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# PRODUCTION MANAGEMENT

By Dejanna Price



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# Something you should know...

My name is Dejanna Price, my friends and Professors at SCAD know me as DJ! I have created this presentation to act as a document of information that I have collected over the course of my education. I discovered production management in my Sophomore year and came to the realization that it was a calling for me! With not many resources and only one person to speak to I struggled to navigate this path. During my Junior year, SCAD Animation Producers Guild was created, and I started Producing for SCAD Animation Studios. Those two things in themselves have helped me gain a solid enough footing to reach out to others to educate them with what I've learned.

I gained experience, built relationships and spoke with industry professionals about this type of career and fell in love with it. I began to realize that I wanted to build something that students and people can take a look at and gain a little insight on. All information in this document/presentation is based on my student experiences at SCAD with input from production management friends and professionals!

Feel free to reach out to me for further information or clarification on anything.

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# What is Production Management?

Production Management is the planning, organization, and guidance of the production process/pipeline. In the animation industry, it is the department that raises funds to create a project, hires and builds the team, organizes and guides the pipeline, and supports and manages the members within it.

DJ's Simplified Definition of what it is: Artistic (not always) Assistants/Managers/Admins

[All positions on a team are equal, artists and production managers/administrators are equally valuable! It takes everyone working together to successfully finish a project]

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# Is it for me?



It is an important part of the pipeline, and the department holds vital members of the team. They are the ones that give stability, direction, organization and support to everyone!

You should enjoy artistic processes, organizing and documenting information, communicating (virtually and in person; on platforms & with people within and outside of the company), and have a good sense of patience in balance to having a strong work ethic.

# Is it for me?

## Core Skills [Including but not limited to]

- Organizational
- Strong Leadership
- Strong Cooperative/Team Skills
- Strong Communicator/People Person
- Business Savvy
- Tech Savvy
- Knowledgeable/Willingness to Learn
- Creative
- Time management (!!)
- Autonomy and initiative
- Analytical skills
- Problem Solving Skills
- Detail-oriented
- Patience/Understanding
- Well Time Managed
- Problem Solving Skills
- Know how to have FUN!

# What kind of Positions are there?

## ❖ Director

- ❖ Assistant Director
- ❖ Associate Director

Some examples are here!

## ❖ Producer

- ❖ Assistant Producer
- ❖ Associate Producer
  - ❖ Production Coordinator
  - ❖ Production Manager
    - ❖ Production Assistant
    - ❖ Runner

Remember that not all job titles or responsibilities are the same. It depends on the company that you work for.



# Short Explanation

❖ Director – Hold the creative vision, they steer the ship

❖ Assistant Director – The central link between dpt's and the Director. They ensure that the ship is running to the Dir' views/requirements.

❖ Producer – Oversees responsibility of the entire ship. They manage the funds, the Director and everything within the ship to ensure it reaches port on time.

❖ Assistant Producer – Assist other leads, manage files, create shot lists, organize crew contacts, track notes, organize art assets such as storyboards, and much more!

❖ Production Coordinator – Ensures that the ship is running as it should be. Anticipates needs of the crew and pipeline.

❖ Production Manager - Oversees department schedules and deliverables to ensure the efficient completion of production.

❖ Production Assistant/Runner – They are the most jr and assist the coordinator, taking on any jobs necessary and while learning the pipeline! (anything from organizing notes/files to getting coffee)

These are basic definitions!  
Your job title and description/requirements will  
depend on who you work for!

# Production Management Positions are Gateways!

Something that a lot of people don't understand is that production management roles are gateway positions! You are not stuck in one position for the entirety of your entire career.

People come from all over the world with all sorts of different backgrounds to these positions. You could come from business school and get a job as a coordinator or production assistant for animation and then end up as a recruiter somewhere! It all depends on who you are and where you want to be!

It's important to keep an open mind, be aware of expectations and your company environments, and personal goals.



# What Programs do they use?

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It depends on your company and area (animation, tv, video games, etc.) But there are a few common one's studios use:

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Microsoft Suite (Word, Excel, Gmail, Outlook, etc.)

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Google Suite (Gmail, Docs, Sheets, etc.)

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Adobe Suite (Photoshop, Aftereffects, etc.)

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Shotgun Studio

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Asana

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Basecamp

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File Transfer Protocol

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Cloud Storage Systems

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Much more!



# Where can I find a job?

Every studio/company needs Production Positions even if it is not something taught in school. It is mostly associated with Film and Television, but it is just as important to Animation. Not many people enter the animation industry with the knowledge or intent or pursue it.

Start looking for internships, opportunities, and jobs ASAP! Reach out to students, school ALUMNI, Industry Professionals and recruiters sooner rather than later. If you really want a time span to start, shoot for Fall of your Junior year. Establishing early connections are excellent and give you time to forge those openings.



[You are not limited to the ones pictured]

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# Advice

- ❖ Ask yourself what you want to do. Who do you want to be? Where do you see yourself in 5 -10 years?
  - ❖ If it's not this then do not pursue it. Some companies allow it as an in for artists looking to find a creative position while others despise that.
  - ❖ Create an image for yourself.
    - ❖ Stand out, be unique! (How are you different? How can you brand that?)
    - ❖ Pull together a Resume, LinkedIn, Website can be made but not needed.
    - ❖ Connect with people in the Industry.
    - ❖ Stay experienced and knowledgeable! (Who are you speaking to & who is the company? What are they working on?)



