



Image Courtesy of Mighty Studios

## Mighty Studios Syncs Global Talent with Flow Production Tracking (Formerly ShotGrid) Pipeline

From the beloved cult animated hit “Rick and Morty,” to the sci-fi wildlife series “Star Wars Galaxy of Pals,” **Mighty Studios’** global team of creatives excel at visual storytelling through use of vibrant, high-caliber 2D and 3D animation. Learn from Chief of Operations Claudio Jimenez Palomar and CG Supervisor Orlando Esponda how a Flow Production Tracking (formerly ShotGrid)-based pipeline helps the remote team manage workloads, connect international artists, and produce memorable animated content for audiences of all ages.

### An Overview of Mighty Studios

Claudio Jimenez Palomar, Chief of Operations, Mighty Studios:

Mighty Studios was founded in 2012 as a boutique animation studio that primarily serviced the advertising industry. We began producing episodic animation around 2015, and since then, we’ve developed our pipeline for longer format 2D and 3D animation.

Today, we’re a full-service animation studio that specializes in end-to-end production, from conceiving and storyboarding, to final composition and editing.

### Q: Where are you based, and how large is your team?

Claudio: Our studio headquarters are based in Guadalajara, though we’ve operated as a remote studio since 2012. We started out with a small facility in Mexico, but we found it was hard to attract local talent and developed our workflow and pipeline to accommodate remote artists.

Today, our global team is based across Brazil, Argentina, Columbia, Ecuador, the United States, Canada, Philippines, Korea, Malaysia, India, and Spain. Prior to the pandemic, we had approximately 50 people working in studio and 100 artists collaborating remotely. Today, our IT technician is the sole person in studio, and we’re working with more than 400 artists around the world.

**Q: How long have you been using Flow Production Tracking (formerly ShotGrid), and how many licenses do you currently have?’**

Our first project with Flow Production Tracking (formerly ShotGrid) was a pilot for a Canadian series in 2015. Prior to this, we were using very basic web-based collaboration software, but it was hard to keep track of everything and ended up creating more roadblocks.

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*When a larger project came in, we knew it was time to find a new solution and called in an expert to get us up-and-running in Flow Production Tracking (formerly ShotGrid). We now have around 250 licenses in house.*

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- Claudio

## **An Overview of Mighty Studios’ Pipeline**

Orlando Esponda,  
CG Supervisor, Mighty Studios:

Flow Production Tracking (formerly ShotGrid) is the backbone of our studio, and we use two different types of pipelines for projects. For smaller workloads, we use a simplified pipeline for tracking assets and productions. When it comes to larger projects, we use a more robust pipeline that manages production tracking and features custom Flow Production Tracking Toolkit integrations tailored to the needs of production. We have Toolkit integrations for DCCs including Toon Boom Harmony, Fusion 360, Maya, Houdini, Kleta, Premiere Pro, and Photoshop, and a custom tool a custom tool built on top of Diego Huerta’s Flow Production Tracking (formerly ShotGrid) implementation for Harmony.

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**Q: Can you discuss any recent projects where Flow Production Tracking (formerly ShotGrid) was essential for production?**

Orlando: We recently delivered a CG series called “FriendsZSpace” with Flying Bark Productions, T&B Media Global, and Studio 100. Our Flow Production Tracking (formerly ShotGrid) was the main communication portal between all four studios, allowing us to keep track of publishing and managing assets and shots, as well as review processes. It was also the base for every single pipeline step we completed, including layout, animation, rigging, and compositing. Our pipeline team further used an open source Fusion 360 Flow Production Tracking integration as the basis for a custom tool they developed to handle production on this project.

Claudio: Flow Production Tracking (formerly ShotGrid) is integral to all of our productions. To name a few, we’ve recently delivered everything from character design and storyboarding, to final compositing for season one of “Star Wars Galaxy of Pals,” as well as 2D animation – including rigging, animation, background, layout, and compositing – on “Sadie Sparks” for the Disney Channel.

On “America the Motion Picture,” the first feature film produced by Channing Tatum, we completed 25-30 minutes of animation using very complex rigs. We’ve also recently worked on seasons four and five of “Rick and Morty” and five seasons of a BBC animated series, called “Yakka Dee.”

**Q: Has using Flow Production Tracking (formerly ShotGrid) saved your team time or money**

Claudio: Yes. It provides us with visibility on each step, process, and task within a production, which definitely saves us money at the end of the day. It further speeds up our workflow by facilitating clear communication among artists, mitigating scheduling bottlenecks, and providing full transparency to every task that needs to be assigned.

Orlando: As the backbone of our pipeline, Flow Production Tracking (formerly ShotGrid) further standardizes everything. Artists don’t need to worry about exporting in the right format, using the proper naming conventions, or matching versions with other artists. Flow Production Tracking makes this effortless, and it’s essential to how we operate as a studio.

**Q: Do you have any favorite Flow Production Tracking (formerly ShotGrid) Features?**

Orlando: Everything. Flow Production Tracking has no competition. There is no other software capable of managing all that it does. Also, Linked Fields. This is a super helpful feature that we can consult to view the connections between tasks, shots, assets, and other data.

**Q: Are you using Production Tracking (formerly ShotGrid) for client review at all?**

Orlando: Yes, because our clients are all using Flow Production Tracking (formerly ShotGrid), it's an essential tool for review. We've developed custom tools to transfer our notes and media review between Flow Production Tracking websites, so that the client's site mirrors ours for more effective communication.

**Q: What are the biggest pipeline challenges that you currently face?**

Orlando: One of the biggest challenges we encounter is ensuring that all production tools work across the different workstations, configurations, and operating systems for each artist around the world. Fortunately, we're able to do this by making certain that the correct Python versions and tool bundles that we share all work through the pipeline. Because the requirements of each project are different, we also need to ensure that the Python configurations work for any situation, be it 2D or 3D animation. Confirming that works correctly for different projects is definitely an ongoing challenge, but having our global team plugged into Flow Production Tracking (formerly ShotGrid) helps us ensure our productions are on track.

For more information, visit: <https://mighty.mx/>



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