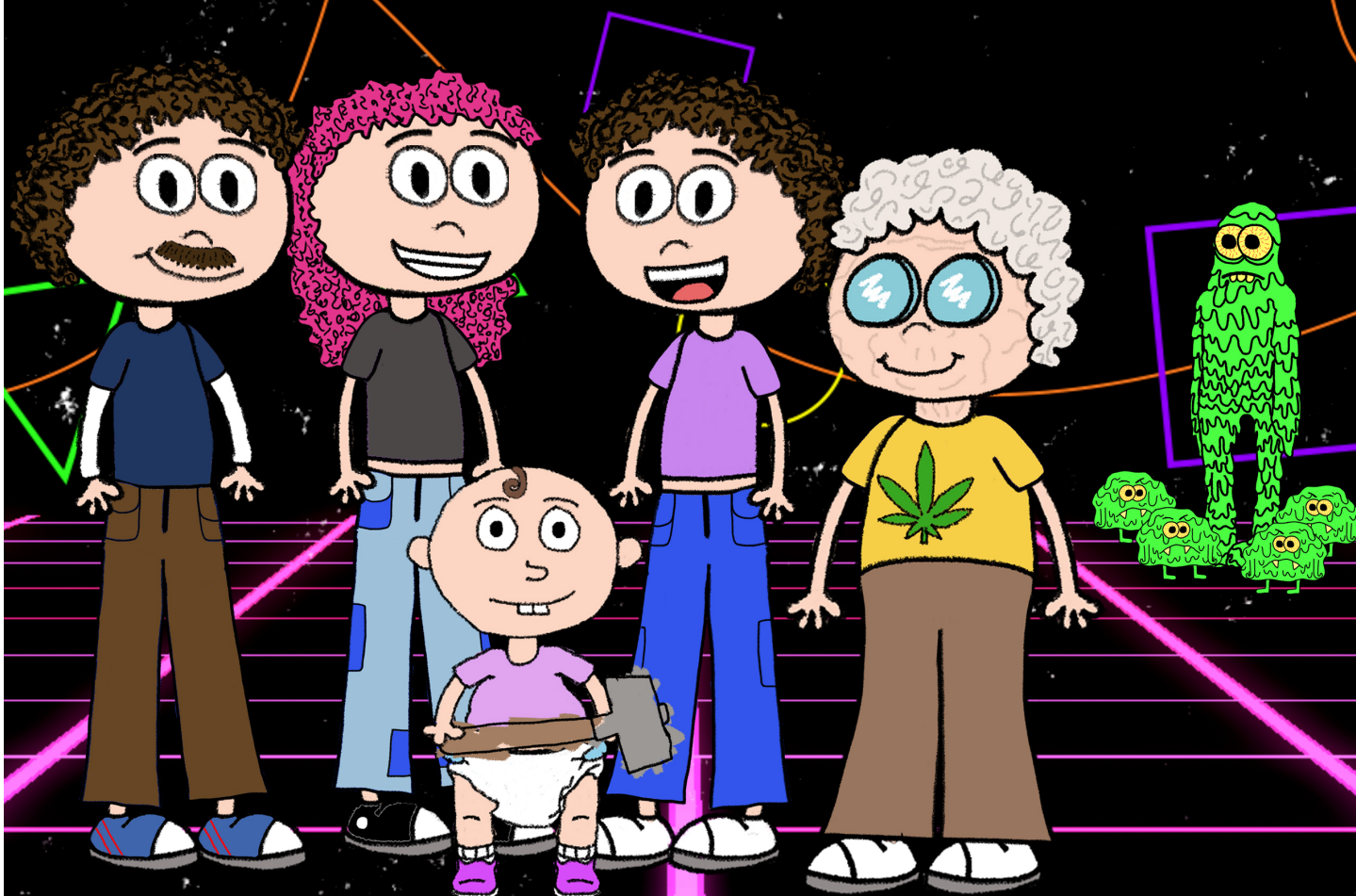


IDENTITY CRISIS



A Golden Graphics Production

Identity Crisis

Golden Graphics Production

Directed, Produced and Animated by Nat Ocello

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Story Overview

Log Line: After entering an alternate universe, Nat has the power to redefine themselves while reflecting on who they are at their core.