# Things to Remember

- ❖ At the end of the day, it comes down to three things. Who you know, who you are, and *personality*. [A good chunk of it is also luck, being in the right place at the right time]
- ❖ Build yourself in a positive and unique way.
- ❖ Do not force yourself on this path if you have doubt or are uninterested. It's a natural calling whether it's due to your business skills, organized skills, love for art and artists, or people skills.
- ❖ Be receptive to feedback, critique, and learning. Keep an open mind.
- ❖ Know what you want to do and where you want to be. Understand the culture you want to be a part of-don't settle.
- ❖ Not landing an internship does not mean game over. Get involved in clubs, volunteering or pick up a job that relates to exercising your people skills.



# Get Involved! Build Yourself...



As I said in the previous slide, not landing an internship does not mean game over! Make yourself unique, build an image and stand out. Get creative.

Take look at videos on YouTube, Social Media and on Websites/Platforms!

- ❖ Netflix
- ❖ Lightbox
- ❖ CTN Panels
- ❖ Industry Professionals on Social Media Platforms

Enroll in a business or management course!

- ❖ SCAD has some wonderful business courses that hold a plethora of knowledge

Talk to Professors! (I've listed out some of the Professors I've had or know of that have a great understanding and respect for Production Management)

- ❖ Bernardo Warman
- ❖ Zachary Rich
- ❖ Michelle Tessier
- ❖ Keith Osborn
- ❖ Chris Gallagher

# Get Involved! Build Yourself...



Join Clubs (School and industry related!)

- ❖ WIA (Women in Animation)
- ❖ SCAD APG (Animation Producers Guild)
  
- ❖ Consider Mentorships and Internships
- ❖ WIA offers Mentorship Circles during the year!
- ❖ Entertainment Companies offer Internships and other opportunities through the year, keep an eye out on websites and social media accounts!
- ❖ Etc.
  
- ❖ Get a normal job if not a creative on in the meantime!
- ❖ Join personal projects and student films! Practice your craft and learn more about other's.
- ❖ While it may not be animation or entertainment work, skills translate and correlate!
- ❖ Show that you're capable and versatile, flex those people and organizational skills!

# Reaching Out

In addition to putting yourself out there on social media, it is just as important to reach out! However, there is an etiquette to this, and you should under no circumstances be rude or make yourself look negative- this will hurt your job prospects and opportunities. As one of my professors always say, “The industry is small! Everyone knows each other, word gets around. Don’t ever create a negative image for yourself.”

The most important rule EVER: Do NOT **EVER** reach out to someone with a demanding or arrogant tone. Act online how you would in person. Have an adult conversation-don’t just ask, ask, ask or beg. Building a relationship or connection is a two-way street. It’s about give and take- being polite, kind and interested will go a long way.

And never start talking with someone (in person or online) with the assumption or goal to receive something in return such as a job. Sometimes the knowledge or information someone gives you is much more valuable.

# What is the proper way to reach out?

- ❖ If you're still a student, see your advisor or career advisor to receive tips on your resume and other professional pieces of your arsenal. Starting with a solid resume, website, and other business information is key.
- ❖ Connect with alumni and classmates that intern or work at companies you're interested in.
  - ❖ Find out their experiences and learn about their journey!
- ❖ Attend company/industry/school events!
  - ❖ Find club's hosting speakers!
  - ❖ Companies hosting talks or special demonstrations
  - ❖ Recruiting sessions
  - ❖ Etc.
- ❖ Introduce yourself! (Who are you? What do you do? Where do you study or work?)
  - ❖ What are you hoping to gain from to conversation? (Looking to learn more about who your speaking to? More about a company or job position? About an opportunity or mentorship? Requesting for some feedback on your work or resume? Etc.)
  - ❖ Would they be willing to speak about it over messaging, virtual chatting/meetings or in person?
  - ❖ Thank them! (They took the time to read and possibly respond to your message! Many people are incredibly busy, be polite!)



# Production Management at SCAD

To my knowledge, SCAD only teaches production management for visual entertainment, for the most part, to film students. The pipeline and flow of things is gone over in animation but from my experience most students don't have enough in-depth knowledge or understanding of the entire pipeline to be able to successfully manage productions in the animation concentration. Even if they do, most are not confident in their skills unless they get to work on a project such as SCAD Animation Studios.

While a handful of students have great organization and time management skills, many artists on a student level struggle with this and feel more comfortable in allowing other people to step up and handle those tasks in addition to organizing a pipeline. In my experience the majority of students don't even really know what a producer does so always try to educate your friends and classmates in a polite way on what production management and producing is-they might have an interest too!

Do keep in mind though that not all students believe that being a "Producer" or "Director" or Production Assistant on student films and projects are not *real* jobs. (They do just as much work as the artist, just in a different way). These people who do not value these positions or take them lightly, lack the understanding of the pipeline and roles needed for success-stay away from them or try to politely reason and educate them.

# Production Management at SCAD

(This does not only apply to SCAD)

## Remember to value yourself and your abilities

- ❖ Helping out on Senior Films is a great way to stick your foot into this world or exercise your skills. Remember to stay away from films who do not think they need a producer or management for production-these films almost always fail due to not meeting deadlines and finishing their production.
- ❖ Value yourself and your time- you're a person too, someone with feelings, someone that works hard and does their best to support the team like everyone else. You are just as important as the artists! Put your foot down on this and make the person see that if they want to argue. Prove yourself a valuable asset-and if they still do not agree then politely avoid them.
- ❖ If you find yourself feeling down, remember that sometimes just seeming like you have your ground when others feel lost and overwhelmed goes a long way. Reaching out to others or being that ray of sunshine during someone's difficult day can make them feel better. A supportive comment to make them feel seen or a little personal message to check in with someone is important for team morale!
- ❖ Build friendships and relationships with people that respect you just as much as you respect them-this will help you feel better about yourself and your position and is also a good thing to do in general-everyone needs a friend to depend on or talk with.

