

Awaken – Electronic Press Kit

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Media and Press Contact



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General Details

Title: Awaken (English)
L'Eveil (French)
Director's Name: David Gould
Running Time/Duration: 14:44:14 (14 mins 45 secs)
Date of Completion: 14th August, 2009
Country of Production: Australia
Genre: 3D-Animation/Adventure
Language: English
Tagline: The future is not programmed
Film Website: <http://www.awakenmovie.com>
Copyright: © 2009 David Gould Studios
Shooting Format: 3D Computer Animation
Preview Format: PAL Widescreen DVD (Dolby 5.1)
NTSC Widescreen DVD (Dolby 5.1)
Screening Format: PAL Widescreen DVD (Dolby 5.1)
NTSC Widescreen DVD (Dolby 5.1)
Digitbeta PAL
Digibeta NTSC
Vision: Colour
Screen Ratio: 1.77 (16:9 Widescreen)
Sound: Dolby Digital (5.1)



ISAN 0000-0002-3857-0000-G-0000-0000-Q

Production Details

Producers: Agnes Gould, Kris Maric, David Gould
Production Company: David Gould Studios
Address: P.O. Box 706, Burleigh Heads, QLD 4220. Australia.
Telephone: +61 755762424
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Email: davidgould@davidgould.com
Website: <http://www.davidgouldstudios.com>
Distributor/Print Source: No Distributor, Print Source is David Gould Studios
Funding: The film was financed through a combination of private investment and Screen Australia funding.
Shooting Locations: David Gould Studios, Gold Coast, Australia

Synopses

One Line / Log Line

A robot soldier learns how precious life is when he inadvertently raises a small bird.

French Translation

Un soldat robot découvre à quel point la vie est précieuse quand il se voit élever un petit oiseau par inadvertance.

One Paragraph

During a war between humans and robots, a lone robot soldier is left to man an anti-aircraft gun on a remote tropical island. The robot retrieves a bird's nest that has been interfering with the tracking equipment. Inside the nest a young chick breaks out of the egg. The first thing it sees is the robot and takes it for its mother. The robot ignores the chick and goes about its duties. The chick grows into a juvenile and sees for the first time the annual migration of other birds of its species. It attempts to join them but is still too young to fly. A year later the bird has fully grown and a strong bond has formed between it and the robot. Carrying out his usual duties, the robot shoots down a human plane and a young girl is washed up onto the shore. She is immediately taken prisoner by the robot. The bird, however, develops a connection with the girl that the robot notices. The robot starts to learn how precious life is. The film ends with a climactic battle scene where the robot must decide between his duties as a soldier and his newfound beliefs.

French Translation

Au cours d'une guerre entre humains et robots, un seul soldat robot est posté sur une île isolée muni d'un canon anti-aérien afin d'abattre tout avion ennemi. Un jour, ce robot trouve un nid qui interfère avec son équipement de repérage. À l'intérieur du nid, un oisillon éclore. La première chose que l'oisillon voit est le robot et le prend pour sa mère. Le robot l'ignore et vaque à ses tâches. Le temps passe ; l'oisillon grandit et assiste à la migration des oiseaux de son espèce. Il tente de les rejoindre mais il est encore trop jeune pour voler. Un an plus tard, l'oisillon est devenu un oiseau et une grande amitié s'est formée entre lui et le robot. Durant l'exercice de ses fonctions, le robot abat un avion et trouve une jeune fille échouée sur le rivage. Elle est immédiatement faite prisonnière mais l'oiseau sympathise avec elle. En voyant ceci, le robot commence à comprendre que la vie est précieuse. Le film se termine dans une scène de bataille où le robot doit décider entre ses fonctions en tant que soldat et ses nouvelles convictions.

Short One Line (10 words)

A robot understands life when it inadvertently raises a bird.

Shortest One Paragraph (41 words)

A lone robot soldier is left to man an anti-aircraft gun on a remote island. It inadvertently raises a small bird. Just as the robot begins to learn how precious life is, its newfound beliefs are put to the ultimate test.

