

The slide features a light orange background with a decorative design of thin orange lines and solid orange squares. One square is in the upper left, and another is in the lower right, connected by a series of lines that form a frame around the central text.

# **Yr 11 Media Folio**

Jason Xu

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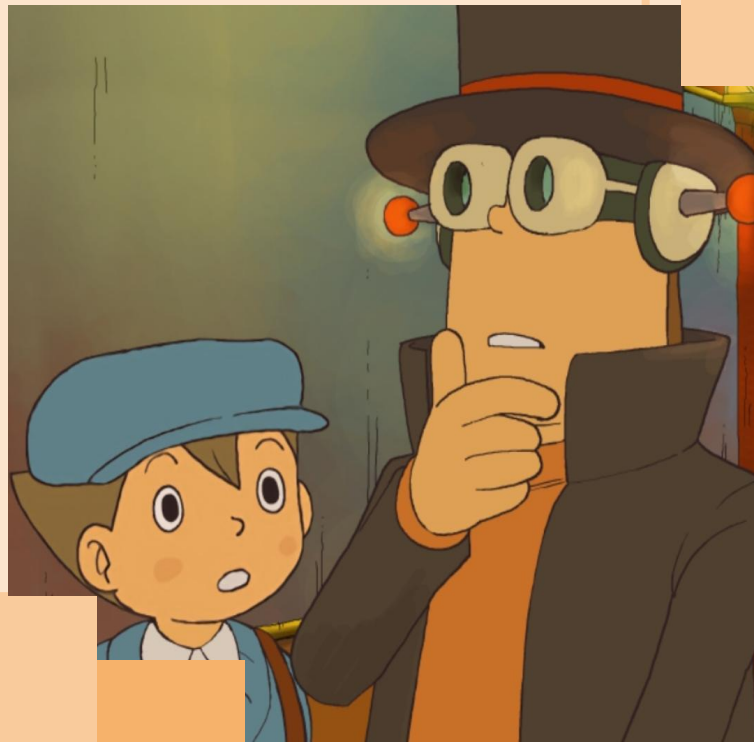
## Post-Production

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# Development

1. Research
2. Production Experiment

# Research



# Research

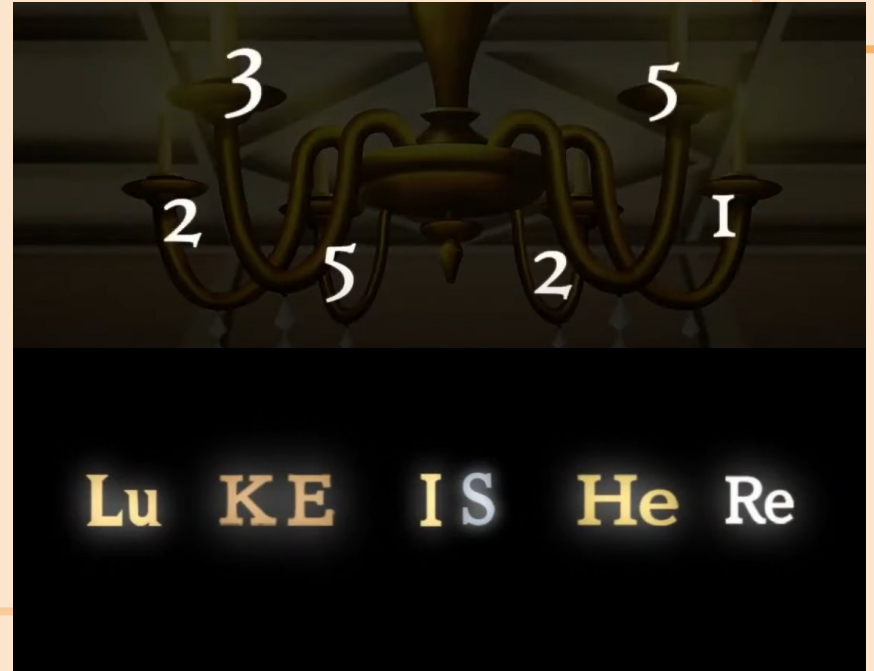
For my research, I analysed one of my favourite mystery series. The animated mini-series Layton and the Relics Treasure is a five part movie that joins up to become a film that explores the mystery behind artifacts with special powers.

The scene uses a lot of techniques and in the following slides I will be exploring some of these



# Editing

In this scene when the protagonist solves the puzzles, overlays and motion graphics are edited in to make the film interactive, engaging the audience. The solution to the puzzle is shown on screen via moving letters of objects. This is done in the post-production via editing and allows for an immersive film.



# Lighting

The lighting in this scene is bright, natural, and warm, establishing a peaceful and calm atmosphere. However the contrast by placing the main characters under the shadows foreshadows future events, where the main antagonist and his motivations are finally revealed. By doing this, the director is able to position the audience to evoke a sense of unease and anticipation. This use of high-key lighting on the scenery and low-key lighting on the heroes highlights the calm before the storm, creating a layer of emotional experience that adds to the film's depth



So, we finally found the Professor!

# Mise-en-Scene

The film incorporates a lot of mise-en-scene. In this particular scene of Aldebaran's estate, the mise-en-scene is carefully crafted to convey a sense of grandeur, significance, and mystery. The blend of classical and futuristic architecture, combined with the tranquil setting and natural lighting, makes Aldebaran's estate a visually striking and intriguing location.





# Reference 1: Eternal Diva

Professor Layton is a Japanese video game series that is set in a steampunk like world with storylines branching off many mysteries, with the most unusual plot twists. The Eternal Diva was a film made on the game in 2009 and contained all aspects of the video game series.

As a fantasy/mystery type film, the storyline and plot twists of this series is what has captured my attention.



# Reference 2: Spider Verse

Following the Spiderman timeline, the Spider-verse series adopts a distinct animation style. The animation style adopted by the series is unique enough to set it apart from conventional animation films as runs different frames per second. By setting Miles at 12 frames per second and the world around at 24 frames per second, it makes the film look choppy, giving it a nostalgic feel which enhances the overall visual dynamism and distinctiveness.

I want to match this style of animation by using the half time frame rate as it is unique and could add a lot of depth to my production



# Reference 3: Slugterra

The world beneath our feet, otherwise known as Slugterra is an animated television series created and directed by Asaph Fipke. The series premiered in 2012 and quickly gained popularity for its unique premise and engaging storytelling.

Eli Shane, the main protagonist of the series is established as an all-rounded hero with the classic hero's journey. What makes him unique is his deep legacy within the Shane bloodline and the relentless fuel to win.

I want to build my protagonist somewhat like the show does as it adds depth to the character, enriching the overall production.



## Reference 4: Invincible

Mirroring the DC Universe and Marvel Universe, Jeff Allen, director of the Invincible series crafts a richly detailed universe with various concepts and characters.

The unique storyline and unpredictability of the show has sparked some ideas. While many superhero narratives focus on clear-cut battles between good and evil, "Invincible" delves into the complexities of moral ambiguity. Characters who seem virtuous reveal darker sides, and traditionally villainous characters exhibit depth and complexity.

I want to create and establish a villain like how the show does to add more depth. Due to time constraints, I will be establishing the villain immediately as someone good then transition it during the climax of the animation.



# Magazine

## Pros:

A magazine includes a mix of articles, interviews, photographs, illustrations, and advertisements.

Creating a magazine involves significant design work, which can be a strong showcase of graphic design skills and creativity.

Producing content for a magazine allows for the development of research, writing, and editorial skills.

Magazines can cater to niche interests or broad topics, offering flexibility in content and style.

## Cons:

Generating enough high-quality content to fill a magazine can be challenging and time-consuming.

Effective magazine layout and design require a good understanding of graphic design principles and software.

Ensuring consistency in style, tone, and quality across various articles and sections can be difficult, especially if multiple contributors are involved.

Compared to films and animations, magazines might struggle more to engage an audience quickly and retain their attention.

# Animation

## Pros:

Animation allows for the creation of unique worlds, characters, and scenarios that might be impossible or impractical in live-action films.

Every aspect of the animation, from movement to lighting, can be easily controlled.

Different styles, such as traditional hand-drawn, stop-motion, or computer-generated animation, offer diverse options

## Cons:

Animating can be extremely time-consuming, as it involves creating numerous individual frames or sequences.

Proficiency in animation software and techniques is essential, which can be challenging for beginners

Access to high-quality animation software and possibly drawing tablets can be expensive.