# SCAD ANIMATION STUDIOS



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# WHAT IS IT?

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*THIS IS BASED ON MY PERSONAL TIME AS A STUDENT*



SDGM 560: A collaborative course that you must apply for and have approval for, through the Animation Department.

<https://scadanimation.blog/scad-animation-studio/>



The Studio explores various avenues and ideas for films- giving their crew plenty of room to stretch their creative legs! From 2D to Stop motion to 3D animation to plenty more-they like to test the waters and push the boundaries for what kind of work students can produce.

Like many art schools with an animation department, SCAD has created an Animation Studio with the help of a handful of professors that run the courses. The “courses” are the film teams. Each team runs and functions like a professional studio in the industry and produces the highest quality of animation at SCAD. It teaches students how work together on a large scale as well as gives strong portfolio work .

Who are the people at SCAD Animation Studios? It is open for all levels of students to apply to but only the most dedicated and motivated workers get in! They recruit all sorts of artists and students. Most students move along after getting to work on one project but many return if not Seniors and new faces come aboard!

# What do they create?

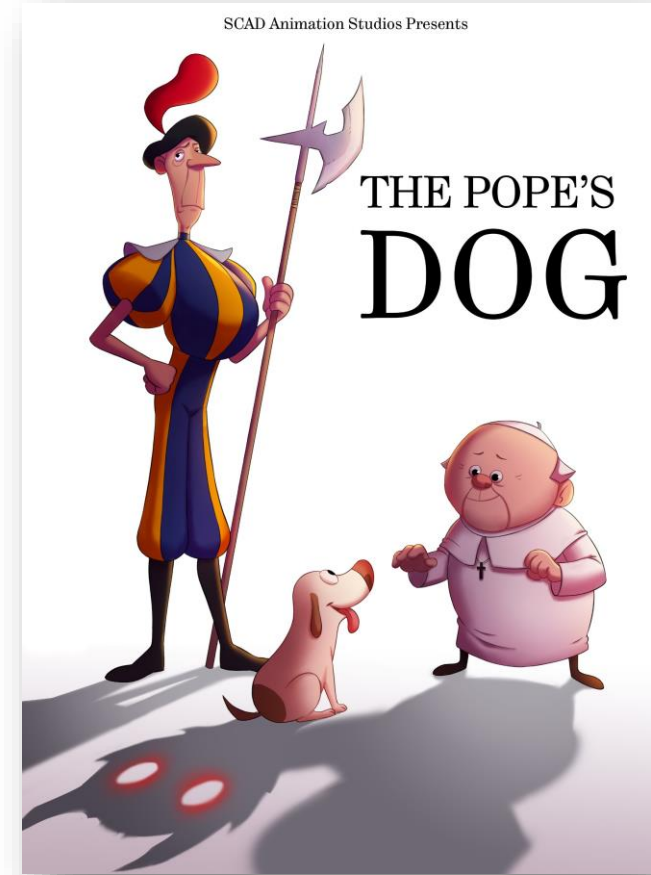


**Bearly**  
(2D & 3D Short Film)  
[Fall 2019-Spring 2020]

PROPERTY OF SAVANNAH COLLEGE OF ART AND DESIGN ©



**Hex Limit**  
(2D & 3D Short Film)  
[Summer 2020 – Spring 2021]



**The Pope's Dog**  
(2D Short Film)  
[Winter 2021 – Spring 2021]

Writing, Story, Art/Concept/Design, Modeling, Rigging, Animation, Motion Graphics, Lighting, Compositing, Sound/Music and more!

THIS IS BASED ON MY PERSONAL TIME AS A STUDENT



# Where can I see these?

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These films like every SCAD Animation Studio Production, will be entered in festivals around the world and “take a tour” for a year hoping to gain awards and views in order to showcase the work of SCAD and to get students noticed. After making it’s rounds at festivals for a year it will be uploaded online where the public can view it.

Year 1: Creating & finishing the project, entering it into film festivals

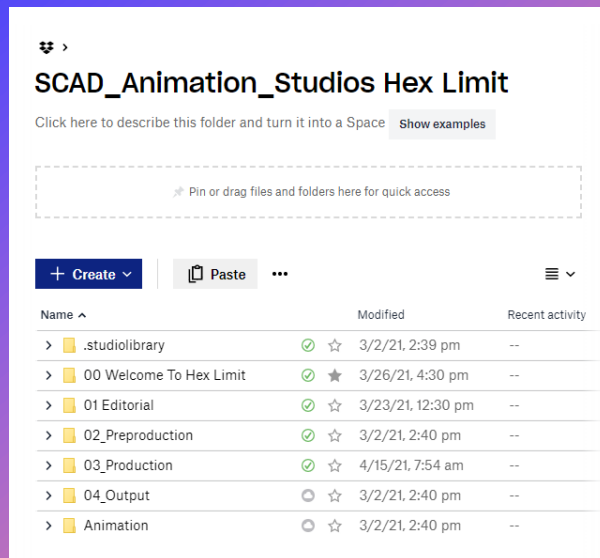
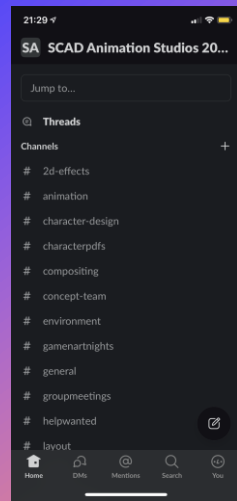
Year 2: While a new production is in the process of being made, Year 1’s film will be entered in festivals and make its year trip around.