Shorter One Paragraph (118 words)

During a war between humans and robots, a lone robot soldier is left to man an anti-aircraft gun on a remote tropical island. The robot retrieves a bird nest that has been interfering with his equipment. A chick is born and it takes the robot to be its mother. The robot ignores the chick which eventually

grows into an adult. The robot shoots down a human plane and a young girl is taken prisoner. The bird develops a connection with the girl that the robot starts to understand. He gradually learns how precious life is. The film ends with a climactic battle scene where the robot must decide between his duties as a soldier and his newfound beliefs.

Director's Statement

My goal was to create a film that had a strong emotional and dramatic core; a film that focused squarely on the characters and didn't get caught up in the pursuit of technological marvels. To this end, the film contains no dialog. The entire story is told through the character's facial expressions and gestures. This approach leaves the audience to surmise each character's thoughts. This allows the audience to inhabit the film more closely as it more open to personal interpretation. The color and textures of the characters and sets were also simplified in an effort not to distract from the character's performances.

The film contains an important moral: if a robotic machine, that is designed specifically to kill, can learn how important life is, maybe, we as humans can do the same. With so many wars still being fought around the globe it is an important message for us all.

Director's Filmography



David Gould has always pursued the dual paths of both artist and technician. He studied software engineering with a specialization in computer graphics at Bond University in 1990. He has worked at such companies as Walt Disney Feature Animation (Los Angeles), NVIDIA (Santa Clara), and WETA Digital (New Zealand). His work as a senior visual effects artist has won many awards including the prestigious Autodesk Maya Master award. He has also written two respected textbooks on advanced computer graphics. Despite his background in visual effects, David's main focus as a writer/director is the portrayal of realistic characters. His philosophy is that new technologies are there to support a strong story not overshadow it.

FILM	ROLE	YEAR
<i>Inseparable Coil</i>	Writer & Director	2009
<i>Awaken</i>	Writer & Director * Screen Australia funded animated film	2009
<i>King Kong</i>	Senior Technical Director	2005
<i>The Lord of the Rings: Return of the King</i>	Senior Technical Director	2003
<i>The Lord of the Rings: The Two Towers</i>	Senior Technical Director	2002
<i>Voyage Inside the Cell</i>	Computer Graphics Supervisor	1996

Awards, Festivals, and Markets







Awards

YEAR	DETAILS	LOCATION
2011	WINNER – Best New Film – Australian Screen Industry Awards	Brisbane, Australia
2010	WINNER – Best Short Film – In The Bin Cart-orts Film Festival	Gold Coast, Australia
2010	WINNER – Best Short Animation – Teen Jury Award – Sydney International Animation Festival	Sydney, Australia
2010	FINALIST – Best Short Film - Australian Effects and Animation Festival Awards	Sydney, Australia
2009	FINALIST - Australian Screen Sound Awards “Best Achievement in Sound for an Animation Short Film or Program”	Sydney, Australia

Festivals

YEAR	FESTIVAL	LOCATION	DETAILS
2013	Summer Vibes Film Festival	Broken Hill, Australia	Official Selection
2011	Show Me Shorts Festival	Auckland, New Zealand	Official Selection
2011	Chinese AYACC Festival	Guiyang, China	Official Selection
2010	Capalbio Cinema International Short Film Festival	Capalbio, Tuscany, Italy	Official Selection
2010	SIGGRAPH Asia Computer Animation Festival	Seoul, Korea	Official Selection
2010	International Animation Festival Golden Kuker	Sofia, Bulgaria	Official Selection
2010	Sydney International Animation Festival	Sydney, Australia	Official Selection
2010	Woods Hole Film Festival	Cape Cod, USA	Official Selection
2010	Anima Mundi Animation Festival	Rio de Janeiro, Brazil	Official Selection
2010	InTheBin Film Festival	Gold Coast, Australia	Official Selection
2010	West End Film Festival	Brisbane, Australia	Official selection
2009	Gold Coast Film Fantastic	Gold Coast, Australia	Official selection

Film Markets

YEAR	MARKET	LOCATION
2010	Short Film Corner, Festival de Cannes	Cannes, France
2010	Short Film Market, Palm Springs	Palm Springs, USA

