	\$ 3,024.00
010	Weekly Meeting Funds	Money that can be used for weekly meetings for any games/software to be bought for workers	\$ 300.00
011	Digital Equipment (For workers without any equipment)	Money will be provided to workers so they can obtain any digital equipment needed before production starts. Workers will have to 'click and collect' these products	
	Desktop Computers	(\$2999/each) HP Z2 MINI G5 CORE I7-10700 WORKSTATION (For Animators/Artists/SFX/Compositors)	\$ 29,288.00

	Computer Monitors	(\$200/each) BenQ Zowie XL2411K 24 Inch Monitor (Colour Accuracy is great for animation)	\$ 2,400.00
	Business Laptops (Rental)	(\$164/month) There's the ability to rent these laptops from Techno Corp on a monthly basis	\$ 10,824.00
	Keyboard & Mouse Kits	\$36.96/each	\$ 443.00
	Graphic Drawing Tablets	(\$119/each) For all animators and artists	\$ 1,428.00
	Audio Recording Kits	(\$449/each) For any voice actors or foley artists that need equipment from home (Recording Technician will assist them with setup via zoom)	\$ 2,694.00
012	COVID-19 Funds		
	Worker Packages (Melbourne Only)	For those in Melbourne, packages including sweets, snacks, puzzles, LEGO, mental/physical health support lines, and drinks will be sent to their homes to try and provide them a bit of extra support during these strange times	\$ 1,500.00
	Masks/Hand Sanitiser Kits		\$ 500.00
	LEGO, Puzzles	These entertainment toys will be sent to all workers to provide them an extra hobby that they can do while working from home (for worker packages)	\$ 800.00
TOTAL BELOW THE LINE			\$ 134,314.83
TOTAL ABOVE & BELOW THE LINE			\$ 255,011.18
013	Contingency (10%)	Additional 10% of total spendings that covers any unexpected costs that may arise.	\$ 25,501.12
TOTAL BUDGET			\$ 250,512.30

Check the attachment "Production Budget" for a better-quality version of this attachment.

OTHER CONSIDERATIONS

Staff Morale

Staff morale is crucial in any production. If employees aren't feeling motivated and engaged, they won't reach their full potential and that will make it challenging for production to run smoothly. Having staff morale high will ensure that productivity is high and that employees will be engaged with their work. It will also help the project reach its full potential as soon as possible.

As we have some staff working from overseas, it won't be easy to maintain staff morale. However, we will be implementing ways to try and improve staff morale online for all team members including the foreign workers

We aim to stay connected with everybody, using free tools like Zoom and Microsoft Teams. This will ensure everyone keeps up with the project's vision. We will also be recognizing everybody's work and showing appreciation for what employees are providing. Additionally, we will be making sure that feedback is being shared around by all workers, this way, we will maintain a good 'coporate culture' between workers.

We also want to set up support groups; this helps build relationships and gives people an opportunity to help improve anything they may need help with. Also, we want to encourage breaks by giving employees time to do what they want, engage in their favourite interests and have meetups like a pizza night or a games night, to try and get everyone together and provide a sense of community. Should we do all these things, we would be able to keep staff morale high, which will help improve our production rate and keep employees motivated, and increase productivity towards the final project and hopefully reduce the time it takes to finish this project.

Conflict Resolution

When considering working environments, it's only a matter of time until disagreements and troubles start to appear. As part of being a producer, it is essential to know the best way to solve problems quickly and effectively. That is why producers need to be caring and compassionate towards other staff, good at communication to prevent misunderstandings between staff, and be calm and collected when dealing with any disputes, as being hot-headed will only worsen things.

It's essential to be a great listener when hearing different sides of a conflict. If a producer doesn't listen well, employees will be angry towards them as they don't fully understand what has been said, and won't be able to make a fair judgement on the situation at hand.