# Film

## Pros:

Films allow for complex storytelling and character development.

Films can captivate and engage the audience effectively.

Films can encompass a wide range of genres and styles, from drama and comedy to documentary and experimental, providing creative flexibility.

## Cons:

Using high end equipment may cost a lot to rent or own

Mastering the various technical and creative aspects of filmmaking can be daunting, especially for beginners.

Elements such as time of day, permission to film and weather can influence filming.

## Chosen Format

I chose to do an animation because I wanted to experiment with drawing each frame. Although this is a tedious process, it eliminates factors such as weather when it comes to filming.

## Genre Type

I'm going for a fantastical mystery action style movie. I want to incorporate historical features along with some conventions of mystery films such as unexpected plot twists and deserted locations.



# Ideas

## Idea 1

A boy jumps through a painting that leads him into a different world and needs to escape. This links back to 'Professor Layton' mysteries and also incorporates ideas from games like 'Super Mario 64'.

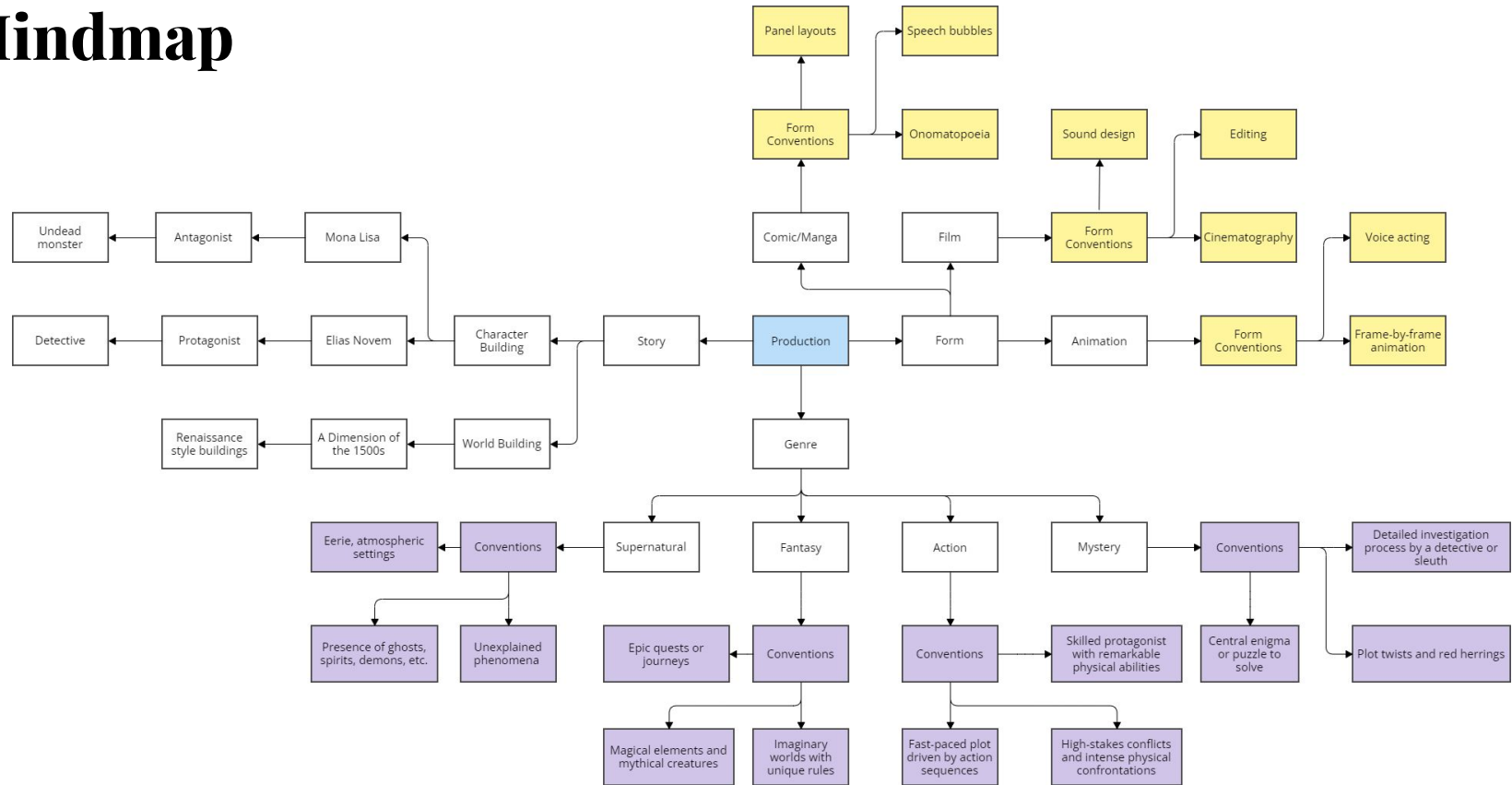
## Idea 2

A mysterious figure lands on Earth and claims to be god.  
A man tries to prove him wrong. The idea of mysterious figures from a different world can link to 'Invincible' and 'Slugterra' as it will feel fantastical.

## Idea 3

A rich man is killed in his mansion. A man uncovers the secret of the mansion and the identity of the murderer. A more classical take on a mystery type of film, drawing inspiration from 'Professor Layton'.

# Mindmap



# Production Experiment



# Intention

For developing an animation, I am going to carry out research fully on the animation application that would serve my production needs best. There are many animation softwares available on the internet, so it is important to identify which satisfies my own specifications.

As a somewhat beginner in the animation field, I am looking for software that could meet my creative and technical needs while being user-friendly and accessible at my skill level. Through this investigation, I aim to evaluate and compare different software based on their features, ease of use, support for beginners, and overall suitability for my animation project. This careful selection process will assist me to make an important decision, ultimately shaping my animation. The three apps I have chosen are:

- Adobe Animate - [Reference](#)
- Blender - [Reference](#)
- Krita - [Reference](#)

# Comparisons

[Adobe Animate - The Kite](#)

[Blender - Hero](#)

[Krita - Control + Z](#)

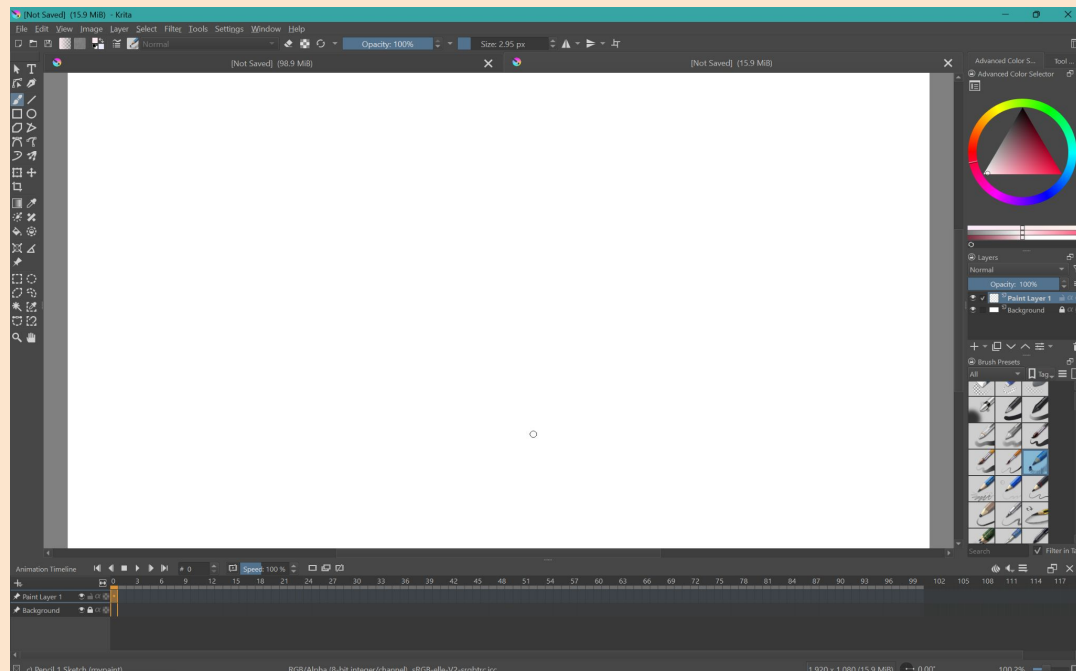
These example short films are similar to the animation I wish to produce in the end. They are simple yet effective. The Blender animation uses some CGI as Blender is capable of rendering 3D, allowing to create background easier.