Special Screenings

YEAR	DETAILS	LOCATION
2012	Silo Cinema (Curated by Show Me Shorts)	Auckland, New Zealand
2011	Unscripted Exhibition	Wellington, New Zealand
2011	Screening for Gabba City Council	Woolloongabba, Australia
2010	Kangaroo Point Screening	Brisbane, Australia
2010	Park Road Post – Film Industry Screening	Wellington, New Zealand
2010	West Side Shorts	Melbourne, Australia
2010	Shorts On The Green	Gold Coast, Australia
2009	‘Local Film Focus’ - Film Industry Screening	EVENT Cinemas, Robina

Sales

Pay TV Rights

The Pay TV rights have been sold to Italy (Including Vatican City and San Marino), Capodistria, Monte Carlo, Malta, and Italian speaking Switzerland.

- Article on the sale at the **The Film Makers Factory**
<http://www.thefilmmakersfactory.com/profiles/blogs/selling-a-short-film-in>

 **Selling a Short Film in Foreign Markets**
Posted by David Gould on August 15, 2010 at 3:35pm
[View David Gould's blog](#)

We all know that short films are a pretty hard sell. So when I heard that [David Gould](#) had sold the Italian Pay TV rights to his short film *Insurgent*, I had to find out more.

The deal was truly an international affair - it was brokered by [Cinema 7200](#) in Paris who was contacted by a buyer from Italy who had seen his film at the "Short Film Corner" at Cannes, and the Pay TV deal also covered Malta, Cyprus, Switzerland - and even part of Germany.

Here goes the first clue - I suspect that the first key to selling the international rights to a film involves not only getting an initial sale to the buyer, but the buyer's first question - from his exposure in Cannes helped him:

His answer:

The film had been selected at the Festival de Cannes Short Film Corner. This gave us an opportunity to showcase the film in a wider short film market place. Our film was selected into a thematic program so was screened with others in one of the marketplace screening rooms. Many short film buyers attend the market and can watch all the films submitted via a bank of computers made available for viewing. You get a list of those people that watched your film, including, in most cases, their contact details. You could then follow up directly with them during and after the market.

In addition to the film being available for viewing during the festival, a private event was setup on the last day where you could meet with short film buyers. The buyers included Cannes, iTunes, no-right companies, etc. It was like a speed dating setup where you had questions of short film makers who wanted to meet the individual representatives so you had just a couple of minutes to pitch and sell your film. I gave them my business card and a copy of the film.

The key was to follow up with the buyers after the market.

They surely can't have remembered you specifically with the deluge of material that they were being given.

After the festival we were contacted by many film festival selectors and directors that invited our film to screen at their festival. It is much more being invited to a festival than sending out blind applications.

The film has since been screened in Spain, USA, Australia, Italy, Brazil, and France.

I was curious about the deliverables that were required. I'd heard of other deals with less organized producers who had either thrown down the documents for obscure films - like the sound used for a few seconds getting through.

He had an interesting response:

While the contract stipulated a lot of requirements, we reduced it down to just what was necessary. I think this is an important point.

Discuss with the sales agent or distributor and find out what exactly they need

Often times they'll give a stock standard laundry list of deliverables and not all of them are applicable. For example, in our film the movie was an original score that we commissioned. So such things as any need for a music cue sheet, what's more - we retained all the music rights.

As a result of his discussion, the deliverables ended up being:

- Copy of the film in Digital HD format
- The EPK
- Director's Bio/Filmography
- Final Screenplay

I was surprised that they still required the final screenplay despite the film not containing any dialog - but I guess it's easier than every person doing the way and it makes it so. They also didn't require any of the credits to be translated - so either they are going to do the translation or just keep the credits in English.

I was curious about things he did before Cannes that helped make the push smoother:

We prepared the EPK (Electronic Press Kit) in advance and kept it continually updated as the film was selected into various festivals and garnered press. This meant that providing the distributor with the press kit was much easier. We didn't have to prepare all that material after the fact.

