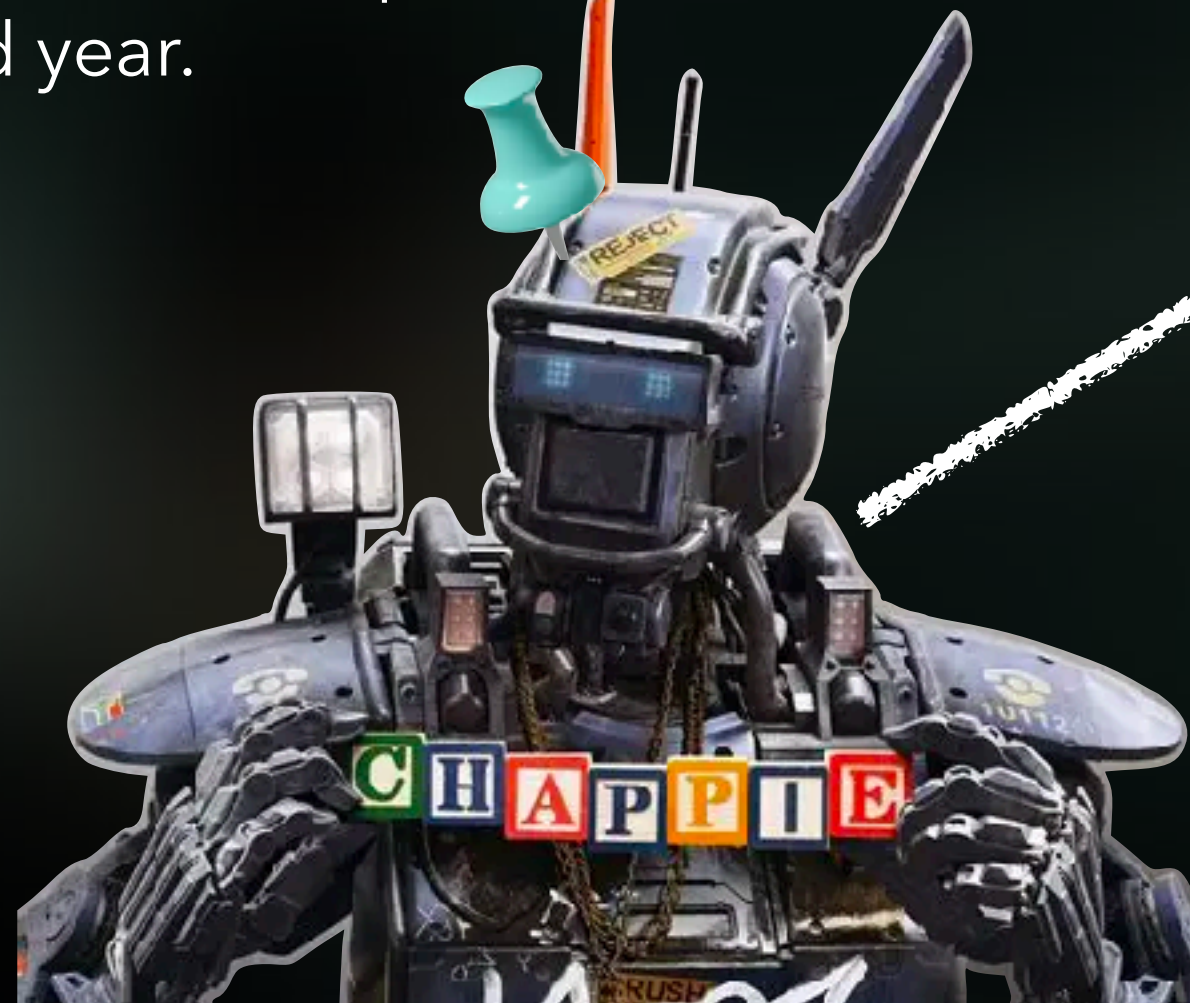


A man in a dark tactical vest is looking towards a police robot. The robot is dark blue with a glowing rainbow-colored visor and the word "POLICE" on its chest. The scene is set in a dark, industrial environment with metal beams and pipes.

YANWEI SHI
PRmOTION
DAY

Inspiration ☺

Being passionate about CGI and VFX and inspired by films like Chappie and Finch, my teammates and I decided to do something cool for the last short film production assignment for the second year.



Story Development

At first, the story was simple—75088, a dummy robot, decided to fight back in the chaos. After the first pitch with our instructor, we found the two characters lacked clear personalities and the humor wasn't strong enough. So we added a scene where the robot accidentally shoots the officer in the butt, followed by a sarcastic line as the ending.



Now you're the dud

Location Scouting



1. An abandoned factory very similar to the one in Chappie.

- Pros: Looks really good
- Cons: 50 miles+ from school, no shooting permission, no restrooms nearby, nor any place to buy food or water.

