The Star Fishing Boy

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Abstract

*The Star Fishing Boy* is an animated graduate thesis film that tells the story of a boy who lives in the sky and accidentally falls to Earth where he encounters situations that spark his empathy. But, these situations also put him at risk of not being able to return to his home in the sky.

This film is a hand-drawn animation using traditional animation principles, finished mostly in TV Paint Animation software. It was created in full color and combines 3D special effects and 3D modeling techniques in the background design and creation. *The Star Fishing Boy* has an original music score that consists of music and vocal singing of lyrics for the theme song of the work. The film is 11 minutes and 54 seconds long.

This thesis paper describes how the whole film was made, from the very beginning of the story development to the final screening, including responses and critiques of the work. It is a detailed written record of all my ambitions, hard times and successes, as well as a technical explanation of the animated film making process itself.
Acknowledgements

I would like to thank my thesis adviser and chair, Professor Stephanie Maxwell in the School of Film and Animation. She instructed, guided and supported me from the very beginning of the film to the very end. She was very responsible, kept me on schedule, met with me anytime I needed help, and constantly provided support during the whole production process. I would also like to thank my other advisers, Brian Larson and Mark Reisch, who gave me feedback and critiques when I needed it. Their professional insights brought my film to a higher level.

I also would like to express my gratitude to David Sluberski for his great help on sound mixing. Thanks also to Professor Skip Battaglia, who was the instructor on the first thesis research class and who provided the first feedback and help in the development of the original idea. Skip also was my respondent after the premier screening of this thesis work. A special thank you is due to the composer, Royal Teague, who provided the original music score, the song, and the recording of the singer. He was very efficient and the resulting soundtrack is beautiful. Other special expressions of thanks are due to Mary Barnard, a great leader and friend who constantly supported me in every way she could, and to my friends and classmates, who helped me keep my motivation high and gave me help at the time it was most needed. I must also thank RIT and the Graduate Student Research and Creativity Grant that provided me with financial support that enabled me to finish this project on time.

Last but not least, I would like to thank my family for their unconditional love and support during the years of study at RIT.
Introduction

The Inspirational Story and Animation

Since I was a little child, I have always indulged in fantasy worlds, from fairy tales and illustration books, to cartoons and animations. I like creating my own fantasy worlds. In these worlds there are always kids, animals, happiness, sadness, kindness and cruelty, and justice and evil. Some of my favorite authors have been Hans Christian Andersen and Oscar Wilde. Their fairy tales are not only beautiful stories, but they also have deeper meanings and inspirations. Some depict the darkness or cruelty of the real world. Some are sweetly sad, touching on how beautiful human nature can be. Others concern the naivety of childhood. All of these kinds of stories have affected me and they became the source of my story for The Star Fishing Boy.

My story started from a simple theme: Love and Hope. It is one of the most beautiful attributes of human nature and it can always spark an audience’s empathy and compassion. The whole world of my film was built up on this theme of Love and Hope.

The story of The Star Fishing Boy is about a boy who lives in the sky where he becomes mesmerized by a girl’s singing voice on Earth below him. He accidently falls from the clouds to Earth and encounters situations that spark his empathy and compassion. But, he also becomes at risk of not being able to go back to his home in the sky.

On Earth, there is a girl who follows him through the streets of the town near where the boy lands. The girl watches him give away, one by one, the stars that fell to
Earth with him. These stars make wishes come true, but they are also the only things that can get him back to his home in the sky. While on Earth, he uses up all his magical stars by turning the sad situations he encounters in the town into better ones. He also makes a difficult choice to sacrifice his last star, knowing he will not be able to use it to return to his home in the sky. The girl has been following and watching him closely. She has one of his stars and surrenders it to him to allow him to go home. The girl is the singer he had been listening to, and although they come from different worlds, they have similar worldviews and sense of worth.

In the process of creating the visual world of this story, I was influenced by many of animated classics, such as Japanese director Miyazaki Hayao’s animations, especially his world famous film, *Kiki’s Delivery Service*. There are lots of details in this film that really bring the environment and characters to life. Another animated film, *The Illusionist* by Sylvain Chomet also inspired me with its smooth storytelling and animation and its realistic environments. After studying several reference films and exploring several visual concepts, I decided my animation would be a 2D hand drawing style computer animation with fine art-looking illustrated backgrounds that create a sense of reality with the details.
The main plot points in *The Star Fishing Boy* script are:

1. A boy lives in the sky and fishes for stars every night. The stars have magical powers.

2. The boy listens from the clouds to a girl’s singing voice from the Earth below him.

3. The boy is enchanted by the girl’s singing, and at one moment he pushes the clouds aside to look down to the Earth below, but he accidentally falls out of the clouds and plunges towards the Earth. He uses the magical power of one of the stars that are falling with him toward Earth to slow his descent. But at the last moment the boy crashes to the ground and passes out.