Genre: Experimental surrealism

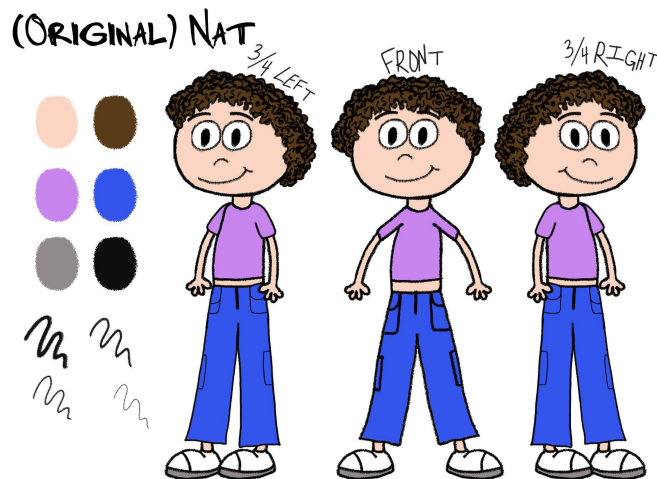
Theme: Self-reflection and personal growth

Synopsis: One morning Nat (real-life) discovers their mirror reflection has been replaced with a cartoon version of themselves. Real-life Nat touches the mirror to see if it's real but falls into an alternate universe and becomes the cartoon reflection. Once they hit the bottom of the pit, they find a pencil and discover whatever they draw will come to life. With this new power, Nat creates a fun park background, a feminine version of themselves, and a masculine version. The three of them venture off together on their skateboards, only to find a beat-up cardboard box. Curiously, Original Nat opens the box, releasing small monsters that end up attacking all the Nats. One of the monsters steals Masc Nat's mustache and runs off with it. Original Nat creates a baby version of themselves to help fight off the monsters and get the mustache back. Together they travel to the monster's layer and Baby Nat is able to single-handedly defeat all the little monsters and their master. Masc Nat gets their mustache back and they all attempt to exit the monster layer. As they exit, they stumble upon a clock. Original Nat picks it up and all four Nats are teleported to an outer space place. Scared, they all try to run out of there, but a white light appears and an Old version of Nat emerges from the light. Old Nat draws a door back to reality when the door opens an image of real-life Nat's bathroom appears in the frame. Original Nat has to make the decision to stay in the cartoon world or go back to reality, but they choose to stay in the new world.

Character Profiles

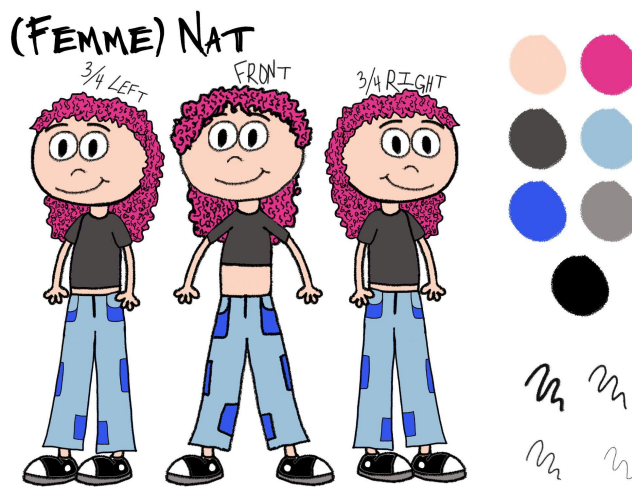
Original Nat

Nat is a 21-year-old who has been struggling to understand what makes them who they are and how to accept those parts of themselves. They're uncertain about where life may take them, but determined to figure it out. After getting sucked into an alternate universe, Nat finally has the opportunity to live in a world free of judgment, pressure, or expectations. While spending time in this universe Nat uses their passion for art and illustration to reclaim their identity and control the universe around them. They learn to enjoy the world they've created, free of rules and expectations. Through their journey, they come to the realization that they're in control of their narrative and all that matters is that they are happy with who they are in that moment. Nat learns how to utilize their passion to find their identity and be content with themselves.



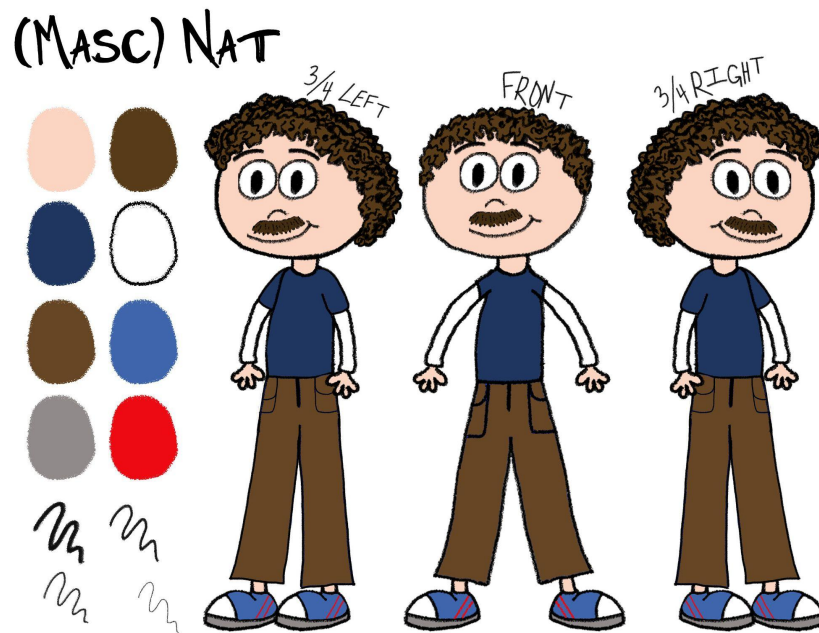
Femme Nat

This version of Nat represents the most iconic era of she/her Nat. The pink mullet cannot be topped and will always be the peak of their womanhood.