2. School Garage B3 Level

- Pros: no car during weekends, shooting permitted, an open space with a strong sense of depth, lower production cost
- Cons: Low luminance, flickering light, noisy air-con system, alarm



Solution:

- Replacing Fluorescent tubes with LED tubes
- Boom & additional lavalier mic for clear dry sound
- A car introduced to enhance the storytelling.



Scheduling For Production Day

As the producer, I consider scheduling the most challenging and rewarding part of this production. To ensure efficiency, I grouped the shots based on narrative continuity, lighting setup, and equipment constraints.

Group	SHOT NUM	Reasoning / Notes	Cam department	RIG/Cam		Bot	Gang sters	Sound	Motion Capture
Police-Robot Dialogue	1	Needs Slider Motion Capture Team get ready at 8:30	FX6 on slider, Long shot Get slider ready before 9:00	Slider	✓	✓		2lavalier+Boom	✓
	4, 6,	Camera assistant	stabilizer ready for shot 2.	Handheld FX6	✓	✓		lavalier+Boom	✓
	2, 3, 8	A7S3 on DJI Ronnie Stabilizer		Stabilizer	✓	✓	Get ready	lavalier+Boom	✓
Start of Gunfight	9	Long shot, involve all actors		Tripod	✓	✓	✓	lavalier+Boom	✓
Police in Cover	10, 12, 16, 18	Similar lighting positions, no Motion-tracking required		Tripod	✓	✗	Rest	lavalier+Boom	data check
Robot Close-ups	11, 13, 15, 17, 20, 22	Similar lighting positions	Slider required Set frame rate to 120 for slow motion	Slider+Tripod	✓	✗		✗	✓
13:00LUNCH BREAK									
Gunfire Close-ups	5, 7, 14, 19, 21, 23	Not that important, Time for main Actor to break & Motion tracking group to check data		Handheld FX6	✗	✗	✓	Boom	✗
Key Scenes (Robot Fight back & twist ending)	24, 25, 31, 33	24 Top Priority, Long shot, need time for lighting & production set-up		Tripod& Handheld	✓	✓	✓	Boom	
17:00 Dinner break									
Police Captured by gangster	27, 30, 32, 29, 28, 26	Meanwhile: Tech group--- data check up, shot HDRI (for post-production reference) / Color Chart		Tripod& Handheld	✓	Leave Before 18:00	✓	Boom	
Wrap									

*The table is a summarized one. The original one is noted in the story board and on my notebook.

01/06/2025
Production Day

I had to face various unexpected issues—including a motion-capture technical failure.



To ensure the crew have full energy for the key scenes, I put gangster's close-up to the last shot while prioritizing key scenes of the robot's fight back.



Production Day

01/06/2025

The Motion capture suit

We used a rokoko suit for motion capture. It's wireless, doesn't require extra sensors like optical systems do, and is more cost-effective.

Motion Capture Trolley

This is a trolley for realtime motion-capture monitoring, consisting of a PC, a battery and a Wifi-7 router. We also have to take a detailed camera report of focal length, distance from cam to actor, lighting and any possible information needed for CGI.

LED tubes used to simulate
• • • gun fire flashes

Photography & Gaffer

On set I rigged our Sony FX6 with Sony GM lens (35 mm, 50 mm and 85 mm) and let auto focus keep us moving quickly.

As the producer, I also took on gaffer duties. LED panels, COBs, and tubes saved us time since we were short-staffed, though the overall lighting still needs refinement.