4. The girl is singing on the top of a building tower in a town when the boy crashes with a loud noise nearby. The girl rushes down from the tower to find out what has happened.

5. The girl sees the boy, but she also notices the bright stars that have also landed on the ground around the boy, and she rushes to pick one star up.

6. The boy begins to wake up and the girl quickly hides behind a tree with the star in her hand. She watches the dazed boy get up and collect his stars. He then leaves the area and begins to explore the town. The girl keeps that star
she found and secretly follows the boy and secretly watches him as he wanders through the town.

7. In the town, the boy sees many new things, but he also encounters sad situations that spark his empathy and compassion. He helps an old toy maker, whose toys get knocked over and broken by a mean boy, using one of his stars to repair the toys and make the old man happy. With his last two stars he quiets a crying baby and revives a dying mother cat and her babies.

8. The boy realizes that in choosing to use his last star he will not be able to go home to the sky and he is very sad.

9. The girl who has been following him the whole way and watching his acts of kindness decides to give up the star she picked up from the ground earlier, and even though she would have liked to keep the star to use it to improve her life, she surrenders the star so the boy can return home to the sky.

**Concept Design and Visual Development**

I started my concept design at the very earliest stage to explore many styles that could create a fantastic, yet realistic world. I had thoughts of visualizing the world by both 2D and 3D techniques, but decided to use a 2D hand drawn style to create a more consistent and artistic feeling. I used 3D modeling techniques to build reference models for the town design during the background production stage.

I started drawing on paper at a very early stage to quickly illustrate images of the sky world in order to explore many styles and possibilities. I researched many images of
outer space and the sky at different times as references for the Sky World concept design. At the same time, I observed the environment around me more carefully to learn the subtle details of the real sky, and I made sketches and studied the color of the sky.

**Concept Design and Visual Development Examples of the Sky World**

Since the story was to take place in a historical European town setting, I researched many reference materials on European towns online in order to make my drawings believable. The town was designed to be small, fairly quiet, and beautiful. People would be walking around at night shopping and generally enjoying the nighttime.
The town is also not noisy like a big city. I had referred to early pictures of London, Switzerland, Czech and other European cities. The design of the town came out to be a mix of many of my references, which is what I wanted, in order to make it feel like a familiar place, but not a specific known place that the audience might think of.

Concept Design and Visual Development Examples of the Town on Earth

After sketching the ideas out, I started building models in Maya to get a 3D reference for my background design. I created the town in Maya with determined needed
angles for future background painting after finishing the storyboard, which I was also creating during this preproduction stage.

3D Generated Images for Background Painting Reference
Background Design

I started painting backgrounds after finishing the character design and storyboard. It was a long process of building up the elements with the information I had, but the results were nice and feedback from the audience on this attention to detail was very good.

I painted all the backgrounds in Photoshop, and I started drawing directly on the computer to be more efficient. There were a huge number of backgrounds due to the length of the story and changes in camera angles. So, drawing on the computer saved a lot of time and also easier to make changes when needed.

I put the rendered out 3D background picture as a reference layer on the bottom layer when I was painting, but I didn’t rely on this approach all the time. I also made lots of changes to the original background while painting as well. It was convenient putting all the reference materials together using the computer too. Many times I searched for buildings that I wanted and placed them in the pictures as references to make the process faster, kind of similar to simple matte painting techniques. This worked out really well and saved a lot of time.
Character Design

I started character design at the same time I was working on concept design and visual development. I spent a lot of time doing sketches and tried different character designs. The designs for the characters changed a lot during the process.

Character Design Model Sheet
The original designs of the boy and the girl were very complex and had a lot of details. Examples are the girl’s apron and the patterns on the boy’s shirt and pants. In the process of animation, such details were removed due to their complexity and how time consuming they were.