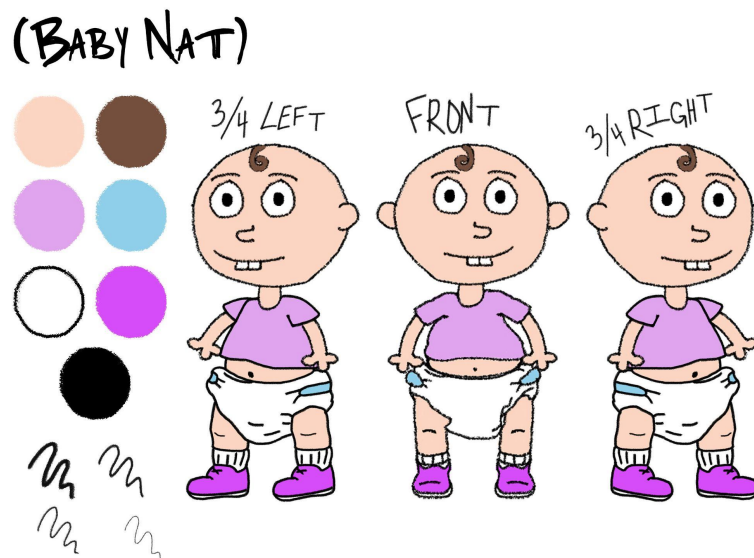
Masc Nat

This version of Nat represents a recent desire to explore their gender identity.



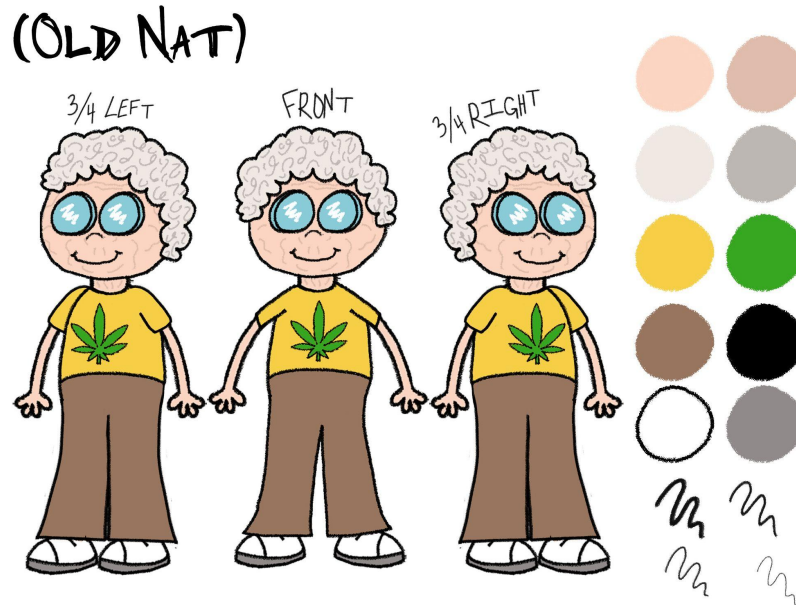
Baby Nat

The baby is a fun character who represents an innocent and unknowing person, yet they help Original Nat find their way to self-acceptance.



Old Nat

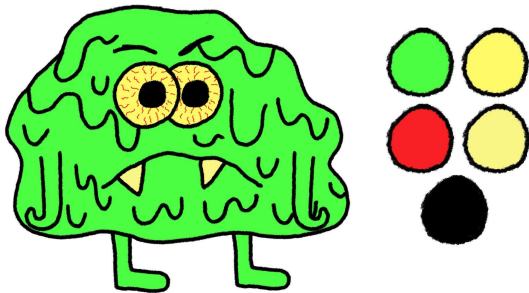
The old version of Nat is someone who has lived their life to the fullest and acts as a visual representation of Original Nat's goal to be who they want to be.



