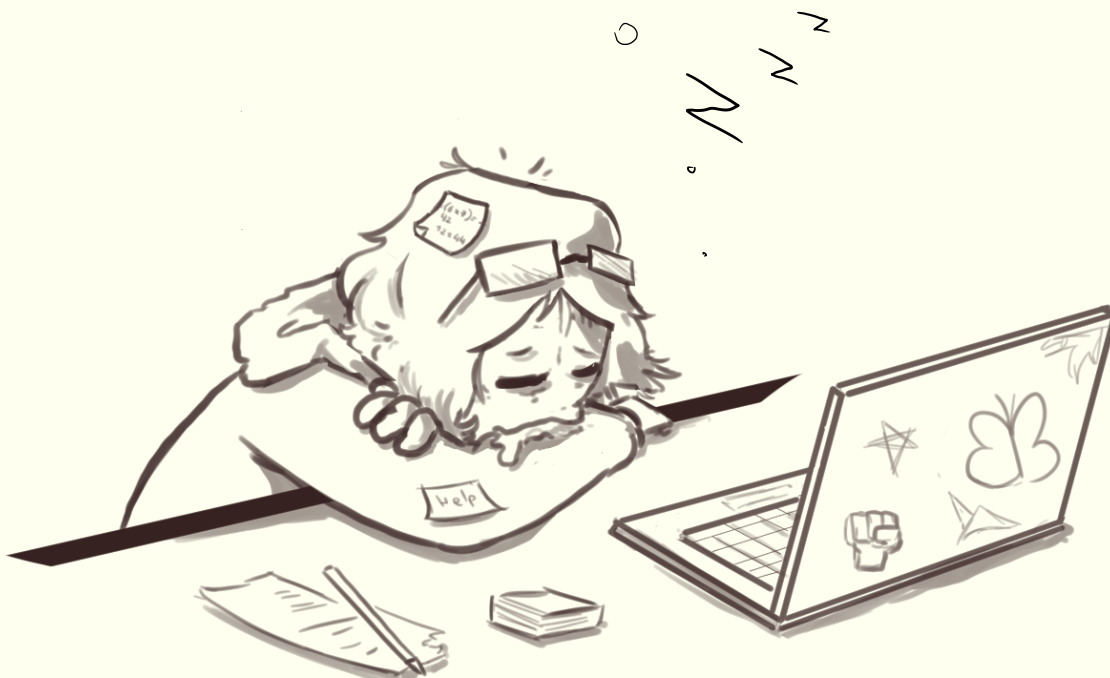# AVE340 REPORT

Carlotta Albasio

2020/2021

Although I was connected to several projects, my focus during the winter holiday was to produce for Poetry Garden. After developing a Risk Analysis, I decided to invest time into creating charts and tracking sheets that could help me have a general overlook of how the project was progressing. This involved a lot of formulas and complex calculations to evaluate how much work needed to be done and how much work I could realistically give people.
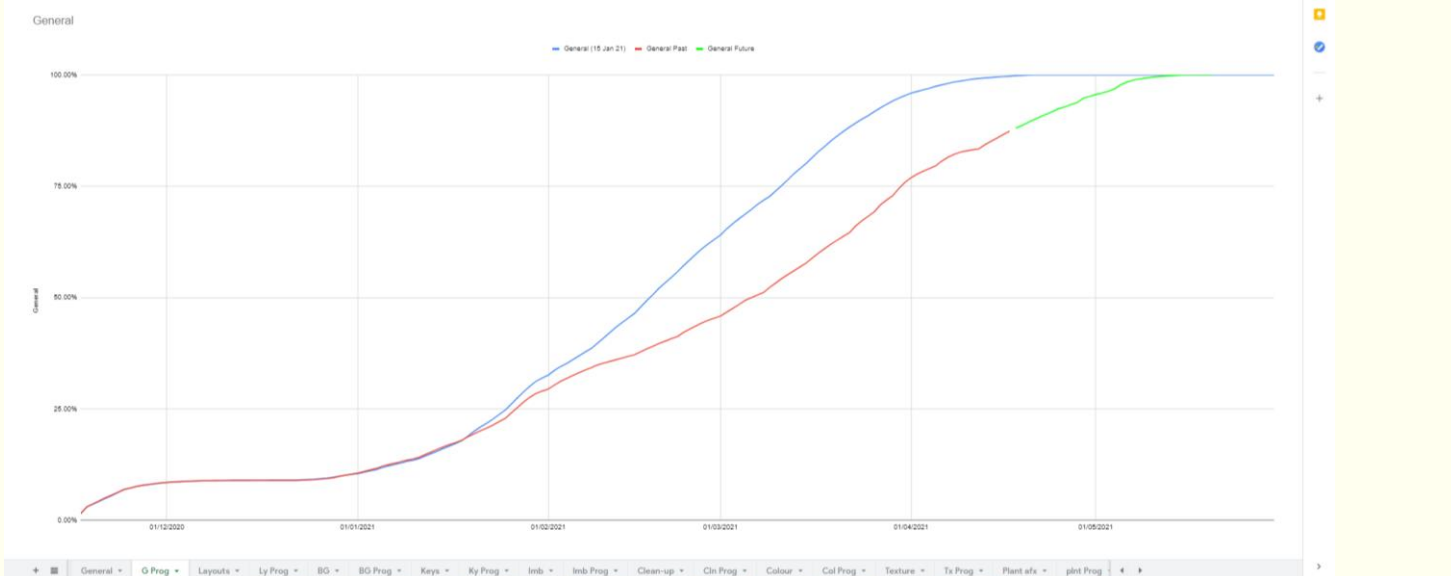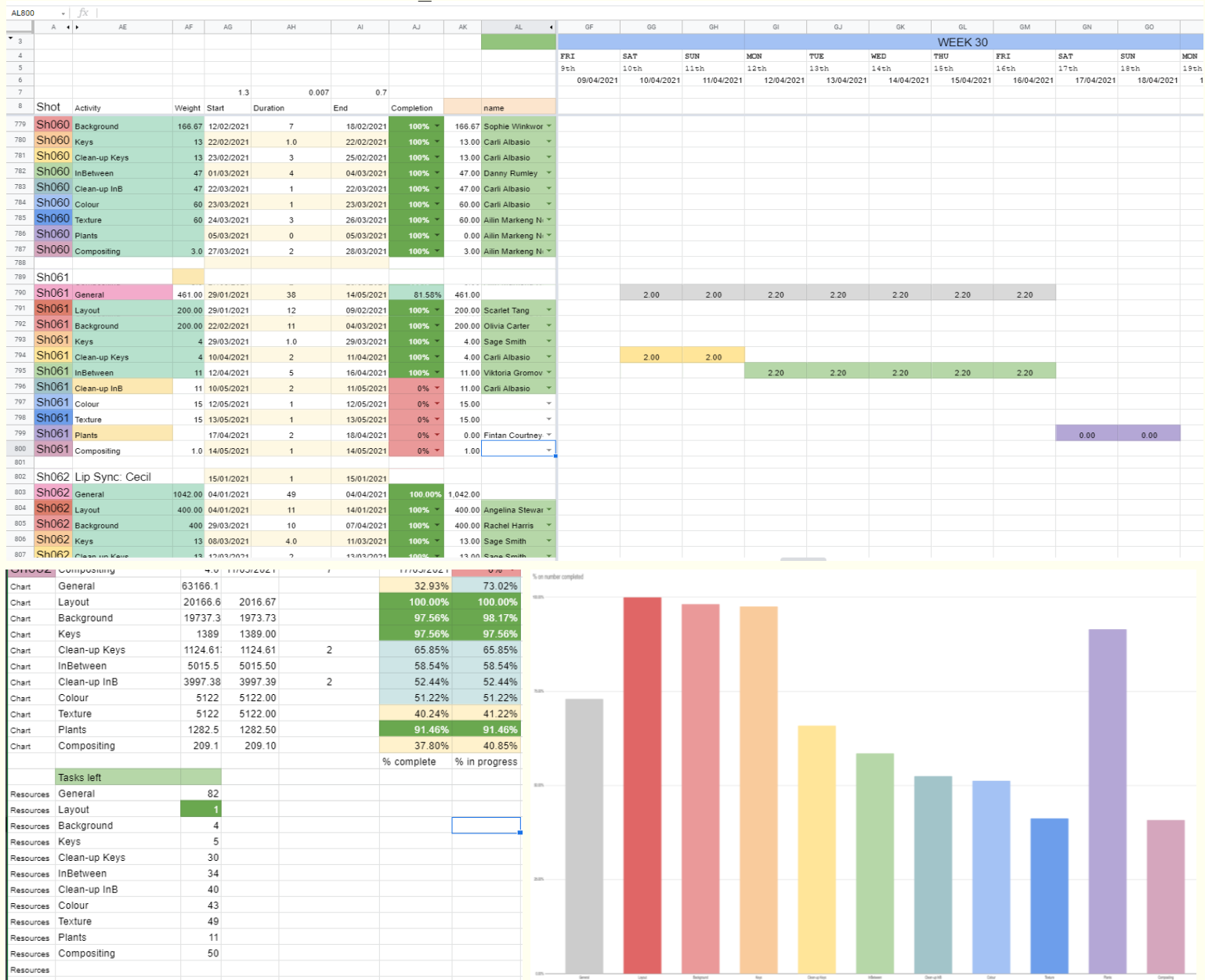
KEYS		People		Extra
tot Keys	1,404	Sage	Carli	Rachel
keys per day	17.9	Hero	Cory	
Key Framers	8	Viktoria	Chloe	
Key per day per	2.24		Rebecca	
IMB				
tot imb	5,030			Chloe
imb per day	60.96	Viktoria	Hero	Carli
imbetweeners	10	Whitney	Rebecca	Sage
imb per day per	6.10	Danny	Cory	Rachel
CLEAN-COLOUR		Clean	Colour	
tot cleans	5,151	Viktoria	Viktoria	Carli