Another big change in the character design was the girl’s hair color, originally it was designed to be blue, which matches her blue apron and had a color connection with the sky, where the boy comes from. The problem of the color showed up in the production stage, when the hair color was too similar to the color of night sky, so that the hair almost disappeared on the background. I started trying other hair colors after noticing this problem.

Color Tests for the Girl’s Hair
Finally, I decided that the color for the girl’s hair would be brown, which is an earthy color and fits her nature, and it also matches her status of living on earth. The boy’s yellow hair color was kept the same and matches the ‘star’ color. It also stands out in backgrounds well.

Final Hair Color of the Girl

Storyboard and Animatic

The process of storyboarding started after the story was written, but the animatic process lasted a very long time and kept changing. The storyboard was first roughly drawn on paper. After the whole story was created with simple images, I started redrawing them on the computer for the first draft. The animation program TV Paint was very useful for creating the animatic. After I created all the still images, I composited them directly in TV Paint, which saved lots of time in transporting files and made it easier to make changes as well.
My animatic was finished before I started animating. The timing and the compositing on the animatic were close to final, so I had most of the shots settled before I began the animation. This created an efficient and timely workflow, and kept changes to the shots to a minimum.

Storyboard Examples
Production

Animation

Animation was a big part of this project. I began with polishing the animatic and creating key frames. Then, I added in-betweens and polished the animation by cleaning up any rough lines and adding details to the animation.

All of the animation was done in TV Paint on the computer. This saved a lot of time and effort in comparison to drawing on paper and scanning to the computer. TV Paint is an easy-to-use software that I learned by myself from online tutorials. It is a powerful tool, not only for animation, but also for storyboarding, camera movement and special effects. I used some of the software's camera movement tools to create some effects during the production as well.

Before I started animating on the computer, I shot some reference videos with two friends, Heran Hao and Keqing Yu, who acted as the girl and the boy characters. With their acting, I observed and learned more about animating the characters, which gave me a sound foundation on the animating process.

Many times, I acted out certain motions myself, to feel how the body is moved to achieve certain actions. And, sometimes I had friends take videos of me. Another method I used for a few extremely high angle shots that could not be shot easily with a camera was to use 3D techniques. I used 3D software and animated in 3D first, then I changed to the perspective I wanted, and learned the animation from there.
There are also shots in this film that are non-realistic, like the scene in the sky and the scene where the boy drops from the sky to earth. For those scenes I studied online resources like photos of space and cloud movements; and I referred to real life sky diving videos to understand and recreate the subtleties of motion in the sky.

Animating with TV Paint is not only more convenient than traditional hand drawn animating, but it also features a powerful painting and coloring system, which I used after finishing the inking of the animation. The process of inking and coloring the animation took no less than the time I spent on the actual animating itself. I worked on inking when I was tired with animating, and this made the overall process more efficient. I used the same strategy when I worked on both inking and coloring. Due to the huge amount of animation, inking and coloring, I had to work on all three of these all the time, and this proved to be an efficient way to work on the production.

In order to keep track on which shots were complete and which were not, I made a clear shot list at the very beginning of this production. This gave me a clear guide on what to do on what day, and I also was able to avoid spending time looking for unfinished files.

Animation Shot List Sample

<table>
<thead>
<tr>
<th>Shot</th>
<th>Shot Description</th>
<th>Action</th>
<th>BG</th>
<th>Composition</th>
<th>Special &amp; Sound</th>
<th>Note</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>Black</td>
<td>(Fade In)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Open Screen: Star's twinkle in the dark icy sky. A book enters the frame, catches the star, the star flies to camera, but doesn't succeed.</td>
<td>WORLD: Black night sky (Overall view, full long view)</td>
<td></td>
<td></td>
<td>Camera 50s, left to right</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Fishing pole rises up, boy's hand enters frame, catches the star in the bucket.</td>
<td>WORLD: 1st part of 30s/20s</td>
<td></td>
<td></td>
<td>Camera bottom to top</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Boy's hand enters frame, puts the star in the bucket. Star jumps up and down in the bucket.</td>
<td>WORLD: 2nd: Sky and clouds</td>
<td></td>
<td></td>
<td>Camera bottom to top</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Boy sitting on the floor, raising the fishing pole out. Fishing hook swings.</td>
<td>WORLD: 35: Full shot of the sky with clouds</td>
<td></td>
<td></td>
<td>Camera cuts to overall view</td>
<td></td>
</tr>
</tbody>
</table>
Coloring

Coloring all the animated shots was a huge amount of work, although it was lighter than the animating itself. It took me several weeks to finish. I was coloring while at the same time working on refining the animation and cleaning up. Doing it this way was really efficient and saved lots of time. I also got help on this from my friends Xin Yin and Tianyu Yang.

