

ANIMATION PRODUCTION KNOW HOW

A GUIDE BY
ADAM LAUTURE

NOTICE

The pipeline for animation is ever changing and the current era of production is drastically different from even 5 years ago, as a lot has changed to accommodate remote work. I've only worked remotely and have been in the studio only a couple of times, and I'm speaking as someone who didn't go to school for animation or animation production, I was just super passionate! You should be prepared to at least work hybrid depending on how lenient the studio is and what they desire. Unionization is also gaining pace across the nation slowly but surely, and Titmouse NY is one of the first non LA studios that was able to unionize. Just know that while one is able to work on a union production and not be based in the tri-state area, only people who are in that area can qualify for benefits.

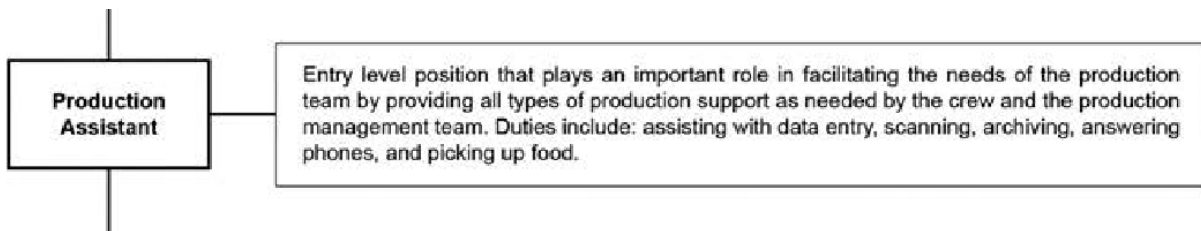
I am also not an expert! It's important to not only do your own research but talk to others as well, everyone has different responsibilities and it depends on what type of project they're on, how it's managed and even the studio they're at. This is just based on my *own* experiences and any information I knew about animation before working that I learned from others who are more experienced than me. People who are in higher positions in production often have more insight, but I believe my perspective is still important because PA's are a position that people without industry experience are interested in, but may not know much about.

I also promised myself that I'd help more people be informed about how things work if I ever got in the position to do so, and this is me fulfilling that! I hope that as I learn more about animation (if I got this far without going to school for it, you can too), you can gain something as well.

I will actively be adding to this as well, so consider this to always be an ever changing resource. If anyone has insight they'd want to provide or corrections they'd want to make, please reach out to me at adamlauture@gmail.com.

INTRODUCTION

What to expect as a PA, and some quick concepts



Production roles in animation don't require prior experience in the industry but in cases like mine, you either have to show you have a knowledge of animation that's more than an average viewer, or have transferable skills from other fields. Working in retail is a big plus, as well as working in any previous office setting.

What are some of my responsibilities?

Responsibilities can change depending on the show and what is needed by the crew. There are two types of shows that you should know. Ideally, you should be familiar with as many aspects of the pipeline as possible. Even if you are directed to focus on certain tasks, if someone is absent it may be up to you to fill in whenever needed so that the show as a whole can still flow smoothly.

CURRENT RESPONSIBILITIES:

- Using Google Sheets to create documents containing an episode's credits that go in an episode
 - Checking with other crew members to confirm if each department's credits are correct
 - Using FileMaker to confirm episode credits in the design team
- Checking the completed credit sequences rendered by the editors for mistakes and letting my production manager / line producer know

- Using FileMaker and Basecamp to see if the design team has uploaded any new designs, and uploading them so they are prepared to send to Yearim by a production coordinator by the end of the week
- Sending takes of episodes (e.g. Take 1, Take 2, Lock) to the network, the show creators, and the composers for review and feedback
- Keeping track of S&P and the feedback they have on certain episodes and assets in various stages in production
- Watching through an episode and spotting any instances of text used that has to be blanked out for international airings
 - Adding these notes to the team's animation / retake tracker so the retake team knows to complete these assignments
- Taking screenshots of episodes to be used for PR (articles, interviews, etc.)
- Using Storyboard Pro to conform storyboards
- Notifying EP's about final mixes being complete for them to decide on thumbnails for when episodes hit streaming services

What types of shows are there?

SHIPPING SHOWS

shows that have materials that are sent to another studio (i.e. a Korean animation studio like Yearim, Rough Draft, etc.) on a weekly basis

My current show, Kiff, is an example of a shipping show.

IN HOUSE SHOWS

shows that are entirely animated at the studio

My previous / first project, Metalocalypse: Army of the Doomstar, is an example of an in-house project.

These aren't formal definitions, but they are terms that I've been told by my coworkers. I also am only speaking as someone who's been on 2D shows primarily, 3D shows have a different pipeline altogether.