cleans per day	67.33	Ida	Scarlet	Chloe
Cleaners	9	Scarlet	Emily	
Cleans per day p	7.48	Sage	Becky	
Colour artist	7	Ivet	Ivet	
Colour per day p	1.07	Chloe	Olivia C	
		Danny	Cory	
		Charlotte		
		Whitney		
AFX PLANTS				
tot drawings	5,151	Ailin		
plant per day	67.78	Grace		
afx artist	4	Fintan		
plant per day pe	16.94	Sophie		
TVPAINT PLANT				
tot plants drawin	1,283	Sage		
plant per day	16.76	Hero		
afx artist	4	Viktoria		
plants per day p	4.19	carli		
COMPOSITING				
tot compoisting v	213	Sophie		
compositing per	2.80	Ailin		
afx artist	4	Grace		
compositing per	0.70	Fintan		
LAYOUTS				
tot drawings	82	Ida	Emily	Angel
layout per day		Rachel	Sophie	
layout artist	10	Fi	Anna	Olivia C
layout per day per person		Ak	Scarlet	
BG				
tot drawings	82	Ida	Emily	
layout per day		Olivia C	Sophie	
layout artist	7	Fi	Anna	
layout per day per person		Ak		
TEXTURE				
tot drawings	5,151	Ailin		
texture per day		Fintan		
afx artist	4	Grace		
texture per day p	0	Sophie		
		n° work force	71	