A big part of the challenge was the complexity of the characters and thus many colors needed to be applied in each frame. There’s no short cut, and I had to but paint them frame by frame carefully and patiently. With hard work and also working closely to the schedule, all coloring was finished on time.

Sound and Music

Sound and music were important components of The Star Fishing that I paid attention to throughout production. I created a poster to find a suitable composer at the early stage, but didn’t find a match until a friend, Rachel Foley recommended her friend and composer, Royal Teague to me. After listening to the music samples that Royal sent to me, I decided to work with him.

Royal was very passionate and reliable. We communicated well and he created the beautiful music and the main song in the story. The singer was his friend, Perry Wright, who studied singing in college, and she did great in the actual performance of the song.
In the final stage of completing the music, Royal showed great passion and worked hard on completing the final score and recording while I was doing the final compiling of the whole animation, including compositing, putting 11 minutes of animation together, adding special effects and creating credits. He was very good with making changes to the music for timing adjustments in the visuals, and he added special sound effects that couldn’t be recorded.

Poster Design for ‘Composer Wanted’ Advertisement
The sound recording started around the same time as the music scoring. I recorded most of them in the Foley room in the School of Film and Animation, RIT, with help from a friend, Xiao Li. With his help we managed to record most of the sound effects in the film. I looked on line to find the rest of the sound effects. My sound professor, Dave Sluberski helped with some of this, and he also was helpful in the mixing of the sound together. Dave is very attentive, and he has sharp ears and he was able to capture every moment of emotion or environment change and how different the sound needed to be. Also thanks to Dave, the final music score music was mixed perfectly with the sound effects. It seemed like the soundtrack of the film was the best it could be, and it gave this animated film life and raised it up to a higher standard.
Post Production

Timing

In the last semester of production, Stephanie and I met almost every week to discuss process and talk about finished shots. During these meetings she gave lots of suggestions on the timing of the animation, which was very important to this film. She kept reminding me to slowing the pace down, which at first worried me that the audience might get bored of lengthier shots in this short film. She insisted that this film would need time to express the emotion and let the audience catch the flow of story. Due to the shortage of time, I didn’t get to re-edit the film very often, but at the end of post production *The Star Fishing Boy* as finished film was whole and complete and had its own unique feeling.

It was not easy to find the correct timing in the story, especially since the overall story had so many small sub-stories and details. In order to avoid timing them too evenly, I purposely shortened some of the sub-stories. For example, the story sequence where the boy helped the crying baby become happy again is shorter than the story sequences where he helps the old toy maker and saves the dying cat and kittens.

There were several parts of the story where it was difficult to decide whether I should keep them, or not. Some people thought these parts dragged the flow of story and were unnecessary, even my advisers had different opinions on them. Those sequences included, but were not limited to: The shot where the girl is staring in a shop window at a beautiful dress and we understand her longing to have such a dress (She even pretends she is wearing the dress and spins herself in front of the shop window like she has it on.
She contemplates using the star that she found on the ground near the boy when he is unconscious on the ground after his fall to earth. She understands that she could use this star to make a wish to have the dress in the window. But, she decides not to use the star and moves on so she can keep following the boy.); the sequence where the girl stops and gazes at the beauty in the night sky with the star in her hand; and, where the boy and girl both look up into the night sky where a meteor is brightly falling. It was very hard to decide if I should keep these story scenes, or not. Cutting them out would have surely shortened the length of the film and saved lots of production by making the production more efficient and a lot easier to accomplish. But, the result would have meant that the subtleties of a character’s personality and emotion would be lost and the film might feel incomplete. My chair Stephanie insisted that I keep them all from the beginning to the end, which deeply affected and encouraged me. In the end of struggling with the possibilities, I decided to keep them all, since that was what I wanted to challenge myself to accomplish as a director and animator and not to regret things in the future that I should have or could have done in the film. Especially since producing a personal film like The Star Fishing Boy was a great challenge.