# Krita

Krita is a free and open-source digital painting software primarily designed for concept art, illustration, and texture painting. Krita is gaining popularity for animation, particularly among indie artists and small studios, due to its robust features and affordability. Krita has a steep learning curve for beginners, but offers numerous tutorials and a supportive community to help new users get started.

I decided to try the app as it had a lot of positive reviews. The UI was super clean and to begin with, I had high expectations for the app.



# Krita

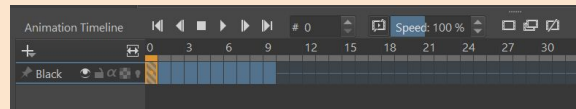
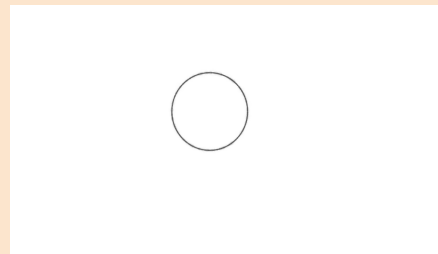
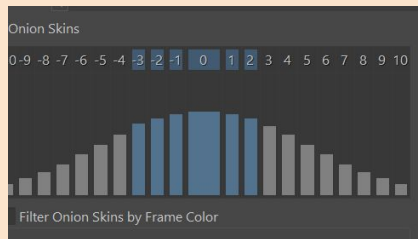
The GIF is not smooth and is very clunky. The issue is the size of the ball not staying the same, due to not being able to directly move the ball to a different location each frame as Krita does not support animating like this as the default option. This is called animating vectors which Krita does support, but is much harder to do. You can see vector animations demonstrated in the linked [video](#).

Pros:

- A lot of tools to draw with
- Advanced animation features
- Simple UI

Cons:

- Big learning curve
- Not beginner Friendly

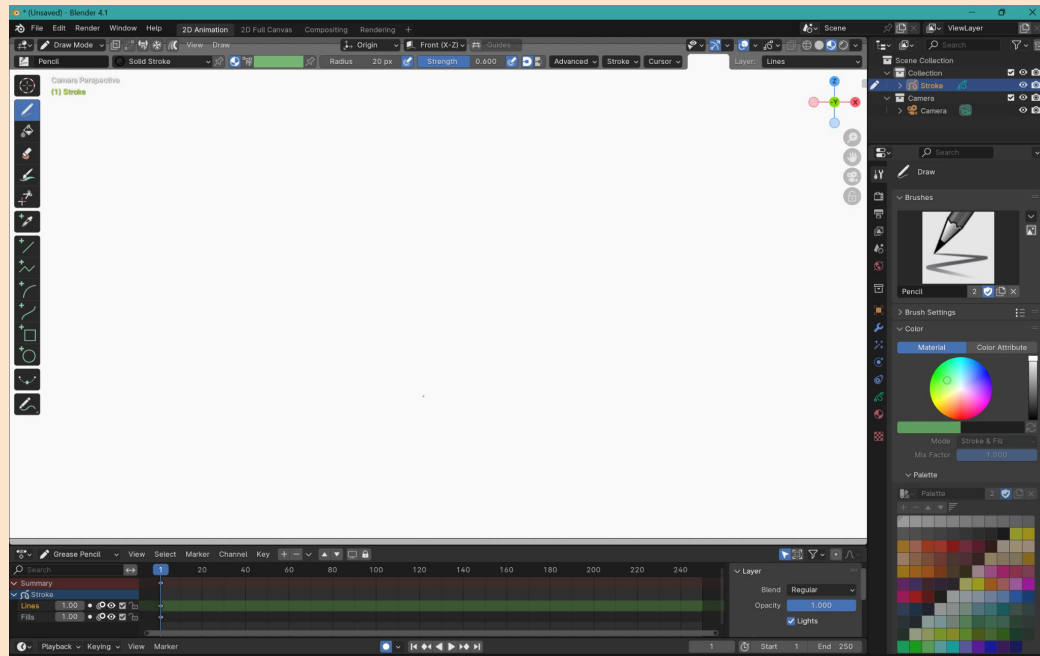


Overall, Krita was an app that I had high expectations for. As the app presented a significant learning curve and is not straight forward for beginners, I believe Krita is not a suitable application for this development. The complexity of its interface and the difficulty in mastering its features would make it challenging for me to learn and use effectively.

# Blender

Blender is a free and open-source 3D creation suite used for modeling, animation, rendering, and more. While Blender is primarily known for 3D animation, it also has tools for 2D animation, making it versatile for both types of animation. Blender can be quite challenging to learn due to its complex interface, but it provides extensive tutorials and a supportive community to aid in the learning process.

I decided to try and experiment with Blender as Blender has had a good reputation when it comes to animation in the past few years.





# Blender

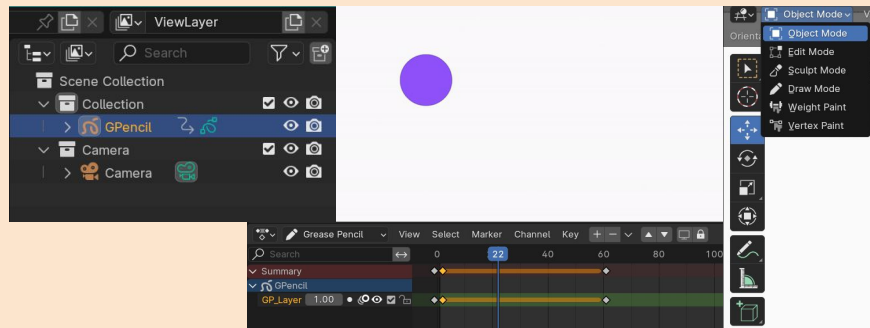
To the right is a ball bouncing. It was much easier to animate than Krita as I was able to move the ball directly. Similar to Premiere Pro, it uses keyframes to animate meaning that I didn't need to manually press add frame every time I wanted to add a new frame. I just dragged it to the position and automatically added a frame for me.

## Pros:

- Advanced animation features
- Somewhat friendly to beginners
- Keyframe animation (like Premiere)

## Cons

- Complex UI
- Very messy interface

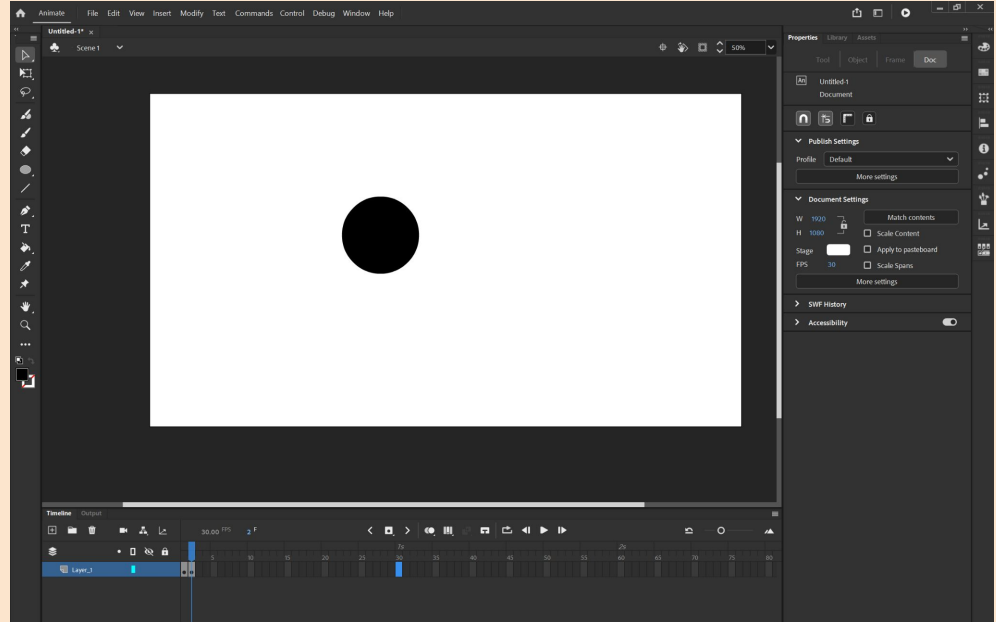


I believe Blender is not a suitable application for this development, although it would serve as a good backup if the chosen app fails. The primary reason for not selecting Blender is its chaotic user interface, which can be overwhelming and difficult to navigate. Despite its powerful features and capabilities, the complexity of Blender's interface makes it challenging to use effectively, especially for those new to the software.