I asked about the target audience of a 10-15 min animation short such as his:

Given that it is an animated film I think a rating above "G" would have hindered sales as the target audience are children, though adults have always responded well to it. Animation of a "M" rating is more in line with Japanese anime and this is a different audience.

I had the opportunity to show an earlier "work in progress" copy in Taiwan and China during my talks there. The response had been very positive so I knew that the film wouldn't suffer from any cultural barriers, in effect, it didn't need to be translated as it dealt with universal themes.

The film fits into the broad category of short films for all ages. As such it is open to all markets where short film are sold.


So what's next for David?

This short film is also on the tip of the iceberg, he's developing a feature film project that explores many of the themes in the short film in greater detail. Once the film finishes its run on the international film festival circuit he'll be looking at selling to YouTube and through some short film services such as iTunes. (The iTunes model seems ideal for a product like this)

And that's not even including his technical work with HDIA Digital on the upcoming "Planet of the Apes" film.

Press & Publicity

Inside Film Article on Sydney International Animation Festival Award



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UTS: Sydney International Animation Festival finishes with a Quadrella

[Tue 28/09/2010 03:51:46]

Press release from UTS Sydney International Animation Festival

The 2010 UTS: Sydney International Animation Festival finished on Sunday night with a quadrella of prize-winning films and filmmakers.

Taking out the Blue Egg award for 'Best of Fest', as voted by the audience, was *Wadu Matyidi*. It tells the story of three adventurous Adnyamathanha kids who set out for a day of exploration near their camp. They pass the time by spooking one another with tales of the ancient creatures of their country, only to find themselves in great danger after discovering evidence of the traditionally feared 'Yamati'.

Voted by 50 Sydney school students as the 'Teen Choice', was film *Awaken*, made by David Gould. *Awaken* tells the story of a lone robot soldier left to man an anti-aircraft gun on a remote island. Just as the robot begins to learn how precious life is, its newfound beliefs are put to the ultimate test.

After screening throughout the Festival, Brayden Gifford, a UTS Master of Animation student, was announced as winner of the Creative Industries Innovation Centre/Staedtler 'Make It' competition for his work *Monkeelangelo*. Courtesy of Staedtler, Brayden happily accepted a \$1000 cash prize, which he plans to invest in his final year stop-motion project.


Sixty40's inaugural Proto Ninja Award crowned Guy Verge Wallace as winner for his animated film *Underdog: Dangerforce*. More than 21 entries of consistently high quality, far exceeding expectations, were received from across Australia including SA, QLD, NSW and TAS.

"We'd like to congratulate all the winners from this year's event. We're already looking forward to seeing what gems come up in 2011," said festival co-director Deb Szapiro.

Tags:
(none)

Related Articles

Encore Magazine Article on Sydney International Animation Festival Award





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Sydney International Animation Festival: winners

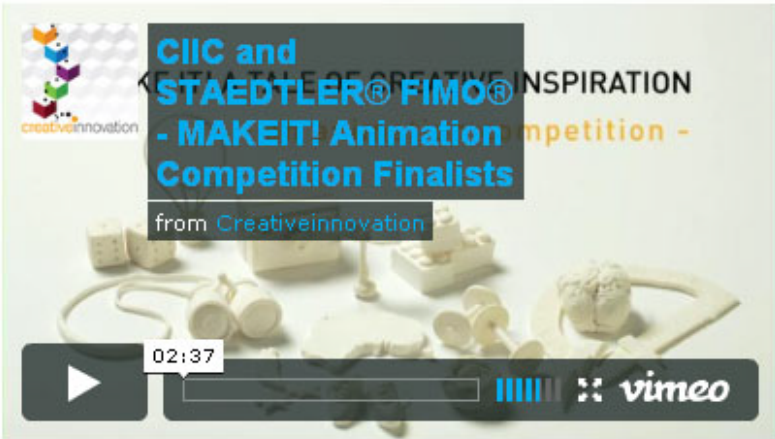
Screen Hub
Tuesday 28 September, 2010

2010, UTS as host and nest, Sydney International Animation Festival as the event, 2011 the next target... and some winners with charming pics.