SCRIPT VS BOARD DRIVEN

Storyboard wise, you'll have two different shows:

- SCRIPT DRIVEN
- BOARD DRIVEN

Script driven shows have a traditionally written script, and the storyboards follow what is already written. Board driven shows operate on a loose premise and the storyboard artists fill in the blanks on their board. While board driven shows give more creative freedom to the board artists, they are also more taxing to create, and it's important that the board artists are given enough time to accommodate this.

What programs should I know?

Remember that you can use whatever for personal projects, but the more you know these programs the better prepared you'll be for working in the industry.

Google Docs Suite / Microsoft Office Suite

- EXCEL is a high priority, depending on the project you can skirt by with basic understanding of it but the more you understand it the easier your job will be, or alternatively the easier you can make OTHER'S jobs.

FileMaker / Shotgrid

- Shotgrid has tutorials online on their official YouTube channel, FileMaker should also have tutorials. However, each show uses programs in different ways and you're going to be given a basic rundown on how to use it by a coworker.

Adobe Photoshop (Premiere, After Effects, etc.)

- Absolutely imperative. Photoshop is used by designers to draw assets in (BG, character and prop designs, BG Paint, etc). You will have to open these files and be familiar with the program enough to make images in it. A familiarity with Premiere and After Effects can help as well.
 - Regarding video editing, I've heard from older video editors that they have experience with AVID, which is a separate program entirely and is commonly used on live action TV productions. I haven't used it personally, but it's worth looking into.
 - Take advantage of whatever means necessary to access Adobe products. It's unlikely (but not impossible) that other programs like Procreate or Clip Studio Paint will be used in a TV production.

Storyboard Pro

- In order to do storyboard conforms, you'll need to be able to navigate SB Pro on a basic level. You'll need to know how to edit captions, rename layers, and navigate

between scenes and frames easily, as well as exporting your boards to a specific type of PDF file.

Blender (or 3D software in general)

- Knowing how to do 3D animation might be handy! Some shows are animated entirely in 3D, other times you might encounter a 2D show will need a 3d asset out of nowhere.
- 3D assets can, and are used as reference. I explicitly remember them being used in Metalocalypse, which is a show / movie that has a keen eye for instrument usage and accuracy of the props in general.
- Knowing a baseline can help in a pinch, but commonly you won't encounter many scenarios where you'll need to know this stuff if you're working on a 2D show, especially one for kids. Still, better to be prepared just in case, even if it's a low priority.

Mac OS X

- The large majority of studios use Apple products, and by proxy, the latest version of Mac OS X to produce projects. You'll have to be fairly adept at using Macs. People will be able to fill you in if you come from windows, and having good computer knowledge in general should make the transition smooth. I juggle Windows, Mac, and Linux on the regular, but that's only because I come from an IT / networking background and I'm a huge nerd.

DESIGN RUNDOWN

An overview of meetings and terminology exclusive to the design department

WHAT ARE SCRIPT BREAKDOWNS?

Script breakdowns happen between the director, art director, and creators. The design coordinator / any production coordinator that spends most of their time in the design department will also be present. The purpose of a script breakdown is to look at a broken down script. This process is done by a PA / PC, basically reading through a script and taking notes on each new asset that has to be made.

PARTS OF A BREAKDOWN

You should include these parts in a script breakdown:

- The page of the script that you find the asset on

- A name of an asset that matches the naming conventions of other assets already made on the show

- The type of asset

You may have to read a script multiple times when you are doing your own breakdown, and even highlight the script if necessary. When you are in a meeting with other higher up staff members, they are basically reviewing your notes and having their own discussions, as this will determine if an asset can be reused from a previous episode, partially reused from a previous episode, or if there are any specific notes that have to be hit by the designer that is assigned this asset.

This is very complicated for me personally (which is why I don't do these), but personally it's because there's a degree of vagueness to it all. While you have to have good entries for your own breakdown, you'll never know how the director, art director, or others will interpret the episode before they do it, because they've read the script as well. Ideally, other PA's / PC's will give you feedback prior to the bigger staff meeting.

Once all of the additional notes have been taken from the other staff members, these designs will be assigned to the designers and painters later on.

WHAT ARE DESIGN DAILIES?

Dailies happen multiple times in a week. They are short meetings held by an art director where they assign out designs and give out details for the assignment. The production member in this meeting is keeping track of which asset is being assigned and who is completing it on a program like FileMaker or ShotGrid.

PHASES OF DESIGN

Designs have three phases, ROUGH, CLEAN, and COLOR. CLEAN assets are made by the designers and are just clean B/W lineart, and COLOR assets are fully painted versions done by either BG painters or the color designer(s).

File management comes into play here, because you have to be attune to Google Drive (or wherever else people upload their completed assets, like Basecamp). In order to mark an asset as complete, you need to get the completed design file and add it onto FileMaker to complete your design pack. It's important that designers upload the most up to date version of their assignment so that whoever colors it in isn't doing their assignment incorrectly.