25fps = 15 drawings per second	n° shots	n° char	n° average drawings (15)	n° max frames (25)	time count (s)	%
Shots with Lip-sync	18	2	1,011	1,685	67.4	25.40%
Shots with Bo	44	1	2,055	3,425	137	51.62%
Shots with Cecil	46	1	2,106	3,510	140.4	52.90%
Shots with Plant animation	22.1	0	1,283	2,138	84	31.65%
tot Characters animated	81	112	5,151	8,585	236.4	89.07%
no Characters	8	0	435	725	29	10.93%
tot with all characters			6,434	10,723	265.4	100.00%
tot Compoisting weight				213		
tot average drawing count	82		6,434			
tot frames	82		3,981	6,635		
media	82	1.6	78	81	3.24	
mode	82	1	60	50	2	
min	82	0	6	0	0	
max	82	6	315	375	15	

			days	weeks
deadline		26/04/2021		
end target date		11/05/2021		
start activities		18/01/2021	113	16
today		10/05/2021	1	0
seconds from start			2.3	16.6
seconds from today			265.4	#DIV/0!
keys	18/01/2021	06/04/2021	78.5	
clean	22/01/2021	07/04/2021	75.5	
imbetween	23/01/2021	15/04/2021	82.5	
clean	31/01/2021	17/04/2021	76.5	
colour	02/02/2021	20/04/2021	77.5	
texturing	05/02/2021	22/04/2021	76	
plant animation	06/02/2021	24/04/2021	76.5	
compositing	08/02/2021	25/04/2021	76	
editing	10/02/2021	26/04/2021	75	
layouts	18/01/2021			

I calculated the 'weight' of a particular shot by determining how many frames it would have, how many drawings would be required and how many characters/assets were involved. By determining

Shot Weight

that for each second, a shot would contain roughly 15 drawings/25fps in total, I was able to prioritize each individual shot, and see which one would need more time.

By adding a 'weight' on every task, I was able to create a Gannt chart for every shot that could devide the 'weight' according to the duration of the task, so that I could also have a visual way to track a shot's progression. In addition I could also calculate the progress of a shot and then add all of them to calculate the overall progress of the film.

		AE	AF	AG	AH	AI	AJ	AK	AL		GF	GG	GH	GI	GJ	GK	GL	GM	GN	GO
3															WEEK 30					
4											FRI	SAT	SUN	MON	TUE	WED	THU	FRI	SAT	SUN	MON
5											9th	10th	11th	12th	13th	14th	15th	16th	17th	18th	19th
6											09/04/2021	10/04/2021	11/04/2021	12/04/2021	13/04/2021	14/04/2021	15/04/2021	16/04/2021	17/04/2021	18/04/2021	1
7				1.3		0.007		0.7													
8	Shot	Activity	Weight	Start	Duration	End	Completion		name											
779	Sh060	Background	166.67	12/02/2021	7	18/02/2021	100%	166.67	Sophie Winkwor											
780	Sh060	Keys	13	22/02/2021	1.0	22/02/2021	100%	13.00	Carli Albasio											
781	Sh060	Clean-up Keys	13	23/02/2021	3	25/02/2021	100%	13.00	Carli Albasio											
782	Sh060	InBetween	47	01/03/2021	4	04/03/2021	100%	47.00	Danny Rumley											
783	Sh060	Clean-up InB	47	22/03/2021	1	22/03/2021	100%	47.00	Carli Albasio											
784	Sh060	Colour	60	23/03/2021	1	23/03/2021	100%	60.00	Carli Albasio											
785	Sh060	Texture	60	24/03/2021	3	26/03/2021	100%	60.00	Ailin Markeng N											
786	Sh060	Plants		05/03/2021	0	05/03/2021	100%	0.00	Ailin Markeng N											
787	Sh060	Compositing	3.0	27/03/2021	2	28/03/2021	100%	3.00	Ailin Markeng N											
788																					
789	Sh061																				
790	Sh061	General	461.00	29/01/2021	38	14/05/2021	81.58%	461.00			2.00	2.00	2.20	2.20	2.20	2.20	2.20			
791	Sh061	Layout	200.00	29/01/2021	12	09/02/2021	100%	200.00	Scarlet Tang											
792	Sh061	Background	200.00	22/02/2021	11	04/03/2021	100%	200.00	Olivia Carter											
793	Sh061	Keys	4	29/03/2021	1.0	29/03/2021	100%	4.00	Sage Smith											
794	Sh061	Clean-up Keys	4	10/04/2021	2	11/04/2021	100%	4.00	Carli Albasio		2.00	2.00								
795	Sh061	InBetween	11	12/04/2021	5	16/04/2021	100%	11.00	Viktoria Gromov				2.20	2.20	2.20	2.20	2.20			
796	Sh061	Clean-up InB	11	10/05/2021	2	11/05/2021	0%	11.00	Carli Albasio											
797	Sh061	Colour	15	12/05/2021	1	12/05/2021	0%	15.00												
798	Sh061	Texture	15	13/05/2021	1	13/05/2021	0%	15.00												
799	Sh061	Plants		17/04/2021	2	18/04/2021	0%	0.00	Fintan Courtney										0.00	0.00
800	Sh061	Compositing	1.0	14/05/2021	1	14/05/2021	0%	1.00												
801																					
802	Sh062	Lip Sync: Cecil		15/01/2021	1	15/01/2021															
803	Sh062	General	1042.00	04/01/2021	49	04/04/2021	100.00%	1,042.00												
804	Sh062	Layout	400.00	04/01/2021	11	14/01/2021	100%	400.00	Angelina Stewar											
805	Sh062	Background	400	29/03/2021	10	07/04/2021	100%	400.00	Rachel Harris											
806	Sh062	Keys	13	08/03/2021	4.0	11/03/2021	100%	13.00	Sage Smith											
807	Sh062	Clean-up Keys	13	12/03/2021	2	13/03/2021	100%	13.00	Sage Smith											