The Blue Egg Award for Best of Fest went to *Wadu Matyidi*, about three adventurous Adnyamathanha kids. There is a lovely making of film here -

Teen Choice, voted by fifty Sydney tin lids was *Awaken* by David Gould, a Gold Coast animator who has worked a senior visual effects artist, and been hired by Walt Disney Feature Animation (Los Angeles), NVIDIA (Santa Clara), and WETA Digital (New Zealand). His very effective website is [here](#).

The winner of the Creative Industries Innovation Centre/Staedtler Make it Happen competition was Brayden Gifford, a UTS Master of Animation student, who graduated first from the University of Newcastle with a Bachelor of Visual Arts, and went on to mold-making in features. The film is called *Monkeelangelo*, and the finalists are here -



CIIC and STAEDTLER® FIMO® - MAKEIT! Animation Competition Finalists from Creativeinnovation

02:37

vimeo

[CIIC and STAEDTLER® FIMO® - MAKEIT! Animation Competition Finalists](#) from [Creativeinnovation](#) on [Vimeo](#).

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Digital Media World Article

The magazine completed a three page feature article on the production.

* Please contact us for a high-quality PDF version of the article





Video Content



Into The Shadows

Into the Shadows journeys behind the big screen to discover the past, present & future of Australian more...



Contact

Winner of the 2009 Sydney Film festival's Foxtel Australian Documentary Prize. more...



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This award-winning software from Next Limit Technologies is a stand-alone application for fluid and dynamics simulation that allows easy, intuitive control and visualization of fluids and rigid bodies, and their interaction with a surrounding environment. more...

Goodies!

Mary & Max

Thanks to Icon Home Entertainment we have 5 copies of Max & Max to giveaway. more...

In Search of Beethoven

20 IF readers living in Sydney have the chance to win free passes to an advance screening of In Search of Beethoven and live Q&A with filmmaker Phil Grabsky at the Cremorne Orpheum on the 14 of October. more...

Van Diemen's Land

Thanks to Madman we have 10 double in season passes to giveaway to see Van Diemen's Land. more...

Gold Coast Film Fantastic Sneak Peek: Prime Mover and Awaken

Prime Preview Set to Awaken Gold Coast Audiences Gold Coast audiences will be treated to an advance screening of David Caesar's film PRIME MOVER as well as the short film AWAKEN.

WHEN: 16/10/2009 to 16/10/2009

WHERE: Robina Event Cinemas

STATE: QLD

COUNTRY: AUS

Prime Preview Set to Awaken Gold Coast Audiences Gold Coast audiences will be treated to an advance screening of David Caesar's film PRIME MOVER as well as the short film AWAKEN, when they screen on Friday 16 October 2009 at 6.00pm at Robina Event Cinemas for the final Gold Coast Film Fantastic sneak peek screening in 2009.

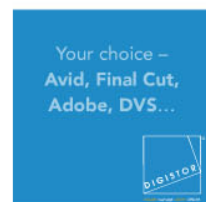
The Gold Coast Film Fantastic sneak peek program has run one event per quarter this year in advance of the film festival scheduled for November 12-15 at Birch Carrol and Coyle Cinemas Australia Fair Southport, in order to increase awareness of the newly rebranded film festival. Prior screenings included Dean Spanley attended by producer Matthew Metcalfe, My Year Without Sex attended by star Sacha Horler and writer/director Sarah Watt and most recently The Burning Season attended by producer Trish Lake and writer/director/producer Cathy Henkel and introduced by narrator Hugh Jackman.

Festival Director Casey Marshall Siemer says "This year's Fantastic Sneak Peek program has been a huge success for us and I'm confident cinefiles will again come out on October 16 to Robina to celebrate two wonderful films, David Caesar's PRIME MOVER and AWAKEN, an animated short film from a very talented emerging Gold Coast based filmmaker David Gould."

PRIME MOVER is the latest film from Australian writer/director David Caesar (Mullet, Dirty Deeds). It's a diesel charged romance about ambition, pressure, responsibility and the love shared by a man, a woman and his truck. Starring rising talent Michael Dorman (Suburban Mayhem, Daybreakers, Acolytes) and Award winning actress Emily Barclay (In My Fathers Den, Suburban Mayhem), Prime Mover is a bitter sweet love story with action, some singing and a little bit of dance.

