

Document of Intent

Production: FLOWERFACE

Timeframe: June-August 2019

Having completed the pre-production phase of the production of FLOWERFACE the group have allocated tasks based on interest, experience and skills. As a group we have collated and agreed a schedule of key milestones, a production shot list, together with a detailed task list (see annexes A-C). These will provide the structure for our workflow, ensure we have all foreseeable tasks identified and allocated, and use as a basis for progress reviews.

My specific roles and tasks have been allocated as follows:

Role & Tasks	Rationale for allocation of Role
Supervisory (D)	
1. Project co-ordinator	It was agreed by the group that I would continue being the lead on the production based on having successfully co-ordinated the pre-production phase. I will draw upon my managerial and facilitation experience to coordinate, direct and support crew members. Whilst I have a strong attachment to the story being portrayed in the production I intend to enable all crew members to shape the final production. Regular progress sessions will be held where all crew members will meet at the studio to show progress, address and resolve issues. Scheduling and task reviews will also be discussed within these sessions and regular e-mails summarising tasks will be used as a way to reaffirm and ensure comprehension of tasks in hand. I shall maintain and back-up the filing system for the project. The learning, development and enjoyment of all crew members is of paramount importance and I will endeavour to maintain this whilst ensuring that the milestones within the schedule are met and that the production is completed and presented professionally by the deadline.

Primary (P)	
1. Modelling, Texture & Rigging of Owl	All crew members have been allocated tasks of modelling either environment or character assets. I volunteered to model the Owl character as a way to challenge myself to model an animal form. I am looking forward to experimenting with the texturing of the Owl, given the challenge that it presents of texturing feathers. It may be appropriate to use stylized texture and this will be tested. The modelling and texturing of the Owl will require collaboration with the crew member who is developing the girl character, given that the girl transforms into the owl. There will need to be some elements, probably within the facial texturing, or eye shape and colour, which will be replicated between the girl and owl to show that they are of one source. I am conscious of developing a suitable rig which will enable the Owl to be animated with an authentic and convincing flight sequence.
2. Animation & Render of owl flight sequence (SQ10)	When I have modelled the Owl, I shall animate the owl flight sequence. I look forward to honing my animation skills, in particular with an animal as the subject. I acknowledge that making the flight look authentic could be difficult and to address this I shall research appropriate references of live action owl flight and attempt to replicate the flight path and wing movements accordingly.
3. Sound Track and Sound Effects	Having made good progress within the pre-production phase I shall continue to lead on compiling the sound track and sound effects.
4. Title sequence in After Effects (SQ02)	In order to further hone my skills in After Effects I shall compile the title sequence with a view to have an engaging opening for the production.
5. Credits in After Effects (SQ13)	I shall also lead on compiling the credits in After Effects. It is hoped that we can utilise some early development drawings and illustrations.
6. Compositing all sequences in After Effects	It is envisaged that crew members will render allocated shots as movie files for composition within After Effects. The individual shot scenes will be assembled into sequences and compiled as separate compositions, which in turn will be assembled as layers within a full final production composition. I shall ensure that the structure of the compositions are kept orderly.

Secondary/Support (A)	
1. Changing of seasons shot (SQ04)	I shall assist the crew member assigned to modelling the landscape environment for this sequence which requires depicting the changing seasons. It is envisaged that this shot will be a still wide angle shot of the full landscape with limited animation. Elements of the scene, such as the trees and wider landscape, will change colour from summer to autumnal seasonal colours. It is envisaged that much of this work will be developed in After Effects.
2. Transformation of Owl (SQ08)	I shall support the development and implementation of this sequence by way of researching what are the available methods to illustrate a whirlwind effect, be it in MAYA or After Effects. The crew recognise that this sequence may be challenging to execute and we will review its development and look for the most efficient and effective ways to implement.
Stand-by/Back-up (B)	
1. Environment Build & Texture	I shall be on stand-by for the build and texturing of the environment should the need arise. I shall work with the primary and secondary leads to consider the appropriate textures and thus increase my understanding of the techniques used to texture environmental elements.
2. Animation of stone debris (SQ08)	The animation of the stone debris is an area of the production which needs consideration whether to use animation of particles within MAYA or use aspects within After Effects. I shall work with the primary and secondary crew members to research and test how best to execute this shot.
3. Opening sequence – Book – texture, rigging & animation (SQ01)	The opening sequence of the book has developed well and I shall provide back-up for its final texturing and animation should the need arise.
4. Closing sequences – animation of book closing (SQ12)	The closing sequence requires some further animation and I shall be on stand-by should the primary and secondary crew members be unable to complete the task.
5. Render of SQ01, SQ11 & SQ12	I shall be on stand-by to render these sequences should the need arise.