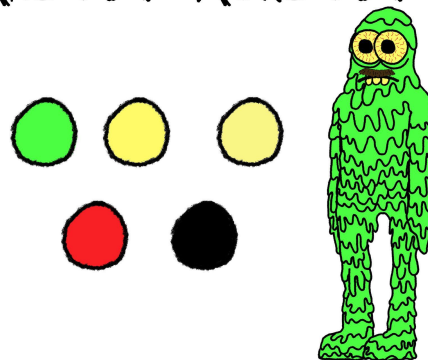
Monsters

Both the little monsters and master monsters are the protagonists of the story. They're representative of past and current struggles Original Nat endures. When they steal the mustache from Masc Nat, it can be interpreted at a surface level of stealing something that doesn't belong to them. On a deeper level, they have stolen a piece of Nat's identity that's necessary to Nat's goal of self-acceptance.

LITTLE MONSTERS



MASTER MONSTER



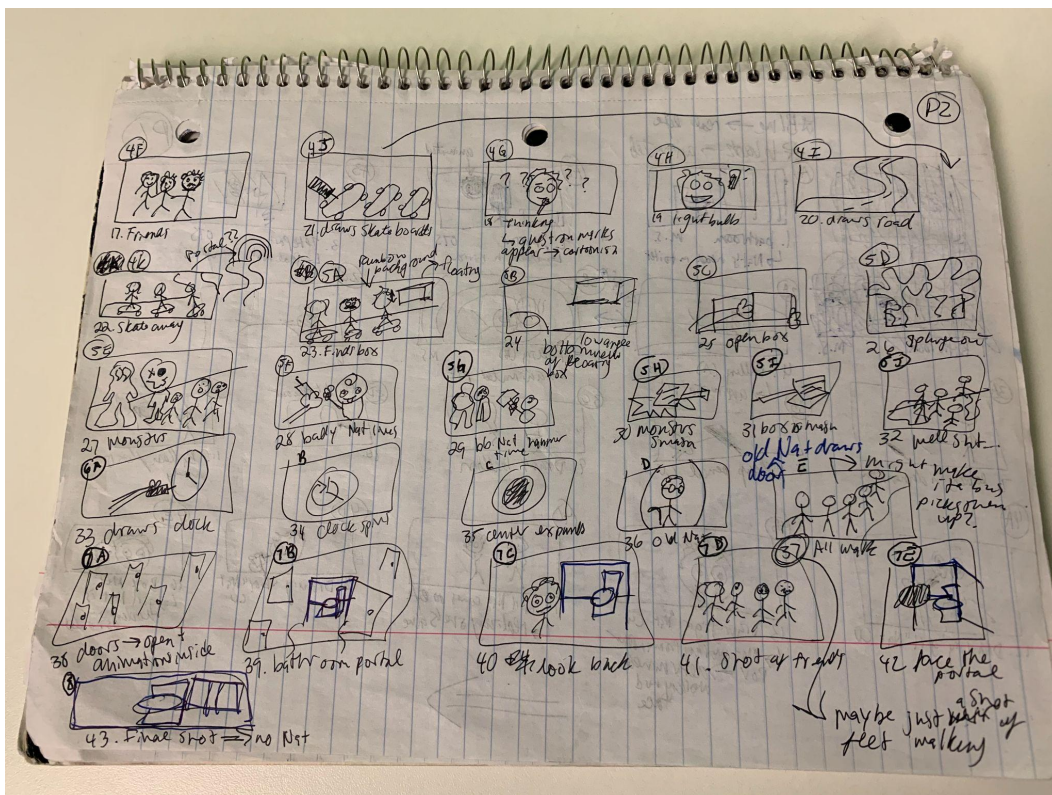
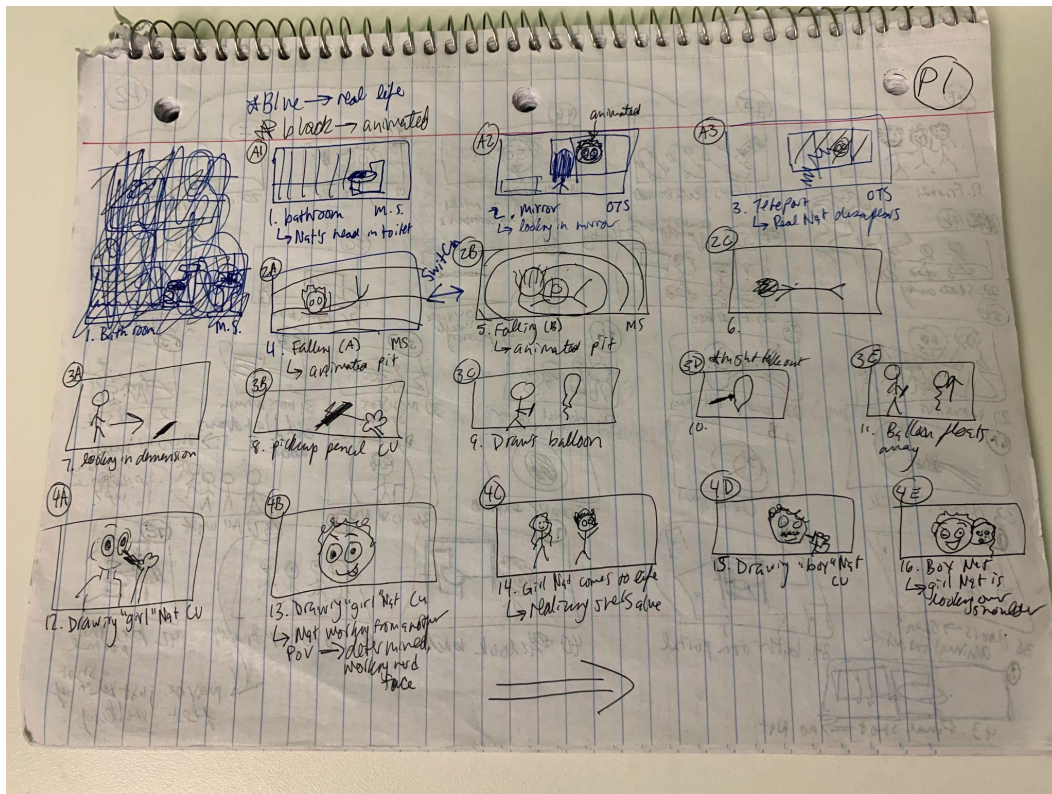
The Vision