Suppose the producer cannot solve a dispute themselves, a mediator may join a zoom call with the employees in focus and attempt to solve the dispute themselves. This will provide a non-biased, professional perspective of the situation. If that doesn't work, then an arbitrator may be able to enter the conflict resolution and make a decision after hearing from both parties. As a last resort, where arbitration fails, the dispute can be taken to court to be resolved. However, this is not a situation the producer wants to be in.

As long as producers do everything possible in their job description, maintain good communications and have good relations with workers, they should be able to manage any conflicts in a studio without much trouble.

Mental Health

The mental health of employees is something that needs to be considered in the modern working environment. If someone isn't coping well with their mental health, they won't be able to work at their best and can potentially become sick, depending on how severe their mental health affects them.

The producer can help others' mental health by asking employees for help if it appears they need it, asking if they're okay and regularly checking up on them, or offer them a Human Resources person who they can talk to regarding any mental health issues. Additionally, we can make sure that employees are keeping active while also having time for breaks, making sure the producer cares for other workers, knowing the best way to respond to more negative mental health problems (i.e., suicide, depression), and maintaining a positive workplace environment where anyone can go to anyone for a talk or any help.

Staff Meetings

Meetings are essential to ensure that production is on schedule and is going accordingly, to ensure that all tasks are being completed and that the production pipeline is flowing as it should. In addition, meetings will ensure that there are no tasks that need to be caught up on before moving forward.

To ensure that everything is on task and nothing needs to be done before progressing to the next set of tasks, weekly meetings will be conducted via Zoom. This way, everyone will have a say on anything that needs to be done and ask questions on what might need to be improved or touched up. This will also make sure that everyone understands the current situation and then nobody feels left out of the production.

There will also be quarterly meetings between the production staff and external parties involved in the production. This will ensure that everything is looking good financially and scheduling from the executive perspective and that the production team is doing their job correctly. It will also ensure that from the perspective of executives, they will have a finished product by the end of the schedule.

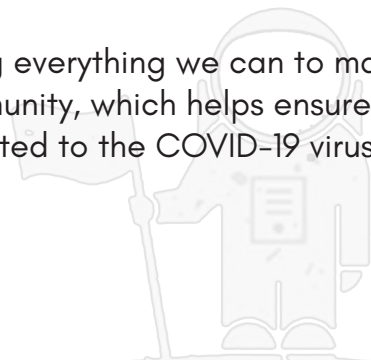
Having these meetings ensures that nothing needs to be caught up on and then prevents any issues from arising later on in the production cycle.

Considerations Regarding COVID-19 Pandemic

If any employee gets any symptoms of the COVID-19 virus, it could have devastating effects on them and the rest of production. To help prevent any risks from this virus, we will be ensuring that employees are maintaining good hygiene standards and having hand sanitiser available at home and giving each employee sanitisers in their worker packages and fresh face masks. There will also be COVID-19 support numbers and websites given to workers on how to stay healthy and safe from the virus at home.

Another thing we need to consider is communication and sharing work with all the workers. We are implementing an online storage server (like Google Drive) to allow all production members to synchronise their work and provide feedback simultaneously. Communications will remain through Zoom and other tools like Slack and Microsoft Teams.

Because of this, we're doing everything we can to make sure we are preventing COVID-19 from spreading in the community, which helps ensure we're staying on schedule and not have any other impacts related to the COVID-19 virus.



PAPER SCANS

Character Designs Draft (Script Breakdown)

character designs			
Script pg	#	Character Name	Description
1	1	Alien Soldiers (Army)	- needs to be an armies' worth of soldiers - lined in rows (both sides) - chanting animation
	2	Alien warrior (She)	- carries a chest - kneeling animation - running animation - exhausted animation
	3	King / Narrator	- sitting animation - push lever animation - dramatic appearance - alien like - powerful looking - have 'informercial reaction' animations

Location Designs Draft (Script Breakdown)

Location designs				
Script pg.	Int/Ext	Day/Night	name	description
1	Ext	Night	Alien HQ	- have for establishing shot + showing alien base - evil alien like
	Int	Night	Alien Throne Room	- space aesthetic - needs to be 'massive' - has 2 side walls - needs aisle - warrior 2 walk down - needs throne in center/level 4 king.