# Adobe Animate

Adobe Animate is a professional software used for creating animations and interactive content, particularly for web and multimedia projects. Adobe Animate is quite popular for 2D animation, especially for its robust vector animation tools and integration with other Adobe products. Adobe Animate is relatively accessible, offering a user-friendly interface along with various tutorials and resources to facilitate the learning process.

I have had some experience with Adobe Animate and I think the software is easy to navigate and use.



# Adobe Animate

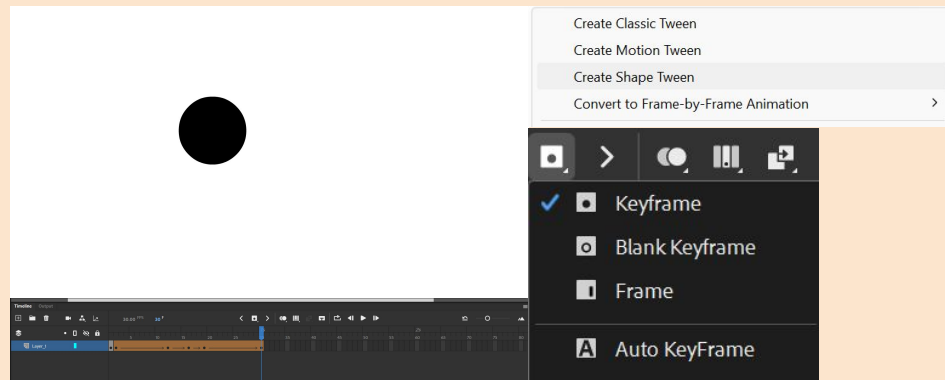
To the right is a ball bouncing. This took me less than a minute to animate as Adobe Animate has a automatic vector animation system called Shape Tweens. This will help cut down the need to animate frame by frame and will make the animation process much more efficient.

## Pros:

- Easy to learn
- Simple animations with automated processes

## Cons

- Bugs and random crashes (typical Adobe)
- Limited compatibility
- Weird export process



I believe Adobe Animate will be the app I will use for this development. The primary reasons for this choice are its easy learning curve and simple user interface. Additionally, Adobe Animate offers a variety of tools and a high level of ease of use, making it an ideal option for my needs.

# Production Experiment Feedback

I created a survey of 3 questions that asked my peers how I went with the experiment. The first question was to see which program provided the best or “smoothest” results.

The second question asked which program would be the easiest to learn.

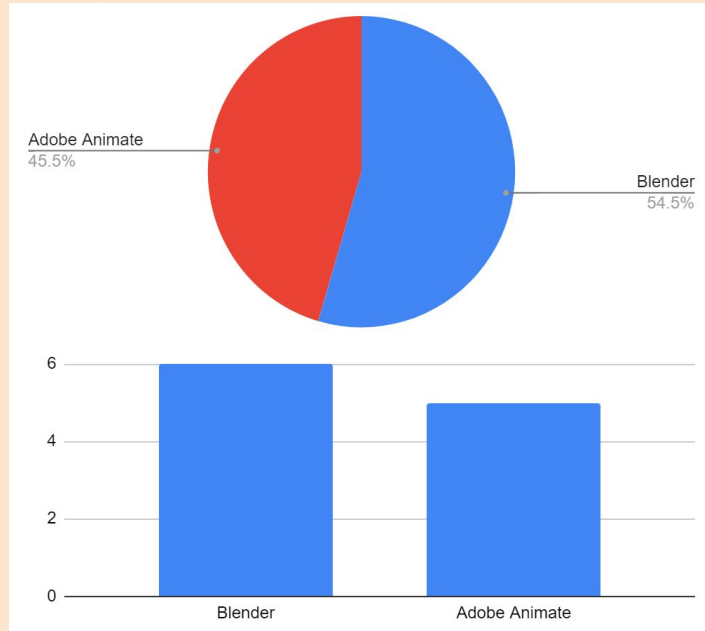
The last question was on why each person chose their answer for the second question. Overall, the responses were mixed.

# Production Experiment Feedback

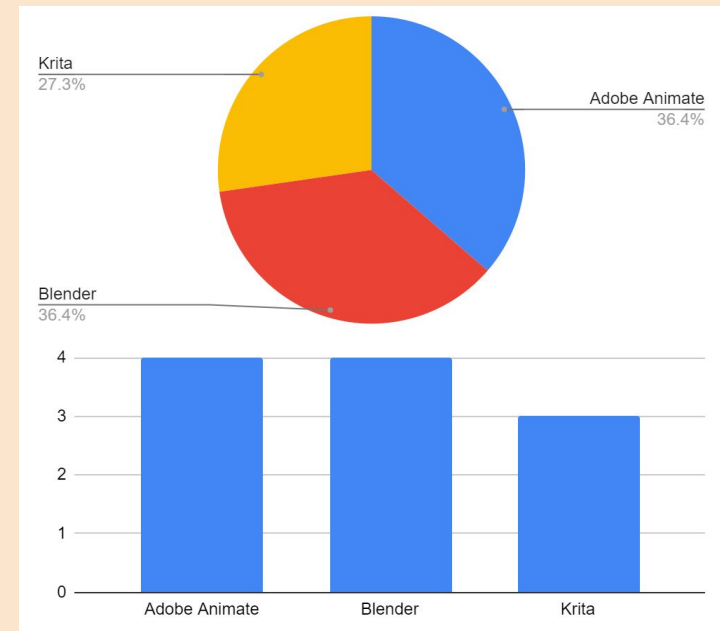
| Q1            | Q2            | Q3  |
|---------------|---------------|---|
| Blender       | Adobe Animate | What the Sigma 🧙🔥   |
| Blender       | Blender       | breh im wasting my 4090 if I dont use blender   |
| Adobe Animate | Blender       | cause its free  |
| Blender       | Krita         | the krita gif has the most potential, if it had more frames in-between the key frames it could be the most fluid.   |
| Adobe Animate | Adobe Animate | coz its smoother  |
| Adobe Animate | Adobe Animate | no clue   |
| Blender       | Adobe Animate |   |
| Blender       | Blender       |   |
| Adobe Animate | Krita         | Well for one, it's free and easy to use. There are no subscriptions fees and there aren't any ToS guidelines that say that my work is free for them to use (Adobe). |
| Blender       | Blender       | Adobe animate looks too sped up and fake, blender actually got physics and seems reasonable. Krita is what the heck is krita.. it looks so bad                      |
| Adobe Animate | Krita         | Because krita is cool. also the animation doesn't work. sigmification   |

# Production Experiment Feedback

## Question 1



## Question 2



# Production Experiment Feedback

I asked three questions to my peers for feedback. Firstly, I showed the three results of the ball GIF from the three different programs. Next, I asked my peers which program would be easiest to learn from their perspectives. To conclude, I asked them why they chose the program of choice. Although some responses were pure jokes, I did get some good feedback.

# Production Experiment Final Statement

After considering the different factors of Blender, Krita and Adobe Animate, I came to a conclusion. I will be choosing Adobe Animate as the software of choice. This is because it will help cut down animation times as the tweening functions help automate some animations. Judging from my feedback, Adobe Animate was a strong competitor behind Blender. Blender was a fan favourite as it is “cleaner”, however I believe by learning Adobe Animate a bit more, the animation will be on par with Blender.

# Pre Production

1. Statement of Intention
2. Narrative Statement



# Statements



# Statement of Intention

## Familiarity with Codes and Conventions

The audience should be familiar with the conventions of mystery and adventure genres. Being able to think critically allows the audience to interact with the puzzles the protagonist encounters, ultimately enhancing the viewing experience.

## Symbolism and Motifs

Symbolism plays a significant role in the film. Motifs of books reflect the importance of logic and wisdom while with the "Mona Lisa" painting, it represents the gateway to the unknown. The painting transforming into a real person symbolizes the thin line between art and reality, and the dangers that lurk when that line is crossed.

## Ideas, Concepts, Themes, and Issues

In this animated film, the central themes revolve around mystery adventure. The story will revolve around a young anthropologist in a fantastical setting where a simple act of touching a painting leads to extraordinary consequences. The story explores the interplay between history, art, and the supernatural.