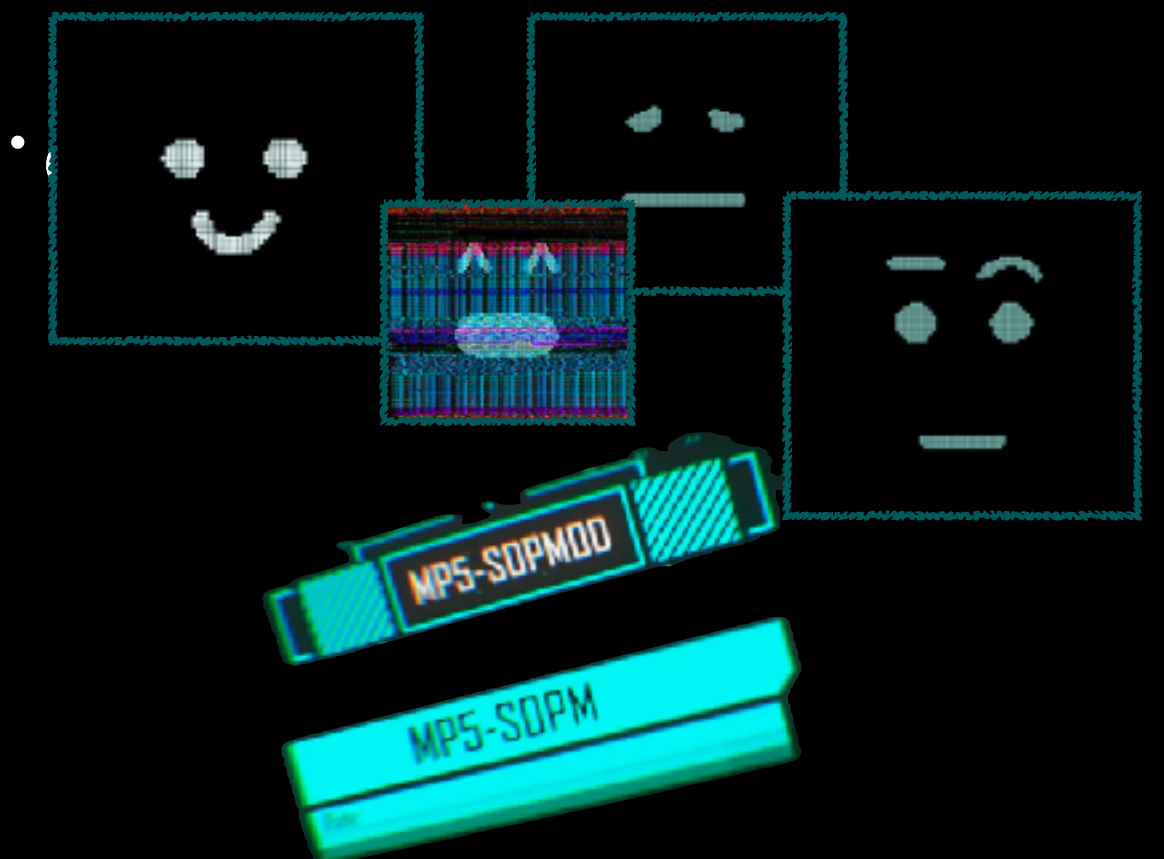
Post Production

In post-production, I handled editing and color grading in DaVinci Resolve, and also helped with compositing.

In the Compositing stage, we first tried AE plugins like MOCHA, but failed in complex movements. Soon I turned to an AI tool called wonder studio to do ROTO & fill automatically. The adoption of AI tool makes the workflow much more efficient.

UI Design  

I collaborated with the director Jason to design eight dynamic facial expressions for the robot.