	Activity					% complete	% in progress
Chart	General	63166.1				32.93%	73.02%
Chart	Layout	20166.6	2016.67			100.00%	100.00%
Chart	Background	19737.3	1973.73			97.56%	98.17%
Chart	Keys	1389	1389.00			97.56%	97.56%
Chart	Clean-up Keys	1124.61	1124.61	2		65.85%	65.85%
Chart	InBetween	5015.5	5015.50			58.54%	58.54%
Chart	Clean-up InB	3997.38	3997.39	2		52.44%	52.44%
Chart	Colour	5122	5122.00			51.22%	51.22%
Chart	Texture	5122	5122.00			40.24%	41.22%
Chart	Plants	1282.5	1282.50			91.46%	91.46%
Chart	Compositing	209.1	209.10			37.80%	40.85%

% on number completed

Tasks left

	Activity		
Resources	General	82	
Resources	Layout	1	
Resources	Background	4	
Resources	Keys	5	
Resources	Clean-up Keys	30	
Resources	InBetween	34	
Resources	Clean-up InB	40	
Resources	Colour	43	
Resources	Texture	49	
Resources	Plants	11	
Resources	Compositing	50	
Resources			

General

General (18 Jan 21) — General Past — General Future

+ ▦ General ▾ G Prog ▾ Layouts ▾ Ly Prog ▾ BG ▾ BG Prog ▾ Keys ▾ Ky Prog ▾ Imb ▾ Imb Prog ▾ Clean-up ▾ Cln Prog ▾ Colour ▾ Col Prog ▾ Texture ▾ Tx Prog ▾ Plant afx ▾ plnt Prog ◀ ▶

Furthermore, I could also see the amount of work the individual crew member would have every week checking the amount of workload given to each individual,

name	FJ	FK	FL	FM	FN	FO	FP	FQ	FR	FS	FT	FU	FV
	WEEK 26				WEEK 27								
	THU	FRI	SAT	SUN	MON	TUE	WED	THU	FRI	SAT	SUN	MON	TUE
	18th	19th	20th	21st	22nd	23rd	24th	25th	26th	27th	28th	29th	30th
	18/03/2021	19/03/2021	20/03/2021	21/03/2021	22/03/2021	23/03/2021	24/03/2021	25/03/2021	26/03/2021	27/03/2021	28/03/2021	29/03/2021	30/03/2021
Anna Alsop	75.00%	75.00%	75.00%	75.00%	200.00%	125.00%	125.00%	125.00%	525.00%	125.00%	125.00%	172.50%	47.50%
Ailin Markeng Nord:					214.29%	214.29%	309.52%	309.52%	309.52%	329.67%	166.67%	51.28%	51.28%
AK Nix													
Carli Albasio	146.62%	146.62%	78.95%		300.00%	315.79%		292.98%	456.14%	35.09%		146.15%	160.30%
Fi Kelly	54.55%	54.55%	54.55%	54.55%	54.55%	54.55%	54.55%	54.55%	54.55%	54.55%	54.55%	54.55%	54.55%
Sage Smith	69.02%	69.02%	35.34%	35.34%	102.01%	102.01%	102.01%	63.16%	63.16%	63.16%	63.16%	1051.16%	48.00%
Grace Martin	35.71%	76.92%		47.62%	47.62%	47.62%	47.62%	47.62%	47.62%	76.92%			95.24%
Hero Rodrigues					36.92%	36.92%	36.92%	36.92%	36.92%				
Ida Karoliussen	125.00%	125.00%	125.00%	125.00%	125.00%				200.00%	200.00%	200.00%	314.29%	314.29%
Scarlet Tang	7.49%	7.49%	7.49%	7.49%	7.49%								
Viktoria Gromova											89.74%	543.59%	543.59%
Zayne Ellis													
Ivi Ivanova													
Pyran Fisher													
Charlotte Adams-St													
Alice Stoll													
Elden Theaker													
Danny Rumley	26.92%	26.92%	26.92%	26.92%	26.92%	26.92%	26.92%					10.53%	10.53%
Emily Duffy	161.62%	88.89%	88.89%	88.89%	275.90%	275.90%	187.01%	187.01%	187.01%	187.01%	187.01%	339.39%	339.39%
Rachel Harris	35.71%	35.71%	35.71%		177.78%	177.78%	177.78%	177.78%	177.78%	177.78%	177.78%	332.78%	332.78%
Rebecca White	97.50%	97.50%	97.50%	97.50%	197.50%	100.00%	100.00%	100.00%					
Blue Turner													
Angelina Steward													
Hayleigh Wallis													
Fintan Courtney-Lo:	230.77%	230.77%	273.81%	273.81%	273.81%	273.81%	51.28%	51.28%	51.28%	71.43%	71.43%	71.43%	153.85%
Chloe Jeminson										100.00%	100.00%	100.00%	100.00%
Olivia Carter	75.00%	75.00%	75.00%	75.00%	175.00%	100.00%	100.00%	100.00%	100.00%	100.00%	100.00%	175.00%	75.00%
Sophie Winkworth	75.00%	75.00%	75.00%	75.00%	150.00%	75.00%	25.00%	25.00%				72.73%	72.73%
Cory Morgan													
Whitney Ekeolere													