**Compositing Shots, Special Effects and Editing**

I composed most of the shots directly in TV Paint, by dividing them into smaller segments and exporting the whole sequence as uncompressed H264 Animation files to optimize the best quality. After that I put them together in Sony Vegas software, which is easy to use and fast to render. Some of the shots were composed in After Effects to achieve the desired camera movements and special effects, such as the shots where the camera follows the star that flies in the sky.
Another great challenge was how to achieve the huge number of the stars’ movements in the ending scene where the stars that come from the sky carry him upwards to return him into the sky. In the beginning I thought about using traditional animation techniques, which was to draw them frame by frame and have more control of the movement of the stars and add subtle movements. Another choice was to use 3D special effects techniques, which was definitely more efficient and would be a lot easier to change if it was needed. Eventually, I chose to use computer special effects, with help from a friend, Xiaoyu Liu. He is a great special effects who has a lot of knowledge and techniques to achieve needed effects. He decided to use Maya creating the stars and animating them in Maya as well, then exporting them to Nuke (a compositing and effects software) to add glow and other effects on the stars, and to composite the stars layer, the boy layer, and the background layer all together. It was a big challenge for him as well since he had a tight schedule himself. We worked back and forth for several weeks towards the end of the production. He did a great job bringing the stars to life and proved his great skills once again.

I did all the editing in Sony Vegas, a handy and strong compositing software. Its fast speed preview allowed me to easily adjust the timing of the whole film. I rendered an uncompressed QuickTime video from Vegas, then exported a H264 file from Quick Time Pro. The outcome was 835 MB; 11 minutes, 54 seconds.

**Sound Mixing**

Dave Sluberski helped me a lot with the sound mixing. He kindly answered my questions about sound mixing and we went to the sound mixing room together for the
final adjustment of the film. His professional insights helped to greatly improve the sound of the film.

# Conclusion

The production of *The Star Fishing Boy* was a very valuable experience and a once in a lifetime independent, large-scale project. The creation of *The Star Fishing Boy* started from the very beginning of an idea, and to the huge production period, and to the very end of putting it all together. I experienced challenges of time management, getting over the limitation on animating, and seeking help from other talented artists. My professional skills and personal inner spirit grew with the project.

I met with many challenges that I had not met before, such as the limited time for animation production, not having a composer until the last several months of the production, and needing more time and help for inking and coloring, etc. During the process of problem solving, I learned to oversee the bigger picture rather than focus on the details, and to seek help from others instead of trying to figure out everything on my own. I also made realistic plans depending on the situation at hand, rather than worrying too much.

Overall, I gained a better understanding on the animation production process, improved my skills on management, production and communication, and I challenged myself to achieve a higher standard of animating, painting and compositing. I have obtained numerous experiences and gained valuable recognitions on my limitations. I realized how amazing this unique art form could be once it is used in the right way, and I know I have a long way to go to become a successful animator and filmmaker.
Appendix A

Original Thesis Proposal
Chuanshu Shi

MFA Thesis Proposal

School of Film and Animation

Rochester Institute of Technology

*The Star Fishing Boy*

Five-minute 2D drawn on computer animation

Approved for Submission By:

_______________________________
Advisor, Stephanie Maxwell

School of Film and Animation

Committee:

Brian Larson (SoFA)

Mark Reisch (SoFA)
The Star Fishing Boy

CONCEPT

Have you ever looked into the sky and made a wish to the stars when you were a child? There are many tales of stars and wishes in different countries with different cultural meanings.

My work is a fictional work that takes its inspiration from several different international tales of stars and wishes. Children with rich imaginations will think of all kinds of things while looking at the stars.

SYNOPSIS

A boy in the sky who fishes for stars happens to hear a beautiful female singing voice from Earth. He is intrigued and wants to know more about the source of the singing. He pushes aside the clouds and accidently falls down from the sky.

This story tells a tale of how two different individuals form a friendship despite their differences.

VISUALIZATION

For the majority of the animation, I will use 2D drawing on computer. For backgrounds, I am planning to use watercolor paintings. For special effects, like star shine and a meteor, I will use 3D particle effects. The combination of different techniques will create a rich graphic style and add depth to this work.

This story will take place in a little town similar to little towns in Europe. So, I am also planning to do some research and investigation for this project by traveling to Europe, if possible, during the summer. This will allow me to stylize the actual architectures and symbolic
components of the work, and to explore and combine lines, color and texture in well thought out and authentic ways.

**TREATMENT**

**The Star Fishing Boy**

A boy who lives in the sky goes star fishing every night. He gathers all the stars he catches into a bottle.