When other daily meetings happen later in the week, the art director may see assignments and either approve them or give them other notes (which may result in a drawover). The drawover should be submitted to FileMaker for the artist to refer to, and eventually the artist should upload a new version of this asset for you to submit.

It is important to know that there may be times

WHAT IS A DESIGN PACK?

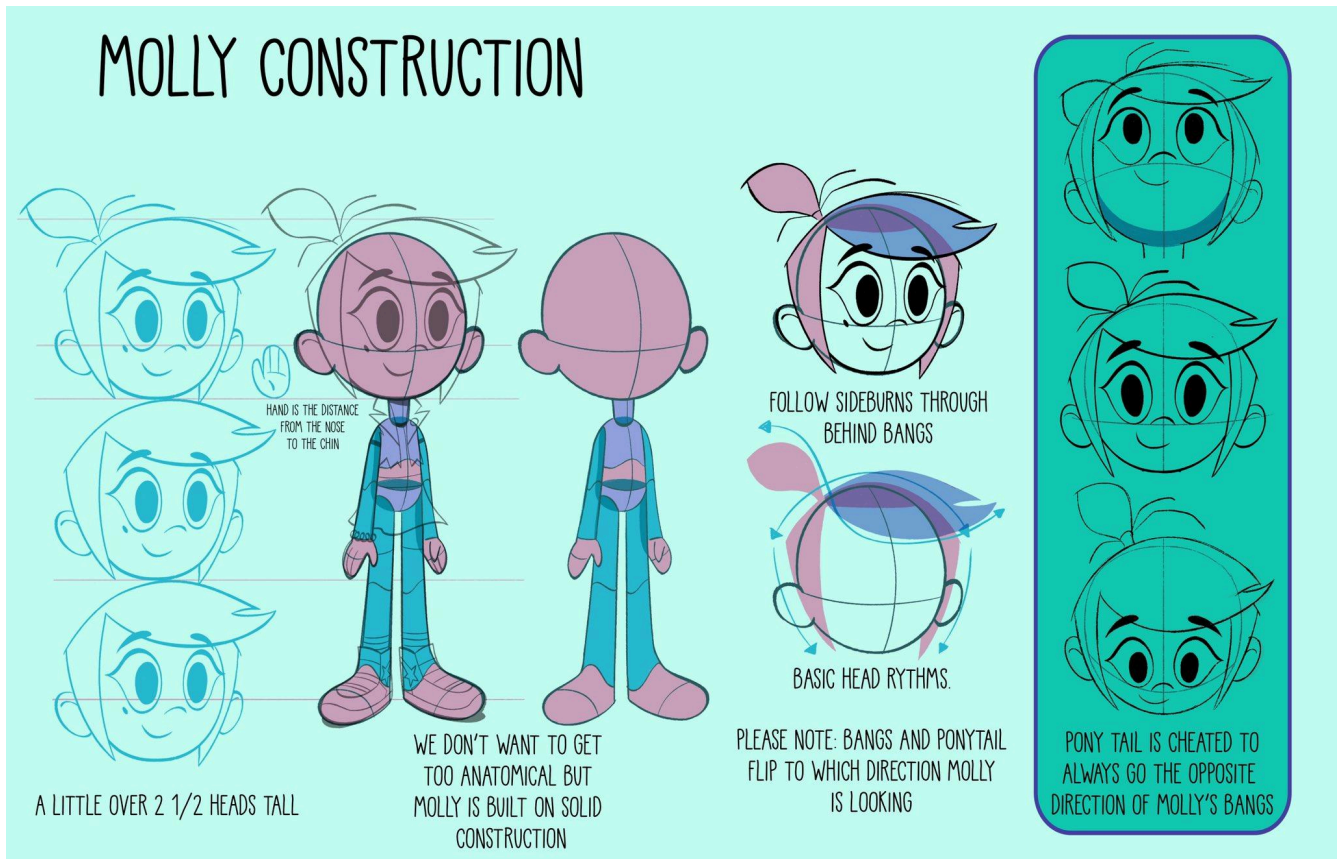
The design pack is a large PDF file consisting of all the designs for a specific set of episodes, sent overseas and to the network, it is chipped away during the week as designers complete their assignments. It is common for multiple people to contribute to uploading correct assets to FileMaker during the week whenever they are free. A design coordinator / production coordinator will most likely export the PDF at the end of the week after checking through everyone's submissions.

During the process, you may have to individually message people to check if they have an asset uploaded, and if it hits the notes on FileMaker assigned by the art director. All I personally do is help upload assets to FileMaker, but if coworkers are anything to go by, anyone able to help with small tasks like this helps takes even the smallest of burdens off of a coordinator's back.

WHAT IS A STYLE GUIDE?