AWAKEN is a short computer-animated film set in a time of war between humans and robots. A robotic soldier, whose sole purpose is to kill, gradually learns that life is precious. Its newfound convictions are put to the ultimate test in the film's dramatic climax.

Tickets to the Gold Coast premiere of PRIME MOVER including a screening of AWAKEN can be purchased for \$11.00 on the night of 16 October 2009 at Robina Event Cinemas at the Gold Coast Film Fantastic box office or beforehand at www.filmfantastic.com



Prime Preview Set to Awaken Gold Coast Audiences

Gold Coast audiences will be treated to an advance screening of David Caesar's film **PRIME MOVER** as well as the short film **AWAKEN**, when they screen on Friday 16 October 2009 at 6.00pm at Robina Event Cinemas for the final Gold Coast Film Fantastic sneak peek screening in 2009.

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AWAKEN is a short computer-animated film set in a time of war between humans and robots. A robotic soldier, whose sole purpose is to kill, gradually learns that life is precious. Its newfound convictions are put to the ultimate test in the film's dramatic climax.

- Gold Coast Bulletin Newspaper Articles

Director hopes he Cannes get break



David Gould's animated film, *Awaken*, is being shown at the Cannes film festival next month

FILM
MARIA LEWIS
lewismm@goldcoast.com.au

AN animated film from a Gold Coast studio has been selected to compete at the prestigious Cannes film festival next month.

Short film *Awaken*, from the team at David Gould Studios in Burleigh Heads, will screen in the Festival de Cannes Short Film Corner.

Filmmaker David Gould wrote and directed the 15-minute movie and said he was 'honoured' to have it involved in the iconic festival.

"The festival only allows films that they consider to have artistic merit be a part of the Short Film Corner," he said.

"With thousands of filmmakers throughout the world it is great to know that we're producing films that are of an international quality and can compete with the best out there."

Part of the main Festival de Cannes, the Short Film Corner was established by the festival to assist filmmakers making the move from short films to feature films.

Gould said it gave them the opportunity to present their projects to potential feature film producers and distributors.

"So much about making a break in this industry is about making a name for yourself with good quality work," he said.

"*Awaken's* selection into this prestigious festival is another feather to our bow and will help garner interest for our other projects.

"Once we have our foot in the door we can blow them away with our other projects."

One such project his studio is working on is their debut feature film *Stolen Senses*, an action/thriller which is gathering interest from Hollywood heavyweights.

"We're currently in negotiations with two Australian actors that have had considerable success in the US to play the lead roles," said Gould.

"They absolutely love the script. "This is the key: if you have a great script then the actors will want a part in your film."

Having worked with Peter Jackson on the *Lord Of The Rings* trilogy and *King Kong*, Gould said he was taking his experience and making the film in 3D.

"There is a huge amount of interest in 3D films right now and we have the technical expertise to make this happen," he said.

"I was CG supervisor working on stereoscopic films back in Paris over 15 years ago.

"We will be using the same 3D technology that George Miller is using on his next *Mad Max* movie *Fury Road*."

Gould departs for the south of France on May 8.

Global director wants Coast base



A scene from David Gould's animated film *Awaken*, which is attracting overseas interest

Movie man has big plans for us

by Maria Lewis
film industry reporter

AFTER working alongside Peter Jackson on the *Lord Of The Rings* trilogy and *King Kong*, local filmmaker David Gould has big plans for the Gold Coast.

In fact, the world-class director, animator, producer and screenwriter wants to build an empire on the Coast, similar to how Jackson has made Wellington a base for major international blockbusters.

With his new animated short film, *Awaken*, gaining momentum overseas and locally through the Gold Coast Film Fantastic, Gould is preparing to head to the American Film Market to pitch three film projects, all to be made at his Burleigh Heads studio.

The projects will be live-action, a combination of actors working with computer animated imagery, with sets being built in his studio and exterior's shot at various Gold Coast locations.