As well as seeing how many people a day could work on specific tasks (keying, layouts, clean-up etc.).

Backround People vs Date
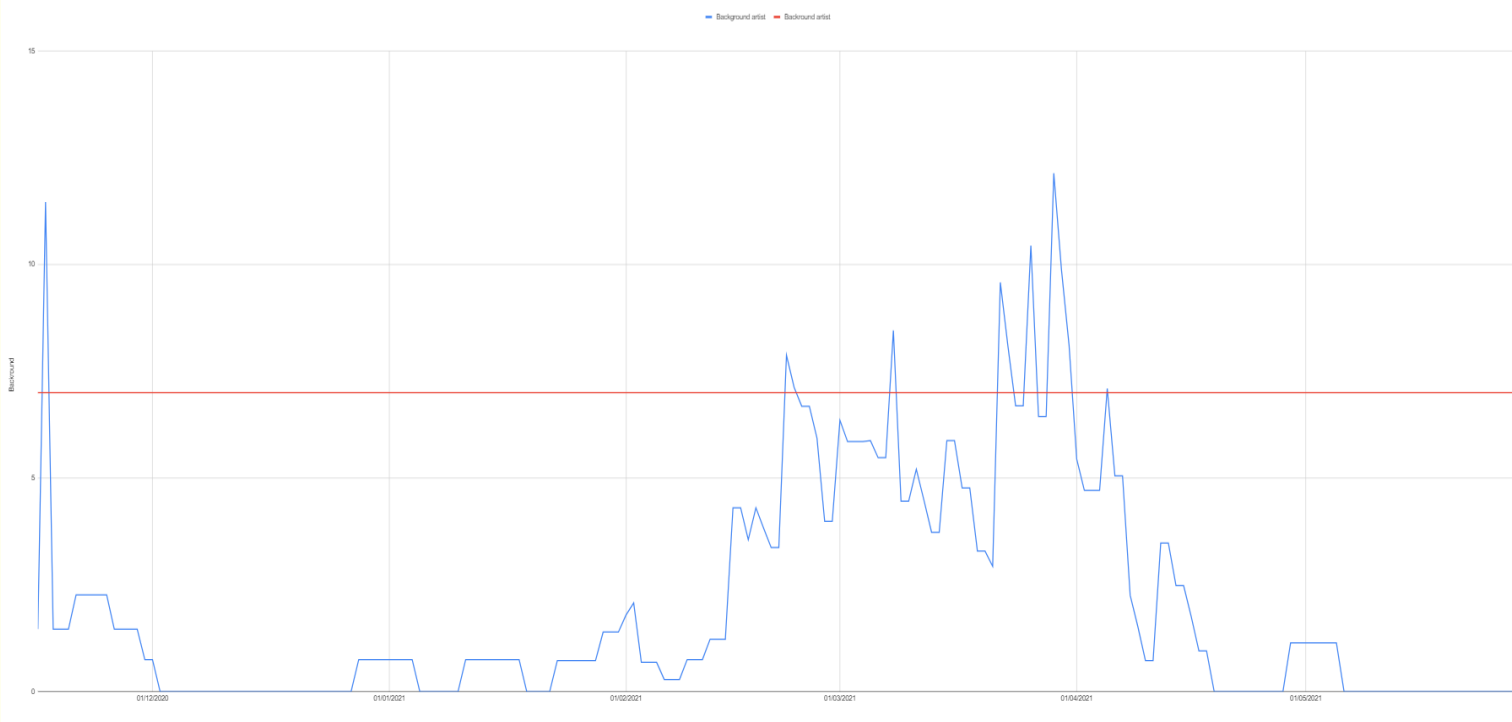
The graphic has helped me plan the slots progression in order to smooth the peaks under the available resource line.

It has been important to focus on developing a good communication system between the team and the head of departments. It was challenging to communicate with people out of the studio, the heads of department would stay on an open call on teams, so that we could recreate a studio working environment. That way if there were any problems that came up, we could screenshare and talk real time instead of messaging. And if the crew needed feedback from multiple people at once it was easier than waiting for texts. The Heads of department and I would be there in the background with video off and on mute while we work.