A document that is created for artists on a show to keep their characters on model in designs / boards. Storyboard artists may have separate rules to follow, because depending on the show the object may not be for characters to be 1:1 on model to when they hit animation.

Style guides may detail specific rules on how characters should be drawn, or unique quirks of the character that may not follow conventional rules (ex: Mickey Mouse's ears).



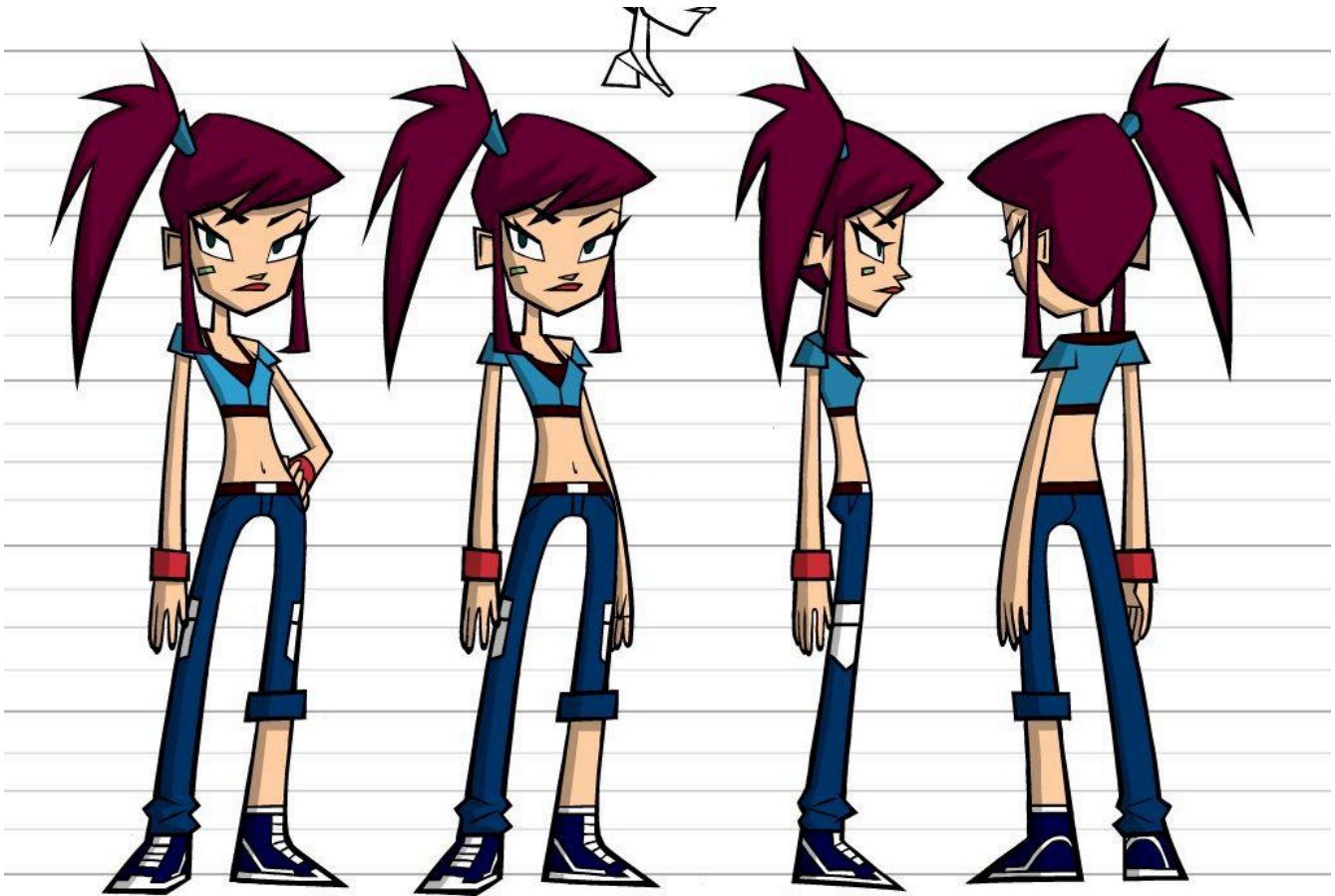
EXAMPLE: Style Guide of *The Ghost and Molly McGee*, created by Justin Rodrigues
<https://x.com/Jtown67/status/1445073001712537606?lang=en>

WHAT IS A MODEL SHEET?

A model sheet is an image that shows the shape of a character/prop/FX and how they are meant to be portrayed in different directions. Model sheets can also help standardize height of characters as well as how the design's color palette looks against a background.

- There are times when a colored design needs a new palette depending on the background / time of day. For example, a character may normally be blue but needs a new color if the background for a scene is at night.
- Model sheets for key characters, assets, and backgrounds should be done before a season begins production, and they are to follow the initial rules set by the style guide.