AI removing & filling



Original Clip



Removal & Fill with AI

Compositing



Compositing, Relighting and effects

Editing



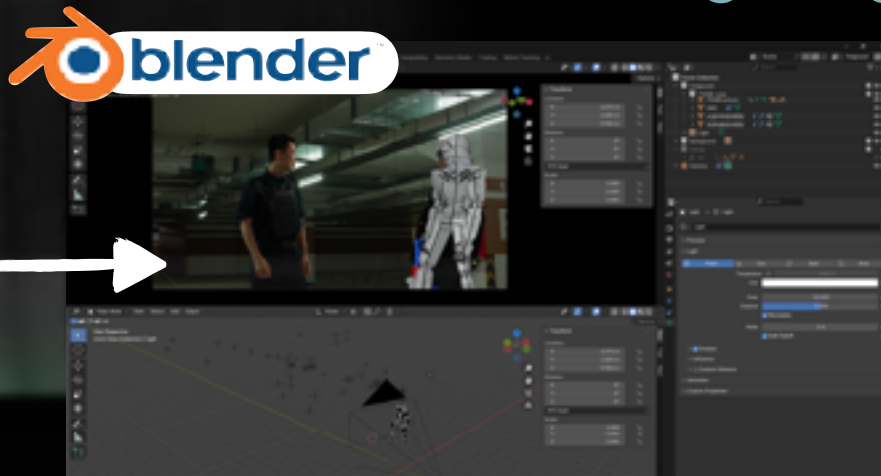
Camera tracking



Rokoko Motion Capture Data



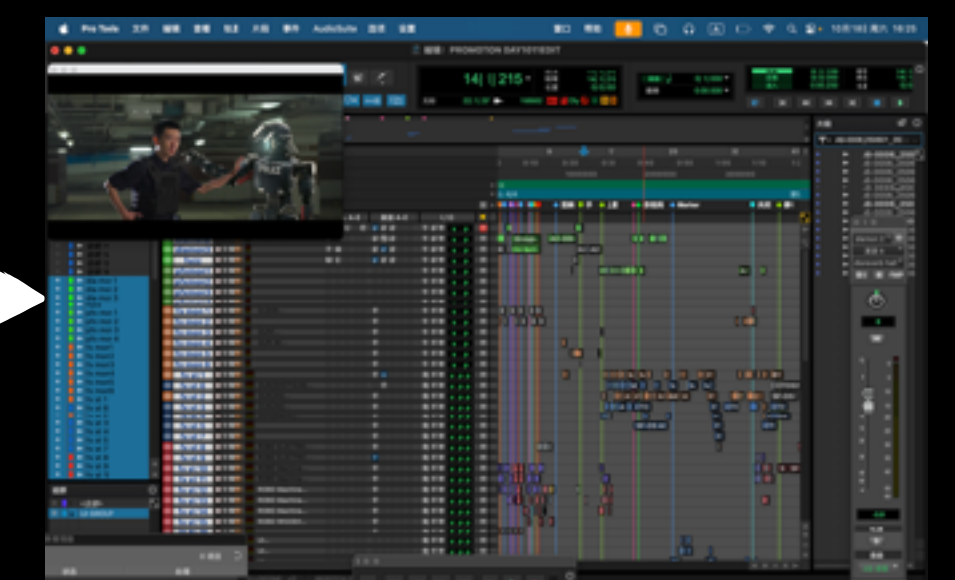
Scene rebuild and lighting



Color Grading



Sound Editorial



Sound design

Passionate about sound, I also took on the role of sound editing and design after finishing the editing and CG part.

Crafting 75088's Voice

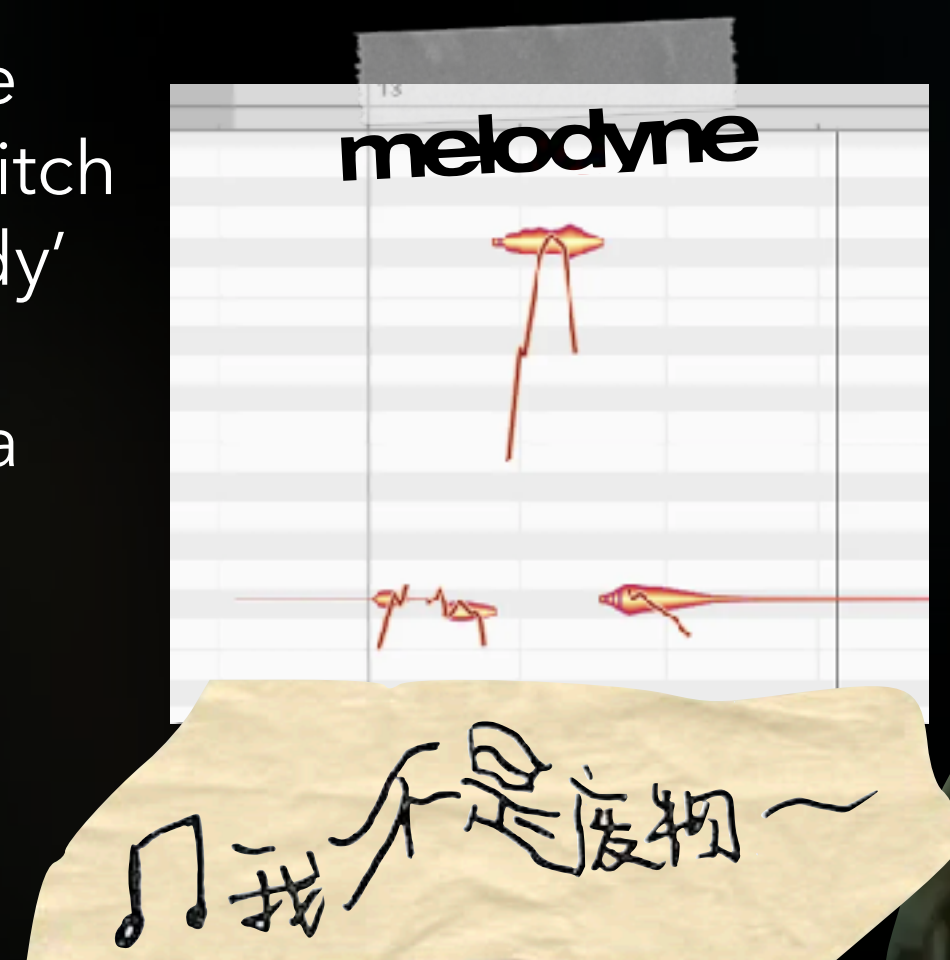
Since the recording on set of the motion-capture actor's voice is very human like and distinctive for a strong Beijing accent, we couldn't directly use the production sound, even the emotion is just right. The director also felt the character's sound should be more sharp, funny and slightly higher-pitched

Altering the robot's voice

My first approach was to layer multiple re-pitched tracks to create vocal harmonies. It sounds a bit too intentional.