Year 3: Year 1’s film will be ready to share with the public for free, Year 2’s film will still have one more year until it can be shared.

SCAD owns all rights and property to the film and the works created. Until permission is given to the Professor of the film and the students that worked on it, work and the film or any portions of it cannot be shared without special permission.

# Programs, Platforms and Software

While working on SCAD Animation Studios you are able to use almost any software/program offered by SCAD through your student account or ones you have acquired personally to create your assignments. However, some programs utilized that are pretty much mandatory include but are not limited to, Shotgun Studio, Dropbox (using your student account), Slack, and the Microsoft/Google Suite!





# What I personally do as a Producer



Take notes during class dailies and for outside meetings

Distribute notes, class info and announcements through Email, Shotgun, Zoom and Slack.

Give feedback on artist assignments

Schedule meetings and deadlines for departments/people

Anticipate the needs of the crew & the film

I am the in-between for the class and Professor Warman and the class and leads

Actively organize, track and adjust the pipeline through Shotgun, Slack and Google Sheets

Support and care for the artists (foster a positive environment)

Answer questions at any/all times (when available. respond in a timely manner)

Anything Professor Warman requests me to do I carry out

Help point crew members in the direction they need to go for information

Educate team members on Shotgun & our other programs

Introduce new members and bring them up to speed

Collect Press Information for the end of year website

Will be organizing and working on the website at the end of the year

Create a list of film fests we will be entering in

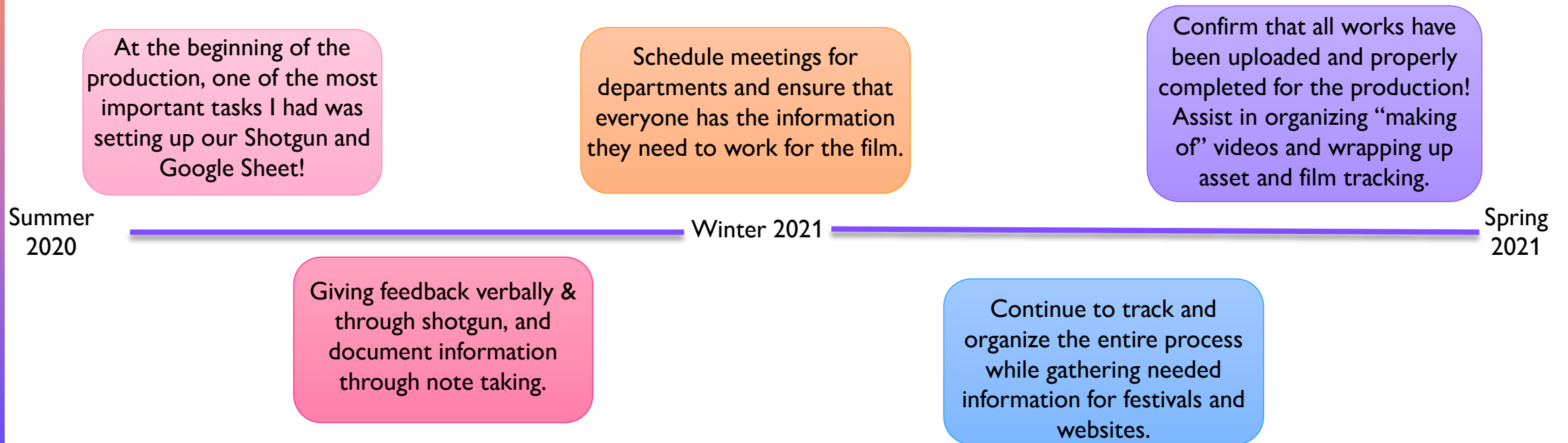
Create intro PowerPoint/information

Create/adjust naming conventions

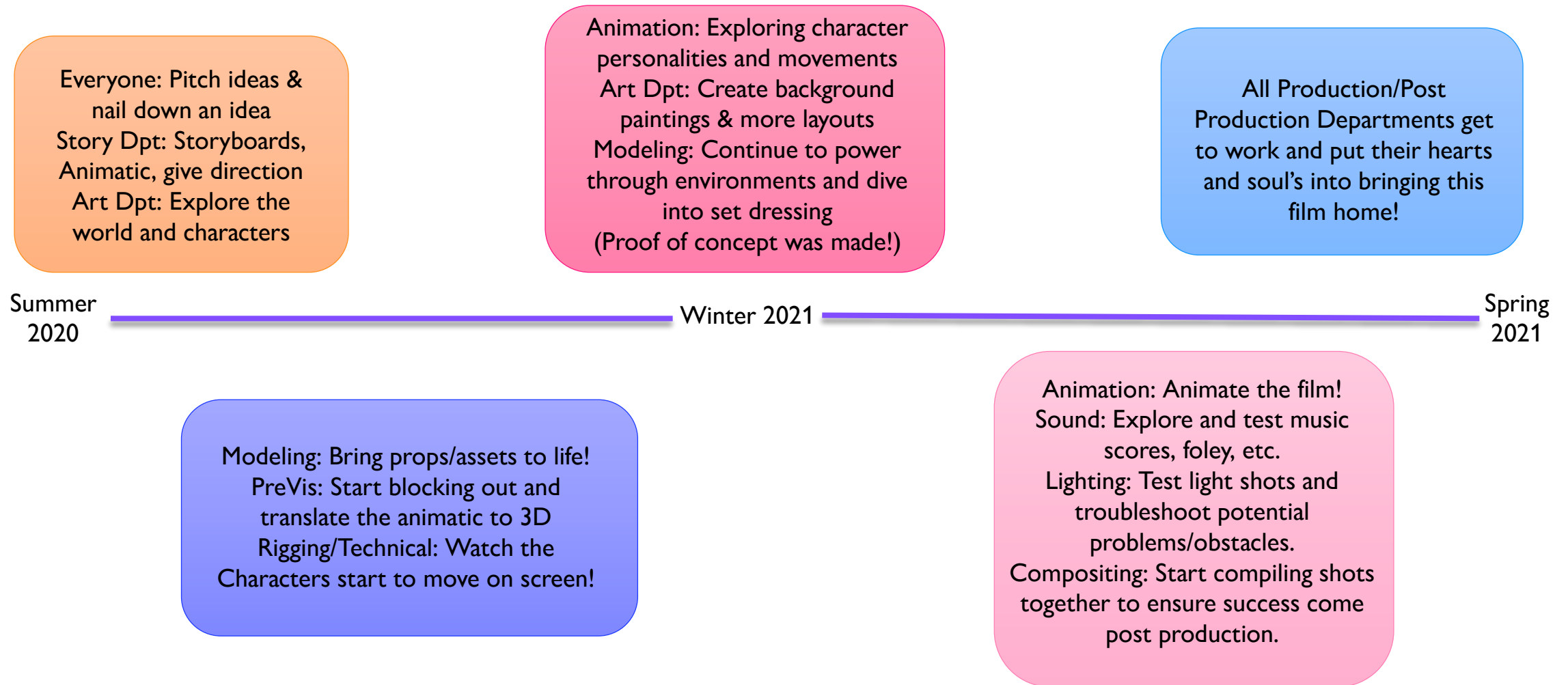
Organize Dropbox & keep it clean alongside artists

Etc. (so much more!)

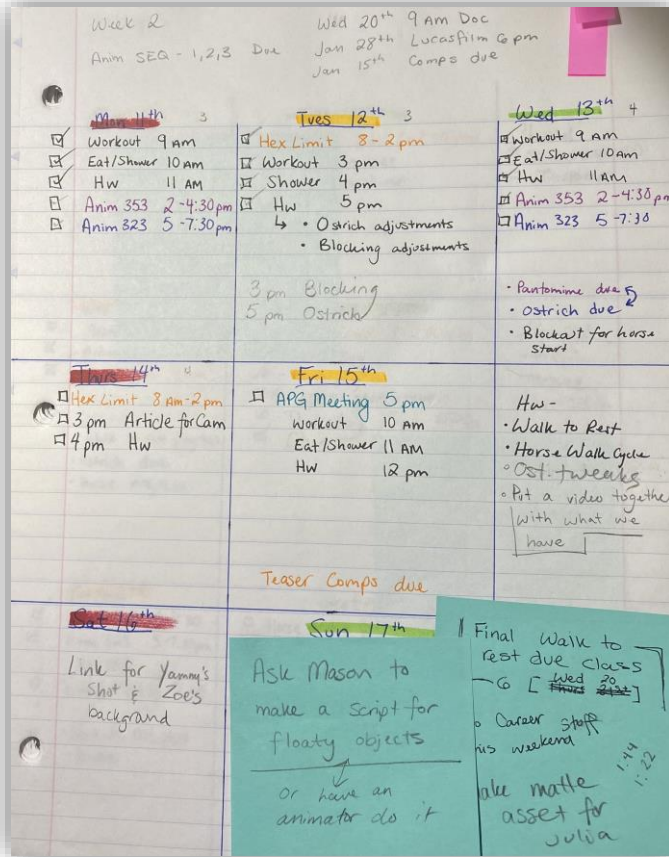
# What I do...



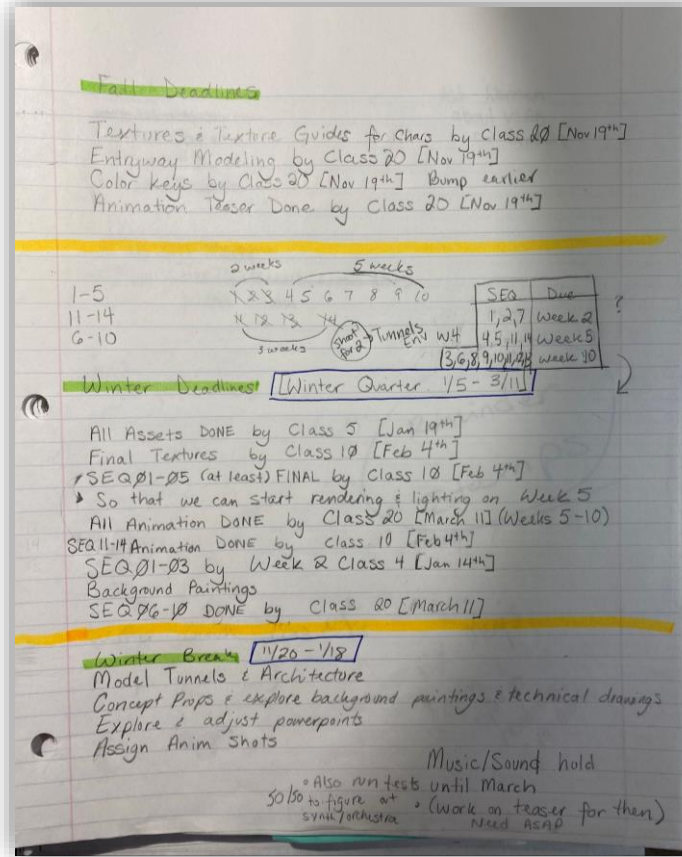
# Some of the things I've seen happen overall