Effect Designs Draft (Script Breakdown)

effects design			
Script pg	#	name	description
1	1	orange light	- needs to pulsate inside gaps of chest
	2	black lighting	- dramatic - silhouette behind king - make throne look full
	3	levitating	- have the chest levitate - head towards throne
	4	hover effect	- for the six pack toilet paper - be graceful

Prop Designs Draft (Script Breakdown)

prop designs			
Script pg.	#	name	description
1	1	alien chest	- needs to be mysterious - is able to levitate - the top opens - it can float
	2	throne	- needs a top look - needs a full empty look - needs to be able to rotate clockwise - appear big/powerful
	3	warrior's hands	- needed for holding/placing down chest
	4	lever	- mysterious - needs a pushed animation
	5	toilet	- look simple - big enough for king
	6	pants (king)	needs to be around ankles
	7	royals + pig premium toilet tissue	- needs to be six pack - look soft - able to hover/gracefully to chest

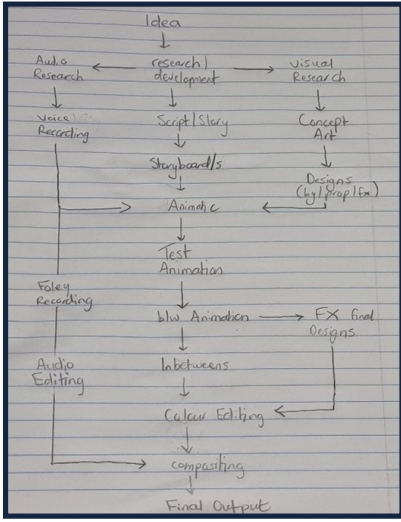
Sound Designs Draft (Script Breakdown)

Sound designs			
Script No.	#	name	description
foley	1	running	
	2	pushing	for the chest
	3	chest sounds	for when raised/placed
	4	breathing	for when warrior is enter
	5	floating	when army goes for the chest
	6	levitating	when chest levitates to floor
	7	floating	
	8	chest landing	when it stops floating
	9	lever	when its pushed
	10	rotating	
	11	push button	for pants on ankles
	12	open chest	
	13	hovering	graceful sound
	14	informercial sounds	for ending
dialogue			
warrior			
king			
soldiers			
bg			
space bg			for opening
base			
informercial			for ending
music			

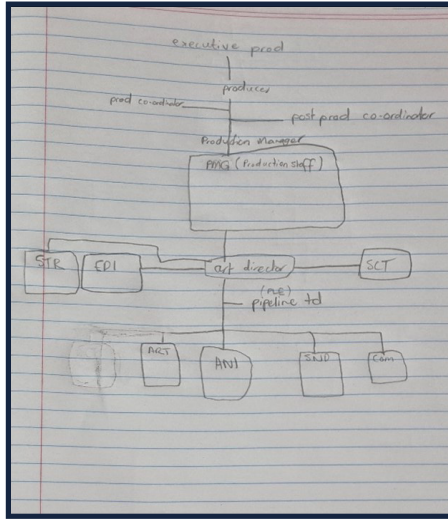
List of Tasks to Do:

- research / development
- make script
- create storyboards
- (mix voiceover w/ storyboard) animate
- get designs +
 - environment
 - effects
 - characters
- layout all assets
- make b/w animation / then colours
- Audio (sfx + music + foley)
- visual effects
- compositing final video
- final review
- distribute!