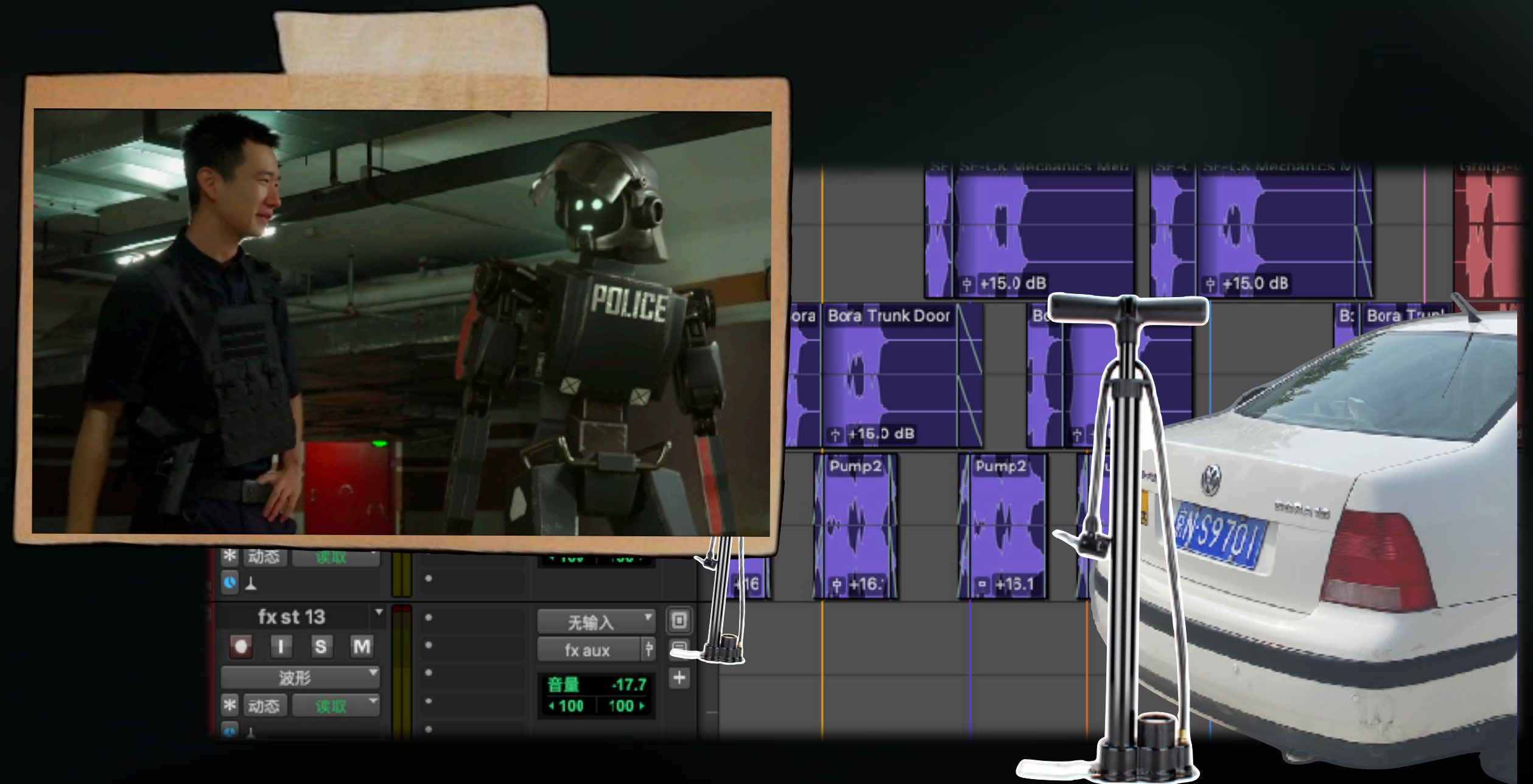
Eventually, I used the Melodyne plugin to manually adjust the pitch of each word, creating a 'melody' for 75088.

Combined with distortion and a reduced sample rate, the voice sounds emotional yet subtly artificial.



SFX Design & Foley

To bring the futuristic yet clumsy robot to life, I drew inspiration from films like Finch and experimented with everyday objects for foley.



I combined sounds of a bicycle pump, my father's car trunk, and servo motors to create its awkward, low-tech movements, and used an electric toothbrush motor to capture the robot's stiff, helpless gestures. However, according to some feedback after a test screening, the overall tone felt a bit too dull and heavy, showing that there is still work to be done.

*SFX Credits: Includes sound effects from the SF-CK pack by Boom Library and materials from the university's sound library

