			Figure 2-1
	PRE-PRODUCTION		PRODUCTION FEATURE ONLY
PRODUCTION STRUCTURE/STATUS	<ul> <li>Hire Staff Based on Crew Plan</li> <li>Set-up Production Space</li> <li>Continue to Purchase or Lease Production Equipment</li> <li>Storyboarding: Prioritize Song Storyboards, if applicable</li> <li>Broadcast Standards and Practices Legal Script and Storyboard Review (TV, D-T-V)</li> <li>Pre-Editing Story Reel, Prepare Sequence for Buyer/Executive's Approval and Recording (Feature)</li> <li>Pre-Editing: Story Reel, Slugging, Track Reading, Exposure Sheets (TV, D-T-V)</li> <li>Prepare and Check Shipment Package for Subcontracting Studio (TV, D-T-V)</li> <li>3D CGI Pipeline: Modeling, Rigging, Surfaces (Texture/Color), Animation Tests, Lighting and Effects Test</li> <li>Start Compiling Credits</li> </ul>	<b></b>	2D Pipeline: Work Book, Sequence Draft: Scene Number, Footage Dialogue and Description, Sequence Handout and Evaluation with Department Heads, Scene Issue, Layout, Animation, Scene Plan/Scan, Rough Animation Approval, Clean Up Layout and Blue Sketch, Clean Up Animation, Visual Effects, Clean Up Animation and Effects Approval, Background Paint, Animation Check, Color Styling, Color Model Mark Up, Paint Mark Up, Ink & Paint, Final Check, Color Approval, Film / Video Output  3D CGI Pipeline: 3D Workbook / Staging, Animation, Texture/Color, Lighting, Effects, Rendering, Composite, Touch Up, Film/Video Output  Prioritize Production on Scenes Needed for Trailer and Promotions  Release Print Tests
SCRIPT STATUS	Greenlit Script/Script Revisions in Progress/Production     Begins Based On Approved Storyboard Sequences (Feature)     Multiple Scripts in Progress (TV)     Greenlit Final Script (D-T-V)     Numbered Script, Recording Script, Conformed Script (TV, D-T-V)     Research and Script Clearance	<b>-</b>	Finalize Script/Storyboard on a Per Sequence and Per Act Basis     Numbered Script, Recording Script, Conformed Script     Final Script     Research and Script Clearance, as necessary
VISUAL DEV	Design and Art Direction: Visual Style Guide     Create Model Packages (TV, D-T-V)     Title Sequence (TV, D-T-V)	<b>-</b>	Character and Location Design on a Per Sequence Basis     Art Direction: Color Design and Application for Characters,     Backgrounds/Sets, Props and Visual Effects
AUDIO	<ul> <li>Hire Casting Director and Voice-Over Director (TV, D-T-V)</li> <li>Finalize Deal with Recording Facility</li> <li>Casting, Rehearsal (Pending the Budget and Schedule) and Recording Voice Track</li> <li>Hire Song Composer, if applicable</li> <li>Clearance on Music and Songs</li> <li>Song Recording, if applicable</li> </ul>	<b>-</b>	<ul> <li>Rehearsal and Voice Track Recording Based on Production Needs and Talent Availability</li> <li>Choose Composer and Complete Deal</li> <li>Prioritize Song Composition and Recording, if applicable</li> <li>Clearance on Music and Songs, as necessary</li> <li>Research and Finalize Deals with Post Team and Facilities</li> </ul>
SUBCONTRACTING STUDIO	Finalize Deal with Subcontracting Studio     Hire Overseas Supervisor, if applicable     Ship Artwork Materials and Audio to Subcontractor     Select Customs Broker for Clearing all Finished Elements to be Shipped Back by the Subcontracting Studio	- <b>&gt;</b>	Possible Use of Subcontractor For Various Elements such as Animation, Clean Up, Visual Effects, Digital Ink & Paint, Rendering and Compositing
PROD PLAN	Production Cost Reporting Begins	<b>-</b>	<ul> <li>Cost Reporting Continues</li> <li>Weekly Assessment of Work Completed and Approved versus Quota</li> <li>Adjustment of Schedule and Money Based on Status of Production</li> <li>Finalize Post Production Plan and Schedule</li> </ul>