## Audience Reflection

I want the audience to consider the thin line between curiosity and danger, and how historical artifacts and art hold more significance than just their aesthetic value. The narrative encourages viewers to think about the mysteries of history and the unseen worlds that could lie within ancient objects.

## Purpose of Creation

This film is being made to provide a thrilling and thought-provoking adventure that entertains while also sparking an interest in anthropology and art history. It aims to blend various historical concepts and modern ideals

## Inspirations

The product draws inspiration from modern animations such as "Spider Verse", combining them with the classical and simple art style of "Professor Layton" and the Renaissance style of "JoJo's Bizarre Adventure". The production also incorporates the infamous painting portals from "Super Mario 64".

# Narrative Statement

Elias Novem enters the old department of the Australian Strategic Intelligence Directorate (ASID). The man at the register mumbles, “You’re Elias right? The recent anthropology graduate...” “Top of my class!” He replied. “Well, a bizarre case of the Mona Lisa painting has appeared, and we need you to help solve this issue,” the man says. With the painting being the main suspect of the recent disappearances of people, Elias agrees to help solve the case. Elias enters the museum, and sees an old friend. His old friend greets him and clumsily trips over and touches the fragile painting. The painting then transports the two and all other visitors of the museum into a different world.

In this new world, Elias enters a library. The library is full of old artifacts and books, dust on the shelves with small cobwebs littered around. His friend finds a book related to divine arts and Elias solves a puzzle hidden in the book. While deciphering the code, the books come alive and turn into flying monsters that eat some of the people. As the puzzle is solved, it leads the group to a grandfather clock where Mona Lisa appears as a materialised person. We see Elias’s friend steal Elias’s gun and unloads bullets into the Mona Lisa. It doesn’t take any damage. He trips over and gets cornered by the Mona Lisa and the gun is swiped away. Elias picks up the gun with one left in the chamber and shoots a blank painting in the library which causes the canvas to shatter, ultimately breaking the curse. The Mona Lisa, flying books and everything else get sucked into the painting. Elias and the surviving ones also get sucked into the painting and returns to the normal world.

This story follows a cause and effect type of story, showing that all actions have consequences. This adds depth and further engages the audience.

# Style Statement

My production aims to adopt two distinct visual styles. The main world will adopt a minimalistic and geometric style while the alternate world will have dark academia aesthetics with a blend of Old English features. This juxtaposition of the two completely opposite styles highlights the stark contrast between the ordinary reality and the mysterious, supernatural realm Elias is thrust into. The main world will feature clean lines, simple shapes, and a structured layout, reflecting the logical and methodical nature of Elias's investigation.

Furthermore, light and warm pastel tones will be used in the real world while to contrast the lightheartedness, the alternate world will adopt dark and muted tones to emphasize the cold, dark and spooky atmosphere. By using these colors, the production creates a visual dichotomy that enhances the viewer's sense of being transported from the familiar to the unknown. The warm pastels evoke a sense of safety and normalcy, while the dark, muted palette of the alternate world underscores the ominous and unsettling nature of the curse.

Although the production is not meant to be linked with the horror genre, it will have certain elements to make the alternate world feel more ethereal. By adding flying book monsters along with Gothic architecture elements in the library, the production creates an atmosphere that is eerie and otherworldly without veering into outright horror. These elements serve to heighten the tension and intrigue, making the mystery genre even more prominent in the production

# Genre Statement

My production follows traditional mystery conventions, where the narrative revolves around a central symbol of interest: The Mona Lisa Painting. Drawing from the classic detective and mystery genres, the story incorporates intricate puzzles, unexpected plot twists, and mysteries that challenges both the characters and the audience. In the tradition of detective mysteries, the tale unfolds as Elias is pulled into a case involving the enchanted Mona Lisa, leading him through a series of complex riddles and supernatural encounters. Unlike traditional mystery films, my production also has interactive puzzles riddled into the timeline, allowing to further engage the audience.

# Target Audience

The target audience for the production are young adults, who come from different cultural backgrounds and locations. The audience falls under the middle and upper classes, representing some degree of wealth and resources, relating to the themes and concepts of fine art and wealth in the production. They are very much interested in puzzles and mysteries, meaning they have an affinity for activities that are mind-stimulating. Their cultural diversity would thus be further enriched by historical arts, which implies that they are concerned with heritage and the intricacies surrounding cultural stories. Such an audience appreciates content that interests their minds at the same time it relates to their broad experiences in culture.

# Planning



# Title Ideas

Painted In!

Inked!

**Picture this!**

# Character Design

Elias Novem, depicted as a rational and well-read anthropologist, is characterized by his signature navy jacket, often paired with a pastel-colored shirt, following traditional mystery conventions where detectives normally wear trench coats and a formal attire. Elias somewhat juxtaposes this as he is displayed in somewhat more casual clothes to convey a sense of calmness, intelligence, and approachability.

In doing this, Elias as a character is able to engage with the target audience. The visual cues in his outfit signal to younger adults, by keeping a casual and playful mood whilst also adopting a formal sense of fashion.

Elias is a simple character, and a short animation shouldn't have such complex characters, hence the overall minimalist aesthetic.





# Location Design

The old library adopts a natural and more traditional color palette, ranging from dark browns to highlight the wood. Named *Davinci's Library* in the production, the library uses rich, earthy tones to evoke a sense of history and antiquity, creating a warm and nostalgic atmosphere reminiscent of classic libraries.

This follows traditional mystery conventions as a source of knowledge, and a library is a prominent recurring symbol of wisdom. Indeed, the library is depicted to convey a timeless, immersive quality, allowing the audience to be immersed in a new environment.

Due to the short nature of the animation, details such as cobwebs and other abandoned library features were ignored to make animation easier, hence adopting a minimalist aesthetic



# Software & Gear

## Software

- Photostop: To create still graphics for some scenes
- Illustrator: To create backgrounds for the shots
- Animate: To animate the whole production
- Premiere: To edit and touch-up the whole production

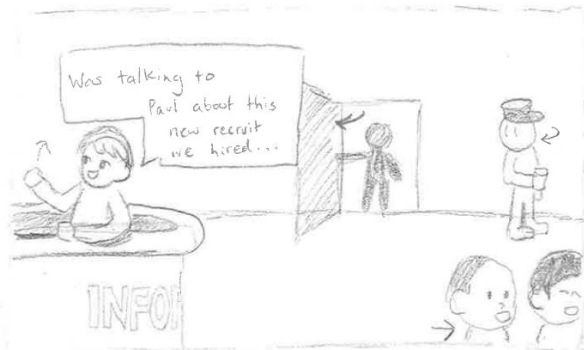
## Gear

- Wacom Tablet / Stylus Drawing

# Storyboard

SCENE 1: THE DEPARTMENT

1.



2.



SCENE 1: THE DEPARTMENT

3.



4.



## SCENE 1: THE DEPARTMENT

5



6. Mid shot

Oh and... don't forget this...

Scene Cut from Production

7. Close up

In case something happens...

Scene Cut from Production

Our latest model... MK27

## SCENE 2: Outside

1.