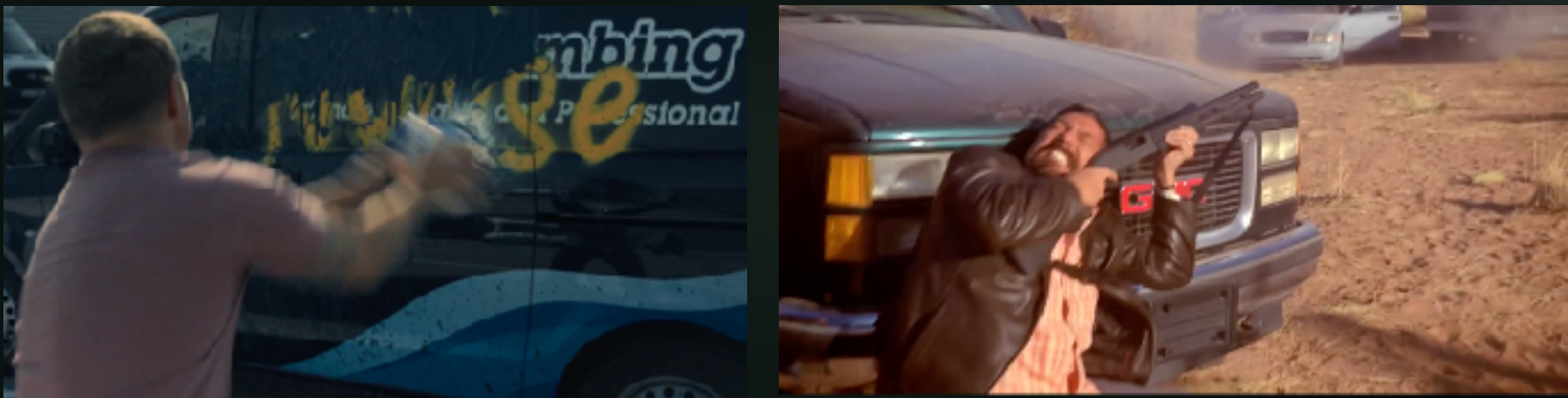
Sound design

The robot's struggle

To express the robot's inner struggle and the fight's intensity, I drew inspiration from Adolescence S1E4 and Breaking Bad S5E13, where sound design creates an ethereal, underwater atmosphere to convey emotional tension and loss of control.

What did I do

I used a low pass EQ filter for some effects and low frequencies to express the robot's inner struggle during the chaos.



What should I do now...



Gun shots 

Police officer's command

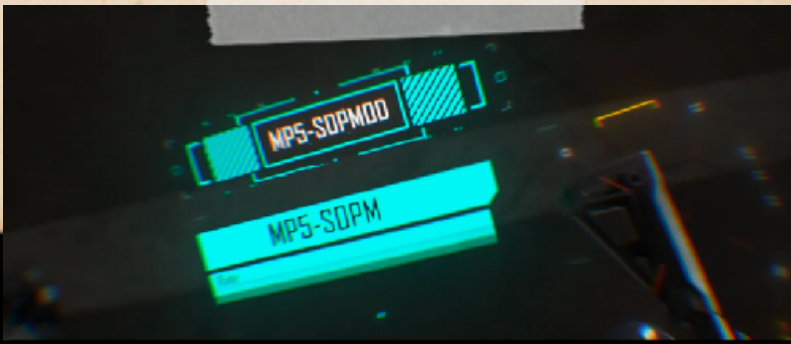
Nearby explosions 

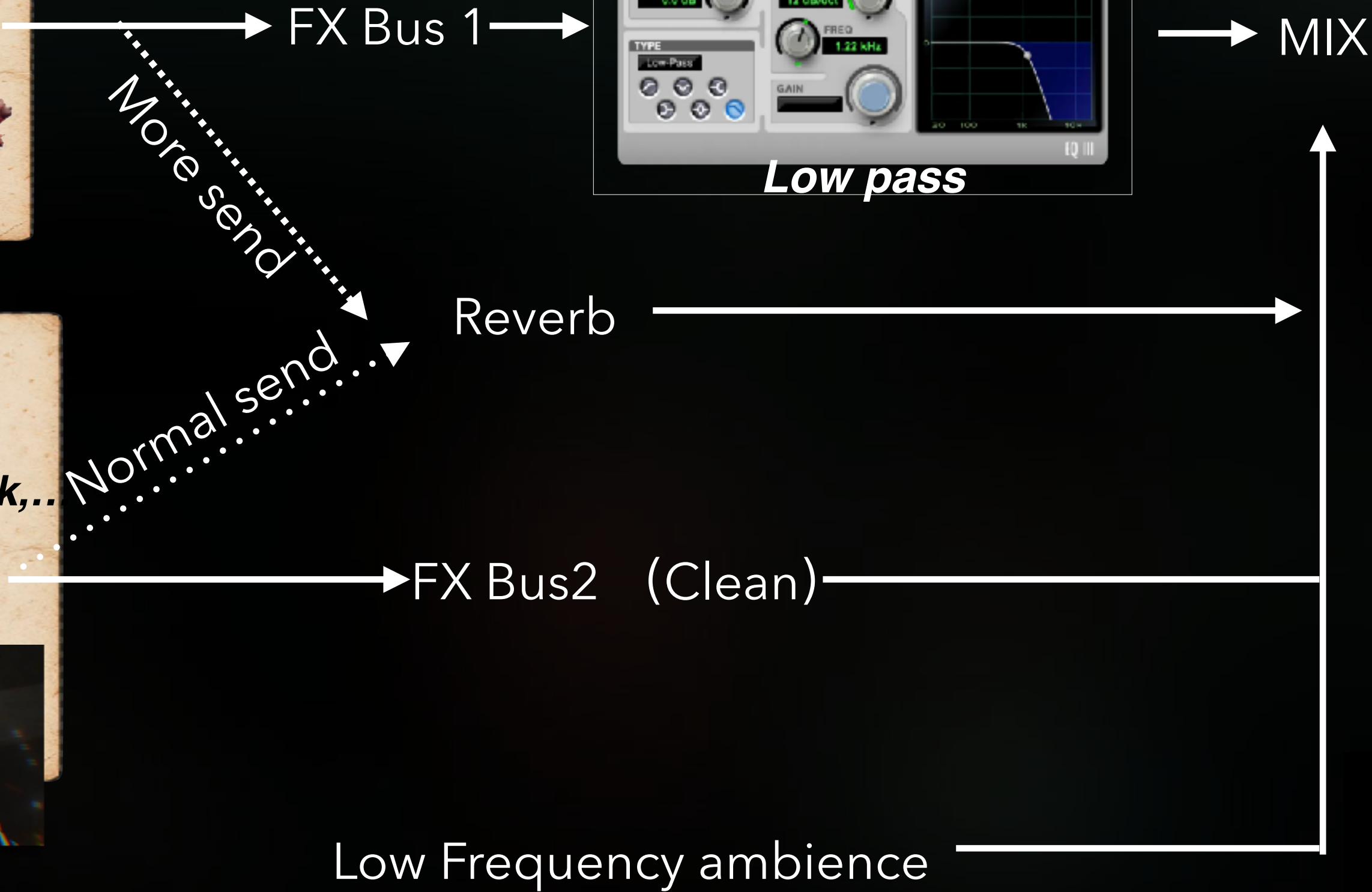
...