RELATIONSHIP WITH BUYER/EXECS	<ul> <li>Receiving Notes/Obtaining Approval on Creative Check Points</li> <li>Sign Off on Voice Casting Selection and Recording</li> <li>Approve Sequences For Production (Feature)</li> <li>Meeting with Ancillary Groups</li> <li>Prioritize Material for Ancillary Groups</li> <li>Review and Sign Off on Title Sequence (TV and D-T-V)</li> </ul>	<b>-</b>	<ul> <li>Final Sign Off on Key Production Design and Art Direction Choices</li> <li>Receiving Notes/Obtaining Approval on Creative Check Points</li> <li>Meeting with Ancillary Groups and Provide Materials as necessary</li> <li>Market Research and Test Screening</li> <li>MPAA Rating</li> <li>Approval of Design and Content of Opening Titles and End Credits</li> <li>Approval of the Final Cut: Lock Picture</li> </ul>

## **PRODUCTION** POST PRODUCTION **DELIVERY** TV/DIRECT TO VIDEO • Delivery on Video: Receive Cast and Crew Wrap Party High-end TV Series and D-T-V Projects Color Rough Cut. Video Finalize Choice of Elements for DVD Commonly Complete the Following Transfer, Off Line Edit, Film Transfer for Home Video Market (Feature) Steps In-house: Layout, Key Animation, Generate Retake List, Retakes Key Clean Up Poses, Effects Treatment International Version/Foreign Dubbs PRODUCTION STRUCTURE / STATUS Cut-In, Legal Review, Archiving Traditional and Digital Production on Samples Scenes, Color Key and Locked Picture, Online Elements Continuity Checking Assembly, Color Correct, Archive as applicable: 35 mm Release Print, Digi-Ship Material to the Subcontractor for Credits, Textless Version, Betacam tape or D-1/D-2 Tape, Negative, Production Quality Control and Delivery Interpositive, Duplicate Negative, Low-Contrast Print, Delivery on Film: Locked Textless Background, Work Print, Magnetic Picture, Final Re-takes Cut-Composite Mix, Music and Effects Track, Music Cue in, Negative Cutting, Color Sheets, Song Lyrics and Composer's Score Timing, Credits, Textless Version, Final Quality Control, Release Prints and Delivery Complete Trailer and Promo Finalized in Pre-Production Final As-Aired/Released Script: Conform Script • Prepare ADR Script(s) to Final Picture SCRIPT STATUS Finalized in Pre-Production Completed Completed VISUAL DEV Voice Track Locked Sound Spotting, Music · Sound Track Released Identify Post Supervisor and Editor Spotting, Temp Dub, Record Finalize Deal with Post Production Score and Songs, Music Mix, **AUDIO** Record ADR, Foley, Effects **Facilities** Choose Composer and Complete Deal Pre-Mix, Foley Pre-Mix, Dialogue Pre-Mix, Final Mix, Fixes M&E, Print Master Receive material from Domestic Studio Retakes in Progress Job Completed SUBCONTRACTING Animation Handout By Director Until Final Completion Ship Production Elements to the Domestic Studio See Chapter 9 "Production" for details on (TV, D-T-V) for Promotions, Archiving and Future Sales 2D and 3D CGI Production Processes STUDIO Customs Broker in Place Ship Sample Tests (if applicable) and Color Rough Cut to Domestic Studio Receive Retake List From Domestic Studio Ship and Obtain Approval on Completed Retakes Cost Reporting Continues Cost Reporting Continues Close Out All Accounts Assess Post Production PROD PLAN Evaluation of Production Budget and Schedule Based on Status of Pre-Goals Versus Actuals in Relation to Budget and Production, Subcontractors' Delivery, Schedule and Approval of Color Film or Video RELATIONSHIP WITH Color Rough Cut Review: Creative Screening for the Ancillary BUYER/EXECS Publicity, Promotions, Merchandising, Marketing Retakes, if necessary Groups on as Needed Basis and Distribution of the Project Approval of Final Cut Approval of Release Submission to Festivals and Awards Circuits Approval of Content Main and End Print/Edited Master Titles plus Font Style and End Credits Meeting with Ancillary Groups Market Research and Focus Testing