- Since style guides may change between seasons, character designs may get updated from season to season. Even if a character's outfit may not change, how they are drawn may get adjusted. (Using smoother lines, adjusting the line weight, adjusting pupils, etc.)
- If a character needs to have an entirely new outfit for a scene / episode, this needs to be adjusted, though the designers would be using the base character design as reference to draw on top of.



EXAMPLE: **Morgan** from *Randy Cunningham 9th Grade Ninja*

This character here is drawn in these phases:

- $\frac{3}{4}$ front
- side view
- $\frac{3}{4}$ back view

Knowing how to draw with a sense of volume is important because the character needs to stay consistent from each angle they'll be viewed at. Not EVERY angle may be needed for a model sheet, but it is important to know how to draw from every angle in advance. A special variant may need something absurd like a top down pose, and it'll be required to draw that out.

WHAT IS A SPC?

An SPC is an abbreviation of a special pose. Commonly, if there's an interesting pose that's done in boards, the higher ups (director/art director/creators) may push for it to be included in the animation phase. While these technically may be off model, the design team will use the shape language already established by the show in order to preserve the uniqueness of the drawing while making it fit in with the rest of the show.



EXAMPLE: *Steven Universe*, “**Ocean Gem**”- Storyboarded by Joe Johnston and Jeff Liu
Cleaned up version on the left, board on the right

WHO ARE THE DESIGNERS?

A design department can have multiple designers. On the show I'm on as of this writing, there are different groups.

- Art Director
- Color Designer
- Character Designer
- Assistant Character Designer
- Background Designer
- Background Painter
- Prop Designer

The art director is the person who works closest with the director and creator(s) of the show and manages the art department. Basically, they know the art style of the show and guide the artists to make sure everything made sticks to the design.

Color designers are people who propose palettes to different designs. (ex: a background character having 3 potential palettes that all get shown to the creators before they decide on 1 to reach animation)

- They color designs (CH, PR, FX) and create lighting palettes.
- For lighting palettes, a color designer needs to determine how a character would look at night, in a cave, at sunrise/sunset, etc.

POST PRODUCTION BREAKDOWN

An overview of meetings and terminology exclusive to post production

WHAT ARE RETAKES?

Retakes are a part of animation post-production where individual shots are fixed up. On the show I'm on, the director, art director, creators, E.P. and retake supervisor are looking at episode drafts as they come in and have decisions as to what shots will get revised and by who. If a shot is set to get revised in-house, it goes to a retake animator to hit the note.

Examples of what the retake dept fixes:

- Improper lipsync (mouth flaps don't match dialogue)
- Fixing timing of animation / movements
- Revising a design asset (background, character design)
- A pose isn't following boards

USING SYNC SKETCH

SyncSketch is a collaboration tool that is used in animation productions during screenings. Many different areas use it, from animatic screening to reviewing animation takes.

- It's important to know that beforehand, individual animated scenes are exported from Toon Boom Harmony projects and are edited together by the crew's editors. Different editors are in charge of different episodes, but whoever edits an animatic will also be the person in charge of editing together the animation takes. At this phase, there is likely temporary music and voices being there.

Transferring Notes

In different phases of animation, multiple people will be observing it and leaving notes. On the show I'm on as of this writing:

- Take 1 is the animation done from Korea assembled shot by shot by our editors. Individual shots are sent and managed via Egnyte.
- Take 2 is when lighting/fx/comp is implemented and notes from Take 1 are implemented.
- Take 3 is commonly known as LOCK and this is the version that is ready for broadcaster and distributors. By now, the art director's color correction on scenes is implemented.

In SyncSketch meetings for animation take 1's, the director, art director, creators, EP, retake supervisor, and production manager are all in the meeting and giving various notes upon watching the first draft of a fully animated episode that comes from Korea.

Take 2 meetings are held between the director and retake supervisor looking at a draft that has come in from Korea and already has the Take 1 notes applied. The art director is also looking at this episode on his own time and giving feedback on how comp/lighting can be adjusted, or if a design asset needs to be adjusted or replaced. (Normally BGs). Normally before notes can be added to the tracker,

When these notes are on the tracker, the retake animators are able to complete their assignments. Higher ups will let you know if there are any specific things to keep in mind when transferring notes. As a general rule:

- SyncSketch notes will be very loose and informal. Where possible, try to make the note sound direct.
- Whoever got assigned a shot in TAKE 1, make sure for upcoming takes a note specifies to use that person's file.
- Notes from the director, art director, creators, etc. must be labeled and dated correctly, as well as assigned to the correct department.
- Sometimes NNYH or a similar acronym will be used to indicate that the note has not yet been hit.