# What do my notes look like?



Example of my personal daily schedule



Rough deadlines for Hex Limit

Everyone's notetaking style is different. There is no "right" way in my opinion, everyone does it differently and it's up to you to cultivate your own way whether it's completely on your own or picked up by looking over the shoulders of others.

As long as you've got the important info and ideas down you should be set! Don't stress yourself out. I prefer typing notes since I type quickly but there's nothing like handwritten notes. (Just make sure it's legible if you aren't typing them after)

# What do my notes look like?

## HEX LIMIT Notes

Class 8, April 15th, 2021

Video of the Day: Johnny Express

### Art Notes

#### Duxi

BKGP SEQ08\_SH010

- This looks fantastic!
- Add more distanced buildings straight down the middle
  - Feel free to push the depth
- Adding in some short stands at the bottom and some warmer tones at the bottom of the painting would be nice



### Posters



- We like option 1 and 4 but we like the idea of including the moon in the background
- We need to play with Byte's pose a lot more, he needs to feel more menacing
  - Perhaps shifted more forward or something like Jordan has drawn
  - We don't want the claw to overlap in front of his body but consider playing with that as well

Dejanna Price changed the status of Version chaotic\_comp  
Status: ✓

Dejanna Price changed the status of Version ANIM\_SEQ04\_SH110  
Status: ●



Dejanna Price

Apr 8

Version ANIM\_SEQ04\_SH110

YES we love this!! We want more sparks, extending them back and making them more dramatic would be fun.



Add a reply...

Dejanna Price changed the status of Version ANIM\_SEQ03\_SH090\_FINAL  
Status: ●



Dejanna Price

Apr 8

Version ANIM\_SEQ03\_SH090\_FINAL

Cloud feels like it dissipates too quickly, be sure to find a nice feeling for it! Looks awesome otherwise.



Add a reply...



# What do my notes look like?

Like I said, there is no secret to notes and there's nothing special about my notes!

I take notes per Department/Area we're talking about, per person and per assignment. I write down ideas we want to remember, critique from everyone and any other important information. You do not need to type out word for word just the gist of what's going on. Remember to include encouragement or a compliment to artists, it doesn't seem like much, but they work hard and deserve recognition!

The format I use:

Dpt [Underlined]

Name [No last name unless there are artists that share first names]  
[Tab] [ Task or SEQ##\_SH###]

- Notes/Critique in bullet points
- ✓ If approved I use a checkmark and adjust other platforms to reflect the info

[I include screenshots, screenshots of drawovers or explain that they need to reference a certain area on a platform for further info/notes]

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# How do I track production?

I track information alongside my trusty Director Jordan through Google Sheets and Slack! Me and my Associate Producer Laura, manage Shotgun Studio on production side of things, giving out notes and suggestions alongside Department Leads through there. I manage the Slack channel alongside the Director and fellow Leads as well to help make the film as successful as possible.