: **"You are a trash"**

Bullet flyby, glass break,...

 **'s UI Sound**





Extra Documents

《加群日》					
日期	2025.6.1	天气	多云 18度-20度	拍摄地点	中国传媒大学南校区7楼主楼6楼会议室 (进入方式见群内)
拍摄时间	10:00-12:00	拍摄设备	单反相机	拍摄时间	9:30-10:00
到场时间					
序号	姓名	拍摄方式	拍摄地点	备注	
1	摄影组1	自行安排	摄影组1	摄影组1	摄影组1
2	摄影组2	自行安排	摄影组2	摄影组2	摄影组2
3	摄影组3	自行安排	摄影组3	摄影组3	摄影组3
4	摄影组4	自行安排	摄影组4	摄影组4	摄影组4
5	摄影组5	自行安排	摄影组5	摄影组5	摄影组5
6	摄影组6	自行安排	摄影组6	摄影组6	摄影组6
7	摄影组7	自行安排	摄影组7	摄影组7	摄影组7

Call sheet

CAMERA REPORT									
CAMERA	ROLL	SHEET	DATE	TIME	SCENE	TAKE	REMARKS	NOTES	REMARKS
1	1	1	2025	10:00	1	1	1	1	1
2	2	2	2025	10:05	2	2	2	2	2
3	3	3	2025	10:10	3	3	3	3	3
4	4	4	2025	10:15	4	4	4	4	4
5	5	5	2025	10:20	5	5	5	5	5
6	6	6	2025	10:25	6	6	6	6	6
7	7	7	2025	10:30	7	7	7	7	7
8	8	8	2025	10:35	8	8	8	8	8
9	9	9	2025	10:40	9	9	9	9	9
10	10	10	2025	10:45	10	10	10	10	10

Cam Report

序号	姓名	拍摄方式	拍摄地点	备注	序号	姓名	拍摄方式	拍摄地点	备注
1	摄影组1	自行安排	摄影组1	摄影组1	1	摄影组1	自行安排	摄影组1	摄影组1
2	摄影组2	自行安排	摄影组2	摄影组2	2	摄影组2	自行安排	摄影组2	摄影组2
3	摄影组3	自行安排	摄影组3	摄影组3	3	摄影组3	自行安排	摄影组3	摄影组3
4	摄影组4	自行安排	摄影组4	摄影组4	4	摄影组4	自行安排	摄影组4	摄影组4
5	摄影组5	自行安排	摄影组5	摄影组5	5	摄影组5	自行安排	摄影组5	摄影组5
6	摄影组6	自行安排	摄影组6	摄影组6	6	摄影组6	自行安排	摄影组6	摄影组6
7	摄影组7	自行安排	摄影组7	摄影组7	7	摄影组7	自行安排	摄影组7	摄影组7
8	摄影组8	自行安排	摄影组8	摄影组8	8	摄影组8	自行安排	摄影组8	摄影组8
9	摄影组9	自行安排	摄影组9	摄影组9	9	摄影组9	自行安排	摄影组9	摄影组9
10	摄影组10	自行安排	摄影组10	摄影组10	10	摄影组10	自行安排	摄影组10	摄影组10