ANNEX A – TIMELINE – KEY MILESTONES

WK	First day of week	KEY MILESTONES
1	20-May	Modelling
2	27-May	Modelling
3	03-Jun	Texturing
4	10-Jun	Texturing
5	17-Jun	Rigging
6	24-Jun	Interim Presentation
7	30-Jun	Animation
8	01-Jul	Animation
9	08-Jul	Animation
10	15-Jul	Animation
11	22-Jul	RENDER
12	29-Jul	RENDER
13	05-Aug	COMPOSITING
14	12-Aug	FINAL PRESENTATION (Tues 13 Aug)

ANNEX B – PRODUCTION SHOT LIST

SQ CODE	SHOT no.	SE (sound effect)	Sound track	PRODUCTION ANIMATION LEAD (Primary/ Assist)	SHOT DURATION	Notes for Adjustments/CHANGES 210519
SQ01	#01		M1 - celebration music	SAM/SHI	20	Book opens - First page shows Girl being created from flowers (has Tree, stone and river in scene with flower bushes). Page flips over to see girl and husband being married next to castle. VO explaining why she was created for him as a wife.
SQ02	#02		M1 - wedding music	CAT/DAN	8	Close up of face - zoom out to see girl. Titles FLOWERFACE
SQ03	#03	SE1 - sounds of hunting (horn, horses, and dogs)	M2 - music.	WEN/TAR	16	Husband received parchment paper invitation and leaves for the hills. Hunting scene needs to be added either: 1. Have 2D image of stag and husband (as silhouettes) cross parchment paper. 2. Have full hunting scene over the main scene of him reading the parchment using opacity. 3. Change the background to show hunting scene.
SQ03	#04			TAR/WEN	6	Husband and girl hug and wave goodbye. In front of main gate. Husband leaves for the hills.
SQ04	#05		M2 -music continues	DAN/CAT	10	Full SUMMER landscape seen from above. Colour change of landscape to AUTUMN.

SQ05	#06		M3 - sad music 6s to M4 happy music 4s	WEN/TAR	10	Behind window of tower. Girl lonely, maybe bored. Close up of sad face. POV of Girl is looking and playing with flowers in a vase on the window sill. Through the flowers she sees the lover. She throws a flower down to the lover. He looks up and smiles. DISSOLVE
SQ06	#07		M4 - happy Romantic music.	TAR/SAM	8	Meet at small door below tower. He bows to her. They hold hands and cross bridge together.
SQ07	#08		M4 - happy Romantic music.	SHI/SAM	4	Shows husband coming from hills towards river.
SQ07	#09		M4 - happy Romantic music.	SHI/SAM	4	Husband with back to camera sees lover and girl
SQ7	#10		M4 - happy Romantic music.	SHI/SAM	4	Mid shot of husband with shocked face.
SQ06	#11		M4 - happy Romantic music.	SHI/SAM	4	Switch to couple scene (they are still on edge of woods) holding hands.
SQ06	#12		M4 - happy Romantic music.	SHI/SAM	4	Touch heads lovingly.
SQ08	#13	SE 3 - Deep roar	M5 dramatic music	TAR/WEN	4	Close up of angry husband.
SQ08	#14	SE 2 - whoosh -	M5 dramatic music	DAN/WEN	8	Husband draws his spear (3s) CUT - Lover sees this happen (5s).
SQ08	#15	SE 4 - 'throw spear.mp3'	M5 dramatic music	DAN/WEN	4	Husband throws spear towards lover.
SQ08	#16	SE 5 - Footstep - rushed	M5 dramatic music	WEN/TAR	4	Lover jumps to be behind stone.
SQ08	#17	SE 6 - Wind sound	M5 dramatic music	DAN/TAR	4	Tip of spear hurtling through air.
SQ08	#18	SE 7 - Hit > SE 8 - stones falling	M5 dramatic music	SAM/DAN	4	Spear hits stone - debris flying. Hole in stone
SQ08	#19	SE 9 - Argghh' -	M5	WEN/DAN	4	Spear hits Lover in the back
SQ09	#20		M6 - powerful music	SHI/TAR	8	Girl screaming and falls to the floor - SLOW MOTION? OR She does not fall but her hair goes up into wind
SQ09	#21		M6 - powerful	SHI/TAR	6	Explosion of flowers > Whirlwind of flowers, feathers & particles
SQ10	#22		M7	CAT/SAM	10	Owl fly's up and across off screen. Owl fly's over other parts of environment, towards woods.
SQ11	#23	SE 12 - Wings fly	M7	SAM/SHI	6	Owl fly's in and across the pages of the pop-up book. Lands on branch of tree.
SQ12	#24		M7 > M8 Credits	CAT/SAM	10	Book closes. 'Mabinogi' as title on book with Celtic motifs.
SQ 13				CAT/DAN	10	CREDITS
					180	TOTAL SECONDS