On our first meeting after the holidays, I updated everyone on the new rules and guidelines on how we'd communicate, naming conventions, how to navigate the drive, find resources and tutorials, and understand the spreadsheets. I decided to write down rules and regulations on how to communicate and about missing deadlines, including a section with disruptive behaviour just in case it came to it. The Document's purpose was to explain the information to any new person that joined the team instead of giving them a tour and examining them the drive and how we communicated. It detailed who to ask specific questions to, when and how.
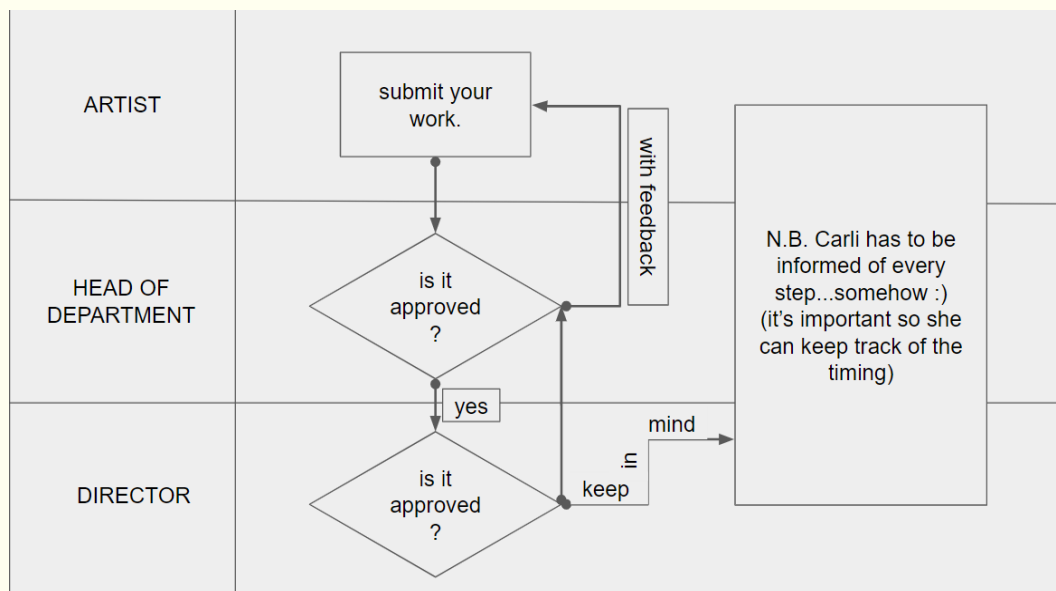
Another way that I could have everyone know exactly what to do that week was to look at the weekly production sheet. I had asked the team to update these sheets religiously so that I could know the exact progress that was made during the week. The weekly production sheet proved to be very useful for anyone could see:

- Who needed to do certain tasks
- What jobs had been moved to the next week
- Any extensions
- Missed deadlines
- If the date was nearing the deadline
- If they had started work or not
- If the work was being adjusted according to feedback
- If it was waiting for the lead's approval

weekly production — Saving...
File Edit View Insert Format Data Tools Add-ons Help   Last edit was seconds ago

POETRY GARDEN

Production Task Tracker

WEEK 33

Crew	Task	set date	due date	extra	extention	Progress	approval	need assisntace			
									done	1	
									11/05/2021	12/05/2021	
									done	near deadline	delay
									on track	deadline	on hold
Anna	Key (sh53)	26/04/2021	30/04/2021	3	03/05/2021	done	approved				
	Clean (sh33)	03/05/2021	10/05/2021			not started					
Carli	Clean (sh26)	03/05/2021	07/05/2021	4	11/05/2021	started					
	Inbetween (sh49A)	03/05/2021	07/05/2021			done	approved				
Charlotte											
	Fish (sh22)	03/05/2021	10/05/2021			not started		on hold			
Grace	Texture (sh39)	03/05/2021	07/05/2021	4	11/05/2021	not started					
	Text on sh001 BG	03/05/2021	04/05/2021			done					
	Clean (sh47)	03/05/2021	10/05/2021			done					
Sage	clean (sh23)	03/05/2021	10/05/2021			done					
	Texture (sh28)	03/05/2021	07/05/2021			done	waiting				
Ailin	Texture (sh24)	03/05/2021	07/05/2021			done	waiting				
Fi											
	Edit the Trailer	03/05/2021	07/05/2021			done	approved				
Hero	inbetween (sh58)	03/05/2021	10/05/2021			not started					
Ida											
Scarlet											
Ivi											
	inbetween (sh35)	03/05/2021	10/05/2021			done	approved				
Viktoria	inbetween (sh30)	03/05/2021	10/05/2021			in progress					
Cory											
	Plamts for sh 59/61	03/05/2021	10/05/2021			in progress					
Fintan	texture (sh41)	03/05/2021	07/05/2021			done	approved				
	Texture (sh35)	04/05/2021	07/05/2021			done	approved				
Emily	Inbetween (sh10)	03/05/2021	10/05/2021			not started		on hold			
	Credit BG	03/05/2021	07/05/2021	4	11/05/2021	started					
Rachel	inbetween (sh44)	03/05/2021	10/05/2021			not started					
	Clean (sh65)	26/04/2021	30/04/2021	3	03/05/2021	done	approved				
Rebecca	clean (sh68)	03/05/2021	07/05/2021			done	approved				
Blue	Sound editing	03/05/2021	10/05/2021			not started					
	Clean (sh02)	26/04/2021	03/05/2021			done	approved				
Chloe	Clean (sh22)	03/05/2021	10/05/2021			done	approved				
	Inbetween (sh03)	26/04/2021	30/04/2021			done	approved				
Oliva C	clean (sh29)	03/05/2021	10/05/2021			done	approved				
Sophie	BG sh81	29/04/2021	06/05/2021			done	waiting				
Danny											
	inbetween (sh48)	26/04/2021	30/04/2021	4	04/05/2021	done	approved				
Whitney	animate (sh82)	03/05/2021	10/05/2021			done	approved				

Add   1000   more rows at bottom.