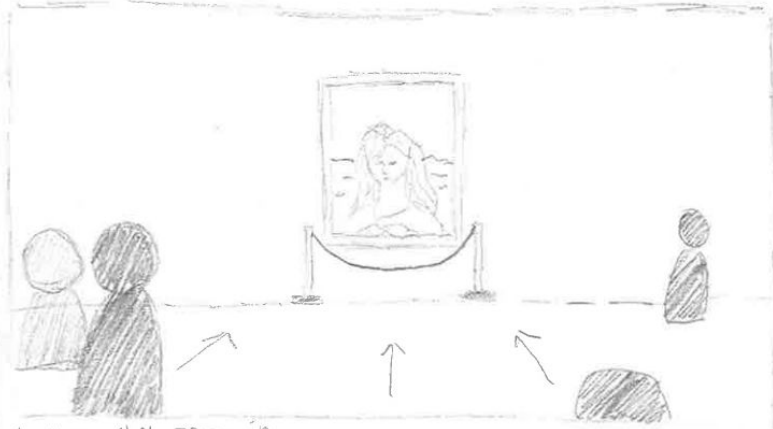
2. Wide high angle



3. Mid shot

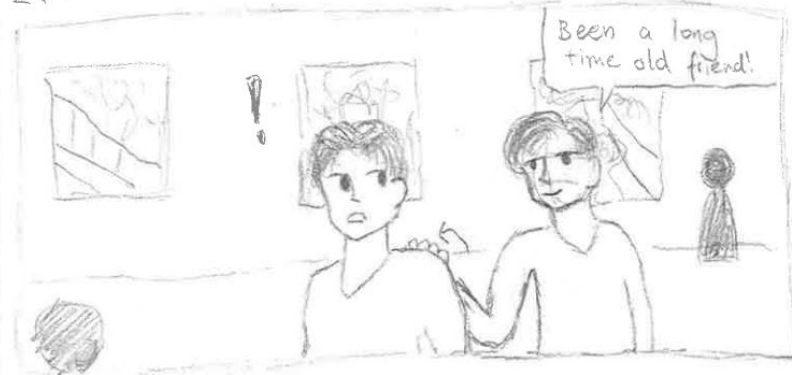
Scene Cut from Production

### SCENE 3: INSIDE MUSEUM



1. long shot zoom in

2. mid shot



### SCENE 3: INSIDE MUSEUM

3. close up zoom in



Half Scene Cut from  
Production

4. mid shot high angle



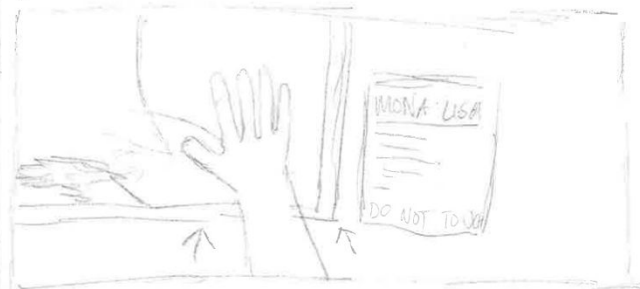
# SCENE 3: INSIDE MUSEUM



Half scene  
Cut from  
Production

5. close up → wide shot

6. close up



7. mid shot → extreme close up



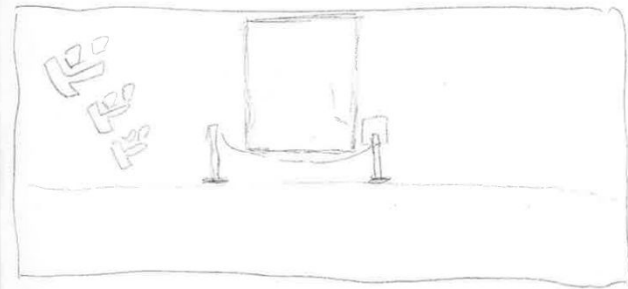
Half scene  
Cut from  
Production

8 wide shot

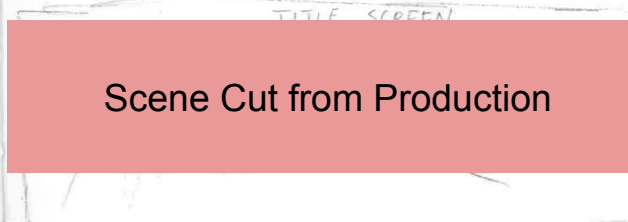


Scene Cut from Production

9. wide shot



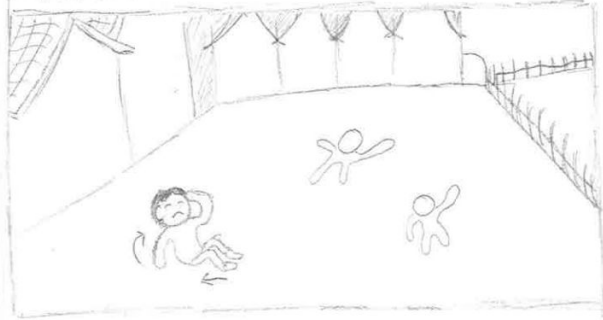
10.



Scene Cut from Production

SCENE 4: DIMENSION

1. Wide shot



2. wide shot high angle



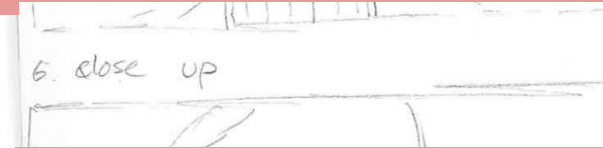
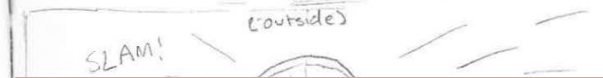
3. close up

SCENE 4: DIMENSION

4. med shot



5. mid shot



6. close up

Scene Cut from Production

Scene Cut from Production

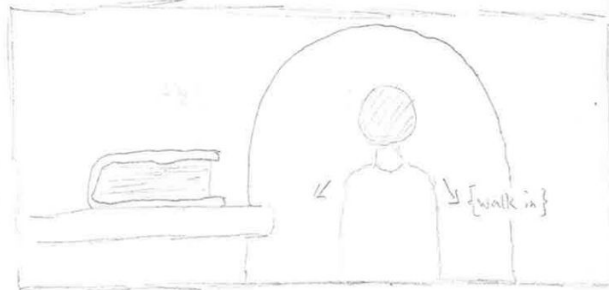
Scene Cut from Production

Scene Cut from Production

Scene Cut from Production

## SCENE 5: LIBRARY

1. mid shot



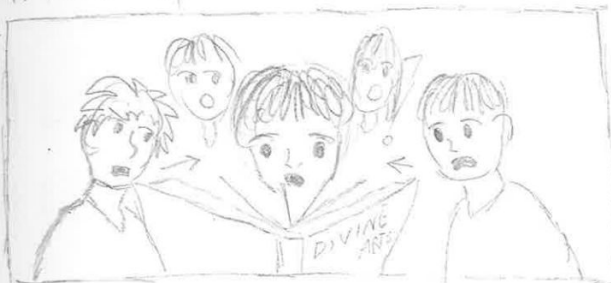
2. close up



3. mid shot

## SCENE 5: LIBRARY

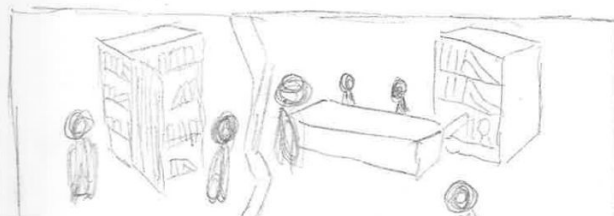
4. close up



5. close up (Book)

This realm is cursed. To escape you must find the youngest thing in this library. That will give you your first clue to escape.

6. wide shot

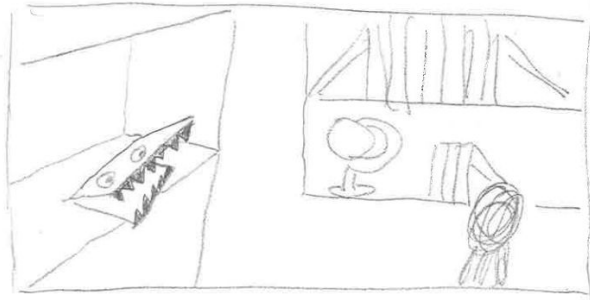


Scene Cut from Production



SCENE 5: LIBRARY

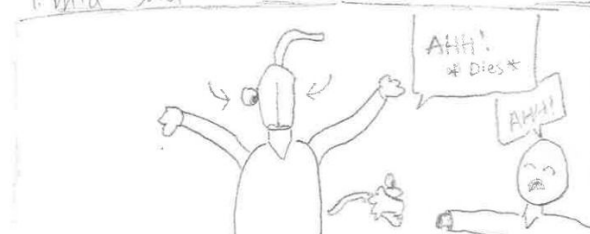
7. close up



8. wide shot



9. mid shot

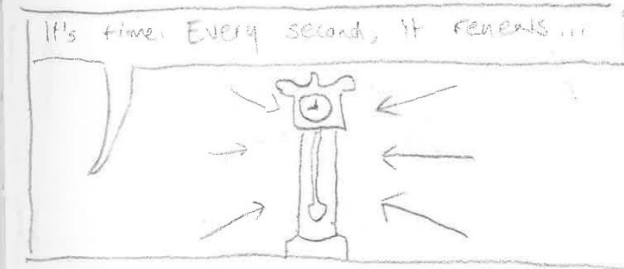


SCENE 5: LIBRARY

10. mid shot



11. close up zoom in



12. close up



Scene Cut from Production

## SCENE 6: FIGHT

1. Mid shot



Scene Cut from Production

AHH!