Below is my inspiration, mood board, and lookbook. I gathered my favorite elements from a variety of artists and animated TV shows or movies.



These are just a few screen grabs from works that I found inspiration from. The first image is an illustration from Mike Perry, who animated the opening sequences of Comedy Central's *Broad City*. His work inspired me to become an animator, making it important to incorporate our similar art styles in this film. *Regular Show* is one of my favorite shows I drew inspiration from the use of color, character designs, and spontaneous story structure. *Rugrats* inspired my baby cartoon character. *Space Jam* is one of my favorite movies, the idea of combining real life and cartoons was drawn from this movie.

Storyboard and Shot List





Nat Ocello · Identity Crisis

SCENE #: 1

SCENE: INT. BATHROOM - DAY

PAGES: 1

✓	SETUP #	SHOT #	SUBJECT	SHOT SIZE	CAMERA	ANGLE	MOVEMENT	EQUIPMENT	LENS	SOUND	NOTES
▼	1	1	Nat	W ▼	A CAM ▼	Eyelevel ▼	Static ▼	Handheld ▼	▼	▼	▼ Nat starts O.S. lifts head from toilet
▼	2	2	Nat	W ▼	A CAM ▼	Eyelevel ▼	Static ▼	Handheld ▼	▼	▼	▼ Washing their face, looks at the mirror, sucked into portal
▼	3	3	Nat	CU ▼	A CAM ▼	Eyelevel ▼	Static ▼	Handheld ▼	▼	▼	▼ Washing their face
▼	4	4	Nat	MCU (OTS) ▼	A CAM ▼	Eyelevel ▼	Static ▼	Handheld ▼	▼	▼	▼ Getting sucked into portal
▼	5	5	Nat	CU ▼	A CAM ▼	Eyelevel ▼	Static ▼	Handheld ▼	▼	▼	▼ Reversal shot, Nat's reaction
▼	6	6	Toilet	MS ▼	A CAM ▼	POV ▼	▼	▼	▼	▼	▼ Birds eye of puke in toilet
▼	7	7	Empty Bathroom	MS ▼	A CAM ▼	Low Angle ▼	Static ▼	Handheld ▼	▼	▼	▼ empty bathroom (post-animation)
▼			B-roll	▼	▼	▼	▼	▼	▼	▼	▼ film the mess around the apartment

Call Sheet

Episode Title			Golden Graphics Production		Shoot Date		Sunday, October 17th, 2021	
Producer	Nat Ocello	(908) 370-6932	IDENTITY CRISIS					
Director	Nat Ocello	- -						
Should be a quick shoot.			CALL	12:00:00 PM	Begin set up at 12:00 pm. Start filming first and last scene from 12:15 pm - 12:45 pm. Film B-Roll around the livingroom from 12:45 pm - 1:00 pm. Clean up from 1:00 pm - 1:15 pm.			

SCENES	SET AND DESCRIPTION	CHARACTER #	D/N	PAGES	LOCATION/NOTES
2,10	SET 1 Nat's Apartment - BATHROOM	1	D	1	Chancery Apartment Complex
1	SET 2 Nat's Apartment - LIVINGROOM	N/A	D	1	Chancery Apartment Complex Filming B-Roll after acting out the bathroom scene.
	SET 3 Description 3				
	SET 4 Description 4				
	SET 5 Description 5				
		1	TOTAL PAGES		

#	CAST	CHARACTER	SWHF	MU	SET	MINOR?	SPECIAL INSTRUCTIONS
						Y/N	
1	Nat Ocello	Nat			1, 2	N	Treat them like the King they are on and off set

Location, Cast, and Crew Releases

The location was set in my apartment, therefore a location release form is not needed. Below are all the release forms.