EXAMPLES OF NOTES AND THEIR DEPARTMENTS

Design / BG Retakes

In a similar fashion, one must keep design notes in mind. If your art director (or the show creators) specify a change in a design asset, make sure these notes are added to the tracker.

From there, you will have to draft an email to your design coordinator and attach the notes from the tracker in the email. The design coordinator is the one who is able to give out the art director's assignments, and you'll see them send out their own email to the individuals who made the assets for the scenes.

Internal Animation (I.A.)

Examples of I.A. notes include:

- focusing in on an area in a scene
- blurring characters and backgrounds (important: this can also go to the compositing department)
- following drawovers to:
 - fix a character's lipsync (important: this is where being able to count frames comes into play)
 - adjusting pupils to fix a character's eye direction (aka, the "eyeline")
- keeping other character's lips closed in a scene if they end up syncing with someone else's dialogue (See "SyncMagic")
- holding a character or object's movement
- replacing BG with a correct asset
- adjusting the speed of an animation
- have characters enter/exist scene earlier or later

Other varieties include Creative Notes, Technical Notes, Compositing Notes, Edit Notes, and Design Notes. Elaboration on these will come on a later date.

SOUND / AUDIO / RECORDING AND ANIMATION

Take 1's will normally have temporary audio / SFX. Lines are recorded in different sessions in different recording studios, and you normally have a coordinator or two who is based in those areas to be around for the actual recording sessions. More often than not, there will be lines done by the board artist / editor, these will be replaced later by the actual voice actor.

Audio assets as well as a take 1 draft of an episode will be sent to the composers and sound editors. Later, a picture lock will be sent when visuals are completed.

Assets that are sent are:

- a 1280 x 720 MP4 of TAKE 1 animation
- AAF audio files of each individual type of audio (Dialogue, SFX, Music)
- a temporary mix (for the composer to use as reference when they insert their own music)

WHAT IS THE IMPORTANCE OF A “TEXTLESS” EPISODE?

Textless assets are important because when an episode airs in other territories, visuals written in English will need to be blank so other territories can fill in the text with their own translations. Making the actual assets will be done in animation TK2 / compositing department.

WHAT IS THE IMPORTANCE OF PR IMAGES?

PR images are used during promotions (magazine articles, online articles, social media posts, etc.). There should be a focus on an important scene in the episode, but *more* focus may be placed on whoever is voicing a character in an episode. This can especially be important for VA guest stars, or VA cast members that are prolific.

CREDIT SEQUENCES

A PA / a set of production people will help construct a credit sheet. This is used for the credits at the end of an episode (listing the entire team) and the credits at the beginning of an episode (commonly listing the writer, director, storyboard artist, etc.) Upon the completion of a revised credit sequence, the finished sheet will be sent to the network, and the editors will use this to create videos of the beginning / end credits to edit on top of the episode. These will have to be reviewed by production to make sure there are no mistakes (spelling, grammar, everyone is properly credited, etc.)

STORYBOARD / ANIMATIC BREAKDOWN

An overview of meetings and terminology exclusive to the storyboard, animatic phases

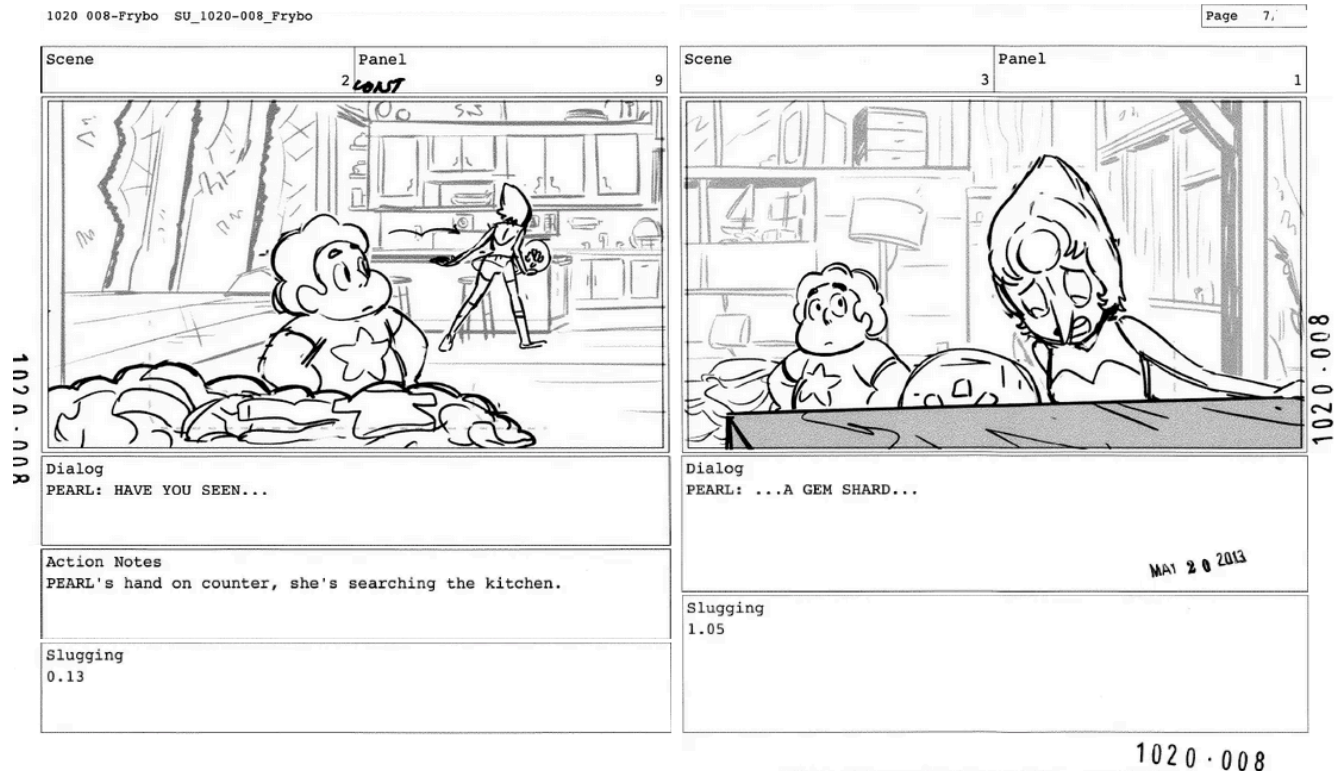
WHAT ARE STORYBOARD CONFORMS?