"The three feature film projects we will be presenting over there are different genres and different styles, but always with the main focus to make mainstream international films," said Gould.

"We don't make Australian films, we make international films for a mass audience but we want to shoot it all on the Gold Coast."

Gould and his team built a prison set at the studio for his



One of the central characters of the film

short film *Inseparable Coil* which he said is an 'appetiser' for the feature film that looks at the relationship between twin brothers and the events that test their bond.

The film screened at the 29th Breckenridge Festival of Film in Colorado and featured in Digital Media World magazine for its cutting edge technology.

"The film was set in Boston, but we shot it all here on the Gold Coast and you really couldn't tell the difference," said Gould.

"That's what we want to do with a lot of our films. There's a lot of potential for films in Australia

and we need to attract the talent.

"It's important to have a base, whether we shoot a film in Malaysia and do all the post production here or do the whole process from here."

With more than 15 years in visual effects and computer graphics, Gould has worked for Walt Disney Feature Animation and Peter Jackson's company Weta Digital, where he was the senior technical director on *King Kong* and 3D lighting technical director on *Lord Of The Rings: The Two Towers* and *Lord Of The Rings: The Return Of The King*.

Technical Notes

Awaken uses the same approach as large scale feature film productions. Starting with the script, concept art and designs are completed for each of the characters, props and sets. In order to simplify the work, the entire movie is set in a single location: a tropical beach.

Once the concept art was completed a storyboard was made. This storyboard was painted using Photoshop. This allowed us to reuse faces as well as backgrounds without having to redraw them each time. These storyboard panels were then transferred into Premiere Pro where a story reel was prepared. This way the entire film could be viewed, albeit in a simplified form. Problems in the story and direction could be identified here and corrected. After many successive revisions to the storyboard the next stage was the 3D animatic.

The characters, props, and sets were modeled and rigged in Maya. A Maya scene was setup with the action and camera placement as outlined in each storyboard panel. The film has now moved into the third dimension and so basic timing for the animation could be completed. Each of the shots were rendered out as simple grey shaded animations that were then brought into Premiere Pro. While in this form many revisions were made, including changing the story to improve it as well as coming up with new camera angles and animation.

Once the 3D animatic was finalized, the next step is to go about refining the basic animation. A lot more work goes into finessing the motion and nuances of the characters, including the addition of anticipation, follow-through, and adding a greater sense of weight.

With the final animation completed, the models are now textured. This was completed using Bodypaint and Photoshop. The style of the film was purposely simplified so none of the models have ultra-detailed texturing. The goal was to keep the textures simple in order to not get distracted with photorealism.

The next stage was to complete the lighting and rendering. The film was rendered in MentalRay. Depending on the time of day different light rigs were used. The basic setup was a keylight for the sun and an ambient occlusion pass that included bounce light from the skylight above and the beach below. The light varied from cool blue in the mornings to a clear white at midday to finally a deep orange for the sunset. It was important that the shadows were the complementary colour of the key light in order to get maximum contrast.

There was a lot of effects work in the film, including creating a large jungle behind the beach. There are thousands of trees and different plants each swaying in the wind. The ocean and shore needed to be created including the ebbing and flowing of the water. Also there were bullets and explosions. Pieces of debris from the bullet hits and sparks needed to be created. All of this was done using Maya's effects tools.

Crew Biographies

AGNES GOULD – Producer



Agnes was born in Choisy-le-roi, France in 1974. She studied Sales Strategies and Business, and then Insurance. She has managed and supervised productions in the areas of animation from initial conception to its final completion.

As Lead Rotoscope Artist at such companies as WETA Digital, Clemenger BBDO, Tide Edit, Kojo Group, Fin Design, Babyfoot, she worked on numerous commercials, and film productions such as *The Lovely Bones*, *DayBreakers*, *Rogue*, *King Kong*, *I-Robot*, *Van Helsing*, *The Lord of the Rings: The Return of the King*.