CREW DEAL AGREEMENT (independent contractor)

This Agreement contains the understanding between Sample Producer LLC, with its office at address ("Producer") and Clare Miller (pseudonym Marie Felix) ("Contractor") in regards to the services to be performed by Contractor as crewmember for Producer in conjunction with Identity Crisis (the "Program").

Contractor is engaged for the position of Cinematographer and Colorist, during the production dates of 10/15/21-12/10/21.

The compensation paid to Contractor shall be compensated in kind with accreditation.

Contractors are responsible for liability and collision insurance and deductibles on her/his personal equipment and/or vehicle used in conjunction with their work. Box or Kit is the sole responsibility of Contractor, and Producer assumes no responsibility for same. Producer shall not be responsible for any loss of or damage to Contractor's personal property or any personal injury to Contractor subject, however, to Producer's obligation to obtain insurance policies covering accident and third party damages. Copies of such insurance shall be on file and available at Producer's office.

Contractor agrees that this is work-for-hire and has no claim to benefits that the Producer may derive from the Program. Producer shall be the owner of all materials related to or produced by the Contractor in the course of performing services under this Agreement. Producer may use and otherwise alter at the sole discretion of the Producer the results of the Contractor's services for all purposes in any manner the Producer may determine. Producer shall have the right to use Contractor's name, voice, picture and likeness in connection with the Program, the advertising and publication thereof and any promotional films or clips respecting the Program without additional compensation therefore. All rights in any work performed by Contractor hereunder shall be freely assignable to any third party by Producer and may be exploited in any and all media whether now known or hereafter created in any manner in perpetuity without further compensation due Contractor.

Producer reserves the right to discharge Contractor at any time for any reason. Producer shall attempt to notify Contractor a minimum of 24 hours in advance of layoff. Use of alcohol or drugs during hours of work will result in Contractor's immediate termination. This Agreement is subject to immediate suspension and/or termination, at Producer's election, without further obligation on the part of Producer in the event of any incapacity or default of Contractor or in the case of any suspension, postponement or interference with the production of the Program by reason of labor controversy, strike, earthquake, act of God, governmental action, regulation, or decree or for any other customary *force majeure* reason.

Unless otherwise specified in this Agreement, screen credit is at Producer's discretion subject to Contractor's performing all services required.

This Agreement represents the entire understanding between Producer and Contractor. Contractor warrants that he/she has the right to enter into the Agreement and that the representations made herein do not conflict with any other person or entity. The terms and conditions of this Agreement are binding on Producer and Contractor and shall not be waived or altered by any method other than by written agreement signed by both parties.

AGREED TO AND ACCEPTED:

CONTRACTOR (electronic signature) Clare Miller
Date: 12/5/21

PRODUCER (electronic signature) Nat Ocello
Date: 12/5/21

COMPOSER AGREEMENT

This Agreement dated as of December 3rd, 2021 by and between Golden Graphics Production and Ethan Collis who reside at on the other hand in connection with certain composing services for the motion picture currently entitled "Identity Crisis."

Now Therefore, in consideration of the foregoing and of the mutual promises contained herein and intending to be legally bound, Golden Graphics Production and Ethan Collis hereby agree as follows:

- 1.0 **SERVICES:** Production Company hereby engages Composer to perform the following services to the full satisfaction of Production Company: (i) arrange and compose music for an original score for the Picture; and (ii) record, produce, and deliver "film mixes" on Digital Audio Tapes or in another suitable format approved in writing by Golden Graphics. Ethan Collis' services shall be on a first priority, non-exclusive basis. All of Ethan Collis' services hereunder are subject exclusively to Golden Graphics Production's approval.
- 2.0 **TERM:** This Agreement shall be in force upon the execution of this Agreement until completion of all services required hereunder in connection with the Picture.
- 3.0 **DELIVERY SCHEDULE:** Composer shall deliver the Score in accordance with a reasonable schedule to be provided by Golden Graphics Production and perform any reasonable re-writes and re-recording, if any, requested by Golden Graphics Production until the Score has been delivered to Golden Graphics Production as required herein and accepted by Golden Graphics Production as satisfactory in its sole reasonable determination. The Score shall be delivered in such format as reasonably requested by Golden Graphics Production. Unless and until otherwise modified by Production Company, Production Company hereby requires Ethan Collis to deliver the Score Materials on or before December 10th, 2021.
- 4.0 **COMPENSATION:** Ethan Collis understands and agrees that their services will be unpaid, but have full rights to their music and may distribute this film under Golden Graphics Production's name.
- 5.0 **CREDIT:** Provided Composer is not in default hereunder and subject to Composer's full performance of all services and obligations hereunder, Composer shall receive a Composer credit in the main titles on screen. Composer shall receive credit on a single card, in the main credits.
- 6.0 **INDEPENDENT CONTRACTOR:** Production Company and Composer each acknowledge that they are independent contractors and that no partnership, joint venture, agency, or employment relationship has or will be created by this Agreement. Notwithstanding the foregoing, Production Company may make U.S. Federal, State, or local tax withholdings if it is required by law.