Storyboard conforms are a phase of storyboard revision here each scene gets the assets they use filled in from entries on the Lead Sheet. These are done in Storyboard Pro and are exported into a specific layout for PDF files. The timer gets these PDFs, and later the timing is worked off on for Yearim to fully animate the episode.

These are often handled by revisionists first, and if a production assistant is tasked with updating these, the task normally involves placing the correct filenames for design assets in the appropriate text boxes on a scene by scene basis.

IMPORTANT: How storyboards are exported will be different from show to show.

<https://stevencrewniverse.tumblr.com/post/67685108227/the-full-storyboard-to-steven-univers-e-frybo>



EXAMPLE: *Steven Universe - "Frybo" storyboard written and Storyboarded by Raven M Molisee (he/him) and Paul Villeco*

Pictured here is a Steven Universe storyboard, which follows having character dialogue, action notes, and slugging.

- **Character dialogue** is normally pasted directly from the script if this is a script driven project, and I assume board driven shows would have the board artist create the dialogue themselves after being given a prompt / outline on how the episode will go.
- **Action notes** are details about what the character(s) are doing. The board artist will have to portray this.
- **Slugging** is the timing of the individual recorded lines of dialogue against the board.

However when conforms are done, the typical categories will just be:

- CHARACTER
- ASSET

- BACKGROUND

Which of course, should just include the filenames of the designs currently in the scene. These assets should only be included at the top of the scene (meaning the first panel) instead of every panel of the scene.

WHAT IS A LEAD SHEET?

A lead sheet is a chart that breaks down an episode scene by scene, and lists all the assets (CH / BG / PR / FX / BG) that will be used in these scenes. When needed, they will also include a SPC (a character design special pose)/

WHAT IS AN X SHEET?

An X sheet is another term for an **animation timing chart**. Once the animation timer receives the fully conformed storyboard, the timer uses a chart to determine how fast an action should happen in animation.

Learn more:

<https://www.linkedin.com/advice/3/how-can-you-use-timing-chart-adjust-your-traditional-24auf>

<https://www.quora.com/In-animation-what-is-a-sheet-timer-and-what-do-they-do>

<http://archives.frederatorblogs.com/flavio/2006/07/14/flavio-x-sheets/>

In most TV animation, the actual "animation" part is done out of house. Whether that is in another city or another country depends on the studio. In order to convey exactly what needs to be drawn, Every single frame is listed on "x-sheets." Here is an example:

The X- sheets convey everything from when the characters on the screen blink, to when they walk, how fast they walk, how many steps they take, if their hair is blowing in the wind and exactly how fast their hair is blowing, and if they are talking while doing so. The red line in the image is a cut. It is the sheet timer's job to take the storyboard and convey how those poses are to be animated using these sheets. Sometimes the board does not have enough information, so the timer has to draw the extra poses needed to convey the action correctly. This particular example is a very basic sheet, as this is just one character doing his thing. Try to imagine a scene with ten characters running around wildly, each would have his own action line down the page, plus extra lines for arm movements, etc, and his own dialogue line, as well as maybe a camera move. All of that would be conveyed on the sheet.