One night while he is star fishing, he discovers a place with a star pool crowded with stars below a cloud. He sits down, takes out his fishing pole and throws out the fishing line. He leans back and waits to make a catch. Suddenly, he hears some beautiful singing. It is coming from far below, from Earth. He is drawn by the singing and cannot help looking down to find out where on Earth it comes from. He parts the clouds, and looks through the gap. The Earth is very far away and the boy cannot spot the singer. He takes out a star from the bottle, throws it up to the sky and makes a wish. The star turns into a telescope.

The boy looks through the telescope and finds the girl who is singing on Earth. As he tries to keep her in view he loses his balance and falls from the clouds!

The boy falls down quickly from the sky, and so does the bottle of stars. Some of the stars come out from the bottle and he catches one quickly, transforms it into an open umbrella that slows him down. When he reaches Earth his umbrella gets caught in a tree and the boy falls through to the ground and passes out.

The girl who was singing is standing on a rooftop. Her clothes are old and rugged. She has watched the boy falling from the sky and his bottle of stars crashing on the ground, and spreading the stars everywhere. She is attracted to the shiny stars, and she rushes from the roof.
to where the stars are strewn on the ground and picks one up, fascinated by its sparkly shining. She puts it in her pocket.

At that moment, the boy wakes up and frightens the girl, who then runs away.

The boy gets up slowly and shakes himself alert. He gathers the stars around him and puts them back into his bottle. He then looks around at the town where he has landed. He is excited at so many different things. He begins exploring this new place.

Everything is quiet and beautiful. The stars shine brightly above the town. Street lights illuminate people talking and having fun.

However, as the boy turns down a lonely street, he passes an old man selling toys on a blanket. The old man is cold and unhappy. The boy feels bad for the old man. So, the boy takes out a star from his bottle and hands it to the old man. The old man is confused, but he accepts the brightly burning star and a smile appears on his face. The boy moves on.

Not far away, the girl who was singing has been following the boy and watching him. She has seen the boy give the old man a star. After the boy moved on, she waited and watched the old man. All of a sudden, the star suddenly disappears just as the old man’s toys come to life and move, talk and sing. The old man laughs heartily. The girl looks down at the pocket that carries her star. She then moves on in search of the boy again.

Around the next corner, the girl finds the boy passing a star to a crying baby in bed through an open window of a house. The boy waits, and in just a few seconds, the baby stops crying and begins to coo. The boy moves on. The girl follows and watches the boy giving out stars to other unhappy, poor, and unfortunate people he meets along his way through the town. Every time a miracle seems to happen when the boy gives a star away.
The boy gives all his stars away, but one. She watches the boy place the last star in his pocket and move along. The girl follows him again. Around a corner, she sees the boy stopped at a mother cat who is trying to feed her hungry kittens her milk. The mother cat is barely alive. The kittens mew louder. The boy takes the star from his pocket and it disappears in his hand. The mother cat becomes healthy and full of milk.

The boy looks up to the sky. The clouds begin to move faster and the stars change positions and pulsate. Suddenly, the boy’s body starts to slowly disappear.

The girl sees this and quickly withdraws the star from her pocket and tosses the star to the boy’s feet. The boy turns to the girl. He is surprised, but mostly sees her poverty. He picks up the star, goes to her and gives her the star. She bursts into tears and takes the star, holds it to her heart and makes a wish. The disappearing boy falls to the ground just as clouds appear and surround him. They lift him up into the sky.

The next night, the girl is on the rooftop and looking up into the sky. There are many, many twinkling stars and a new moon. Suddenly, a meteor shoots across the sky, heads to Earth and lands gently next to the girl. She picks up the shining meteor and smiles. She holds it to her heart and begins to sing.
<table>
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<th>Time Schedule</th>
<th>2011 Spring</th>
<th>2011 Summer</th>
<th>2011 Fall</th>
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Title: The Star Fishing Boy
Producer: Chuanshu Shi
Director: Chuanshu Shi

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Appendix B

Character Model Sheet
Appendix C

Background Design
Appendix D

Production Stills, Poster and Post Card

Production Stills
The Star Fishing Boy

A Film by Chuanshu Shi

Music by Royal Teague

Poster

Post Card

THE STAR FISHING BOY
A story of love and hope

E-mail: shichuanshu@gmail.com

Website: http://shichuanshu.com