In Witness Whereof, the Parties have caused this Agreement to be executed and do hereby represent and warrant that their respective signatory whose signature appears below is duly authorized by all necessary and appropriate action to execute this Agreement.

COMPANY

By: Nat Ocello
Golden Graphics Production

Composer

By: Ethan Collis


Timeline and Budget

Timeline → Golden Graphics Production was able to stay on schedule for the most part, after experiencing After Effects issues the schedule was thrown off by two days. Below is the original timeline.

1. Storyboard
 - a. October 14th, 2021
2. Filming
 - a. October 15th, 2021
3. Character Designs
 - a. October 22nd, 2021
4. Background Designs
 - a. October 22nd, 2021
5. Animatic
 - a. November 15th, 2021
6. Final Cut
 - a. December 5th, 2021
7. Revised Final Cut for Festivals
 - a. December 20th, 2021

Budget

BUDGET TOPSHEET					
Production Co.	Golden Graphics Production		Producers		
Project Title	Identity Crisis		Union/Non		
Budget Date			Prepared by		
Shoot Days			Locations		
ABOVE THE LINE					
10-00	Development Costs	1	In kind		\$0
11-00	Story & Rights	1	In kind		\$0
12-00	Producer Unit	1	In kind		\$0
13-00	Director & Staff	1	In kind		\$0
14-00	Cast	1	In kind		\$0
15-00	Travel & Living	1	In kind		\$0
Total Above the Line					\$0
PRODUCTION EXPENSES					
20-00	Production Staff	2			\$0
21-00	Extra Talent	2			\$0
22-00	Set Design	2			\$0
23-00	Set Construction	2			\$0
24-00	Set Pre-rig & Strike	2			\$0
25-00	Set Operations	2			\$0
26-00	Set Dressing	2			\$0
27-00	Property	2			\$0
28-00	Wardrobe	2			\$0
29-00	Electric	2			\$0
30-00	Camera	2	In-Kind		\$0
31-00	Production Sound	2			\$0
32-00	Make-up & Hair	2			\$0
33-00	Transportation	2			\$0
34-00	Locations	2			\$0
35-00	Picture Vehicles & Animals	2			\$0
36-00	Special Effects	2			\$0

37-00	Visual Effects - Post	2		\$50
38-00	Film & Lab	2		\$0
39-00	BTL Travel	2		\$0
Total Production				\$50
POST-PRODUCTION EXPENSES				
45-00	Film Editing	3	Adobe Cloud - Student Discount for 4 months (After Effects, Character Animator, Premiere)	\$80
46-00	Music	3	Plug-in for composer	\$30
47-00	Visual Effects	3		\$120
48-00	Post Production Sound	3		\$0
49-00	Post Production Film & Lab	3		\$5,010
Total Post Production				\$5,240
OTHER EXPENSES				
55-00	Festivals	4	Pride Queer Film Festival Experimental Forum DIAMETRALE Experimental Film Festival	\$50
56-00	Legal & Accounting	4		\$0
57-00	General Expense	4		\$0
58-00	Insurance	4		\$0
Total Other				\$50
Bond Fee	3%			\$160
Contingency	10%			\$534
GRAND TOTAL				\$6,034
 studiobinder			Create stripboards, shooting schedules, call sheets and more on studiobinder.com	
			© 2018 - StudioBinder	



POST-PRODUCTION EXPENSES

45-00	FILM EDITING	AMOUNT	UNIT	X	RATE	TAB	TOTAL
45-01	Editor			1	\$0	3	\$0
45-02	Asst Editor			1	\$0	3	\$0
45-03	Music Editor			1	\$0	3	\$0
45-04	Music Editor Room & Equipment			1	\$0	3	\$0
45-05	Post Prod Accountant			1	\$0	3	\$0
45-06	Messenger			1	\$0	3	\$0
45-07	Expendables; hard drive	1		1	\$100	3	\$100
45-08	Cutting Room			1	\$0	3	\$0
45-09	Equipement Rentals			1	\$0	3	\$0
45-10	Cartage			1	\$0	3	\$0
45-11	Continuity			1	\$0	3	\$0
45-00	Subtotal						\$100
46-00	MUSIC	AMOUNT	UNIT	X	RATE	TAB	TOTAL
46-01	Music Supervisor			1	\$0	3	\$0
46-02	Composer Fee			1	\$0	3	\$30
46-03	Musicians			1	\$0	3	\$0
46-04	Singers			1	\$0	3	\$0
46-05	Song Writers			1	\$0	3	\$0
46-06	Music Rights			1	\$0	3	\$0
46-07	Clearance & Legal			1	\$0	3	\$0
46-08	Original Song Purchase			1	\$0	3	\$0
46-09	Recording Facility & Labor			1	\$0	3	\$0
46-00	Subtotal						\$30
47-00	VISUAL EFFECTS	AMOUNT	UNIT	X	RATE	TAB	TOTAL
47-01	Effects	4		1	\$30	3	\$120
47-02	CGI			1	\$0	3	\$0
47-03	Transfers			1	\$0	3	\$0
47-04	Conversions			1	\$0	3	\$0
47-05	Other			1	\$0	3	\$0