### 3D Animation

| Sequence | Shot   | Time (Frames) | Lvl of Difficulty | Character Emotion | Notes                                            | Artist   | Char. Anim | Props Anim | Lux Exhaust | Sim/Light Ready | Sim Prog. |
|----------|--------|---------------|-------------------|-------------------|--------------------------------------------------|----------|------------|------------|-------------|-----------------|-----------|
| SEQ 01   | SH 010 | 283           | 3                 |                   |                                                  | Henry    |            |            |             |                 |           |
| SEQ 02   | SH 010 | 81            | 2                 |                   | 8 frames of                                      | Stanley  |            | screen     |             |                 |           |
| SEQ 02   | SH 020 | 23            | 1                 |                   |                                                  | Stanley  |            |            |             |                 |           |
| SEQ 02   | SH 030 | 141           | 4                 |                   | add 8 frames                                     | Stanley  |            | cam/screen |             |                 |           |
| SEQ 02   | SH 040 | 22            | 1                 |                   |                                                  | Lexi     |            | cam/screen |             |                 |           |
| SEQ 02   | SH 050 | 92            | 3                 |                   | add 24 frames - add 2 seconds                    | Grace    |            | cam/screen |             |                 |           |
| SEQ 02   | SH 060 | 23            | 3                 |                   |                                                  | Arashi   |            | cam/screen |             |                 |           |
| SEQ 02   | SH 070 | 31            | 2                 |                   |                                                  | Ross     |            | cam/screen |             |                 |           |
| SEQ 02   | SH 080 | 253(344-507)  | 5                 |                   |                                                  | Ross     |            | cam/screen |             |                 |           |
| SEQ 03   | SH 010 | 25            | 3                 |                   |                                                  | Frank    |            | cam        |             |                 |           |
| SEQ 03   | SH 020 | 13            | 2                 |                   |                                                  | Mason    |            |            |             |                 |           |
| SEQ 03   | SH 021 | 37            | 2                 |                   |                                                  | Mason    |            |            |             |                 |           |
| SEQ 03   | SH 030 | 24            | 3                 |                   |                                                  | Frank    |            | cam        |             |                 |           |
| SEQ 03   | SH 040 | 16            | 1                 | -                 | no character animation                           | -        | -          |            |             |                 |           |
| SEQ 03   | SH 050 | 13            | 3                 |                   |                                                  | Grace    |            | cam        |             |                 |           |
| SEQ 03   | SH 060 | 16            | 1                 | -                 | no character animation                           | -        | -          |            |             |                 |           |
| SEQ 03   | SH 070 | 8             | 2                 |                   |                                                  | Grace    |            | cam        |             |                 |           |
| SEQ 03   | SH 080 | 14(1-14)      | 4                 |                   |                                                  | Maddie   |            | cam        |             |                 |           |
| SEQ 03   | SH 090 | 65(1-65)      | 4                 |                   |                                                  | Huinong  |            | cam        |             |                 |           |
| SEQ 04   | SH 010 | 23            | 3                 |                   |                                                  | Yammy    |            |            |             |                 |           |
| SEQ 04   | SH 020 | 18            | 2                 |                   |                                                  | Sophie   |            |            |             |                 |           |
| SEQ 04   | SH 030 | 20            | 2                 |                   |                                                  | Sophie   |            |            |             |                 |           |
| SEQ 04   | SH 040 | 37            | 3                 |                   |                                                  | Yammy    |            |            |             |                 |           |
| SEQ 04   | SH 050 | 21            | 3                 |                   |                                                  | Heidi    |            |            |             |                 |           |
| SEQ 04   | SH 060 | 80            | 5                 |                   |                                                  | Heidi    |            |            |             |                 |           |
| SEQ 04   | SH 070 | 32            | 4                 |                   |                                                  | Matt     |            |            |             |                 |           |
| SEQ 04   | SH 080 | 26            | 4                 |                   |                                                  | Geoffrey |            |            |             |                 |           |
| SEQ 04   | SH 090 | 45            | 4                 |                   |                                                  | Everett  |            |            |             |                 |           |
| SEQ 04   | SH 100 | 11            | 2                 |                   |                                                  | Arashi   |            |            |             |                 |           |
| SEQ 04   | SH 110 | 49            | 4                 |                   |                                                  | Rachel   |            |            |             |                 |           |
| SEQ 04   | SH 120 | 70            | 4                 |                   |                                                  | Gabby    |            |            |             |                 |           |
| SEQ 05   | SH 010 | 22            | 3                 |                   |                                                  | Lexi     |            | garbage    |             |                 |           |
| SEQ 05   | SH 020 | 34            | 3                 |                   |                                                  | Joseph   |            | garbage    |             |                 |           |
| SEQ 05   | SH 030 | 18            | 2                 |                   |                                                  | Henry    |            | garbage    |             |                 |           |
| SEQ 05   | SH 040 | 35            | 4                 |                   |                                                  | Joseph   |            | garbage    |             |                 |           |
| SEQ 06   | SH 010 | 10            | 2                 |                   | add 50 frames -audio queue needed Frame 343 ish- | Lexi     |            | car / gobo |             |                 |           |
| SEQ 06   | SH 020 | 10            | 1                 |                   |                                                  | Lexi     |            | car        |             |                 |           |
| SEQ 06   | SH 030 | 10            | 2                 |                   |                                                  | Lexi     |            |            |             |                 |           |
| SEQ 06   | SH 040 | 89            | 5                 |                   |                                                  | Maddie   |            | car / gobo |             |                 |           |
| SEQ 07   | SH 010 | 24            | 3                 |                   | add 1 second at beginning                        | Grace    |            | car        |             |                 |           |
| SEQ 07   | SH 020 | 17            | 3                 |                   |                                                  | Sophie   |            |            |             |                 |           |
| SEQ 07   | SH 030 | 21            | 3                 |                   |                                                  | Geoffrey |            |            |             |                 |           |
| SEQ 07   | SH 040 | 26            | 3                 |                   |                                                  | Stanley  |            | car        |             |                 |           |
| SEQ 07   | SH 050 | 11            | 2                 |                   | add 10 frames                                    | Yammy    |            | car        |             |                 |           |
| SEQ 07   | SH 060 | 27            | 3                 |                   |                                                  | Gabby    |            |            |             |                 |           |
| SEQ 07   | SH 070 | 28            | 3                 |                   |                                                  | Arashi   |            |            |             |                 |           |
| SEQ 07   | SH 080 | 13            | 2                 |                   |                                                  | Geoffrey |            |            |             |                 |           |
| SEQ 07   | SH 090 | 18            | 3                 |                   | add 8 frames                                     | Brandon  |            | car        |             |                 |           |
| SEQ 07   | SH 100 | 21            | 2                 |                   | Note: Emma pls pace a building behind overpass   | Grace    |            |            |             |                 |           |
| SEQ 07   | SH 110 | 49            | 3                 |                   |                                                  | Sofia    |            |            |             |                 |           |
| SEQ 08   | SH 010 | 15            | 1                 |                   | add 24 frames                                    | Yammy    |            | car        |             |                 |           |

#### 3D Anim Naming Convention

ANIM\_SEQ##\_SH###\_INITIALS\_V###

Ex: ANIM\_SEQ01\_SH010\_DP\_V001

- Always include 'ANIM' in front for department name

- Use all CAPS for any alphabetical letters

- Shots use three spaces, for shot one you would write 010, for shot eleven you would write 110

- When naming shots you do not type SHOT### or SHO### you write SH###

- Versions will act the same with three spaces, if its the first you write V001, if it's the seventeenth you type V017