Production Pipeline Draft



Early Sketch of Crew Hierarchy



Early Concept Budget (Layout)

- Wages
- Office Space / Furniture
- Digital Equipment / Software
- Above the Line
 - Script fees
 - Production Bible fees
 - Story Editor
 - Secretary
 - Rowalthee
 - Copyright / Clearance Fees
 - Research / Reference Materials
 - Travel + Accommodation
 - Final continuity script
 - add more
- Contingency
- Total

Weekly Schedule - Concept

- Weekly Schedule (Daily)**
(Week 4)
- Mon**
- finish rough recordings + bg (infernal)
 - make final colour palette + bg (infernal)
 - review colour palette (king) character
 - Weekly Meeting (to review last weeks work)
- Tues**
- finalise script dialogue for Alien warrior and King
 - review all colour palettes to ensure consistency
 - review full script dialogue
 - Alien Soldiers
 - Alien warrior
 - King / Narrator
- Wed**
- Start recording voice of dialogue for Alien Soldiers + warrior
 - Start to prepare pitch presentation
 - Bg in recording background fundamentals ambience
 - Start designing: characters
 - bg
 - props
 - Weekly Meet-up (game's night)

Weekly Schedule Part One

- Week 1**
- breakdown script / producer
 - sound research / jobs / sound designer
 - visual research / idea / art director
- Week 2**
- get reference footage / animation
 - concept art
 - Storyboarding
 - Start rough background sound recording
- Week 3**
- approve storyboards!
 - get voice actor recordings + bg music
 - make colour palettes
- Week 4**
- animation testing
 - Character Design
 - Environment / Bg design
 - Prop design
 - record dialogue
- Week 5**
- final animatic review
 - pitch
- production**
- make a production bible (overview)
- Week 6**
- Overlooking / Troubleshooting issues
 - record Foley noises
 - Set up backgrounds / layouts
 - begin inbetweeners

Weekly Schedule Part Two

- Week 7**
- rough animation review
 - start colour in animation
 - work on shadows
 - work on shading
- Week 8**
- start adding visual effects
 - redo any animation needed
 - redo any animation / inbetweeners necessary
 - review animation + output
- Week 9**
- final animatic review
 - start colour editing
 - audio diting
- Week 10**
- start colour editing
 - effects editing
 - start compositing
- Week 11**
- final cut review
 - finish effects
 - finish colour editing
 - finish audio editing
- Week 12**
- distribution
 - finalise compositing

Complexity Analysis Part One

- Complexity Analysis**
1. Establishing shot of alien ship (hgh) (low 3-5 sec)
 2. Long shot of alien soldiers on both sides (easy 2-3) with throne in centre + king
 3. medium shot of warrior running down aisle with chest (mid 6)
 4. close up of chest with pulsating orange light (easy 3-5)
 5. med shot of warrior getting to throne before bowing and talking to king (high 8-10)
 6. close up of king replying and turning and his throne (mid 3-5 sec)
 7. mid shot of warrior talking (reuse shot 5) (easy 2-4.5)
 8. med wide shot of soldiers chanting (mid 2)
 9. close up of king to show response (reuse 6) (easy - 1-2 sec)
 10. the chest starts to levitate (reuse parts of shot 5, 7) (mid - 2-4 sec)
 11. show chest moving towards kings throne (hgh close up)
 12. med close up of warrior standing and confused (e

Complexity Analysis Part Two

13. wide shot of soldiers confused (use shot 8) (mid 6-8)
14. close up of chest landing near throne (hgh)
15. full shot of king's throne showing empty throne + lower (med 8-10)
16. the king paces lever (use 15 shot) (mid 8-10)
17. full shot of throne rotating (high 2-5)
18. (Show wide shot of shocked soldiers) (med) 2-5)
19. show extreme close up of king with pants around ankles on toilet (hgh med 3)
20. med close up of king (just in time) (med 2-3)
21. close up of chest opening to reveal toilet paper (hgh 2-4)
22. show close up of king satisfied (easy)
23. show close med shot of paper hovering before the king reached out + grabs! (hgh 4-6)
24. med shot of king presenting paper to camera (infernal style) and change bg to highlight product (hgh) (10-15)

Formula for Working Out One Week of Pay

$$9-5 \text{ day} = 8 \text{ hrs/day}$$

$$= 40 \text{ hrs/wk}$$

$$\star \text{ hourly rate} \times 40 = \text{week of pay}$$

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