Although this sheet helped, I was still overwhelmed by the amount of people I had to track down to ask if they had finished and their missed deadlines, so I had my second-year co-producer handle it, as it proved to be more time consuming than I previously thought. It was often hard to keep track of missing deadlines, or missing assignments that had been overlooked. We got better at it as we went on but it was a challenge to keep everyone in check. Co-producer, Producer, Director and Head of Department all updated on what was happening for a certain shot in our group chat. Constant communication during production was very important to me and I consistently pressed it.

Very early on into the second term I organized a second recording session with the voice actor to record more filler lines. Since the studios were closed, we had to do these retakes via Teams Meeting with the voice actor's own equipment and software, making sure we had multiple mic tests and software test. We did one long take to make it easier since we couldn't edit it and choose it ourselves in the moment. The director time stamped what parts were to be used and then passed it to our sound editor, who would add them in the animatic for the rough-cut screening to give the story a bit more clarity.

Music was also a factor I wanted to take on as soon as possible. I had sent out an audition/brief before first term ended. Had a network with AMATA students and pitched it. Sent out auditions to

get a musician via email two replied, and while the first was not what we were looking for so we waited for the second audition, who ended up getting the job. Some notes that the director wanted to push were: how the music

	A	B	C	D
1	**MUSIC AUDITIONS**			
2	Final hand in	08/01/2021		
3	Feedback due	11/01/2021		
4		MARK CORNISH	JAKE FLAXMAN	HA MIN JANG
5	Contact date	16/11/2020	08/12/2020	08/12/2020
6	Hand in date	30/11/2020	11/12/2020	not handed in
7	Previous work	good	good	
8	Notes			
9	Cecil Music	could do better	very good	
10	Notes			
11	Bo music	could do better	very good	
12	Notes			
13	extra work ()	okay	impressive	
14	Notes			
15	GOT THE JOB?	no	yes	
16	Feedback	too repetitive and whilst is it good on its own merit, its more similar to game musci than for film. the type of atmso we'd like is less melody based as much as having periods where its quiet where w have a short sound of strings, like how its actually used in animation. made it feel like there was no story beats, the significant moments in the story were softened by the music.	very good potential! could do with more direction but very well interpreted.	
17				

needed to accompany and support the visuals, follow the action, consider the emotion behind the scene and who is the dominant character in the scene.

He would work on different track pieces for different moments of the film instead of working all at the end. By the end we'd have all the tracks and pieces to just add in with the sound compositing. This will mean that in the end the musician had to go through the final edit of the animation and create tiny bits of music to tidy up specific edits or transitions, which luckily didn't need to happen. We also had a lengthy discussion about the instruments we'd use for which character.

- Track for Bo
- Track for Cecil
- Theme for skater girl (main theme)
- Track for poems
- The chase scene (the theme of contrast)
- (Greenhouse entrance)
- Emotional scene at the end
- The very end of the animation (the skater girl theme but altered)
- Credits

With the directors' notes of the script and details of what she wanted; the musician was able to produce the first few tracks for the film. I would request an update from him every two weeks to see how it was progressing, if there were to make any major changes.

I started giving work to people as soon as I could. The plan was to finish the layouts as soon as possible, so I put all the workforce on layouts since the beginning, since the animation couldn't start without them.

Although I tried to give people two shots at the time once we were in the

middle of production, I was often asked to only have one instead of two. This made it very hard to move forward to clean-ups and in-betweens since I wasn't able to give more than one shot per person per week. After a certain point, as production was going slower than anticipated, I decided to step in and start being directly involved in the production process as well as producing for this project. I familiarized myself with the models and the style and started cleaning up, keying and inbetweening, as well as colouring. Even during easter break I wanted to get as much done as possible, so I asked who was willing to work on the project during this time to organize the workflow according to how many people I had. I will also do this after deadlines as I plan to continue the project as long as we have access to the studio. I know I will find interest as interest as we all want to see project completed.

Although the director offered to be the editor, I insisted it being someone else, as I had already put her as layout artist and she already had so much on her plate. The animatic was to be updated every two weeks to, so that we could see if there any major visual problems with the film. The more content was produced, the more the film would start looking like its final product.

I created a simple tracking chart for our editor to use, and keep track of what had been completed and what had updated in the animatic itself. As we progressed, we'd come up with better ways to communicate and update the editor, so it would be clear what to include in the updated animatic.