Every well animated TV show has an incredible timer. Without accurate timing, jokes are not funny, fight scenes are not cool, and things just plain look wrong.

Here is where I stole the image from, and another description.

<http://archives.frederatorblogs.com/flavio/2006/07/14/flavio-x-sheets/> In this example, the animation director times the sheets. On American Dad, we have separate sheet timers. Just depends on the show.

WHAT DOES A PRODUCTION COORDINATOR DO HERE?

Grabbing every pickup and necessary materials as well as logging them, in addition to providing context as needed, and line numbers from the script so people know what line is being referred to, and sending them to the talent coordinator.

WHAT DO VOICE DIRECTORS DO?

Vocal directors often have different approaches to how they proceed in their respective projects.

- Some may start off with pickups before any script dialogue is tackled.
- A vocal director usually has some sort of acting experience. The director's goal is to extract a performance aligned with the creator's vision and show's tone.

WHAT IS ADR?

ADR stands for **Automated Dialogue Replacement**.

Important: there are different processes for animation ADR versus dubbing ADR.

WHAT DO AUDIO ENGINEERS DO?

Audio engineers are the ones that manage the audio! People in production don't touch the tools being used.

Audio editing is a BIG factor in helping voices sound like they belong.

- Two different reads can be spliced together.
- Timing is huge when ADR is done, so the audio engineer provides audio cues at the start of the line.

HOW DO RECORD SESSIONS GO?

When it comes to recording in the booth, recording times for talent can vary depending on several factors:

- Actors providing different types of line takes /line variations
- Discussing the different ways to approach/deliver the line
- Becoming in tune with your actors, recognizing strengths and weaknesses.

For ex: An actor strong at improvisation may only need a starting point and can go off from there. An actor not so strong at improv, may need lines to be read directly, and rely more on a director's assistance.

The base line for session times average roughly two minutes per line, for ex. 30-35 lines per 60 min. ADR or pickups to picture are slower, averaging 3 minutes per line. This can be adjusted depending on talent's speed. If you're recording with a new talent and don't know how they can go through lines in advance, this is their baseline. If a new talent has 30 lines, they'll potentially be booked for an hour and a half. This allows time for discussion and finding character voice.

HOW DOES CASTING GO? / HOW ARE ACTORS CHOSEN?

Projects that already have their main cast locked in don't usually have major cast auditions afterwards.

- If a new one off character is being cast, the casting director is reached out to. Production will either request the offer goes to a specific talent or request a short list of potential talent that fits the role.
 - Describe the character's appearance, age, gender if applicable, accent if applicable
 - Casting director will send out requirements, and receives a bunch of reads, and whoever is in charge of the project picks out favorites.

Casting offers fall through and can change!

Narrow down desired talent, request backup talent just in case, create an offer package consisting of show description, character description, script, art (if available), and production's "record by" date.

All of this gets sent to the casting director, who makes the actual offer.

The ETA of this process is commonly 2 weeks.

Responses can vary. If there is a "no", production moves onto another talent choice. If there is no response at all, the same result occurs. If there is a "yes", then the talent choice is accepted.

ARE DEMO REELS USED? WHAT ARE THEY?

Demo reels are typically 1:00 / one minute max.

Demo reels aren't needed for a specific role, though. Demo reels' purpose are to have the best of an actor's performances, and the actor hopes for a call back.

Some auditions will provide character lines in advance that an actor has to dictate.

PRODUCTION ROLES

A breakdown of the roles of various people in production, what roles they play, and how you may interact with them

RESOURCES

[How to record your Mac's screen using QuickTime and Mojave's Screen Record tool - ChrisWrites.com](#)

[Filemaker Pro Basics for beginners](#)

[Shotgrid - Getting Started with Film & Animation Series - YouTube](#)

[Microsoft Excel Tutorial - Beginners Level 1](#)

SOURCES

<https://blog.cg-wire.com/animation-post-production-definition-process-overview/>

<https://forums.toonboom.com/t/storyboarding-question-what-is-slugging-and-how-do-you-use-it/15058/2> (link is now defunct due to the decision of focusing on a discord server instead)

<https://animationguild.org/craft-color-design/>

<https://www.amazon.com/Producing-Animation-Catherine-Winder/dp/0240815351>

POTENTIAL NEW SECTIONS:

WRITING RUNDOWN

A rundown of what production people close to the writer's room go through

VOICE RECORDING RUNDOWN

A rundown of what production people who manage voice recordings go through

PORTFOLIOS AND REELS

How do you get picked up for a creative role?

Any others? Did I get something wrong? Please reach out to me! adamlauture@gmail.com

SPECIAL THANKS

To my past, present, and future coworkers who have often been gracious enough to answer my questions, as well as various friends across the industry.

- Lyss Constancio - for specifically helping with research in the vocal recording / ADR process and answering my questions