2. close up



3. Wide shot

Hehehe ha!

Scene Cut from Production

## SCENE 6: FIGHT

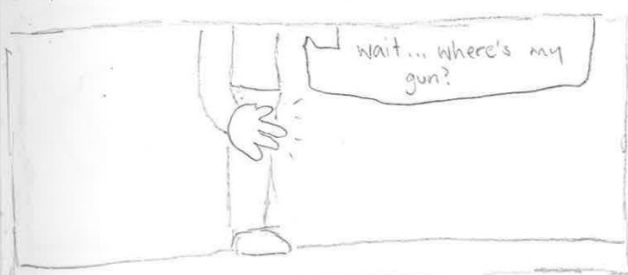
4. mid shot zoom in



Scene Cut from Production

Empty

5. mid shot



6



SCENE 6: FIGHT

7. mid shot



8. close up



Scene Cut from Production

SCENE 6: FIGHT

10. close up high angle



11. wide shot

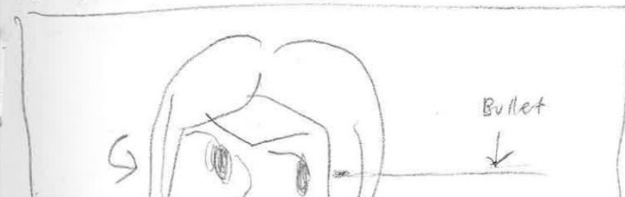


Scene Cut from Production

9.



12 close up



SCENE 6: FIGHT

13 mid-shot

I need more  
bullets!

Scene Cut from Production

SCENE 6: FIGHT

16. mid shot

You idiot! There's only one bullet left!

Scene Cut from Production

14 extreme close up

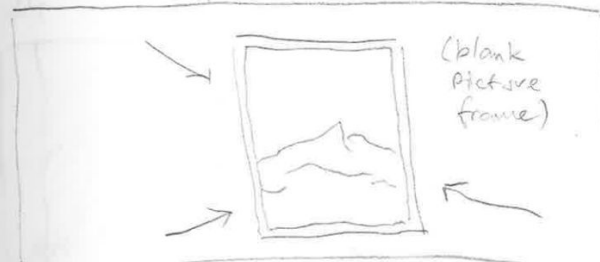
Scene Cut from Production

17: wide shot

who do we save?



18 Close up



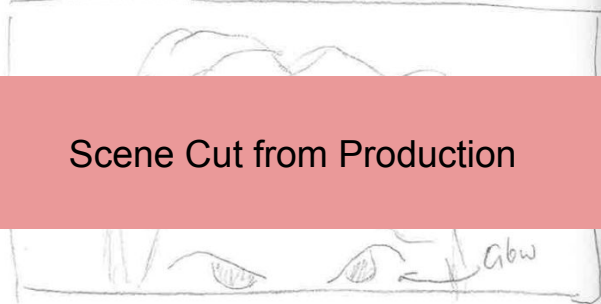
Scene Cut from Production

15. close up

AHH!

## SCENE 6: FIGHT

19: Extreme close up



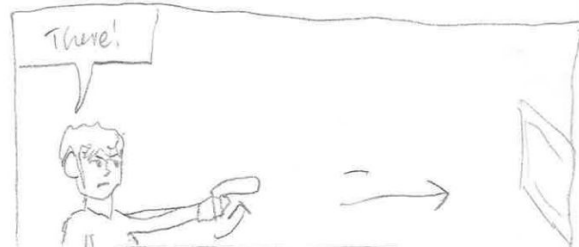
Scene Cut from Production

20: Close up



Scene Cut from Production

21: Mid-shot



## SCENE 6: FIGHT

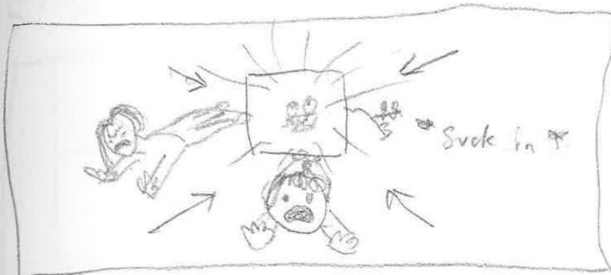
22: Midshot

Remember when we came here? The canvas is like a portal. Maybe we can destroy it!

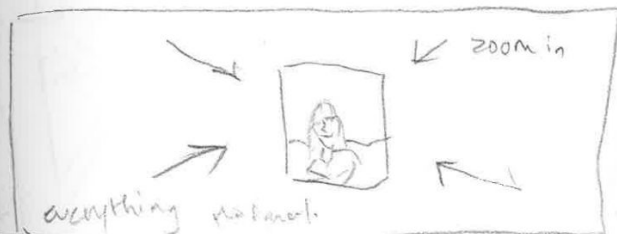
Voice over



23: Ultra wide shot



24: Midshot



SCENE 7: END

1: wide shot

Good shit Novem.



2: mid shot

Scene Cut from Production

3: close up

Scene Cut from Production

SCENE 7: END

4: Mid shot

How was your day Eli?

Scene Cut from Production

5: Mid shot

well, picture this...

6: End + Credits

Picture this!

# Script

Each ‘CUT TO:’ marks a new animation shot.

View the whole script in detail [here](#)

|  | 1. | 2.        | 3.          | 4.          |
|--|----|-----------|-------------|-------------|
| 1 INT. AUSTRALIAN STRATEGIC INTEL. DEP.  | 1  | hall      | the most    |             |
| ESTABLISHING SHOT:   |    |           | of solving  |             |
| The building is simple and minimalistic. A man sits at the register as workers pass by. The door swings open. A silhouette of the protagonist appears. |    | claims    | ks, the     | book        |
|  |    | so has a  | nasty       | even        |
| CUT TO: A close up of Elias, then transitions to a medium shot of the clerk.   |    | analysing | y chase     | and shoots  |
|  |    |           | book        |             |
| CLERK  |    |           | m whole.    |             |
| Who are you?   |    |           | solution.   |             |
| CUT TO: Close up of badge  |    |           |             | frame, the  |
| The protagonist hands him his badge. The badge is clean and shiny, brand new.  |    |           |             | ers, The    |
|  |    |           |             | and back    |
| CLERK  |    |           |             |             |
| You're Elias, right? The recent anthropology graduate...   |    | ing. The  |             | 6           |
|  |    | cut       |             |             |
| ELIAS  |    |           | night, and  | eleported   |
| Top of my class!   |    |           | of the Mona |             |
| The man remembers a case that has been open for a while.   |    |           | the         |             |
| CLERK  |    |           |             |             |
| Well, a bizarre case of the Mona Lisa painting being enchanted by a strange curse has appeared, and we need you to help solve this case.               |    |           | not find    |             |
|  |    |           | the         | gone.       |
| ELIAS  |    |           |             |             |
| Done deal!   |    | 5         | as dives    |             |
| 2 EXT. AIRPORT RUNWAY  | 2  | y. Elias  | trips on    |             |
| CUT TO WIDE SHOT: A plane soars through the sky  |    |           |             | E TO BLACK. |
| 3 EXT. PARIS, FRANCE   | 3  | is a book |             |             |
| CUT TO BIRD'S EYE VIEW: The Louvre, bare in Paris.   |    | it was    | d. She      |             |
|  |    |           | pounce.     |             |
| 4 INT. THE LOUVRE  | 4  | rs        |             |             |
| CUT TO WIDE SHOT: The Mona Lisa is centered, and the camera slowly zooms in.   |    | a         |             |             |
|  |    | the       |             |             |

# Shotlist

Framerate of 0 indicates that the shot is a still shot with no frame-by-frame animation. However vector animations may occur such as zoom in, zoom out, etc.