Original deadline	Tue, 27 Apr , 16:			
Final deadline	Tue, 11 May , 16:			

day	week n°	working weeks	MILESTONES	Updated animatic
25th Jan	19	1		updated
3rd Feb	20	2	Progress screening	
8th Feb	21	3		
15th Feb	22	4		updated
22nd Feb	23	5		
3rd Mar	24	6	Rough cut screening	
8th Mar	25	7		
15th Mar	26	8		
22nd Mar	27	9		
29th Mar	28			
5th April	29		Holiday	
12th April	30	10	Fine cut	
19th April	31	11		
26th April	32	12	FINAL CUT	updated
3rd May	33	13		
11th May	34	14	DEADLINE	
17th May	35			
24th May	36		Tutorials	

extra stuff (comment)

Milestone -->	Progress screening		Rough cut screening		Fine cut		DEADLINE
things in the animatic	week 2	week 4	week 6	week 8	week 10	week 12	week 14
Layouts	✓	✓	✓	✓	✓	☐	☐
Keys	☐	✓	✓	✓	✓	☐	☐
Cleans	☐	✓	✓	✓	✓	☐	☐
Inbetweens	☐	☐	✓	✓	✓	☐	☐
Coloured	☐	☐	☐	☐	✓	☐	☐
Backgrounds	☐	☐	☐	☐	✓	☐	☐
Plant afx	☐	☐	☐	☐	☐	☐	☐
FULL shot	☐	☐	☐	☐	☐	☐	☐
Music	☐	☐	☐	☐	☐	☐	☐
Foley	☐	☐	☐	☐	☐	☐	☐

important updates

shot 31.
give more attention to acting and have it longer.
sh46
have butterflies also in sh 46
not fly with him but they kinds just flap they wings
swich sht 44 and 45 in the animatic
Add shot 49 (layout from Anna next week)
Shot 2 add sound of Grandma
cut shot 16 and make 15 shorter where Bo doeanst get up.

	Layouts		Keys		Cleans		Inbetweens		Coloured		Backgrounds		Plant afx		FULL shot	
	ready	updated	ready	updated	ready	updated	ready	updated	ready	updated	ready	updated	ready	updated	ready	updated
Sh051	✓	✓	✓	✓	☐	☐	☐	☐	☐	☐	✓	☐	☐	☐	☐	☐
Sh052	✓	✓	☐	☐	☐	☐	☐	☐	☐	☐	✓	☐	☐	☐	☐	☐
Sh053	✓	✓	☐	☐	☐	☐	☐	☐	☐	☐	✓	☐	☐	☐	☐	☐
Sh054	✓	✓	✓	✓	☐	☐	☐	☐	☐	☐	✓	☐	☐	☐	☐	☐
Sh055	✓	☐	✓	☐	✓	☐	✓	☐	✓	☐	✓	☐	☐	☐	✓	☐
Sh056	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Sh057	✓	✓	☐	☐	☐	☐	☐	☐	☐	☐	✓	☐	☐	☐	☐	☐
Sh058	✓	✓	✓	✓	✓	☐	☐	☐	☐	☐	✓	✓	☐	☐	☐	☐
Sh059	✓	✓	✓	✓	✓	✓	✓	✓	✓	☐	✓	☐	☐	☐	☐	☐
Sh060	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	☐	☐	☐	☐	☐
Sh061	✓	✓	✓	✓	✓	✓	☐	☐	☐	☐	✓	☐	☐	☐	☐	☐
Sh062	✓	✓	✓	✓	✓	✓	✓	☐	☐	☐	✓	☐	☐	☐	☐	☐
Sh063	✓	✓	✓	☐	☐	☐	☐	☐	☐	☐	✓	☐	☐	☐	☐	☐
Sh064	✓	✓	✓	✓	✓	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
Sh065	✓	✓	✓	✓	✓	✓	☐	☐	☐	☐	✓	☐	☐	☐	☐	☐
Sh066	✓	✓	✓	✓	☐	☐	☐	☐	☐	☐	✓	☐	☐	☐	☐	☐
Sh067	✓	✓	✓	✓	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
Sh068	✓	✓	✓	✓	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
Sh069	✓	✓	✓	✓	☐	☐	☐	☐	☐	☐	✓	☐	☐	☐	☐	☐
Sh070	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
Sh071	✓	☐	☐	☐	☐	☐	☐	☐	☐	☐	✓	☐	☐	☐	☐	☐
Sh072	✓	✓	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
Sh073	✓	✓	✓	✓	☐	☐	☐	☐	☐	☐	✓	☐	☐	☐	☐	☐
Sh074	✓	✓	✓	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
Sh075	✓	✓	✓	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
Sh076	✓	✓	✓	☐	☐	☐	☐	☐	☐	☐	✓	☐	☐	☐	☐	☐
Sh077	✓	✓	✓	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
Sh078	✓	✓	✓	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
Sh079	✓	✓	✓	✓	☐	☐	☐	☐	☐	☐	✓	✓	☐	☐	☐	☐
Sh080	✓	✓	✓	☐	☐	☐	☐	☐	☐	☐	✓	☐	☐	☐	☐	☐
Sh081	✓	✓	✓	☐	☐	☐	☐	☐	☐	☐	✓	☐	☐	☐	☐	☐

We decided to start a trailer for the film, which means having a new animatic with shots from the actual film. We included shots that were already completed, were almost done and the most impressive shots keeping in mind the story we wanted to tell. This meant that I prioritized certain shots when giving out work. We also contacted a Graphic designer, who helped us create a font that could go well with the theme of the film. We'd use this font in the trailer as well as the credits after the official completed film.