DANIEL SADOWSKI – Composer



Daniel Sadowski is a composer for film, television and videogames. He is passionate about creating emotional, powerful, and appropriate music to enhance the drama of a story. Daniel studied music at Western Washington University, and is an alumni of the Pacific Northwest Film Program. He has worked with the likes of Hummie Mann (*Robin Hood Men In Tights*, *Year of The Comet*) and has received praise from the likes of Angelo Badalamenti (*Dark Water*, *Twin Peaks*, *Indigo Prophecy*). His latest and current projects include the feature film, *The Long March*, *Flinders*, a historical epic film, and a new television series that is soon to be released. For more information, please visit www.danielsadowski.net

OWEN ARNOLD and WARREN COLLIER – Regatta Studios - Sound Design & Mix



Regatta Studios is a post audio facility located in Brisbane, Australia.

The studio is a collaboration between composers and sound designers, Warren Collier and Owen Arnold. Since studying together at the Queensland Conservatorium of Music in the '90s, the pair have worked on numerous musical projects and in 2006 founded Regatta Studios.

The studio is rapidly gaining a reputation as the source for creative film sound with scores for international TV commercials, TV themes and mixes for film productions within Australia. Whilst still a young company, Regatta Studios endeavors to become Queensland's premier post audio facility.

Trivia

- This was the first screenplay written by David Gould and was started in January 2006.
- The film was originally going to be shot as live-action but the nature of the project changed and animation was chosen as the best medium.
- The bird in the film is a red-tailed tropic bird. It is a pelagic bird and spends many days hunting for fish off the coasts. It has a distinctive tail made up of two long flowing red feathers.
- The main robot's name is 135. He is a "grunt" soldier robot. They aren't very sophisticated and work via hydraulics. Instead they are made up of simple parts that can be easily replaced. They are likened to bulldozers.
- The commanding robot is named 267. He is red and has a higher rank.
- The girl in the film is named Jenny.
- In the original script the girl character 'Jenny' and the robots talked. Later after many script revisions it was decided that the film should have no dialog. This important decision made the film instantly more accessible while putting greater importance on the character's animation to communicate their feelings.
- Early drafts of the script included Jenny's father, an air-force pilot that was flying the plane when it was shot down by the robot.
- In computer animation you get nothing for free. The jungle is made up of thousands and thousands of hand-made trees including swiss-cheese plants and banana palms.
- When the film was started the main Australian film funding body was called the Australian Film Commission. By the film's completion it was called Screen Australia.
- The film received separate development and production funding from Screen Australia after going through a very rigorous submission and evaluation process.
- The director David Gould also completely around 20% of the film's animation, though having never done character animation before.
- The style of the film was purposely simpler than most computer animated films. This was an attempt to redirect the focus back on the characters rather than concentrate on making photorealistic images.
- The concept artists and character designers worked remotely from many locations across the globe, including Los Angeles (USA), Barcelona (Spain), Angouleme (France), and the Gold Coast (Australia).

Credits

Written and Directed By
DAVID GOULD

Produced By
AGNES GOULD
KRIS MARIC
DAVID GOULD

PRODUCTION

Script Editor	STUART PAGE
Storyboard Artist	MATT CRANK
Lead Designer	CAMERON SMALL
Designers	STEVE BENTLEY DAVID CANTERO STEPHANE POIRON
Pipeline Engineer	MATTHIAS BAAS
Technical Director	ADEN GLASCOTT
Modellers	JESUS BIBIAN, JR BEN O'CONNOR BEN HOWE KASSIE RAWSON TIM ROBERTS KEVIN RUSSELL SOL SLAY
Lead Animator	SIMEON DUNCOMBE
Animators	JULIEN COFFIN JUAN "PUMA" GUIRALDES JUAN ZUBIAGA
Texture Painter	ANTHONY MARRIOTT
Lighting	MARK EVANS
Composer	DANIEL SADOWSKI
Sound Design	OWEN ARNOLD WARREN COLLIER
Sound Mix	REGATTA STUDIOS
Audition Coordinator	TARA AUCOIN
Audition Recording	JAMES MCMILLAN

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MIKE COWAP

**ANDREW KUNZEL
ANTHONY LUCAS
PETER MCDONALD
BLUE SWOOP & 'PLUTO' COST REPORTING SOFTWARE**