POST-PRODUCTION EXPENSES

47-00	Subtotal						\$120
48-00	POST PRODUCTION SOUND	AMOUNT	UNIT	X	RATE	TAB	TOTAL
48-01	Post Sound Package			1	\$0	3	\$0
48-02	ADR Facilities & Labor			1	\$0	3	\$0
48-03	Foley Sound FX			1	\$0	3	\$0
48-04	License Fees			1	\$0	3	\$0
48-05	Other			1	\$0	3	\$0
48-00	Subtotal						\$0
49-00	ANIMATION	AMOUNT	UNIT	X	RATE	TAB	TOTAL
49-01	Characters; 3 views, facial expressions, mouth movements	5		1	\$700	3	\$3,500
49-02	Characters; 1 view, no facial expressions	2		1	\$500	3	\$1,000
49-03	Backgrounds; Vary based on each background	6		1	\$25	3	\$310
49-04	Props	8		1	\$15	3	\$140
49-05	Opticals			1	\$0	3	\$0
49-06	Digital Video Elements			1	\$0	3	\$0
49-07	Release Prints			1	\$0	3	\$0
49-08	Titles	2		1	\$30	3	\$60
49-00	Subtotal						\$5,010

Music

There will be music over the entire piece. The live-action portion of the film will have calm, but fun music in the beginning. Once Nat begins to fall into the portal the music will change to a trippy and experimental style. To reference an idea I have in mind, Lady Gaga's Dawn of Chromatica remix album captures the energy and beat I'm going for.



Ethan Collis, a student at American University, has offered to compose for the animated portion of the film. I told him to have fun with it and make it colorful. The only materials he needed me to pay for was a software plug-in, which is seen in the budget.

Sound Effects

All my sound effects used in this film are from freesound.org, where a majority of the audio files are in the public domain or creative commons. I have checked to make sure that all of my sounds are completely royalty-free and read the artist's terms before using it. The terms and policies can be located here: https://freesound.org/help/tos_web/ . For more specific information in regards to creative commons follow this link: <https://creativecommons.org/publicdomain/zero/1.0/> Appropriate credits will be given to the artists if they request or require them in their licenses.

Film Festivals and Deliverables

I'm going to continue to work on this project, but for festivals that are still available for this semester, these are the ones I'll be submitting to.

2021 Festivals

1. Pride Queer Film Festival
 - a. <https://filmfreeway.com/PRIDEQueerFilmFestival>
 - b. *Deliverable: "Preference is for films that can be supplied in DCP or Blu Ray format but others will be considered."*
 - c. Submission date: December 23, 2021
 - d. Notification date: February 5, 2022
 - e. Fee: \$5
2. Experimental Forum
 - a. <https://filmfreeway.com/ExperimentalForum>
 - b. *Deliverable: Not stated on FilmFreeway page.*
 - c. Submission date: December 16, 2021
 - d. Notification date: May 16, 2022
 - e. Fee: \$32
3. DIAMETRALE Experimental Film Festival
 - a. <https://filmfreeway.com/Diametrable>
 - b. *Deliverable: Not stated on FilmFreeway Page*
 - c. Submission date: December 27, 2021
 - d. Notification date: March 4, 2022
 - e. Fee: \$13.50

2022 Festivals - deadlines are not available

1. Ann Arbor Film Festival
2. Ottawa International Animation Festival
3. Sweaty Eyeball Animation Festival

Reflection

Overall I would consider this project a success considering I've never made an animation longer than a minute and taught myself a new animating software. I'm pretty happy with the product, but there are still areas that need improvement. I think the best part about this project is seeing my drawings come to life. Being able to turn myself into a cartoon was fun too. I wish had more time to expand the characters' facial expressions and body movements, but my knowledge in Adobe Character Animator is limited and I'm on a time crunch. After this class, I'm going to add an animated title sequence to grab the viewers' attention from the start. I'll keep editing the characters and add more facial and body expressions as I continue to learn Character Animator. Before I put this in any festivals, I'll keep working with my composer and make any edits if necessary.