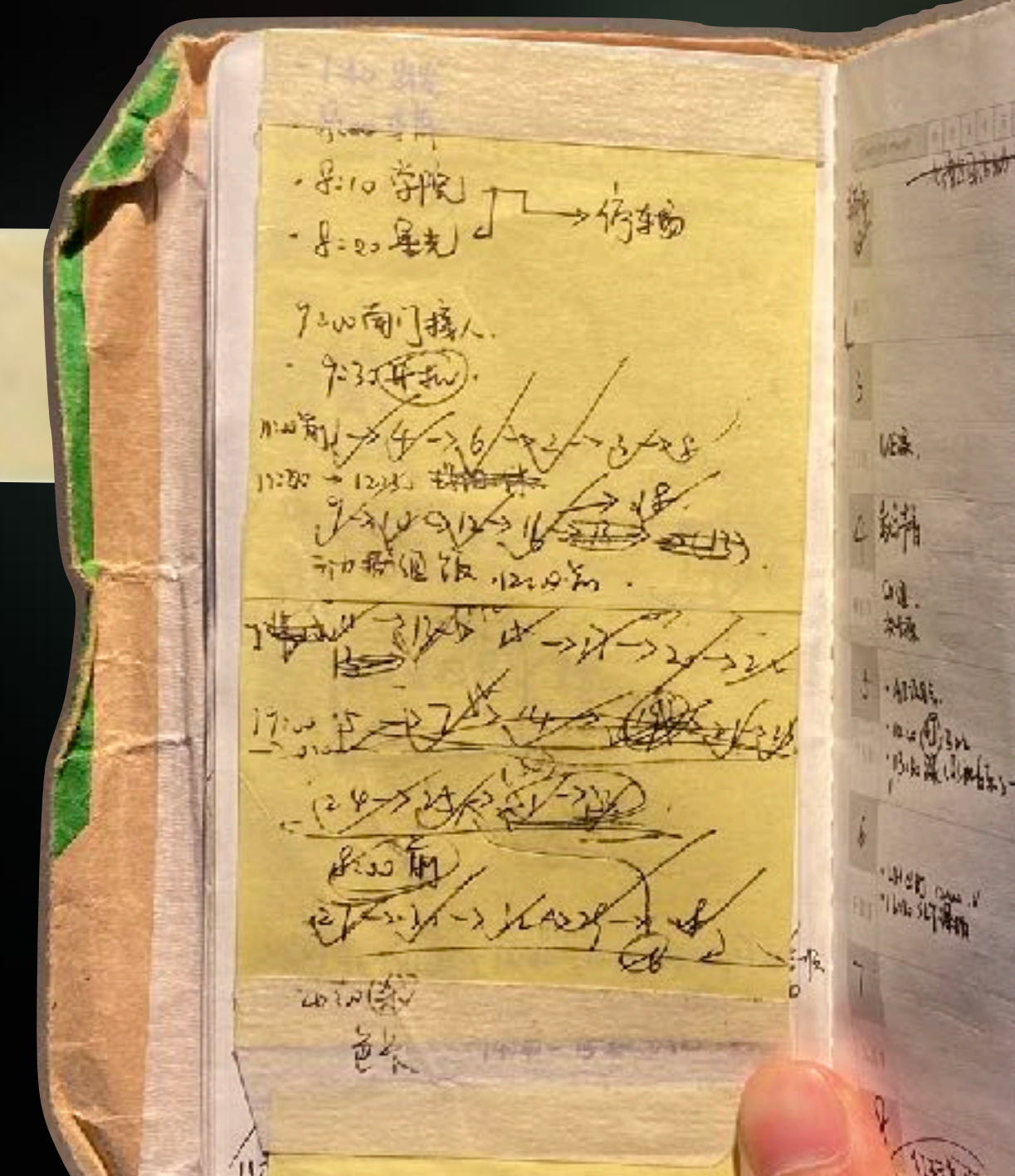
Story board in shooting sequence

Budget Control



序号	日期	分类	备注	金额	收支	人员	备注2
1	2025/06/02	摄影器材	摄影	¥750.00	支出	摄影组	
2	2025/06/02	交通运输	停车	¥130.00	支出	摄影组	
3	2025/06/02	餐饮食品	午饭	¥240.00			
4	2025/06/02	餐饮食品	晚饭	¥245.00			
5	2025/06/02	摄影器材	电池等消耗品	¥52.80			
6	2025/06/02	其他开支	打印	¥14.40			
7	2025/06/02	餐饮食品	加餐零食	¥33.10			
8	2025/06/02	交通运输	美团单车	¥1.50			
9	2025/06/02	摄影器材	sd卡	¥13.00			
10	2025/06/02	餐饮食品	早餐	¥141.00			
11	2025/06/02	交通运输	滴滴打车	¥123.00			
12	2025/06/02	餐饮食品	水	¥37.00			
13	2025/06/02	餐饮食品	米饭	¥3.00			
14	2025/06/02	其他开支	垃圾费	¥13.00			
15	2025/06/02	交通运输	共享单车	¥21.00			

My notebook
On shoting day



This is a financial analysis system I built on Feishu for precise budget control and real-time expense tracking according to data from a quick-fill form, allowing me to have a cost breakdown report on wrap day.