View the shotlist in more detail [here](#)

| Scene | Shot No. | Shot Type            | Movement   | Frame Rate | Description   | Est. Time |
|-------|----------|----------------------|------------|------------|---|-----------|
| 1     | 1        | Wide Shot            | N/A        | 24         | Overview of the ASID                                      | 0.02      |
|       | 1        | 2 Close Up           | N/A        | 24         | Elias's face  | 0.02      |
|       | 1        | 3 Mid Shot           | Zoom in    | 24         | Clerk says: "Who are you?"                                | 0.04      |
|       | 1        | 4 Close Up           | High Angle | 24         | Elias puts badge down                                     | 0.03      |
|       | 1        | 5 Mid Shot           | N/A        | 24         | The two exchange a long conversation                      | 0.20      |
|       | 2        | 6 Mid Shot           | Low Angle  | 24         | Plane flies across the sky                                | 0.04      |
|       | 3        | 7 Mid Shot           | High Angle | 24         | Clouds reveal the Louvre in Paris, France                 | 0.04      |
|       | 4        | 8 Mid Shot           | Zoom in    | 24         | The Mona Lisa is centered, people are chatting            | 0.05      |
|       | 4        | 9 Mid Shot           | N/A        | 24         | James taps Elias on the shoulder                          | 0.05      |
|       | 4        | 10 Close Up          | Zoom in    | 0          | Information panel of Mona Lisa                            | 0.05      |
|       | 4        | 11 Mid Shot          | High Angle | 24         | James walks towards the Mona Lisa                         | 0.06      |
|       | 4        | 12 Mid Shot          | N/A        | 24         | James trips   | 0.03      |
|       | 4        | 13 Mid Shot          | N/A        | 24         | James touches painting on accident                        | 0.03      |
|       | 4        | 14 Extreme Close Up  | N/A        | 24         | James' hand is cut off                                    | 0.03      |
| 5     | 4        | 15 Wide Shot         | Zoom out   | 24         | People start disappearing and an empty frame remains      | 0.06      |
|       | 5        | 16 Wide Shot         | N/A        | 24         | Everyone wakes up in an abandoned library                 | 0.05      |
|       | 5        | 17 Mid Shot          | N/A        | 24         | Elias walks into a room with a book on the table          | 0.04      |
|       | 5        | 18 Mid Close Up      | Zoom in    | 0          | Book titles "Divine Arts"                                 | 0.03      |
|       | 5        | 19 Mid Shot          | N/A        | 24         | Elias opens the book and everyone huddles around to read  | 0.07      |
|       | 5        | 20 Close Up          | N/A        | 0          | A passage of the book                                     | 0.07      |
|       | 5        | 21 Wide Shot         | High Angle | 24         | People look around the library for clues                  | 0.08      |
|       | 5        | 22 Mid Close Up      | N/A        | 24         | A book opens up and teeth appear                          | 0.04      |
|       | 5        | 23 Wide Shot         | N/A        | 24         | Book monsters chase people around                         | 0.08      |
|       | 5        | 24 Mid Close Up      | N/A        | 24         | Book monster eats some person's head                      | 0.04      |
|       | 5        | 25 Mid Close Up      | N/A        | 24         | Elias realises something                                  | 0.05      |
|       | 5        | 26 Mid Shot          | Zoom in    | 24         | Grandfather Clock is the key                              | 0.04      |
|       | 5        | 27 Close Up          | N/A        | 24         | The Mona Lisa appears                                     | 0.03      |
|       | 5        | 28 Mid Close Up      | N/A        | 24         | Elias searches for his gun                                | 0.05      |
|       | 5        | 29 Mid Close Up      | N/A        | 0          | Gun is on the floor                                       | 0.02      |
|       | 5        | 30 Mid Shot          | N/A        | 24         | The Mona Lisa chases James                                | 0.05      |
|       | 5        | 31 Wide Shot         | N/A        | 24         | James trips   | 0.03      |
|       | 5        | 32 Mid Shot          | High Angle | 24         | Mona Lisa corners James                                   | 0.10      |
|       | 5        | 33 Close Up          | N/A        | 24         | Elias shoots bullet at Mona Lisa's head                   | 0.05      |
|       | 5        | 34 Extreme Wide Shot | N/A        | 24         | One bullet left, what does Elias do?                      | 0.07      |
|       | 5        | 35 Mid Close Up      | Zoom in    | 0          | Blank picture frame ripples and warps around              | 0.04      |
|       | 5        | 36 Wide Shot         | Tracking   | 24         | Elias shoots a bullet at the frame                        | 0.04      |
|       | 5        | 37 Close Up          | N/A        | 24         | The blank picture frame cracks and breaks                 | 0.05      |
|       | 5        | 38 Mid Shot          | N/A        | 24         | Everyone gets sucked into the frame and returns to normal | 0.10      |
|       | 6        | 39 Mid Shot          | N/A        | 24         | Elias gets up after being teleported back to the museum   | 0.03      |
|       | 6        | 40 Mid Shot          | N/A        | 24         | Agent congratulates Elias for solving the case            | 0.06      |
|       | 6        | 41 Mid Shot          | N/A        | 24         | Elias helps James up                                      | 0.05      |

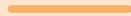


# Timeline



**50%**

By the 27th of September, I am hoping to finish at least 50% of the whole production. This is because I have Unit  $\frac{3}{4}$  work to finish.



**100%**

By the start of term 4, I hope to finish my animation. If my  $\frac{3}{4}$  Subjects take a toll, I aim to finish it within the next week



**Editing**

I would like to aim to finish editing before my  $\frac{3}{4}$  exams start. If it cannot be done, I will attempt to finish right after my Chinese Oral Exam



**Delivery**

By November, I wish to finish to finalise and touch up my production, ready for viewing.

# Entries

15/09: Today I decided to discard my Wacom tablet as I am finding it hard to use.

27/09: I wasn't able to complete 50% of my production but rather only 33%

05/10: I was able to complete 66% of my production. Last stretch remains

18/10: Finished animating

CUT TO MID SHOT: An officer greets Elias as they teleported back into the real world.

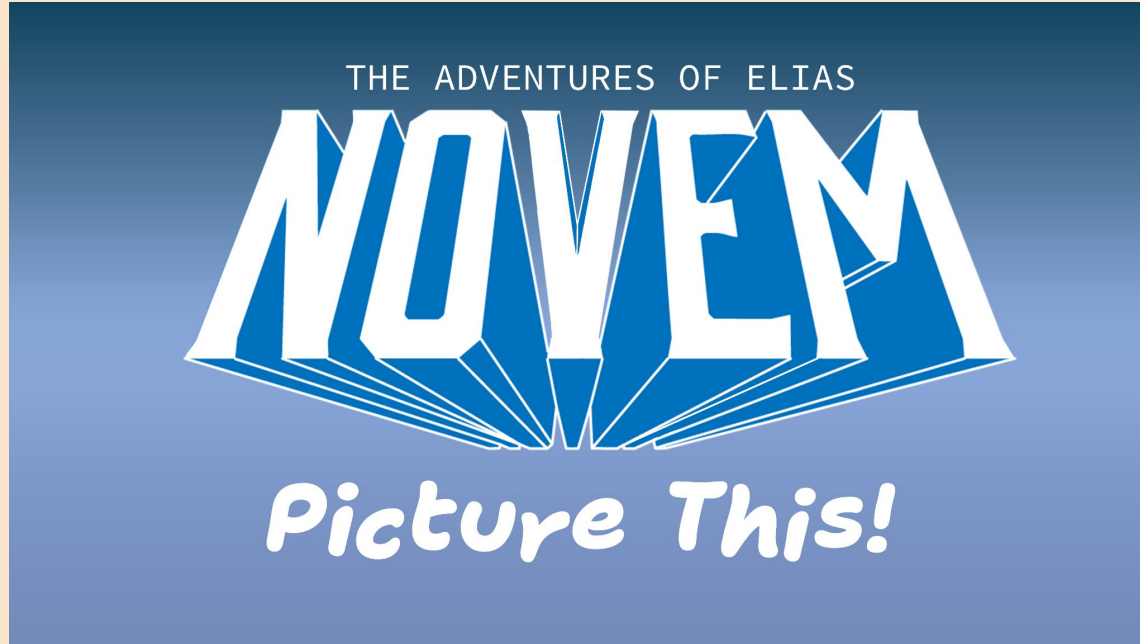
OFFI  
Elias Novem of  
ASID...Impress

CUT

ELIAS  
Thanks.

|   |    |          |     |    |   |   |     |
|---|----|----------|-----|----|---|---|-----|
| 6 | 39 | Mid Shot | N/A | 24 | Elias gets up after being teleported back to the museum | 0 | CUT |
| 6 | 40 | Mid Shot | N/A | 24 | Agent congratulates Elias for solving the case          | 0 | CUT |

# Final



[Click to watch](#)