#### Finalizing Shots

[https://docs.google.com/document/d/10ggmRV-larWIPtKWR\\_0-wU9v-7eMpc9wi3GNalWMe3A/edit?usp=sharing](https://docs.google.com/document/d/10ggmRV-larWIPtKWR_0-wU9v-7eMpc9wi3GNalWMe3A/edit?usp=sharing)

Please click and read the document above. Follow the directions Ross has laid out to finalize your shot for

other artists. Please message Ross, Jordan, or DJ if you have issues or questions.

| Background Goblins           |             |          |
|------------------------------|-------------|----------|
| Type                         | Assigned to | Progress |
| Walk Cycle 01                | Rachel      |          |
| Walk Cycle 02                | Heidi       |          |
| Walk Cycle 03                |             |          |
| 2 Arguing                    | Huinong     |          |
| Idle,Browsing the shops      | Lexi/Gabby  |          |
| Drunk Goblin pointing to sky | Gabby       |          |
| Inspecting a prop            |             |          |
| Vendor Goblin                | -           |          |
| Carrying Egg                 | Huinong     |          |
|                              |             |          |

#### Crowd Naming Conventions

CROWD\_(TYPE)Version##\_FileVersion##\_INITIALS

Ex: CROWD\_WC01\_V01\_DP

WC- Walk Cycle ARG-Arguing IDL-Idle, etc. Just abbreviate the action in caps.

Upload to Dropbox Hex Limit>07\_Anim>03\_Production>Crowd Goblins> Place in appropriate folder

Also upload to Shotgun in the Crowd Asset Tab, include your task name in the task section.



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# SCAD Anim Studios Advice

- ❖ Be prompt (If you're 15 mins early you're on time, if you're on time you're late and if you're late...)
- ❖ Be proactive and positive (be the ray of sunshine for someone)
- ❖ Be dedicated and motivated (if you don't enjoy your project your heart won't be in it, and you'll stop caring)
- ❖ Actively participate (be a part of your team! Provide some opinions & feedback, talk with members inside and outside class)
- ❖ Be unique (whoever mentors you leaves an impression, and you learn from them but be your own kind of production manager. I took things from Cameron and made them my own. I'm still learning and will continue to learn from those around me. It's all about your own style and background)
- ❖ Establish a good connection with your Director & Leads. (Jordan and I are great friends because of Hex Limit. Take the time to get to know your team members personally and it will make your job a lot nicer/"easier")
- ❖ Respond quickly but don't kill yourself (Yes-you're the mom of the team so you're holding everyone's hand and responding instantly to messages because they grind to a halt without an answer. You're also the annoying needy gf that's going to bother everyone to turn in their work, upload things and send emails no one reads. But you need a break too. Turn off those notification when you go to bed or tell someone to message the Director or a Lead for info when stressed).



# Where and how do I apply?

- You apply all year as long as there is an active film-however they do not always take in certain areas-it depends on the point in production that they're in.
- Keep updated with SCAD discord channels, with students who actively work or have had worked on them in the past, and Animation Blasts from the department.
- After receiving info on positions, apply to the department email: [animation@scad.edu](mailto:animation@scad.edu) with your work and personal description/ as well as other needed information (that you were told about).



# What I love about my experience

- ❖ I get to be around fun creative artists who are all unique!
- ❖ I experience new art and new approaches to things; I get to be surrounded by brilliant creators which inspires me to do my best to bring out the greatest work they are capable of.
- ❖ I feel useful by helping artists who struggle with things like time management, communication and other things.
- ❖ It's really cool to get to know your team and watch them grow together. We become a family that trusts and supports one another.
- ❖ Watching the film start out from ideas and pitches to a fully fledged film or tangible creation is an honor. It shows what hard work, dedication and teamwork can do.
- ❖ You learn all sorts of new things about yourself and others.

As someone who is interested in almost everything in the world with a great passion for art and creative minds, I find these types of jobs amazing. I've always been excellent with time management and I'm very organized and motivated- my work ethic is incredible when I'm committed but I've never been able to find something I fit well in. Although I've only recently discovered this new territory, I've grown very passionate about it very quickly. This is something I feel is a good fit for me with enough space for me to grow!

# Production Phonebook!



Dejanna Price (DJ)

Pronouns: She/Her

Graduation Year: 2022

Worked on: SCAD Anim Studios: Bearly (2020), Hex Limit (2021)

Where they are now: Senior @ SCAD

Contact: [dejanna.price@gmail.com](mailto:dejanna.price@gmail.com) or [LinkedIn](#)



Emily Bulan

Pronouns: She/Her

Graduation Year: 2021

Worked on: MITE (Winter 2020), Chalk (Spring 2021), The Happiest Place ( Senior Film)

Where they are now: LucasFilm

Contact: [LinkedIn](#)



Cameron Brown (CAB)

Pronouns: He/Him

Graduation Year: 2021

Worked on:

Where they are now: Pending

Contact: [LinkedIn](#)

# Production Phonebook!



Name: Me'Kayla Franklin

Pronouns: She/Her

Graduation Year: 2021

Worked on: Cookie Monsters (2020) Senior  
Capstone Car Lives (2021)

Where they are now: Pending

Contact: leeann.franklin98@gmail.com or  
[LinkedIn](#)

name

Pronouns:

Graduation Year: 20

Worked on:

Where they are now:

Contact:

name

Pronouns:

Graduation Year: 20

Worked on:

Where they are now:

Contact: