
GET TOGETHER
AN INTERACTIVE FILM
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Director
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Creative Lead
SHAYLI LIEDERMAN
Production Manager
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Director of Photography
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PRODUCTION BIBLE
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PROJECT DESCRIPTION





Really Big Group Productions is a group of RTA: Media Production students who are determined to create an experience for fellow students post-pandemic. Due to the COVID-19 pandemic, many social interactions have been cancelled. *Get Together* gives the audiences a chance to experience something they've been deprived of during the multiple lockdowns; a party. An interactive film is an opportunity for the audience to be active members of the story being told. Not just living vicariously through the protagonist, but being the protagonist themselves. Playing in a virtual world provides a sense of safety and can act as a shield to learn from the decisions. Making decisions in the midst of a calamity, without *actually* being in danger.

Get Together is a live-action interactive short film that follows Val, a first-year university student as she navigates the chronicles of her first university party, her shaky friendship with her best friend, Amanda, and the love triangle with her love interest Liam.

Watch the drama unfold and make the choices that will save the night.





MEET THE TEAM



Deniz is the Producer and Co-Creator of *Get Together*. Declared the "Production Mom" of the project, Deniz naturally finds herself in leadership roles, but still loves to remain involved with whatever she is working on. Get Together is Deniz's first official take on a Producer role, however with her experience in production management courses, time management skills and reliability she is fit to oversee all aspects of the production in order to delegate and make sure all wheels are in motion. Really Big Group Productions does a wonderful job in making sure all of the tasks are met by the deadlines proposed by Deniz (in addition to their supervisor and course requirements). The group would argue that her favorite phrase to use is "Quiet on Set!" but she would disagree and say it's "And That is a Wrap!" because of the overwhelming calmness that would wash over her after a productive day of shooting.



Maria is the director, writer and co-creator of *Get Together.* Having worked primarily on linear narratives including short stories and films, she is excited for the opportunity to challenge herself creatively by taking on her first interactive film project. Maria always tries to bring a part of herself to the stories she tells whether that be through the plot or the characters, *Get Together* is no exception. She's very thankful to be part of an incredibly talented team and would especially like to thank Deniz for being there every step of the way, providing support when it's needed most and making sure we all get it together.



Shayli is the Creative Lead of *Get Together*. Her role in this production is to assure that all the creative elements of the production flow cohesively. She works with the different departments to gather everyone’s vision and put them all together. During pre-production, Shayli has created all of the aesthetics and the artistic visions of the story and outlined how the film will look on screen. Shayli has worked to take inspiration from other incredible films and TV shows to establish the best feel to our chaotic get together. She is so excited to work during production to bring Really Big Group Production’s party to life and immerse our audience in our intoxicating design.

MEET THE TEAM



Myaah is the Production Manager for Get Together. Her role as production manager is to oversee the overall operation of the film. This includes but is not limited to budgeting, insurance, film rights and shooting schedules. In short, Myaah is responsible for all the logistics of Get Together so that the rest of our production team can focus on the creative aspects of the film. She is excited to bring this project to life and help people have the virtual party experience of their dreams!



Matt is the Director of Photography of *Get Together*. With a background in Photography and Videography, as well as plenty experience in asset design and audio/music, he is the specialist for everything 'production'. Matt likes to be the source of mischief within the group, but simultaneously is always ready to lend a hand whenever he can.



Nicholas is the Audio Team Lead of *Get Together.* He'll serve as the Executive Music Producer and Composer in the creative process, while also coordinating and supervising the live audio and effects team. His training spans a variety of compositional styles; from classical and jazz to contemporary pop and R&B, and he boasts production and mixing credits on a collection of publicly released works. Nicholas' experience as a composer, performer, producer and engineer will allow him to help make Get Together sound creative, fun and professional. However, he's probably more excited about having another excuse to party!

MEET THE TEAM



Ryan is the Marketing Lead for Get Together. As the head of marketing, he is responsible for curating, implementing and overseeing all activities and communication channels used to promote this interactive film. Ryan has acquired a versatile set of marketing skills & knowledge by working with several digital marketing agencies as an editor and content creator. He is now extremely excited to start putting these skills to work as he cultivates a community surrounding the release of this film by using various digital and physical promotional techniques. He is focused on honing in on the interactivity aspect of this project, in which he intends to push boundaries within the marketing campaign to really bring *Get Together* to life.

Julianna also known as Jules, is the Social Media Manager for *Get Together*. She is responsible for overseeing the interactions with the public by implementing social media platforms and content strategies. Julianna received her Social Marketing Certification in September of 2021, which indicates proficiency in the essential elements of social marketing, including social media strategy, community-building, content marketing, and social media advertising. Julianna has spent her time in RTA dabbling in all fields of media production, as she lives by the motto “Try everything once!” She is a highly motivated and open-minded individual who is always looking to elevate her creative projects and offer something new to the world of media.





Myra is the editor for Get Together, and is responsible for everything post-production related. With a background in production and post-production, Myra has tons of experience in editing, color grading and motion graphics. Through her combination of artistic and technical skills, she cannot wait to bring together the creative story and colorful look of *Get Together*. She is especially excited to be working on her first interactive experience, and will be in charge of making the production interactive via the free program called Eko. During pre-production, Myra has already experimented with some Eko features making sure that they work well with the script, along with creating a detailed post-production schedule to ensure that things run smoothly.

CHAIN OF TITLE

Chain of Title

1. Deniz Haciyusufoglu and Maria Lypyavka option the rights to *Get Together* to Really Big Group Productions (RBG Productions).
2. RBG Productions holds the rights to Get Together.
3. According to Canadian Copyright laws ,Deniz Haciyusufoglu and Maria Lypyavka will retain the copyright to all of the scripts they have written for Get Together.
4. The rights to the music created for Get Together by Nicholas Muia will remain with Nicholas Muia.
5. Nicholas Muia gives RBG Productions permission to use their original music created for Get Together in the interactive experience.
6. The members of RBG Productions agree to full disclosure and transparency should a member decide to submit Get Together to any festivals, competitions or self-nominate for any awards.
8. If Get Together is to be exhibited in the future, all of the members of RBG Productions must sign a contract agreeing to the exhibition of Get Together.
9. Deniz Haciyusufoglu will retain 11.11% ownership rights to Get Together.
10. Maria Lypyavka will retain 11.11% of the ownership rights to Get Together.
11. Shayli Liederman will retain 11.11% of the ownership rights to Get Together.
12. Myaah Farrell will retain 11.11% of the ownership rights to Get Together.
13. Matthew Oliveira will retain 11.11% of the ownership rights to Get Together.
14. Nicholas Muia will retain 11.11% of the ownership rights to Get Together.
15. Ryan Muharrem will retain 11.11% of the ownership rights to Get Together.
16. Julianna Balsamo will retain 11.11% of the ownership rights to Get Together.
17. Myra Rahim will retain 11.11% of the ownership rights to Get Together.

I hereby agree to the terms and conditions as written above:

Deniz Haciyusufoglu

Maria Lypyavka

Shayli Liederman

Myaah Farrell



Matthew Oliveira



Nicholas Muia



Ryan Muharrem



Julianna Balsamo



Myra Rahim



Genre

Get Together is a drama, mystery interactive film that follows a first year university student, Val...

Narrative Setup

Val and Amanda are lifelong friends but always have had this built up tension as Val often stands in the shadow of Amanda. They are a year apart so Amanda goes to university a year before Val and because of this Val not only loses a really close friend but also a guide through her life. Without Amanda, who is now much more put together, Val struggles to navigate life. Amanda is throwing the final party of the summer before school starts and is open to all the university students. Val is invited not by Amanda but through Liam who she is dating. Liam was also Amanda's ex boyfriend. Amanda is surprised when she sees Val at the door of the party but welcomes her in anyway. As the two girls catch up, Val finds out that Amanda's break-up with Liam affected her way more than she thought it did and makes Val question whether she should bring up the news that she is now dating him. Throughout the night Val's decisions towards her predicament is in the hands of the player. However, when a danger is posed at the party Val has to make split decisions whether she wants to save her friendship or move on with her life.

Valerie

19, 1st Year Nursing Student



Um, hey!

My name is Valerie but you can call me Val if you'd like? I'm really not the best at introductions, so try to bear with me here. I'm a nineteen-year-old from a small town just up north. I recently moved to the big city to begin my first year of nursing school. It kinda shocked my parents that I chose Bellwood University as they always imagined me attending a quiet school somewhere off the grid. Right now, I live in a small dorm on campus with three other roommates. It's been hard to just adjust, I'll admit it. All of the girls seem to be extremely close; I kinda try my best to keep to myself as I struggle to tell whether they actually like me or not. The only exciting thing that has come out of this experience is meeting my boyfriend Liam. You know the typical jock you see in those classic cheesy rom-com films? Yeah, that's totally Liam in a nut shell. I met him in the beginning of summer during my campus tour, It was hard to pay attention to anything else as I couldn't keep my eyes off of him the entire time. No wonder I still can't seem to find my way around this place. AND OH- You'll never believe who I saw walking on campus last week... Amanda! Being without her these past two years has been incredibly hard on me. I thought by now, I would have a bunch of new friends but I just can't seem to let go of the relationship we once had. My parents started to worry about me after she left for school, they thought I was falling into some sort of depression or something. I mean, how could I be okay with it all? Amanda has clearly moved on while I still hold on to a friendship that only seems to exist in my head. Like, It's her second year here at Bellwood and she's already one of the popular ones. Liam literally told me she's having a party this weekend. Did you happen to catch the invite to that? If you did, please come say hi, I'm SO in need of some new friends here. Anyways, how do do you sign off on these kind of things? I guess I'll just see you this weekend, maybe?

Valerie, (or Val if you prefer)

Amanda

20, 2nd Year Aerospace Engineer



Hey, hey!

I'm Amanda, but my closest friends call me Mandy. Last month marked my twentieth birthday, which means your girl is a Gemini! Right now, my focus has been on uni, as I'm just about to start my second year of Engineering here at Bellwood University. It was my grandmother who first suggested I work in Aerospace, as she always described me to be the star of the family. As a young girl, I dreamed of having the ultimate city girl experience, and I can finally say I'm getting to live it out. Just up the street from campus, I have a super cute two-bedroom home, I gotta give it to Pinterest for all my cute decor ideas, you definitely gotta come over some time and check it out! It was truly an inconvenience to set up the apartment, so big shoutout to my parents for helping me pull it off. Speaking of my parents, they are certainly missing me back at home right about now. The two of them have been empty nesters ever since the day I left. They just can't seem to accept that their "precious, little, sweetheart" is finally adulting and living on her own in the big city. You should have seen their faces when I told them about my ex boyfriend, Liam. I swear they were ready to move me right back home as the thought of a boy in my presence had the two in helicopter mode. Now, I would entertain a discussion about Liam, but I'm trying not to waste energy on the loser, so back to my parents- I miss them a lot. Having grown up an only child and getting all the attention, it's been hard only seeing them occasionally. The same goes for Val. It's been almost two years since I've seen the girl. We used to be inseparable back in high school. Like literally wouldn't do a single thing without each other. But now- it's like I don't even know her. The distance just killed our spark entirely. Funny enough, she just started her first year of nursing here at Bellwood University. Saying I'm surprised about her choice would simply be an understatement. It's like she's always trying to one-up me or live in my shadow. Is it weird to assume that about your own childhood best friend? Anyways, I should probably cut myself short. I don't wanna give away too many details, plus I got a big party to plan. Oh and hey, you are invited, just keep it under wraps! Chow for now and I'm expecting to see you this weekend with a red solo cup in your hand!

Mandy, xoxo

Liam

21, 3rd Year Business Student



What's up.

My name is Liam, but you probably already knew that. I'm captain of the boy's Hockey team here at Bellwood University. There's a good chance you've passed me in the hallway with the boys, me and the fellas are pretty hard to miss. My dad happens to be the head coach here at the school, so I have a little bit of an upper hand when it comes to sports. Most of the time, you can find me on the rink or in the weight room. You already know I got a blessed offer lined up for me next spring. Your boy is hitting the big leagues. Besides Hockey, my motto falls under the triple B's. My Boys, Beers and Business. The most deadly threat, I'm telling you... What else can I say that you don't already know? Well, I grew up in the East Side Village, my family owns a few properties off of the lake. My brothers and I are always out rippin on the boat and jet-skis, so if you're ever down for a good time you know where to pull up. My dad has an investment farm a few miles from our lake house, so during the summer the team and I take out our registered guns and shoot some bottle caps. Relieves the stress and tension after a big game or loss. My major at school is business. Honestly, it's just something to keep me occupied since I'm only interested in pursuing my hockey career. However, I will say that trading and stocks are where I will be investing my money long term as I've already talked to my dad about partnering up and buying some more properties down the road. You could say I'm a pretty laid back guy, my girlfriend Val says I can be stuck up at times but I like to think it's just the inner competitor in me. Speaking of Val, she's a beauty. We started talking at the beginning of summer after she caught my eye during our campus tour. I had to shoot my shot and ask for her socials at the end of the day and hey, it all worked out cause we are together right now. The only sketchy part about it all is the fact that she used to best-friends with my ex, Amanda. I try to stay as far away from that girl as possible. She is trouble boys I'm telling you... Oh yeah, did you hear about Amanda's party this weekend? You know for a fact the boys and I never miss any of those, so regardless of what happened I will be pulling up. I invited Val to it too, so things should get pretty interesting real fast. Yo, if you see me Saturday come shotgun some beers! We turning up!

Liam, #24



Outline

Val is invited to her first university party before the academic year begins. To her surprise, the host is her lifelong best friend, Amanda. Amanda is also surprised to see her but welcomes her in and the two girls catch up on the year they spent apart. You can get to choose what and how much Val drinks throughout this conversation, but keep in mind how these might affect her night. As they're catching up, Amanda reveals to Val that her previous relationship with Liam really left a mark on her, no matter how short it lasted. Val also tells Amanda that she's started seeing someone over the summer but she doesn't go into more detail than that. After a friendly competitive beer pong game between Val and Amanda, Amanda excuses herself to the bathroom which gives Liam the opportunity to approach Val. Is this the guy she's been seeing all along? Her best friend's ex? Val and Liam's interactions are playful yet not obvious so as to not expose themselves to Amanda. When Amanda comes back you get the chance to either tell Amanda that you've started seeing Liam or you can continue to cover it. Weigh your options carefully, everyone has had a little too much to drink. If you decide to tell Amanda, unfortunately the conversation does not go the way you intend it to. Val's confession turns into a heated argument with Amanda leaving Val heartbroken. If you choose to cover it up, Val will decide to let loose and have a good time, and that means spending some intimate time with her boyfriend Liam. However, once Amanda walks in on the two, Val and Amanda argue but are interrupted by Liam who has overheard some chatter from the party crowd. A potential danger has threatened the party and everyone except for Amanda begins to scatter in front of the house to figure out what they want to do next. Val, incredibly frustrated, receives a call from Amanda. Seeing how the two left off, would you answer or decline? The different pathways will divide Val's night where she either learns that Amanda needs her help, or she can bitterly run off with Liam. Val's night comes to an expedited end if you choose to run away, however if you decide to go back to the house to save Amanda, you have the possibility of restoring their friendship. If you do decide to go back and save Amanda, Val discovers hints as to who or what the potential threat may be. The girls bravely recover from the night and the game fades to a post-police scene where cops have shown up and the girls have resolved the issue. They now begin to clean up the mess from the party and have a mature conversation about how their argument derailed. The outlook for their friendship is not revealed but at least they put all their cards out on the table.

Outcomes

Outcome 1

The first outcome is an expedited ending. This is where Val decides to run away with Liam, escaping the threat posed to the party yet never getting to resolve her argument with Amanda, nor knowing if she's safe.

Outcome 2

The second out of the three outcomes is dependent on the player's earlier decision; TELL THE TRUTH or COVER IT UP. If the player chooses the path where Val tells Amanda the truth, the resolution scene is a mending of the friendship between Val and Amanda.

Outcome 3

However, a player who has chosen the COVER IT UP choice meets the third outcome which is a similar resolution scene after Val has rescued Amanda but their friendship does not get repaired. This provides the player with a sense of consequence of their actions.

AESTHETICS

Production "Look" and Inspiration



Get Together is an interactive film about two long time friends, Val and Amanda. While the two have been friends for as long as they can remember, their friendship has not always been perfect. During Amanda's 'party of the year', their friendship is put to the test. One of the films that have inspired this production is Booksmart directed by Olivia Wilde. Similar to this film, Booksmart follows two best friends on a wild adventure on their last night of high school. Amy and Molly are best friends, but they are very different people. Not only is the character relationship and inspiration to this film, but also its aesthetics. Booksmart uses colour contrast to emphasize the wild experience the friends are enduring. It also utilizes close-ups to create dramatic emotion and utilizes extended camera shots to emphasize intense conversations, such as the argument scene. These elements will help to inspire aesthetic decisions in this production. The camera style will inspire the cinematography in this film. This film will use closeups, long continuous shots, and depth of field to highlight characters. Additionally, the colour contrast in this film will inspire the specific colour choices that will be used in Get Together to draw in the audience to specific elements in the frame.

Production "Look" and Inspiration



Euphoria plays a role in the inspiration for this film. Euphoria, written by Sam Levinson, follows an ensemble of characters whom all go to high school together, and party a lot. The show is seen through the perspective of Rue who is a major drug addict. Due to the nature of the show, the constant drug and alcohol abuse, and the dramatic tone, the intense cinematography works to create an intense experience for the audience to highlight all of these elements. The party in this film has been inspired by the parties that take place in Euphoria. The show presents parties chaotically filled with intoxicated young individuals and intensifies the character's intoxicated experiences by creating moments that appear to be psychedelic-like and even euphoric. Throughout the show they frame the characters using quick trucking close-ups to emphasize intense moments, they utilize the use of focus and depth of field creating blurry backgrounds behind characters to create the feel of claustrophobia, and they use a lot of handheld camera motion to create discomfort. Lastly, Euphoria utilizes the power of colouring, both in lighting and post-production colour grading, to emphasize emotion, environmental feel, and dramatic significance within scenes. These aesthetic elements have inspired a lot of the look and feel that will exist in the Get Together production as the party will resemble that of the shows, and the characters will experience similar sensations to those of Euphoria. Get Together will use lighting and colour correction to emphasize the tone of the scene and the party elements of the film. The colours this production will mainly employ are pink, green, blue and purple. Similar to Euphoria the cinematography will work to create disorienting framing and camera movement to create the intoxicating experience the protagonist perceives and add turmoil to the chaotic story.

Mood Boards



Above is the overall mood board and feel of the Get Together interactive film. These photos represent the colour scheme and artistic direction of the production. Throughout the film, the use of pink, purple/blue, and green lighting will represent the tone of the scene and also be incorporated into the party atmosphere. Like the film's inspiration, the use of colour will be extremely important in the cinematography as the colouring of the scenes will emphasize each scene's significance. The colours will highlight the party environment, and therefore the chaos that takes place within this story.

Logo



Environments

AMANDA'S ROOM



01 WARM TONES WITH REDS

02 MAKES USE OF PRACTICAL LIGHTING

03 REFLECTS AMANDA'S FREE SPIRIT AND SEEMING PERFECTION

04 REFLECTS THAT AMANDA IS NOT AS PUT TOGETHER AS IT SEEMS

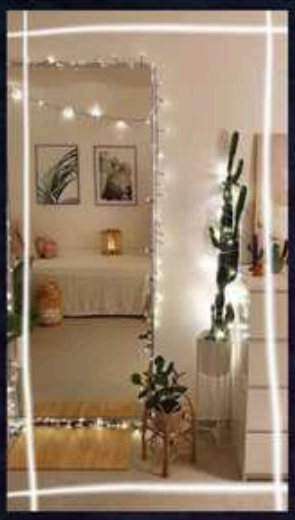
05 A BIT MESSY WITH EMPTY CUPS AND CANS AROUND THE ROOM

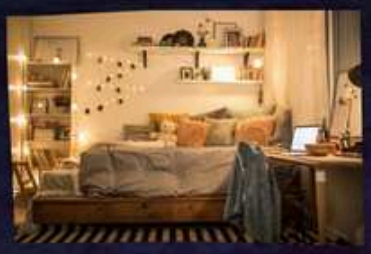
COLOUR PALETTE

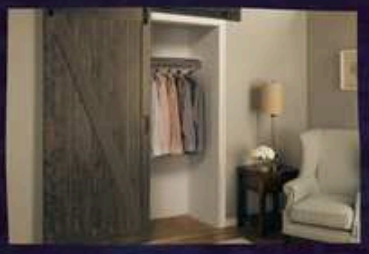
#590202 #A60303 #F2A88D #E38855 #6AB0AD

Amanda's room will be a set used multiple times throughout the film. This room reflects Amanda's character and who she really is underneath her strong exterior. Amanda is often seen as perfect, but her room reveals otherwise. Considering Amanda is a free spirit and therefore her room has many different colours. The colour scheme of her room indicates a boho atmosphere free of care or worry. The contrasting colours of reds and teals will create an incohesive environment in comparison to Val's clean room. Additionally, Amanda's room will be a lot messier than Val's room to show that she is more of a social personality and spends less time in her room than a more introverted person would. It also shows that her cares are far beyond the empty vodka soda cans, and open makeup around her room. This room will set Amanda and Val's big fight, and host characters in their intense intoxicated states, which will all add to the disarray in this room.

OTHER ROOM







01 WARM TONES WITH BROWNS

02 MAKES USE OF PRACTICAL LIGHTING

03 INCLUDES A BED AND A CLOSET

04 DOES NOT HAVE TO HAVE TOO MANY SPECIFICS AS WE DO NOT MEET THE PERSON WHO LIVES IN IT

COLOUR PALETTE

#C09361 #312215 #F7EDD7 #B68271 #E38855

The other bedroom is a significant spot in the house, as Val uses it as her safe haven. It is important that there is a closet and a bed with an opening beneath it, for Val to hide in. The bedroom will be fairly simple, as it will not be used to reflect a certain character's personality. It will be a simplistic and clean room to represent Amanda's unknown roommate. To give it a little character there will be fairy lights and a few minimalistic framed posters throughout the room.



KITCHEN

SMALL SPACE FILLED WITH PARTY CLUTTER

STUDENT HOUSING - OLDER KITCHEN APPLIANCES AND CABINETS

KITCHEN SEPERATE SPACE THAN LIVING AREA

SOFT LIGHTING EARLIER ON IN THE FILM - OVERHEAD LIGHTING

COLOUR PALETTE

#3126D2 ##DE3A3B #F2F1EB #923F77 ##985533

The kitchen is a space used in Amanda's house during the party. The room is filled with people, the counters are filled with cups, bottles, cans, and garbage. While the kitchen will be a chaotic party space, it will almost feel like a break in chaos from the other rooms in the house filled with dancing and party lights. The kitchen will have utensils Val will use to help her combat the intruder.

AMANDA'S HOUSE EXTERIOR

01 STUDENT HOUSING

02 PATCH OF GRASS AND SMALL DRIVEWAY

03 SMALL PORCH, BUT BIG ENOUGH TO HOLD A FEW ACTORS

04 RESIDENTIAL AREA

05 SHOT AT NIGHT



COLOUR PALETTE

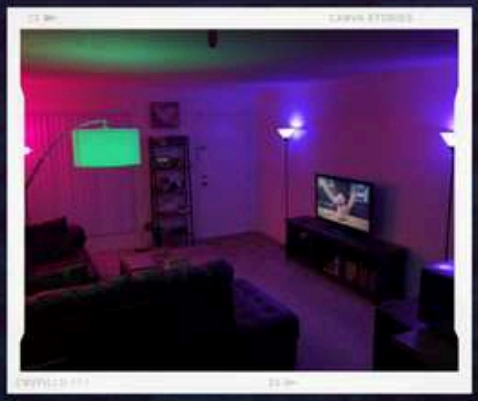
#5a250d #775834 #a7a250 #b19f84 #9a4b22



The exterior of Amanda's house is important to the story. At first, the outside of this house will seem calm and just an entrance to the crazy party that is taking place inside. However, as the story progresses, the exterior of this house will become the place where people are forced to congregate as they evacuate the house. The house itself is not out of the ordinary. It resembles a house in a residential area. It has a side or back door. It has enough space to light the night scenes that take place.

LIVING ROOM





FURNITURE: SOFA, BEER PONG TABLE, LIGHTS

VERY CROWDED AREA

MAKE USE OF PRACTICAL (PARTY) LIGHTING



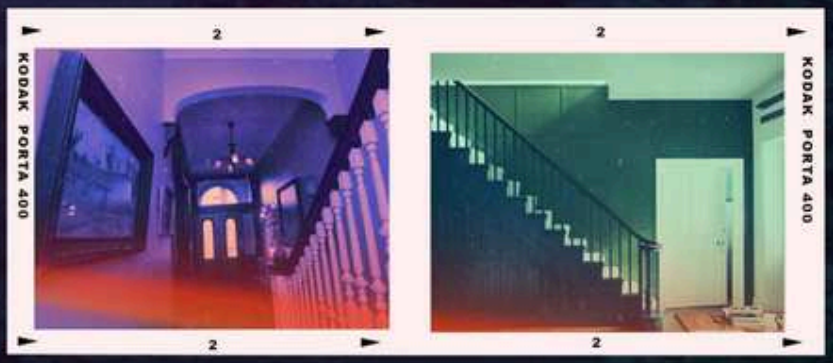
The Living Room is a space in the house which is used as the main area for the party. In the living room, party guests will be crowded around beer pong tables, sitting on the couch or surround seating, and there will be a wide space for people to dance. Lighting will be very important in this room, as the lighting will create a party atmosphere.

HALLWAY

STAIRWELL - CROWDED AREA

NOT A LOT OF NATURAL LIGHTING





This is a main area of the house where the party takes place. This area will be filled with extras and filled with the harshest lighting. To exemplify the chaos at the party the music will be the loudest in these areas. As well, to make the party seem more full, actors will congregate in narrower areas to fill the frame and create the illusion of filled to the brim space.

Amanda's Room:

Location Description:
Amanda's room has windows that would let in light during the day. The warm tones contrasted by the cool accents create an artistic atmosphere, reflecting the character's free spirit. The bed is unmade, the dresser and desk are filled with opened makeup, clothes, and empty bottles and cans. There are posters free on the wall and a tapestry near the bed. The environment of this room of chaos is represented in the organized chaos and imperfection.

Location Requirements:

- A bedroom with windows
- A space in which the set can be kept for multiple days
- A space in which we can set posters on the walls
- Must already have a bed in the room

Other Room:

Location Description:
This room has a little colour, and many warm-toned items creating a unified look and feel. There will be a bed, a dresser, and a closet, which Val will utilize in the scene. Items or props in this room will include fairy lights, pretty and clean framed posters, and plants.

Location Requirements:

- A small to medium-sized room, enough for one actor to move around
- A room that already has a bed inside
- A room that is easily transformable using the sheets, and props mentioned above
- Does not require a full crew or many days of shooting
- Little natural lighting is required for this room

Kitchen:

Location Description:
The kitchen is the kitchen of two young university students. It is definitely not the cleanest room in the house, and not the nicest either. The room makes use of the overhead lighting as a place for characters to remove themselves from the chaos excess in the rest of the house.
Location Requirements:

- A separate room to the living area
- Overhead lighting
- Easily accessible sink for characters to interact with
- Island or counter that is able to be shot easily

Amanda's House Exterior:

Location Description:
The house exterior is visibly in a residential area. It is a modest house with lots of windows. The house will appear to be calm with few parties on the lawn and porch early on in the film, but the chaos will burst outside as the guests have to evacuate the premises.
Location Requirments:

- A permit to film outdoors and at night
- A residential area
- A porch
- A lawn or front area for actors to congregate
- Existing street lighting

Living Room:

Location Description:
This room is an open space where actors can congregate to have conversations in a crowded space, play beer pong, and dance. This space requires seating and a table for the required actions. It will be lit using party and coloured lighting and will have lots of space to shoot.

Location Requirements:

- Open space to dance
- A sofa or seating that does not interrupt the scene
- Space for a beer pong table and many extras to congregate

Hallway:

Location Description:
This is part of the most chaotic space in the house. It includes a stairwell, an area for party congregation and dancing.

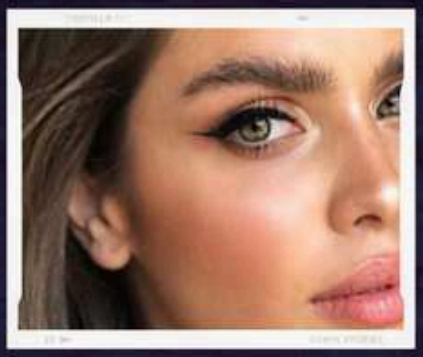
Location Requirements:

- Open space/hallway
- Staircase
- Narrow path

Costumes

VAL







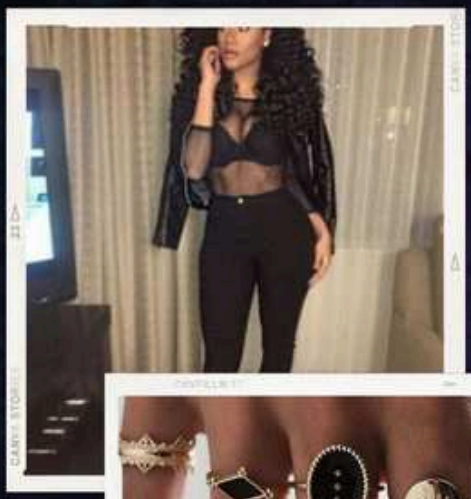


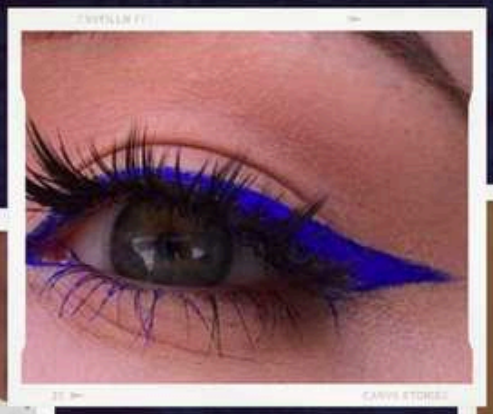


Val, being the protagonist and the main character in this interactive, what she wears in the film is vital. Val's costume will take into account the fact that this is her first party in university, and that she has not yet explored her wild side. Val will be wearing a pink cropped top, black bottoms, and black heels to the party. Her top is pink, as it is the main colour in this film's aesthetic. The top will not be very revealing, to indicate Val's seeming innocence. Val's makeup will be subtly sparkly, and minimal. Val's hair will be straightened to represent her need to be perfect and liked like her friend. Her shoes will also be very clean, at the beginning of the film, to represent this innocent side of her, and her nerves for her first year of university. Her shoes will become more dirty, like Amanda's, as the story progresses.

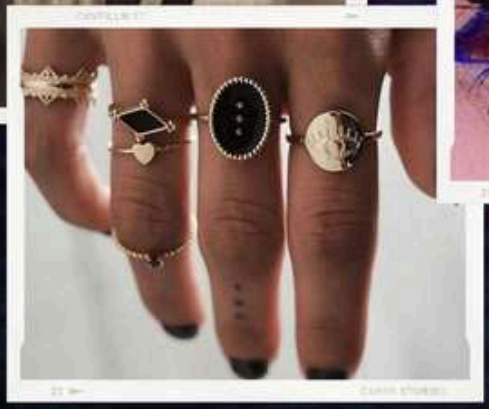
Costumes

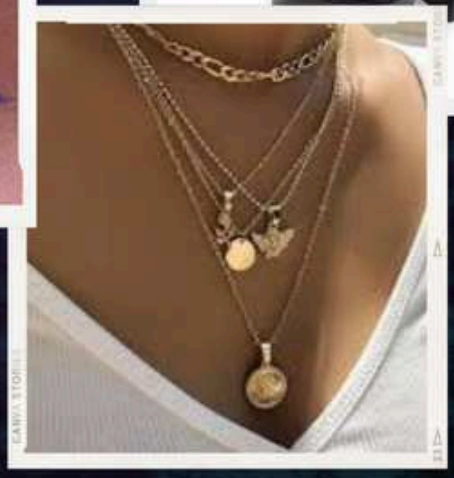
AMANDA











Amanda's costume will be all black. This costume will indicate Amanda's free-spirited, party side. Her hair will be curly, again to indicate her unruly behaviour and fun attitude. Amanda's makeup will be heavier than Val's and will create a pop of colour in her outfit. Her shoes will be fairly stained, to show she is not afraid of getting dirty.

Costumes

LIAM



Considering Liam is the classic ‘frat boy’ in this film, his costume will reflect that. Liam will wear a backwards cap, a long-sleeve button-up shirt, and jeans.

Props

Set Design:

Other Room:

- Fairy lights
- Bed dressing
  - Throw pillows
  - Blanket
- Framed posters
- Fake Plants
- Dresser with Drawers

Amanda's Room:

- Bed Dressing
  - Throw Pillows
  - Blankets
- Laundry
- Makeup
- Binders (to create the illusion of a messy room^)
- Posters for Wall
- Plants

General:

- Ping Pongs
- Red Solo Cups
- Alcohol Bottles and Cans
- "Used firework"
- Cell phones
- Shot glasses
- Baguette Bag
- Frying Pan
- Champagne Bottle
- Beer Pong Table
- Backpack



1. EXT. AMANDA'S HOUSE - NIGHT

VAL walks down a dark residential street lit by the streetlights. She is wearing jean shorts, a neon crop top and white sneakers. She takes her phone out of her baguette bag, checks it and compares the address to the house she is standing in front of. Val rings the doorbell and after a moment, her childhood friend AMANDA answers. She is in an all black outfit with tight jeans and a sheer long sleeved crop top. Val is caught off guard but tries not to show it.

AMANDA
(surprised)
Hey!...Hi I didn't know you were coming.

VAL
(making it up on the spot)
It was a last minute plan… uh someone mentioned it at frosh week. better

AMANDA
It seems my address is flying around campus.
(laughing it off)
Sorry I'm happy to see you just hoping no creeps show up. Come in!

2. INT. LIVING ROOM -> INT. KITCHEN - NIGHT

They pass a medium-sized crowd playing beer pong in the living room. Amanda shows Val to the kitchen. The island is decorated with a few liquor bottles and scattered solo cups, a short stack of new ones accompanied by a sprinkling of crushed ones with remnants of liquor at the bottom. KEVIN, wearing a black hoodie, regular jeans, black sneakers and a backpack, is refilling his drink before making his way to the living room. He winks at Amanda as he passes her.

VAL
Oooo who's that?

AMANDA
Just a guy from thermodynamics class. Hoping the rest of the engineering society doesn't show up, don't think we have the space for that. Anyway, how have you been? You look great!

VAL
Yeah life's pretty good. Just getting settled into dorms. The food in the cafeteria looks suspicious though.

AMANDA
It's vile, honestly stop by whenever you want, we actually cook in this house.

VAL
Definitely! We need to hang out more, it's been a while.

AMANDA
I'm sorry I've been M.I.A, I'm still figuring out how to balance everything.

VAL
(shaking her head)
It's all good, really. We always find our way back to each other.

Amanda opens the fridge and turns to Val.

AMANDA
What are you drinking?

CHOICE: Beer OR Cooler

Amanda hands Val the selected choice.

AMANDA (CONT'D)
So what else is new? And no school talk- all I've heard for the last 2 weeks is what classes everyone is taking. What have you been up to?…
(sneakily)
Seeing anyone?

VAL
(unsure)
uhhh.

AMANDA
Oh come on I've known you since you were born, you can't hide anything from me.

VAL
(nervous laugh) Ya, kind of…

AMANDA
I knew it! Spill!

VAL
Honestly we've only been hanging out a few weeks. I don't want to… I don't know.. jinx it.

AMANDA
That's fair, I get it. I broke it off so fast with Liam I wish I never told anyone in the first place. I feel really bad but school is my priority.

VAL
For sure.How a-are you feeling about it now?

AMANDA
I feel great, I mean it was the right decision. I needed to focus. And there's no reason to be upset, it was such a short run, it barely counts.

A loud cheer comes from the living room. Amanda and Val look over and see that LIAM, wearing a baseball cap backwards, buttoned down shirt with 3 buttons undone and jeans, just won a game of beer pong in the living room.

AMANDA (CONT'D)
Speak of the devil.

Val looks at Amanda trying to see how she's feeling.

AMANDA (CONT'D)
(shrugging)
Whatever, we can co-exist. Let's change the subject? Wanna take a shot?

Amanda takes the liquor bottle closest to her and fills two solo cups with a little more than a shot. At the same time Val looks around and locks eyes with Liam. A small smirk grows on Val's face. Amanda quickly breaks Val's trance, presenting Val with a drink.

AMANDA (CONT'D)
(jokingly)
Two shots of vodka!

Val laughs a little acknowledging the reference. Val and Amanda cheer and take a shot. Before Val can put her cup down on the counter, Amanda is ready to pour another shot.

CHOICE: Another Shot OR "I'm Okay"

Regardless, Amanda takes another shot.

AMANDA (CONT'D)
Well since they're no longer using my table, let's play beer pong.

Amanda playfully takes Val by the hand and takes her to the living room.

3. INT. LIVING ROOM - NIGHT

The ball goes into the final cup, the hyped, medium sized crowd in the living room explodes. Amanda quickly slips through the group and claims the table before someone has a chance to start a new game. Val and Amanda set up the cups and play. Val and Amanda are neck-in-neck. Amanda has one more cup to win and Val has two. It's Val's turn.

CHOICE: Back Cup OR Front Cup

Regardless of the choice, the ball goes in showing Val on a streak to winning. Amanda wins in the end.

VAL
That's not fair you have an extra year on me!

AMANDA
(jokingly)
Tough luck babes. I deserve a prize… You think of what it is, I'll be right back. I drank a 6 pack at this point.

Amanda runs out of the living room. Other folks take over the table and Val merges into the crowd. After a moment, Liam approaches her.

LIAM
Glad you made it.

VAL
(nonchalant)
I know.

LIAM
Tough loss.

VAL
Pfft --I let her win.

LIAM
(chuckles)
Right. I would have come over, but you know. Didn't wanna --You guys were playing so.

VAL
I know, keep it low-key.
(pause)
Did you know this was Amanda's house?

LIAM
Man, Chris said there was a party and that's all I need to know
(putting his arm around Val)
You look really nice tonight

Val takes Liam's arm and throws it back at him

VAL
(smirky)
Patience. Not here.

LIAM
(backing up)
Alright, alright

VAL
What are you drinking?

LIAM
(shrugs)
Couldn't tell you, wanna try?

CHOICE: Yes or No

> YES

As Val drinks she sees Amanda coming back from the bathroom. Val hurriedly gives the drink back to Liam

VAL
That's disgusting. I'll see you a little later.

> NO

Val sees Amanda coming back from the bathroom.

VAL (CONT'D)
(Sarcastically)
Hmmm, I'm good. I'll see you a little later.

4. INT. KITCHEN - NIGHT

AMANDA
I didn't realize you guys were aquianted.

CHOICE: Tell the truth OR Cover it up

> TELL THE TRUTH

VAL
Ya kind of… Can I talk to you in private?

AMANDA
(suspicious)
Uhh sure

Amanda leads Val upstairs to her room.

7A. INT. AMANDA'S BEDROOM - NIGHT

Val and Amanda enter Amanda's room. The party noise gets muffled as Amanda shuts the door behind them.

AMANDA
What did you want to tell me?

VAL
Remember the guy I was telling you about earlier, the one I'm sort of seeing.

AMANDA
Yeah?

VAL
Well, it's Liam.

AMANDA
My ex? Wow um okay. I'm not sure what to say.

VAL
I didn't plan it this way, we just started hanging out recently and I really like him and I figured since you guys had such a short run-

AMANDA
(angry)
You can't be serious.

VAL
I know this is a bit of a surprise but you said it yourself, it barely counted, why are you so mad?

AMANDA
I was exaggerating, he was still my boyfriend.

VAL
Oh please, you went on a few dates, that doesn't make him yours forever. If you claimed every guy you kissed, there wouldn't be any left for the rest of us.

AMANDA
(sarcastic)
Men are an endangered species on campus so you had to choose my ex? Really, there was no one else?

VAL
You didn't even like him!

AMANDA
What makes you so sure he likes you, 10 bucks says he's just getting back at me.

VAL
It's all about you. You're right, why would he like me? I mean he already had you, how could he do better?

AMANDA
Val!

VAL
What happened to school first?

AMANDA
What happened to friends first?

VAL
I-

AMANDA
I think you should go.

VAL
(frustrated)
Fine by me.

Val leaves the room and stomps to the kitchen. She sits at the island and puts down her bag, she hears a clunk as she does this. She pulls out a small champagne bottle and starts drinking from the bottle looking into space. When she's done she leaves the bottle on the table, takes the bowl of chips from the counter and goes to sit on the front porch.

8. EXT. AMANDA'S HOUSE - NIGHT

People slowly begin to huddle outside, whispering amongst themselves, they then rush by Liam comes out.

LIAM
I was looking for you. We gotta go.

VAL
(drunk)
What's wrong?

LIAM
I don't know. People are saying there's a gun. I'm not taking my chances.

Liam helps Val up and they join the crowd building up on the street.

CUT TO: 9

> COVER IT UP

VAL
(tentatively)
We met at your birthday thing, remember? He was just saying hi.

AMANDA looks Val up and down with her eyes.

AMANDA
(suspicious)
Okay.

VAL
(trying to move the conversation along)
You know what, I actually have the perfect thing to celebrate your win.

Val reaches into her purse and pulls out a small champagne bottle.

AMANDA
(visibly more excited than she was during that awkward moment)
I love that.

Amanda pops the champagne. A few heads at the party turn and it's quiet for a moment.

Amanda pours the champagne into the cups and sets the bottle on the counter. Val and Amanda cheers their cups and drink.

5. INT. LIVING ROOM - NIGHT

Music starts to creep in. Val and Amanda dance around the living room, the room spinning with them. Val dances with Amanda, they both dance with strangers, Amanda dances on her own, Val dances with Liam… Amanda is suddenly no longer dancing and now stands with a confused glare on her face. Liam and Val keep dancing but now Amanda is nowhere to be seen.

LIAM
Do you wanna get out of here?

Val and Liam slip out of the crowd in the living room and head to a bedroom upstairs. Amanda sees them go.

6. INT. OTHER BEDROOM - NIGHT

Val and Liam close the door behind them. Not too long after, Amanda busts the door open and reveals Val and Liam making out.

AMANDA
Um Hello?

Val and Liam notice Amanda and immediately stop.

AMANDA (CONT'D)
I see you guys have gotten to know each other better.

Amanda storms out of the room. Val leaves Liam in the room and follows Amanda to Amanda's room.

7B. INT. AMANDA'S BEDROOM - NIGHT

VAL
Amanda, wait.

AMANDA
Are you gonna tell me that you making out with my ex is somehow not what it looks like?

VAL
I was going to tell you I just didn't know how to approach it-

AMANDA
Pause. Don't tell me…Is this the guy? The guy you don't want to jinx. Wow. Okay.

VAL
I know this is a bit of a surprise but you said it yourself, your relationship was so short that it barely counted, why are you so mad?

AMANDA
I was exaggerating, He was still my boyfriend.

VAL
Oh please, you went on a few dates, that doesn't make him yours forever. If you claimed every guy you kissed, there wouldn't be any left for the rest of us.

AMANDA
Men are an endangered species on campus so you had to choose my ex? Really, there was no one else?

VAL
You didn't even like him?

AMANDA
What makes you so sure he likes you, 10 bucks says he's just getting back at me.

VAL
It's all about you. You're right, why would he like me? I mean he already had you, how could he do better?

AMANDA
Val!

VAL
What happened to work first?

AMANDA
What happened to friends first?

LIAM opens the door.

LIAM
Ladies. Sorry to interrupt.

(to Val) Yo, Val. We gotta go.

VAL
I'm kind of in the middle of something.

AMANDA
Actually I think we're done here.

VAL
Alright… Let's go.

VAL takes her stuff and follows him out the door.

VAL (CONT'D)
What's going on?

LIAM
I don't know. People are saying thereâ€™s a gun. I'm not taking my chances. this is your bag right?

VAL nods.

LIAM (CONT'D)
Let's get out of here.

They leave through the front door and join the crowd forming on the street.

CUT TO: 9

9. EXT. AMANDA'S HOUSE - NIGHT

Outside, the party crowd has dispersed into groups. There is chatter about where people want to go from here.

LIAM
(to somebody)
So, is there like an after party or something?

Val's phone rings, it's Amanda.

CHOICE: Answer OR Ignore

> DECLINE

VAL
So, what now?

LIAM
I don't know someone said something about going to club.

VAL
What about the gun? Should we even be here?

LIAM
That's a good point.
(to the crowd)
Yo! Let's get out of here before the cops come.

> ANSWER

VAL
(snippy)
What?

AMANDA (O.S)
(shaky voice)
Hey ummm, where are you? I'm really scared. I don't know what's going on. Can you come get me?

VAL
I'm just outside the house right now, nobody knows what's happening. Just come down.

AMANDA
No I don't wanna go through the house by myself, what if someone's in the hall?

VAL
Climb out of your window.

AMANDA
Hello! I'm on the second floor. Can you please just come and get me.

CHOICE: Get her OR Leave her

> LEAVE HER

Val and Liam bolt in one direction. Running away with the crowd. They hit a mainstreet and people are discussing going to a bar, getting on the bus. Val stops and has a concerned look on her face.

LIAM
(to Val)
What's up? Let's go.

VAL
I don't know… I feel bad. I can't just leave her there.

LIAM
She'll be fine, let's go. Really? With a gunman in the house?

Val doesn't budge when Liam tries to lead her with the crowd.

LIAM (CONT') (CONT'D)
Just call her.

Val calls Amanda but she doesn't pick up. Val is now really worried.

CHOICE: Go Back OR Leave with Liam

> LEAVE WITH LIAM

Liam takes Val's hand and theu join the crowd leaving behind the party, the house and Amanda. ENDING 1

> GO BACK

CUT TO: 10

> GET HER

10. EXT. AMANDA'S HOUSE - NIGHT

The crowd scatters towards the main street and Val bolts to the side of the house. She hides in the alley between the adjacent homes.

VAL
(to herself)
This is so stupid.

She begins to creep around the side trying to make it to the back door. She hears a crack under her feet. She's startled at first and jumps back. She turns the flashlight on to see what she stepped on. It's a firework.

VAL (CONT'D)
What the-

Val makes her way around to the back of the house.

CHOICE: Window OR Door

> WINDOW

Val peers in through the window and sees someone pass by. Val quickly ducks and realizes that there is someone inside.

CUT TO: 11

> DOOR

11. EXT. BACKYARD -> INT. KITCHEN - NIGHT

She moves towards the back door crouching down and sees that the door is ajar. She carefully wanders and as she is about to pass the kitchen, she trips over an open backpack on the floor. Looking down she sees something shiny inside. Upon closer inspection she sees that there is a pack of fireworks in the bag. Suddenly, in the distance footsteps begin to approach. Panicked, Val grabs a weapon.

CHOICE: Frying Pan OR Champagne Bottle

12. INT. LIVING ROOM - NIGHT

Val picks up the item, bolts to the living room and hides behind the couch.

She peers out from around the corner to see who comes in the kitchen to claim the bag. It's Kevin. She watches him as he takes the bag, looks around and proceeds to head upstairs. She listens as his footsteps fade out as he walks up the stairs.

Val get's out from behind the couch, carefully and quietly making her way up towards Amanda's room. As Val walks down the hallway she hears Amanda's voice. Her voice is muffled by the walls but she sounds distressed.

13. INT. AMANDA'S BEDROOM - NIGHT

Val barges into the room and sees Amanda standing in the corner trying to put as much space as she can between herself and Kevin. As Val enters the room, Kevin to turns to face Val and right as he does, Val hits Kevin over the head with whatever she took from the kitchen. Kevin drops to the floor

CUT TO:

Val looks as though she's just seen her life falsh before her eyes. She snaps out of it and turns to Amanda.

VAL
Call 9-1-1.

Amanda nods and starts looking for her phone in the room. Val looks around the room taking in the scene.

FADE OUT.

14A. INT. LIVING ROOM - NIGHT

(If you chose to tell the truth in scene 4)

It's just Amanda and Val now in the living room. They hear the police radios and the sound of cars leaving outside the house. Val starts cleaning up.

AMANDA
Don't, we can clean later.

Amanda drops onto the couch and Val sits down next to her.

AMANDA (CONT'D)
Thank you for coming back, really. That was horrifying. I saw everybody out of the window run off. I figure you went with them and then I was thinking-

VAL
(interrupts)
I got worried.
(pause)
And I needed to redeem myself somehow after the whole thing earlier.

Amanda laughs and imitates Val hitting Kevin.

AMANDA
(laughing)
Didn't think you had that in you.

VAL
Neither did I... Listen, I need to apologize. I should have asked you about Liam before we started going out. Or at least before the party.

AMANDA
I mean... ya I wish you had.

VAL
That's on me. I didn't know you'd have such a strong reaction I guess. You seemed so over him.

AMANDA
I thought so too. I mean I am, it *was* nothing. Either way I didn't like myself back there. The alcohol definitely didn't help.

VAL
That's valid. Ugh, I hate this, why did I do this.

AMANDA
I mean I get it, he has his moments. Speaking of where is he?

VAL
I don't know, probably at some bar.

AMANDA
(laughs)
What an ass. Sorry.

VAL
No, you're right. After tonight I think I need to re-evaluate that whole thing. I don't want some guy to break up our friendship.

AMANDA
Absolutely not. We're good.

VAL
Ya?

AMANDA
We will be.

Val and Amanda hug and get up to start cleaning up.

FADE TO BLACK.
END 2

14B. INT. LIVING ROOM - NIGHT

(If you chose to cover it up in scene 4)

It's just Amanda and Val now in the living room. They hear the police radios and the sound of cars leaving outside the house. Val starts cleaning up.

AMANDA
Don't, we can clean later.

Amanda drops onto the couch and Val sits down next to her.

AMANDA (CONT'D)
I feel like we need to talk. More civilly this time.
(collecting her thoughts)
First off, thank you for coming back, really. That was horrifying. I saw everybody out of the window run off. I figure you went with them and then I was thinking-

VAL
(interrupts)
I got worried.
(pause)
And I needed to redeem myself somehow after the whole thing earlier.

AMANDA
(laughing)
About that... I wish you told me before. Or asked or something, I don't know, anything! I just felt totally blindsided.

VAL
I know I'm sorry.

AMANDA
And of all people you, I've known you forever. I trusted you!

VAL
You're right. I wish I could take it back, all of it. Go back and just say no when he asked me out.

AMANDA
It's not the 'going out' that bugs me it's that you lied, you get that don't know. Even though it makes me a little uncomfortable to think of you two together, if he made you happy I would probably get over it. I just really didn't want to find out that way.

VAL
Can I do anything to fix this?

AMANDA
I don't know... this is too much for one night.

VAL
There's gotta be something, Amanda!

AMANDA
Let's talk when I'm not drunk, tired or traumatized.

Amanda gets up and starts to make her way to the staircase.

AMANDA (CONT'D)
Leave the mess I'll deal with it in the morning.

Amanda goes up the stairs leaving Val alone in her living room.

FADE TO BLACK.
END 3

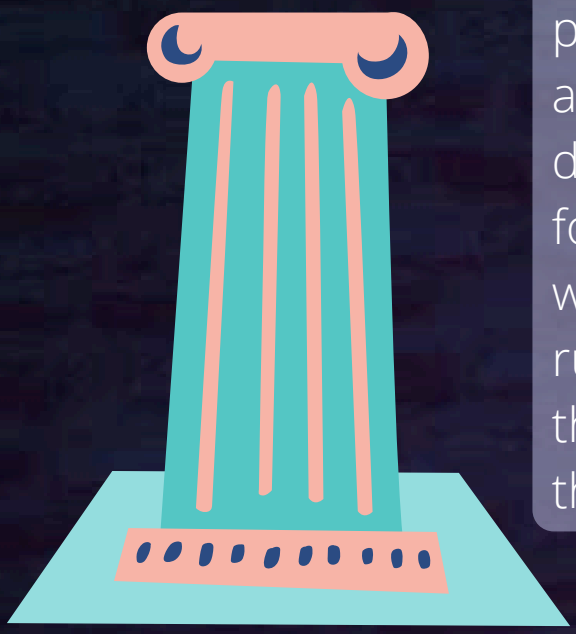
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GAME PLAY

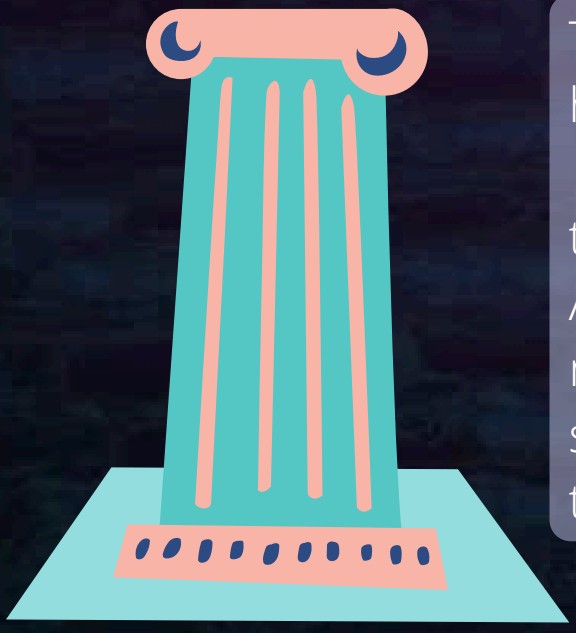
Design Pillars

Loyalty



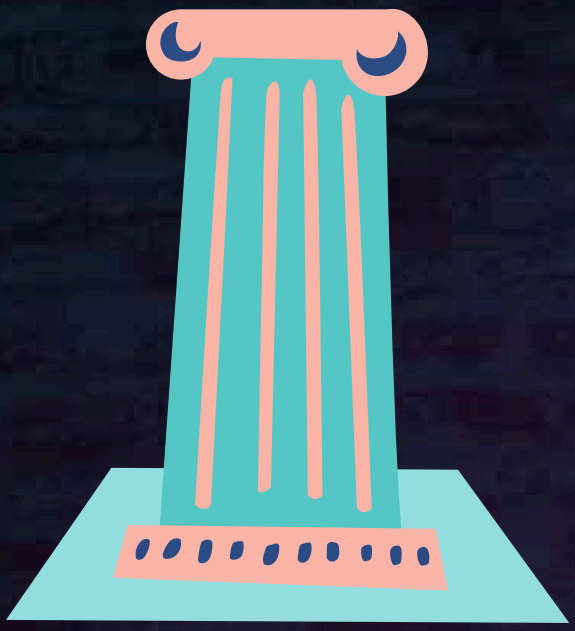
For the game to evolve, the choice the player makes for Val between Amanda and Liam plays a big role in the divergence of the story. It can either follow Val staying with Amanda and working out their problems, or her running away with Liam, resulting in the player never solving the mystery of the loud sound, or their friendship.

Jealousy



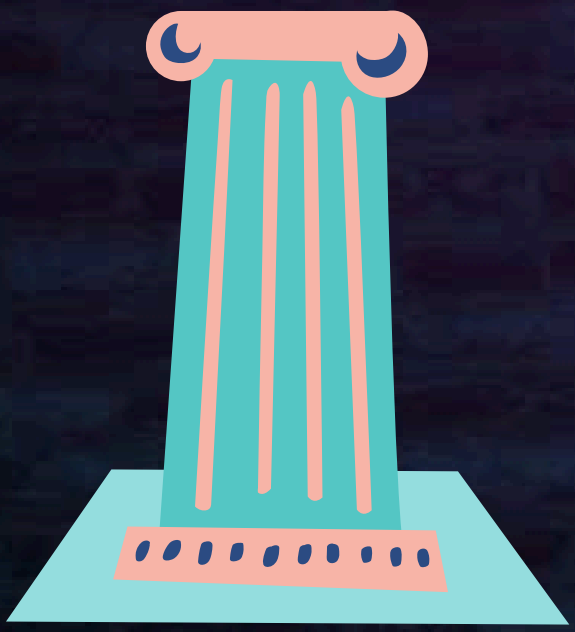
This is an emotion that we all know and have experienced to a certain degree. Jealousy will act as a catalyst to fuel the tension and drama between Val and Amanda and make their conflict much more relatable. The confrontation scene will advance the plot and add to the characters' behaviour.

Critical Thinking



The players are encouraged to think critically when presented with the two choices on the screen. The more drinks they make Val take, the more of a blurry path she ends up on. This will be created through the game design elements on Eko so that each player's experience is unique and personalized to their choices.

Consequence

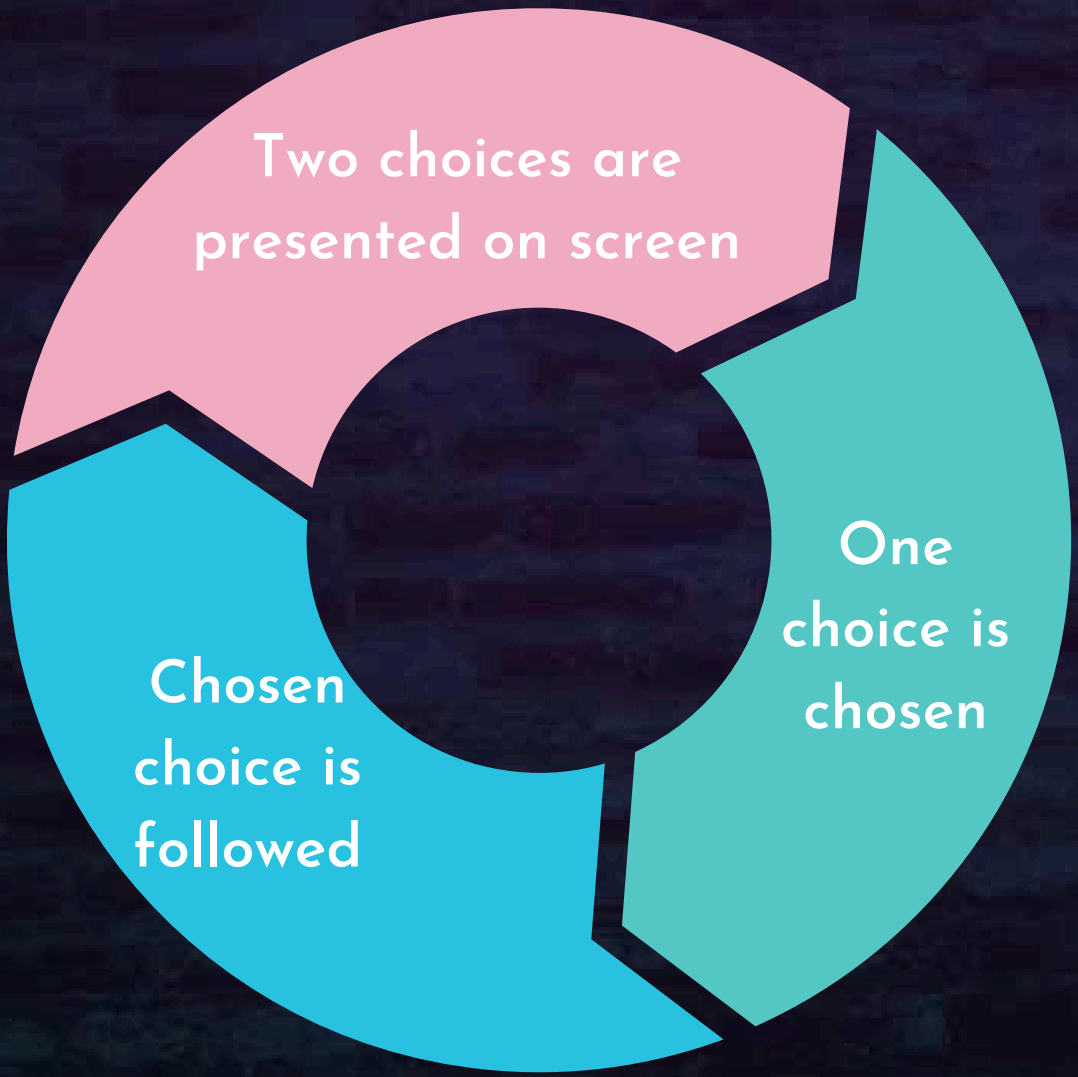


Consequence is an important factor in choose-your-own-adventure styled games. For this interactive short film the biggest sense of consequence is the mysterious loud noise and how the player decides to treat Amanda.

Core Loop

VAL'S CHOICES

- The progression of the game depends on the player's choices
- Each choice not only impacts Val's actions but also her character development



5E'S OF EXPERIENCE

Entice

Exclusive Party Invite

If you sign up for our email list, you will receive an exclusive automated message inviting you to the interactive party. This element is designed to make the consumer feel like they are receiving an invitation to a real-life event. It is our goal to start the experience off on a personal level that goes far beyond the interactive film itself. It is imperative for us to communicate Get Together's mission and purpose clearly and authentically to our audience as a party invite is definitely on-brand for our story.



Character Takeovers

Prior to Get Together's launch, each of our characters will take over our Instagram and TikTok platforms where they will share their unique backstories. The interactive aspect of our film will only work if our audience is able to get to know our characters well before engaging with them through the story. Our three characters are supposed to resemble real-life friends, friends that you can count on to guide you through an authentic party experience. By offering snippets of the individual characters on our platforms, we can enable viewers to form an emotional connection before they take part in the physical one. Each user can also get a sense of the unique personalities there is to offer as one player may feel more connected to one character than another.



Teaser Video

There is nothing that can capture people's attention quite like a teaser. Before Get Together Interactive launches, we will compile a few engaging scenes into a teaser trailer that will showcase the potential of our film. The teaser is part of our social media campaign as it provides a short and to-the-point story that is intended to entice our audience and build lust and anticipation prior to getting to play. Users don't necessarily need to watch the teaser in order to understand the story, but it will be used as a marketing tool to draw in viewers and help our audience discover key components of the film. Potential users will also see how the interface works while focusing on the aspects of the experience that can be controlled, like audio and storyline.

5E'S OF EXPERIENCE

Enter

Get Together will be accessed through the links present in our social media campaigns, ie, Indiegogo, Instagram, TikTok, or our email list. The film will be hosted on the platform, Eko– the interactive storytelling platform that lets the user have full control of the story. On Eko you will find the Get Together page that is dedicated to the experience and story. Our page will display the main menu which presents an enticing question, phrase, or short synopsis suggesting the beginning of Val's story. Once the user presses play, a short introductory video will be displayed on the screen. The video informs the user of their role in the film and the steps they must take in order to immerse themselves in the ultimate party experience. Once the viewer knows exactly who they are playing as and how they're expected to participate, they will begin to inhabit their character (ie. Valerie) and weigh the options offered to them. This way of entry helps our audience feel they have a real stake in its outcome. The story will begin with a 360° video of Val walking down the street as she looks around the neighborhood for Amanda's home.

Engage



Limited Time!

Some scenes will be enhanced by time to create the sensation of being under pressure. The user will be constrained in making decisions, causing them to feel the adrenaline rush of trying to choose between multiple options. The warning timer attempts to induce panic, tension, and excitement all in one frantic warning. By putting a timer on the audience, we can essentially affect their decisions and put them in a situation where peer pressure and smart decision-making play an active role in their part of the film.

5E'S OF EXPERIENCE

Engage

Cursor Tool

As the user's cursor hovers over an object, a halo will appear around the object to indicate that it can be interacted with. This tool is used to pique the viewer's curiosity and further allow them to discover things beyond the story. In Amanda's house, for instance, you may see objects that you can click on, these objects are likely to be sentimental and will provide insight into Amanda's past/family life, etc. These Simple and subtle objects with information can change the way a viewer perceives a character which can ultimately affect their decisions.



Challenging One's Morality

The hard decisions that will have to be made in the interactive section assist users in attaining and gaining knowledge about themselves. Each decision is supposed to be completely different from the other on purpose. When making a selection, we form opinions and choose actions through our mental processes which are influenced by biases, reason, emotions, and memories. So, individuals will ultimately have to weigh the advantages and disadvantages of their own decisions, as they are the ones who created the desired or undesirable outcome. Each player possesses a different mindset, meaning that their moral judgments are different from their friends. Some choices are based on moral values, while others are based on a more carefree approach to life.

Belonging

Feeling like you belong is important to most people, as it is often nice to feel as though you have an active role and a place in society. Through Get Together, we want users to gain that sense of belonging in this non-fictional world by navigating through the story as Val, the main character. Those who don't have many friends in the real world can become one with the world in this film, where they can experience a part of their daily lives they might not otherwise encounter. The feeling of belonging contributes to inner well-being, security, and identity which can be felt through Val and the heavy choices she makes.



Exit

gs depending on the
progressing through
a consumer will
a conclusion is
he Get Together
e part in the
ture. The experience
e, as they are intended to encounter story
een the first time around. Every individual should
erience, meaning that every decision should be
ferent way of thinking and interacting. Every user
icant part in selecting elements of the story that
utcome.

Extend

Given that there are multiple storylines and endings, the team believes that users will communicate and reflect with one another as the curiosity of “who achieved what ending?” will provide an exciting topic of conversation. We hope to extend this experience by offering users the chance to play the film again in hopes to have a different quest in the film. Following the completion of Get Together, we would like to apply to potential film festivals as well. The ability to see our work outside of our school environment would be an honor, as it would be rewarding to know our story continues to live on.

EKO MECHANICS

Building A Story On Eko

- The website *Eko* (studio.eko.com) is a platform used for creating and publishing free interactive videos
- The entire film will be split into many different potential pathways and endings that the audience chooses
- First, a "tree" of options will be created
- Parts of the story will be edited and exported on Premiere Pro. Then placed in their correct spots on the Eko tree
- We can also have "default selection", meaning that if the audience doesn't make any decisions, it plays through in the default order

Design

- Eko will allow us to have full control over design elements, such as the appearance of options and how long the audience has to select
- When framing shots, we will leave headroom to make space for options.
- The options will follow the color palette of the overall film
- As the film progresses and the choices become more intense, we will give audiences lesser time to decide, to help the audience feel as stressed and confused as the main character

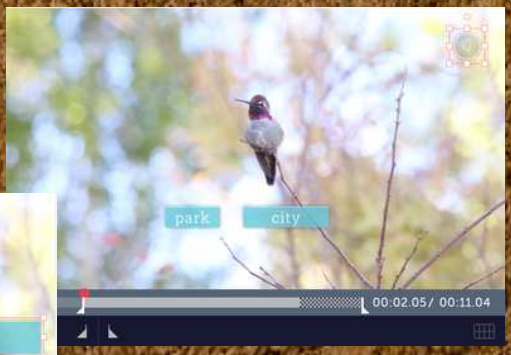
Example of a tree on Eko



Examples of option/timer styles







Breakdown

Color Code Day Ext. - Yellow Night Ext.- Green Day Int. - White Night Int. - Blue	A REALLY BIG GROUP PRODUCTION
Title: GET TOGETHER	**Company: RBG PRODUCTIONS**
Breakdown Date: 27/03/2022 **Script Version Date: 18/03/2022**	**Int/Ext: EXT**
Scene #: 1	**Day/Night: NIGHT**
Scene Name: 1.EXT. AMANDA'S HOUSE - NIGHT	**Script Pages: 1**
Location: 7 Donherb CrescentCaledon, ON L7C 1E3	**Breakdown Page: #1**

Description: Val walks down the street to Amanda's house.

CAST	STUNTS	EXTRAS/SILENT	EXTRAS/ ATMOSPHERE
1. VAL 2. AMANDA	N/A	N/A	1. CROWD
SPECIAL EFFECTS	**PROPS**	**VEHICLES/ ANIMALS**	**WARDROBE**
N/A	1. Val's Smartphone 2. Baguette bag	N/A	1. VAL: Jean shorts, a neon crop top and white sneakers 2. AMANDA: Tight black jeans and a black sheer long sleeved crop top
MAKEUP/HAIR	**SOUND EFFECTS/MUSIC**	**SPECIAL EQUIPMENT**	**PRODUCTION NOTES**

1. VAL: straightened 2. AMANDA: curly	Muffled party music	N/A	Set in university.

Color Code Day Ext. - Yellow Night Ext.- Green Day Int. - White Night Int. - Blue	A REALLY BIG GROUP PRODUCTION
Title: GET TOGETHER	**Company: RBG PRODUCTIONS**
Breakdown Date: 27/03/2022 **Script Version Date: 18/03/2022**	**Int/Ext: INT**
Scene #: 2	**Day/Night: NIGHT**
Scene Name: 2.INT. LIVING ROOM - NIGHT → INT. KITCHEN - NIGHT	**Script Pages: 1, 2, 3, 4**
Location: 7 Donherb CrescentCaledon, ON L7C 1E3	**Breakdown Page: #2**

Description: Val and Amanda head to kitchen and catch up.

CAST	STUNTS	EXTRAS/SILENT	EXTRAS/ ATMOSPHERE
1. VAL 2. AMANDA	N/A	1. KEVIN 2. 2 PEOPLE FILLING DRINKS	1. PARTY CROWD
SPECIAL EFFECTS	**PROPS**	**VEHICLES/ ANIMALS**	**WARDROBE**
N/A	1. Beer 2. Cooler 3. Liquor bottles x8 4. Red solo cups x25 5. Vodka 6. 2 clean red solo cups	N/A	1. VAL: same 2. AMANDA: same 3. KEVIN: black hoodie, regular jeans, black sneakers and backpack.
MAKEUP/HAIR	**SOUND EFFECTS/MUSIC**	**SPECIAL EQUIPMENT**	**PRODUCTION NOTES**

1. VAL: same 2. AMANDA: same	Party music	N/A	

Color Code Day Ext. - Yellow Night Ext.- Green Day Int. - White Night Int. - Blue	A REALLY BIG GROUP PRODUCTION
Title: GET TOGETHER	**Company: RBG PRODUCTIONS**
Breakdown Date: 27/03/2022 **Script Version Date: 18/03/2022**	**Int/Ext: INT**
Scene #: 3	**Day/Night: NIGHT**
Scene Name: 3.INT. LIVING ROOM - NIGHT	**Script Pages: 4, 5, 6**
Location: 7 Donherb CrescentCaledon, ON L7C 1E3	**Breakdown Page: #3**

Description: Val and Amanda play beer pong. Val and Liam interact.

CAST	STUNTS	EXTRAS/SILENT	EXTRAS/ ATMOSPHERE
1. VAL 2. AMANDA 3. LIAM	N/A	1. SMALL GROUP PLAYING BEER PONG 2. KEVIN	1. PARTY CROWD
SPECIAL EFFECTS	**PROPS**	**VEHICLES/ ANIMALS**	**WARDROBE**
N/A	1. Pong table 2. Pong balls x5 3. Red solo cups x 25 4. Liam's drink	N/A	1. VAL: same 2. AMANDA: same 3. LIAM: Backwards baseball cap, buttoned down shirt with 3 buttons undone and jeans 4. KEVIN: same
MAKEUP/HAIR	**SOUND EFFECTS/MUSIC**	**SPECIAL EQUIPMENT**	**PRODUCTION NOTES**

1. VAL: same 2. AMANDA: same	Party music	N/A	

Color Code Day Ext. - Yellow Night Ext.- Green Day Int. - White Night Int. - Blue	A REALLY BIG GROUP PRODUCTION
Title: GET TOGETHER	**Company: RBG PRODUCTIONS**
Breakdown Date: 27/03/2022 **Script Version Date: 18/03/2022**	**Int/Ext: INT**
Scene #: 4	**Day/Night: NIGHT**
Scene Name: 4. INT. KITCHEN - NIGHT	**Script Pages: 6 & 10**
Location: 7 Donherb CrescentCaledon, ON L7C 1E3	**Breakdown Page: #4**

Description: Choice and COVER IT UP (Champagne pop)

CAST	STUNTS	EXTRAS/SILENT	EXTRAS/ ATMOSPHERE
1. VAL 2. AMANDA	N/A	1. KEVIN	1. CROWD
SPECIAL EFFECTS	**PROPS**	**VEHICLES/ ANIMALS**	**WARDROBE**
N/A	1. Baguette bag 2. Champagne bottle	N/A	1. VAL: same 2. AMANDA: same 3. KEVIN: same
MAKEUP/HAIR	**SOUND EFFECTS/MUSIC**	**SPECIAL EQUIPMENT**	**PRODUCTION NOTES**
1. VAL: same 2. AMANDA: same	Party music	N/A	

Color Code Day Ext. - Yellow Night Ext.- Green Day Int. - White Night Int. - Blue	A REALLY BIG GROUP PRODUCTION
Title: GET TOGETHER	**Company: RBG PRODUCTIONS**
Breakdown Date: 27/03/2022 **Script Version Date: 18/03/2022**	**Int/Ext: INT**
Scene #: 7a	**Day/Night: NIGHT**
Scene Name: 7a. INT. AMANDA'S BEDROOM - NIGHT	**Script Pages: 7, 8**
Location: 7 Donherb CrescentCaledon, ON L7C 1E3	**Breakdown Page: #5**

Description: TELL THE TRUTH.			
CAST	**STUNTS**	**EXTRAS/SILENT**	**EXTRAS/ ATMOSPHERE**
1. VAL 2. AMANDA	N/A	N/A	N/A
SPECIAL EFFECTS	**PROPS**	**VEHICLES/ ANIMALS**	**WARDROBE**
N/A	1. Baguette bag 2. Champagne bottle 3. Bowl of chips	N/A	1. VAL: same 2. AMANDA: same
MAKEUP/HAIR	**SOUND EFFECTS/MUSIC**	**SPECIAL EQUIPMENT**	**PRODUCTION NOTES**
1. VAL: same 2. AMANDA: same		N/A	

Color Code Day Ext. - Yellow Night Ext.- Green Day Int. - White Night Int. - Blue	A REALLY BIG GROUP PRODUCTION
Title: GET TOGETHER	**Company: RBG PRODUCTIONS**
Breakdown Date: 27/03/2022 **Script Version Date: 18/03/2022**	**Int/Ext: INT**
Scene #: 5	**Day/Night: NIGHT**
Scene Name: 5. INT. LIVING ROOM - NIGHT	**Script Pages: 10**
Location: 7 Donherb CrescentCaledon, ON L7C 1E3	**Breakdown Page: #6**

Description: Bender.

CAST	STUNTS	EXTRAS/SILENT	EXTRAS/ ATMOSPHERE
1. VAL 2. AMANDA 3. LIAM	N/A	1. KEVIN	N/A
SPECIAL EFFECTS	**PROPS**	**VEHICLES/ ANIMALS**	**WARDROBE**
N/A	N/A	N/A	1. VAL: same 2. AMANDA: same 3. LIAM: same 4. KEVIN: same
MAKEUP/HAIR	**SOUND EFFECTS/MUSIC**	**SPECIAL EQUIPMENT**	**PRODUCTION NOTES**
1. VAL: same 2. AMANDA: same	Bender music	N/A	

Color Code Day Ext. - Yellow Night Ext.- Green Day Int. - White Night Int. - Blue	A REALLY BIG GROUP PRODUCTION
Title: GET TOGETHER	**Company: RBG PRODUCTIONS**
Breakdown Date: 27/03/2022 **Script Version Date: 18/03/2022**	**Int/Ext: INT**
Scene #: 6	**Day/Night: NIGHT**
Scene Name: 6. INT. OTHER BEDROOM - NIGHT	**Script Pages: 11**
Location: 7 Donherb CrescentCaledon, ON L7C 1E3	**Breakdown Page: #7**

Description: Amanda walks in on Val and Liam.

CAST	STUNTS	EXTRAS/SILENT	EXTRAS/ ATMOSPHERE
1. VAL 2. AMANDA 3. LIAM	N/A	N/A	N/A
SPECIAL EFFECTS	**PROPS**	**VEHICLES/ ANIMALS**	**WARDROBE**
N/A	N/A	N/A	1. VAL: same 2. AMANDA: same 3. LIAM: same
MAKEUP/HAIR	**SOUND EFFECTS/MUSIC**	**SPECIAL EQUIPMENT**	**PRODUCTION NOTES**
1. VAL: same 2. AMANDA: same	Muffled party music	N/A	

Color Code Day Ext. - Yellow Night Ext.- Green Day Int. - White Night Int. - Blue	A REALLY BIG GROUP PRODUCTION
Title: GET TOGETHER	**Company: RBG PRODUCTIONS**
Breakdown Date: 27/03/2022 **Script Version Date: 18/03/2022**	**Int/Ext: INT**
Scene #: 7b.	**Day/Night: NIGHT**
Scene Name: 7b. INT. AMANDA'S BEDROOM - NIGHT	**Script Pages: 11, 12, 13**
Location: 7 Donherb CrescentCaledon, ON L7C 1E3	**Breakdown Page: #9**

Description: Val and Amanda argument, Liam interrupts.

CAST	STUNTS	EXTRAS/SILENT	EXTRAS/ ATMOSPHERE
1. VAL 2. AMANDA 3. LIAM	N/A	N/A	N/A
SPECIAL EFFECTS	**PROPS**	**VEHICLES/ ANIMALS**	**WARDROBE**
N/A	1. Baguette bag	N/A	1. VAL: same 2. AMANDA: same 3. LIAM: same
MAKEUP/HAIR	**SOUND EFFECTS/MUSIC**	**SPECIAL EQUIPMENT**	**PRODUCTION NOTES**
1. VAL: same 2. AMANDA: same	Muffled party music	N/A	

Color Code Day Ext. - Yellow Night Ext.- Green Day Int. - White Night Int. - Blue	A REALLY BIG GROUP PRODUCTION
Title: GET TOGETHER	**Company: RBG PRODUCTIONS**
Breakdown Date: 27/03/2022 **Script Version Date: 18/03/2022**	**Int/Ext: INT**
Scene #: 8	**Day/Night: NIGHT**
Scene Name: 8.EXT. AMANDA'S HOUSE - NIGHT	**Script Pages: 9**
Location: 7 Donherb CrescentCaledon, ON L7C 1E3	**Breakdown Page: #10**

Description: Liam finds Val outside.

CAST	**STUNTS**	**EXTRAS/SILENT**	**EXTRAS/ ATMOSPHERE**
1. VAL 3. LIAM	N/A	N/A	1. CROWD
SPECIAL EFFECTS	**PROPS**	**VEHICLES/ ANIMALS**	**WARDROBE**
N/A	N/A	N/A	1. VAL: same 2. AMANDA: same 3. LIAM: same
MAKEUP/HAIR	**SOUND EFFECTS/MUSIC**	**SPECIAL EQUIPMENT**	**PRODUCTION NOTES**
1. VAL: same 2. AMANDA: same	Distinct party clamor	N/A	

Color Code Day Ext. - Yellow Night Ext.- Green Day Int. - White Night Int. - Blue	A REALLY BIG GROUP PRODUCTION
Title: GET TOGETHER	**Company: RBG PRODUCTIONS**
Breakdown Date: 27/03/2022 **Script Version Date: 18/03/2022**	**Int/Ext: EXT**
Scene #: 9	**Day/Night: NIGHT**
Scene Name: 9.EXT. AMANDA'S HOUSE - NIGHT	**Script Pages: 14, 15,**
Location: 7 Donherb CrescentCaledon, ON L7C 1E3	**Breakdown Page: #11**

Description: Party crowd gathered outside. Decline OR Answer. Get her OR Leaver her.

CAST	STUNTS	EXTRAS/SILENT	EXTRAS/ ATMOSPHERE
1. VAL 3. LIAM	N/A	1. SOMEBODY LIAM SPEAKS TO	1. CROWD
SPECIAL EFFECTS	**PROPS**	**VEHICLES/ ANIMALS**	**WARDROBE**
N/A	1. Baguette bag 2. Val's Smartphone	N/A	1. VAL: same 3. LIAM: same
MAKEUP/HAIR	**SOUND EFFECTS/MUSIC**	**SPECIAL EQUIPMENT**	**PRODUCTION NOTES**
1. VAL: same	Loud bang Val's phone ringing	N/A	

Color Code Day Ext. - Yellow Night Ext.- Green Day Int. - White Night Int. - Blue	A REALLY BIG GROUP PRODUCTION
Title: GET TOGETHER	**Company: RBG PRODUCTIONS**
Breakdown Date: 27/03/2022 **Script Version Date: 18/03/2022**	**Int/Ext: EXT**
Scene #: 10	**Day/Night: NIGHT**
Scene Name: 10.EXT. AMANDA'S HOUSE - NIGHT	**Script Pages: 17**
Location: 7 Donherb CrescentCaledon, ON L7C 1E3	**Breakdown Page: #12**

Description: GET HER.

CAST	**STUNTS**	**EXTRAS/SILENT**	**EXTRAS/ ATMOSPHERE**
1. VAL	N/A	N/A	N/A
SPECIAL EFFECTS	**PROPS**	**VEHICLES/ ANIMALS**	**WARDROBE**
N/A	1. Val's Smartphone 2. Firework	N/A	1. VAL: same
MAKEUP/HAIR	**SOUND EFFECTS/MUSIC**	**SPECIAL EQUIPMENT**	**PRODUCTION NOTES**
1. VAL: same	Entering through the kitchen window/backdoor	N/A	

Color Code Day Ext. - Yellow Night Ext.- Green Day Int. - White Night Int. - Blue	**A REALLY BIG GROUP PRODUCTION**
Title: GET TOGETHER	**Company: RBG PRODUCTIONS**
Breakdown Date: 27/03/2022 **Script Version Date: 18/03/2022**	**Int/Ext: INT**
Scene #: 11	**Day/Night: NIGHT**
Scene Name: 11. EXT. BACKYARD → INT. KITCHEN - NIGHT	**Script Pages: 17**
Location: 7 Donherb CrescentCaledon, ON L7C 1E3	**Breakdown Page: #13**

Description: Val enters the house and picks a weapon.

CAST	STUNTS	EXTRAS/SILENT	EXTRAS/ ATMOSPHERE
1. VAL	N/A	N/A	N/A
SPECIAL EFFECTS	**PROPS**	**VEHICLES/ ANIMALS**	**WARDROBE**
N/A	1. Frying pan 2. Champagne bottle 3. Stolen Phones 4. Backpack 5. Fireworks	N/A	1. VAL: same
MAKEUP/HAIR	**SOUND EFFECTS/MUSIC**	**SPECIAL EQUIPMENT**	**PRODUCTION NOTES**
1. VAL: same	Val tripping over Backpack unzipping Weapon grab	N/A	

Color Code Day Ext. - Yellow Night Ext.- Green Day Int. - White Night Int. - Blue	A REALLY BIG GROUP PRODUCTION
Title: GET TOGETHER	**Company: RBG PRODUCTIONS**
Breakdown Date: 27/03/2022 **Script Version Date: 18/03/2022**	**Int/Ext: INT**
Scene #: 12	**Day/Night: NIGHT**
Scene Name: 12.INT. LIVING ROOM - NIGHT	**Script Pages: 17, 18,**
Location: 7 Donherb CrescentCaledon, ON L7C 1E3	**Breakdown Page: #14**

Description: Val hides behind the couch and watches Kevin.

CAST	STUNTS	EXTRAS/SILENT	EXTRAS/ ATMOSPHERE
1. VAL 4. KEVIN	N/A	N/A	N/A
SPECIAL EFFECTS	**PROPS**	**VEHICLES/ ANIMALS**	**WARDROBE**
N/A	1. Frying pan 2. Champagne bottle	N/A	1. VAL: same 4. KEVIN: same
MAKEUP/HAIR	**SOUND EFFECTS/MUSIC**	**SPECIAL EQUIPMENT**	**PRODUCTION NOTES**
1. VAL: same	Footsteps Backpack zipper Amanda muffled voice	N/A	

Color Code Day Ext. - Yellow Night Ext.- Green Day Int. - White Night Int. - Blue	A REALLY BIG GROUP PRODUCTION
Title: GET TOGETHER	**Company: RBG PRODUCTIONS**
Breakdown Date: 27/03/2022 **Script Version Date: 18/03/2022**	**Int/Ext: INT**
Scene #: 13	**Day/Night: NIGHT**
Scene Name: 13. INT. AMANDA'S BEDROOM - NIGHT	**Script Pages: 18**
Location: 7 Donherb CrescentCaledon, ON L7C 1E3	**Breakdown Page: #15**

Description: Val and Amanda catch Kevin.

CAST	STUNTS	EXTRAS/SILENT	EXTRAS/ ATMOSPHERE
1. VAL 2. AMANDA	N/A	1. KEVIN	N/A
SPECIAL EFFECTS	**PROPS**	**VEHICLES/ ANIMALS**	**WARDROBE**
N/A	1. Frying pan 2. Champagne bottle	N/A	1. VAL: same 2. AMANDA: same 4. KEVIN: same
MAKEUP/HAIR	**SOUND EFFECTS/MUSIC**	**SPECIAL EQUIPMENT**	**PRODUCTION NOTES**
1. VAL: same 2. AMANDA: same	Door being jammed Door slamming open Glass bottle shatter Frying pan against head Thud (person falling) Dialing 9-1-1	N/A	

Color Code Day Ext. - Yellow Night Ext.- Green Day Int. - White Night Int. - Blue	A REALLY BIG GROUP PRODUCTION
Title: GET TOGETHER	**Company: RBG PRODUCTIONS**
Breakdown Date: 27/03/2022 **Script Version Date: 18/03/2022**	**Int/Ext: INT**
Scene #: 14a.	**Day/Night: NIGHT**
Scene Name: 14a. INT. LIVING ROOM - NIGHT	**Script Pages: 19, 20**
Location: 7 Donherb CrescentCaledon, ON L7C 1E3	**Breakdown Page: #16**

Description: Resolution: TELL TRUTH

CAST	STUNTS	EXTRAS/SILENT	EXTRAS/ ATMOSPHERE
1. VAL 2. AMANDA	N/A	N/A	N/A
SPECIAL EFFECTS	**PROPS**	**VEHICLES/ ANIMALS**	**WARDROBE**
N/A	1. Red solo cups x30 2. Liquor bottles x6	N/A	1. VAL: same 2. AMANDA: same
MAKEUP/HAIR	**SOUND EFFECTS/MUSIC**	**SPECIAL EQUIPMENT**	**PRODUCTION NOTES**
1. VAL: same 2. AMANDA: same	Police radio (distant) Car departing (distant)	N/A	

Color Code Day Ext. - Yellow Night Ext.- Green Day Int. - White Night Int. - Blue	A REALLY BIG GROUP PRODUCTION
Title: GET TOGETHER	**Company: RBG PRODUCTIONS**
Breakdown Date: 27/03/2022 **Script Version Date: 18/03/2022**	**Int/Ext: INT**
Scene #: 14b.	**Day/Night: NIGHT**
Scene Name: 14b. INT. LIVING ROOM - NIGHT	**Script Pages: 21, 22**
Location: 7 Donherb CrescentCaledon, ON L7C 1E3	**Breakdown Page: #17**

Description: Resolution: COVER IT UP

CAST	STUNTS	EXTRAS/SILENT	EXTRAS/ ATMOSPHERE
1. VAL 2. AMANDA	N/A	N/A	N/A
SPECIAL EFFECTS	**PROPS**	**VEHICLES/ ANIMALS**	**WARDROBE**
N/A	1. Red solo cups x30 2. Liquor bottles x6	N/A	1. VAL: same 2. AMANDA: same
MAKEUP/HAIR	**SOUND EFFECTS/MUSIC**	**SPECIAL EQUIPMENT**	**PRODUCTION NOTES**
1. VAL: same 2. AMANDA: same	Police radio (distant) Car departing (distant)	N/A	

Casting Plan

RMW CASTING x GET TOGETHER

Partnering with casting service group, RMW Casting, we are looking for Non-Union casting if possible. We could consider ACTRA actors only for the primary role of Val or Amanda, in order to expand our roster of applicants. However, ACTRA contracts may interfere with Eko and their specific licensing, which might make it unideal to cast ACTRA actors for Get Together.

Our primary focus will be to cast **Valerie**, **Amanda** and **Liam** through auditions, callbacks and chemistry readings. We will release our casting call for these major roles in August to give RMW Casting as well as Really Big Group Productions enough time to host auditions over the course of 2-3 days and also plan callbacks for chemistry readings with the chosen actors.

As **Kevin** has no lines, he will not be casted through an audition but rather through availability and suitability. This process will also apply to **Extras**, who will be selected with no auditions. We will send out a mass-email and necessary marketing to gather backgrounds actors. This call for extras will be released closer to the shoot date.

Casting calls will be released online at Casting Workbook, Mandy, and Facebook. We will also post physical posters at casting facilities and on the Ryerson campus.

Extras:

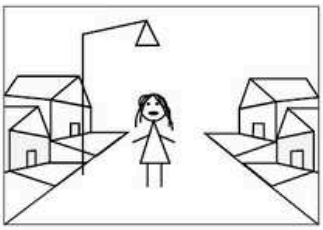
- University students Female/Male (19-24) *x25*

More can be found on RMW -Casting's Step-by-step outline of the casting process here:
https://docs.google.com/document/d/1LDoCuD_I0RT4QHUmOAC6f_q1YMIKBo1uhZTomQcq9XA/edit?usp=sharing

STORYBOARDS

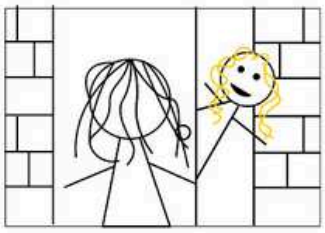
GET TOGETHER

LOCATION EXT - AMANDA'S HOUSE - NIGHT



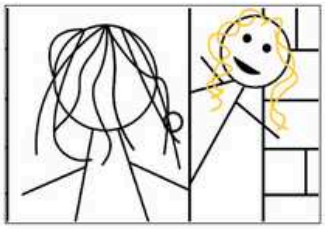
Shot #: 1 **Setup:** Wide Shot

VAL walks down a dark residential street



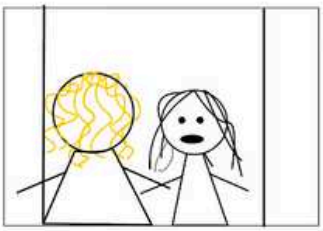
Shot #: 3 **Setup:** MCU/OTS

VAL rings the doorbell, AMANDA answers



Shot #: 2 **Setup:** MCU/OTS

AMANDA says "Hey, I didn't know you were coming!"

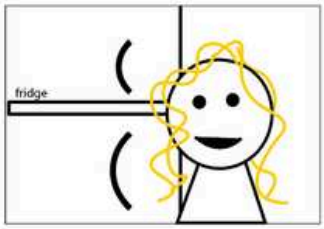


Shot #: 3 **Setup:** MCU/OTS

Audience chooses what VAL says

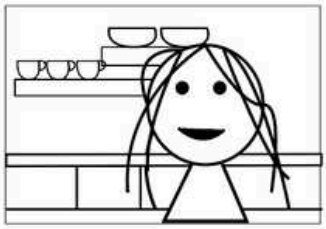
*Options appear here

LOCATION CHANGE: INT - KITCHEN - NIGHT



Shot #: 4 **Setup:** Medium Closeup

AMANDA says "How have you been?"



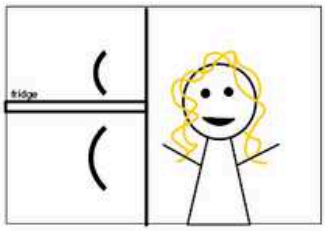
Shot #: 5 **Setup:** Medium Closeup

VAL says "Aw thanks...."

GET TOGETHER

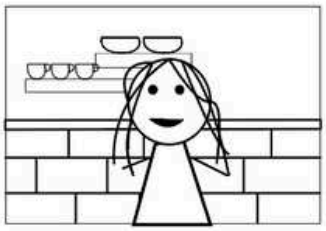
PAGE 2 OF ____

LOCATION INT - KITCHEN - NIGHT



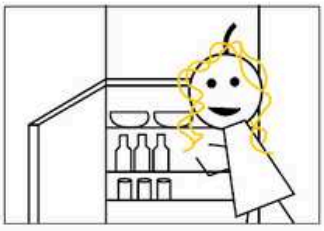
Shot #: 6 **Setup:** Medium Wide

AMANDA says "When did you move..."



Shot #: 7 **Setup:** Medium

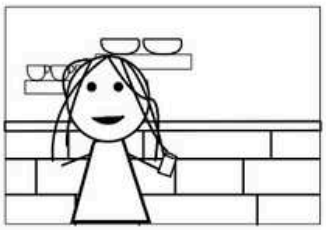
VAL says "A few days ago"



Shot #: 8 **Setup:** Medium Wide

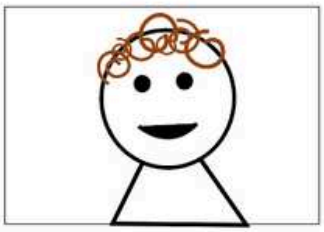
AMANDA asks "What are you drinking?", passes drink to the camera

*Options appear here



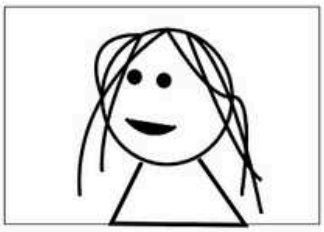
Shot #: 9 **Setup:** Medium

VAL reaches toward the camera and takes the drink



Shot #: 21 **Setup:** Closeup

LIAM notices and locks eyes with VAL



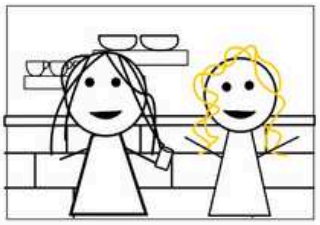
Shot #: 21 **Setup:** Closeup

VAL locks eyes with LIAM

GET TOGETHER

PAGE 3 OF ____

LOCATION _____



Shot #: 26 **Setup:** Medium

AMANDA grabs VAL by the hand and pulls her offscreen

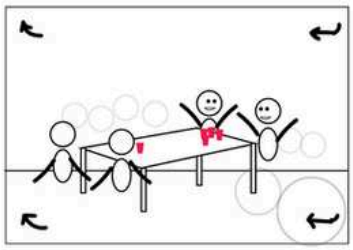
GET TOGETHER

PAGE 4 OF ____

LOCATION INT. - NIGHT

AMANDA'S HOUSE.

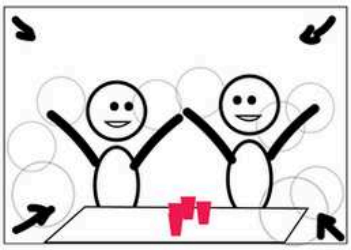
27



SHOT# 27 SETUP: W

Ball hits final cup in last game.

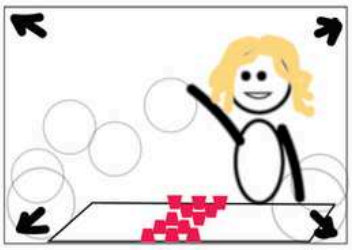
28



SHOT# 28 SETUP: M

Winning team celebrates.

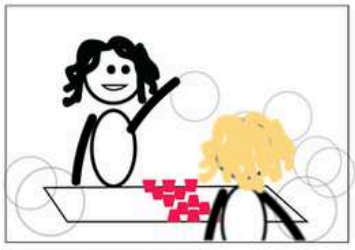
29



SHOT# 29 SETUP: POV

POV of Val playing Amanda.

30/32



SHOT# 30-32 SETUP: M/OTS

"That's not fair..."

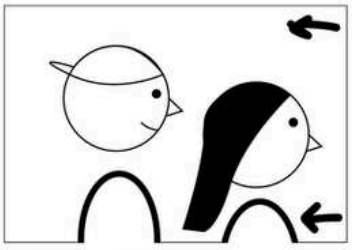
31



SHOT# 31 SETUP: M/OTS

"Tough luck babes..."

33



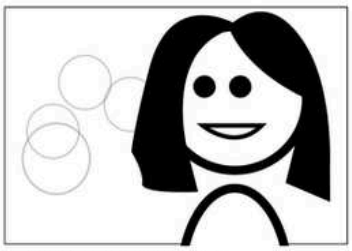
SHOT# 33 SETUP: MCU

"Glad you made it."

GET TOGETHER

PAGE 5 OF ____
LOCATION INT. - NIGHT
AMANDA'S HOUSE.

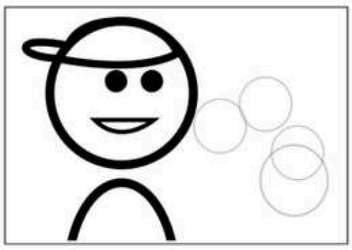
34/36/38



SHOT# 34-38 SETUP: MCU

"I know."

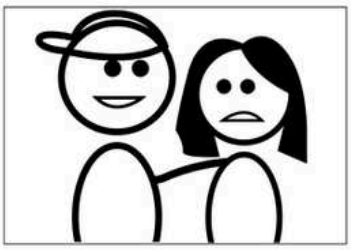
35/37



SHOT# 35-37 SETUP: MCU

"Tough loss".

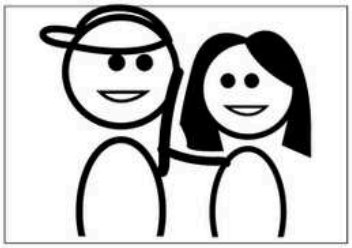
39a



SHOT# 39a SETUP: M

LIAM puts ar around VAL.

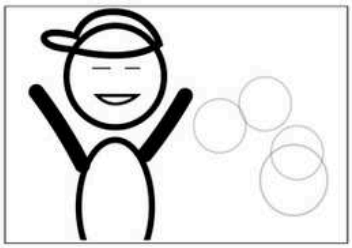
39b



SHOT# 39b SETUP: M

VAL throws arm off.

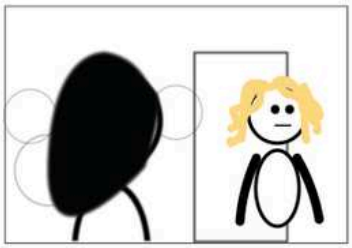
42



SHOT# 42 SETUP: MW

"Alright, alright."

43



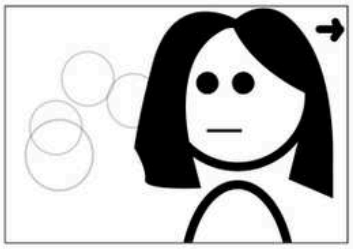
SHOT# 43-44 SETUP: MW/OTS

VAL sees AMANDA.

GET TOGETHER

PAGE 6 OF ____
LOCATION INT. - NIGHT
AMANDA'S HOUSE.

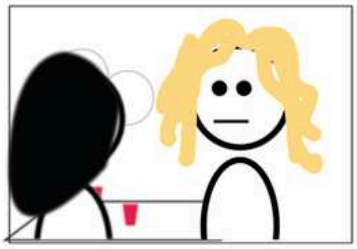
45/46



SHOT# 45-46 SETUP: MCU

I'll see you...

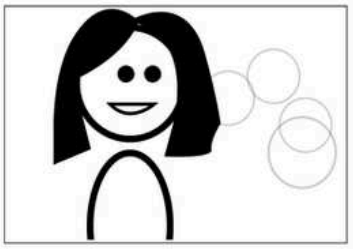
47



SHOT# 47 SETUP: M

"I didn't realize..."

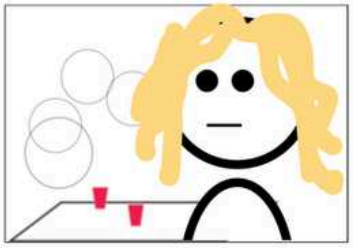
48



SHOT# 48 SETUP: M

"We met at your birthday..."

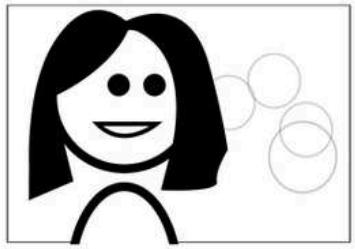
49



SHOT# 49 SETUP: MCU

"Okay, well just be careful..."

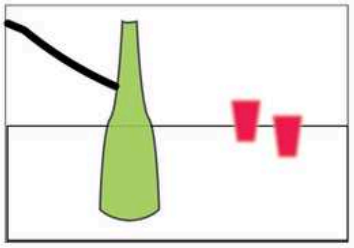
50



SHOT# 50 SETUP: MCU

"You know what..."

51



SHOT# 51 SETUP: CU

VAL puls out champagne bottle.

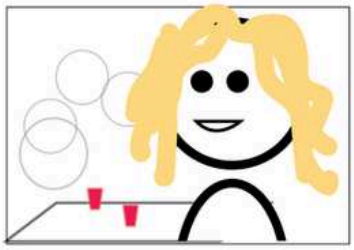
GET TOGETHER

PAGE 7 OF ____

LOCATION INT. - NIGHT

AMANDA'S HOUSE.

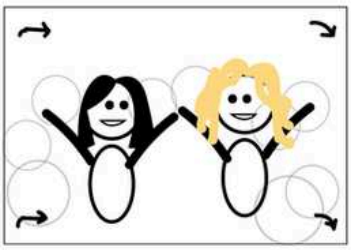
52



SHOT# 52 SETUP: MCU

AMANDA visibly more excited.

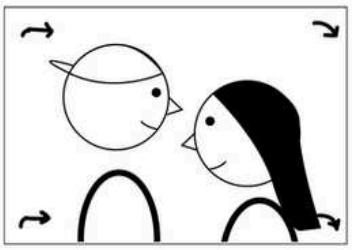
53a



SHOT# 53a SETUP: W

start of revolve showing AMANDA and VAL

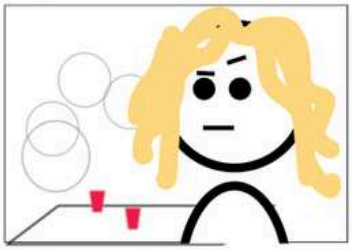
53b



SHOT# 53b SETUP: MCU

revolves into LIAM and VAL.

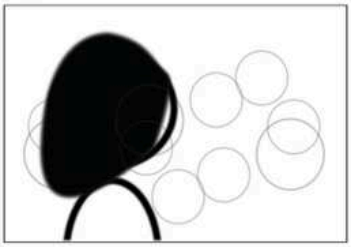
54



SHOT# 30-32 SETUP: MCU

AMANDA visibly upset

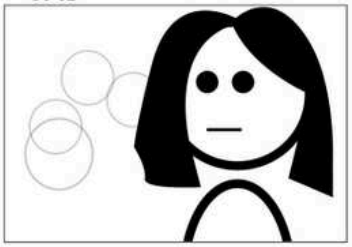
55



SHOT# 55 SETUP: OTS or POV

VAL looks around for AMANDA.

56-62



SHOT# 56-62 SETUP: MCU

"Where's Amanda?"

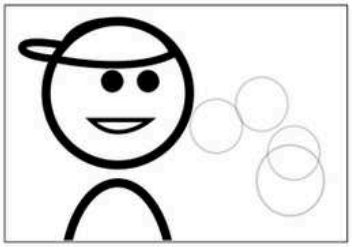
GET TOGETHER

PAGE 8 OF ____

LOCATION INT. - NIGHT

AMANDA'S HOUSE.

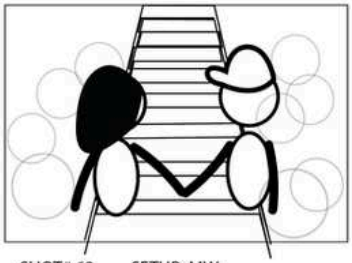
57-61



SHOT# 57-61 SETUP: MCU

"What?"

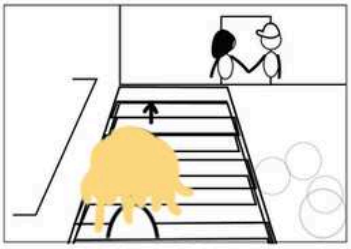
62



SHOT# 62 SETUP: MW

VAL and LIAM go upstairs.

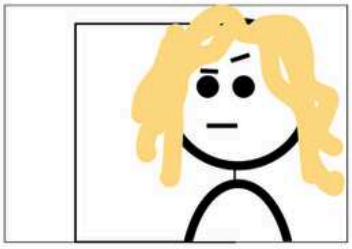
63



SHOT# 63 SETUP: MW

AMANDA sees VAL and LIAM, foes to bust door open.

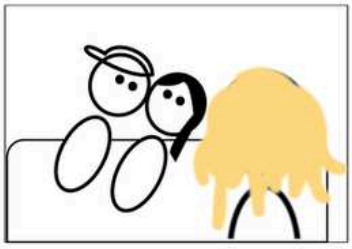
64-65



SHOT# 64-65 SETUP: MCU

"Um, hello?"

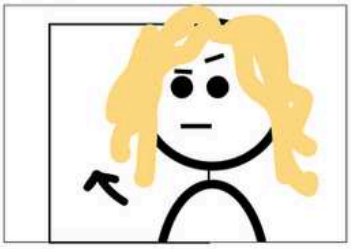
66



SHOT# 66 SETUP: M/OTS

VAL and LIAM notice AMANDA

67-68



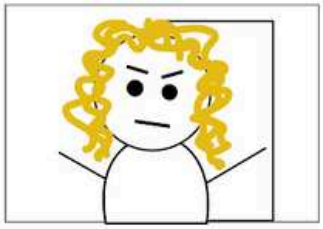
SHOT# 67-68 SETUP: M

"Isee you guys..."

GET TOGETHER

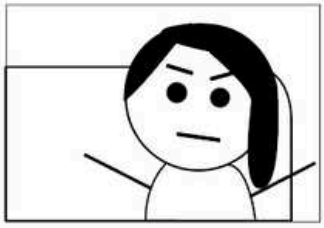
PAGE 9 OF ____

LOCATION INT- AMANDA'S ROOM - NIGHT



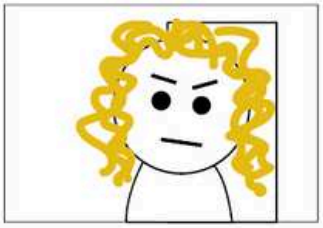
Shot #: 87a **Setup:** M

AMANDA says "Val!"



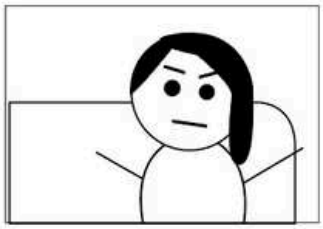
Shot #: 88a **Setup:** MCU

VAL says "What happened to work first?"



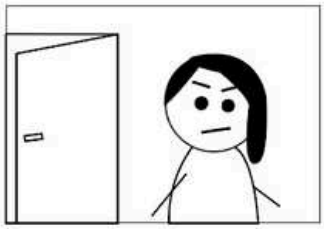
Shot #: 89a **Setup:** MCU

AMANDA says "What happened to friends first?"



Shot #: 92a **Setup:** M

VAL says "Fine by me."



Shot #: 92a **Setup:** M

VAL leaves the room.



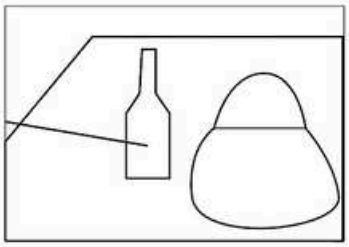
Shot #: 93a **Setup:** M

VAL drinks from the small bottle.

GET TOGETHER

PAGE 10 OF ____

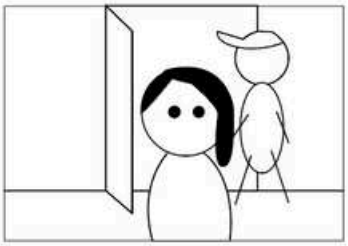
LOCATION ____



Shot #: 95a **Setup:** CU

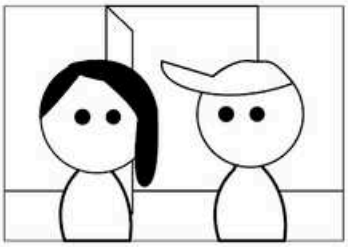
VAL leaves her drink on the table.

EXT-AMANDA'S HOUSE- NIGHT



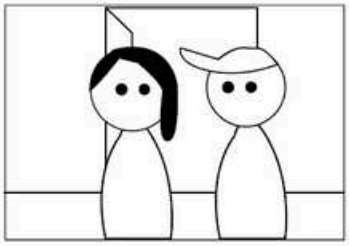
Shot #: 97a **Setup:** M

VAL sits on the porch. LIAM comes out.



Shot #: 98a **Setup:** MCU

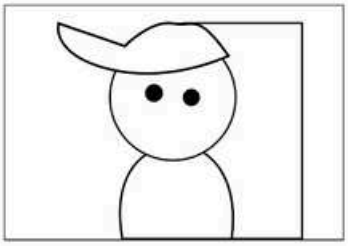
LIAM says "I was looking all over for you"



Shot #: 101a **Setup:** MW

LIAM helps VAL up.

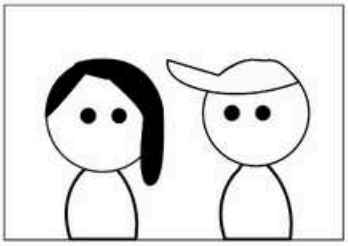
INT- AMANDA'S ROOM - NIGHT



Shot #: 99b **Setup:** M

LIAM enters AMANDA's room

*switch to b shots



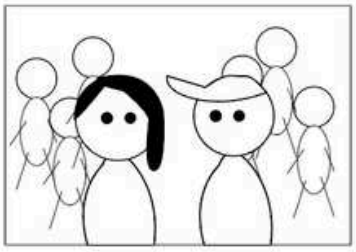
Shot #: 104b **Setup:** MCU

LIAM and VAL walk out of AMANDA's room

GET TOGETHER

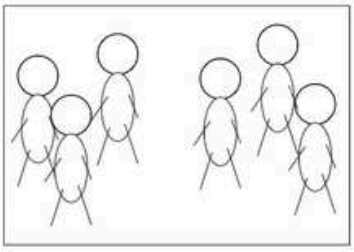
PAGE 11 OF ____

LOCATION EXT-AMANDA'S HOUSE- NIGHT



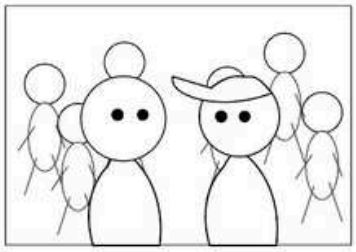
Shot #: 104b **Setup:** M

LIAM and VAL join the crowd outside



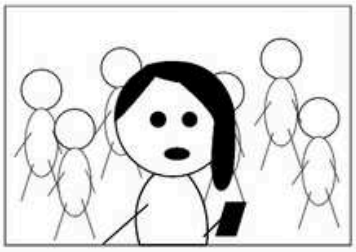
Shot #: 105 **Setup:** W

CROWD has dispersed outside.



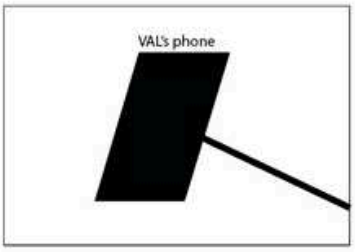
Shot #: 106 **Setup:** M

LIAM says "so is there like an after party."



Shot #: 107 **Setup:** MCU

VAL's phone rings, it's AMANDA



Shot #: 108 **Setup:** CU

Audience chooses whether to answer call



Shot #: 109a **Setup:** MCU

VAL says "what?"

GET TOGETHER

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LOCATION ____

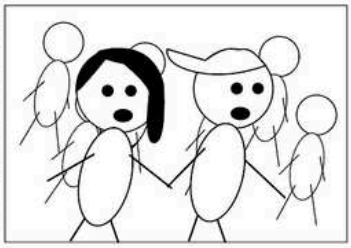
INT- AMANDA'S ROOM - NIGHT



Shot #: 110a **Setup:** CU

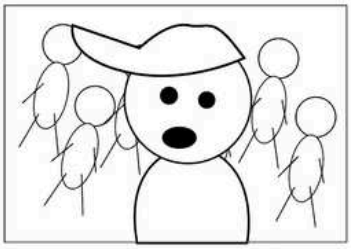
AMANDA says "where are you?"

EXT-AMANDA'S HOUSE- NIGHT



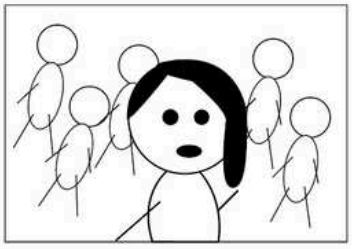
Shot #: 109b **Setup:** MW

VAL and LIAM bolt in one direction



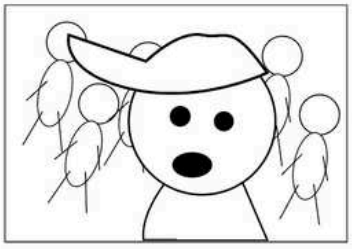
Shot #: 110b **Setup:** M

LIAM says "What's up? Let's go"



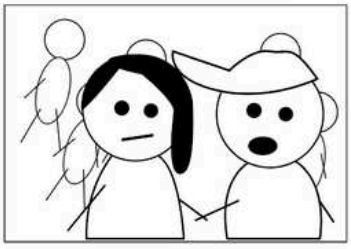
Shot #: 111b **Setup:** MCU

VAL says "I don't know...I feel bad"



Shot #: 112b **Setup:** MCU

LIAM says "she'll be fine"



Shot #: 113b **Setup:** M

VAL doesn't budge when LIAM leads her

GET TOGETHER

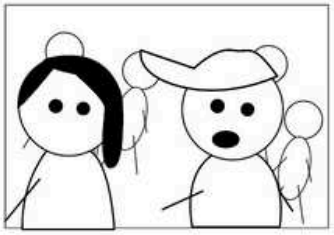
PAGE 13 OF ____

LOCATION _____



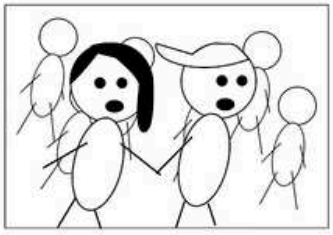
Shot #: 115b **Setup:** MCU

VAL calls AMANDA but she doesn't answer



Shot #: 116a **Setup:** M

VAL leaves LIAM to find AMANDA



Shot #: 116b **Setup:** MW

VAL and LIAM leave with the crowd

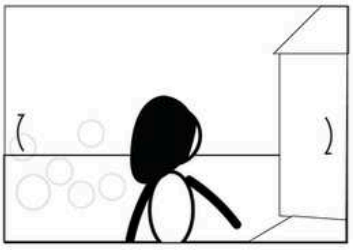
GET TOGETHER

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LOCATION EXT. - NIGHT

OUTSIDE AMANDA'S HOUSE.

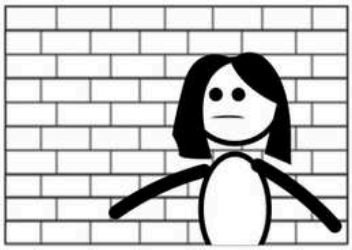
117



SHOT# 117 SETUP: MW

VAL bolts to side of house.

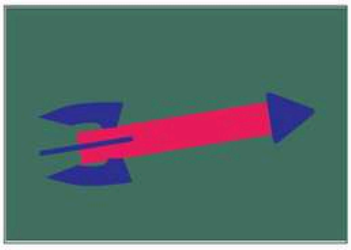
118



SHOT# 117 con, 119 SETUP: M

"This is so stupid".

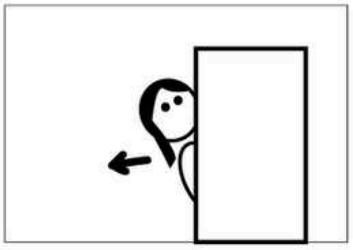
119



SHOT# 118 SETUP: CU

"What the-"

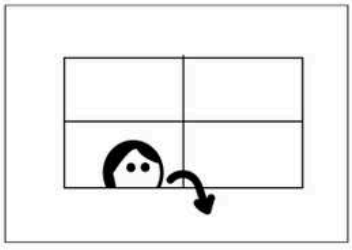
120a



SHOT# 120a SETUP: M

VAL sneaks through door.

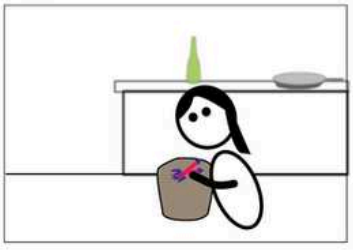
120b



SHOT# 120b SETUP: M

VAL sneaks through window.

121



SHOT# 121 SETUP: M

VAL rummaging through bag.

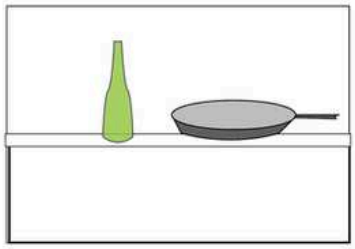
GET TOGETHER

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LOCATION INT. - NIGHT

AMANDA'S HOUSE.

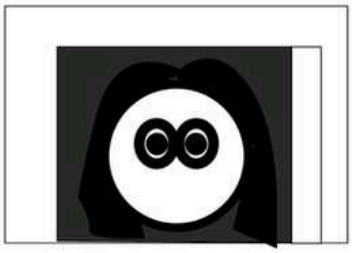
123a/b



SHOT# 123a/b SETUP: MCU

VAL chooses weapon.

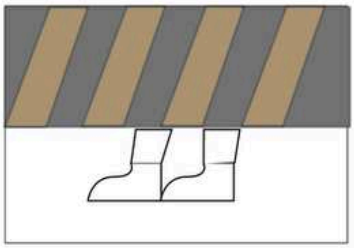
124



SHOT# 124 SETUP: CU

VAL chooses where to hide.

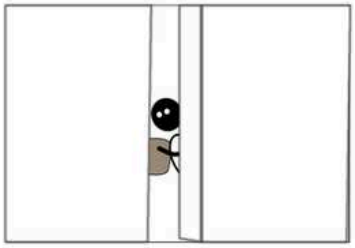
126a



SHOT# 126a SETUP: POV

VAL sees man's feet from under the bed.

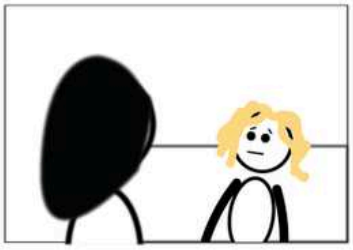
126b



SHOT# 126b SETUP: POV

VAL sees man stuffing back from closet.

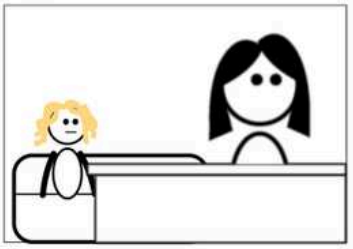
128-129



SHOT# 128 SETUP: M/OTS

VAL finds amanda in her room

130



SHOT# 129 SETUP: MW

"We can clean later."

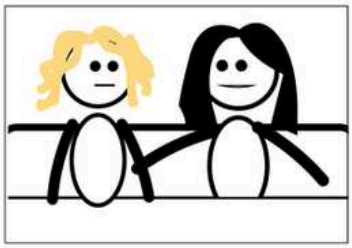
GET TOGETHER

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LOCATION INT. - NIGHT

AMANDA'S HOUSE.

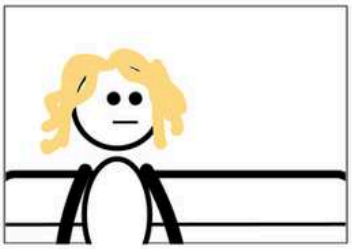
131



SHOT# 131 SETUP: M

AMANDA and VAL drop on couch.

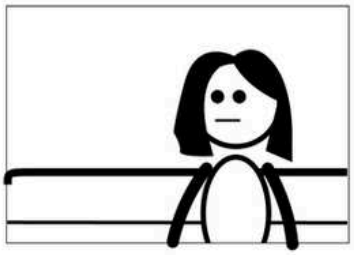
132



SHOT# 132 SETUP: MCU

"Thnak you for coming back..."

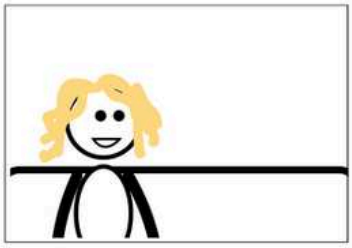
133



SHOT# 133 SETUP: MCU

"I got worried..."

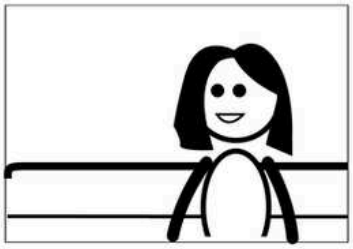
134



SHOT# 134 SETUP: M

"Didn't think you had it in you"

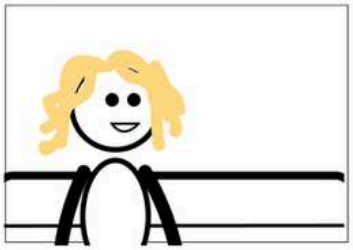
135



SHOT# 135 SETUP: MCU

"Neither did I."

136



SHOT# 136 SETUP: MCU

"The rocket?..."

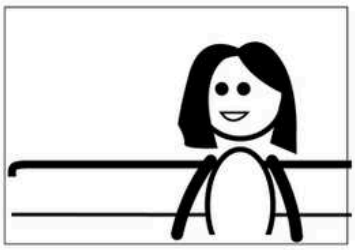
GET TOGETHER

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LOCATION INT. - NIGHT

AMANDA'S HOUSE.

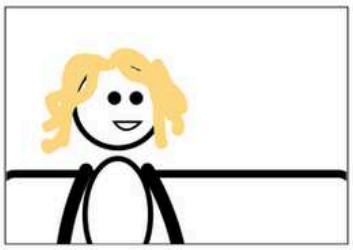
137



SHOT# 137 SETUP: MCU

"Ya, red flag..."

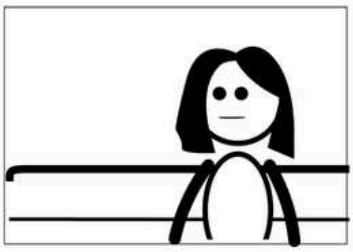
138



SHOT# 138 SETUP: MCU

"I was out of line, I was just thinking..."

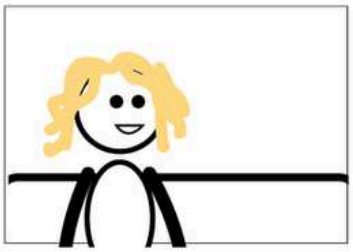
139-142



SHOT# 139-142 SETUP: MCU

"Don't say that."

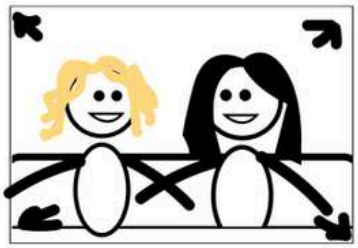
140-143



SHOT# 140-143 SETUP: MCU

"I may have overreacted a little."

144



SHOT# 144 SETUP: M/OTS

"I think we just might need some time to..."

Shot List

Shot #	Set up #	INT/EXT	Shot Type	Movement	Description
1. EXT. AMANDA'S HOUSE - NIGHT					
1		EXT	W	Static	VAL walks down a dark residential street lit by the streetlights.
1a		EXT	CU	Static	VAL takes her phone out of her baguette bag, checks it and compares the address to the house she is standing in front of
1b		EXT	MW	Static	VAL rings the doorbell and after a moment, her childhood friend AMANDA answers.
2		EXT	MW/OTS	Static	AMANDA opens the door. Dialogue. Prompt (hold longer for answer)
2. INT. KITCHEN - NIGHT					
3		EXT	MW/OTS	Static	VAL replies with the choice.
4		EXT	MCU	Static	AMANDA and VAL walking down the hall. "So, how have you been…"
5		EXT	MCU	Static	VAL responds.
6		INT	MCU	Static	AMANDA and VAL settle into the kitchen. "When did you move into residence…"
7		INT	M	Static	VAL responds
8		INT	MW	Static	AMANDA opens the fridge and turns to VAL. BEER and COOLER option; shoot twice.
9		INT	M	Static	VAL reaction. Proximity: AMANDA is closer to VAL. AMANDA hands VAL the selected choice.
10		INT	MCU	Static	AMANDA.
11		INT	MCU	Static	VAL.
12		INT	MCU	Static	AMANDA.
13		INT	MCU	Static	VAL.
14		INT	MW	Static	AMANDA.

15		INT	M	Static	VAL.
16		INT	MCU	Static	AMANDA.
17		INT	M	Static	VAL.
18		INT	M	Static	AMANDA.
19		INT	M	Static	VAL.
20		INT	MW	Static	AMANDA.
21		INT	CU	Static	VAL (in focus) turns towards LIAM and in a trance. Focus rack on LIAM. Focus pulls back to VAL when AMANDA slams a drink on the table, breaking VAL's trance.
22		INT	VAL's POV MCU	Static	VAL's POV looking at AMANDA pouring the drinks.
23		INT	MCU	Static	VAL and AMANDA.
24		INT	MCU	Static	VAL and AMANDA.
25		INT	MCU	Static	Hold on VAL during choice.
26		INT	M	Track	AMANDA drinking/VAL and AMANDA drinking (shoot twice), track both.

3. INT. LIVING ROOM - NIGHT					
27		INT	W	Static	Beer Pong table people playing.
28		INT	M	Static	Players' reaction shot.
29		INT	VAL's POV	Static	Beer Pong table through VAL's POV. Hold for choice.
30		INT	MW	Revolve	Camera revolves around the pong table as VAL and AMANDA are playing.
31		INT	M	Static	VAL.
32		INT	M	Static	AMANDA.
33		INT	MCU	Pan right for reveal	VAL watching AMANDA leave (leading room of AMANDA). LIAM invades the leading room.
34		INT	MCU	Static	VAL.

35		INT	MCU	Static	LIAM.
36		INT	MCU	Static	VAL.
37		INT	MCU	Static	LIAM.
38		INT	MCU	Static	VAL.
39		INT	M	Static	LIAM.
40		INT	M	Static	VAL.
41		INT	MCU	Static	VAL.
42		INT	MCU	Static	LIAM.
43		INT	MW	Static	VAL sees AMANDA coming back from the bathroom.
44		INT	MW	Static	VAL.
45		INT	MCU	Static	VAL.
46		INT	M	Track	VAL walks to meet AMANDA.

4. INT. KITCHEN - NIGHT					
68		INT	MCU	Static	AMANDA.
69		INT	MCU	Static	Hold for choice.
70a		INT	MCU	Static	VAL.
71a		INT	MCU	Static	AMANDA.

6a. INT. AMANDA'S BEDROOM - NIGHT					
72a		INT	M	Static	VAL and AMANDA enter the room.
73a		INT	MCU	Static	AMANDA.
74a		INT	MCU	Static	VAL.
75a		INT	MCU	Static	AMANDA.
76a		INT	MCU	Static	VAL.
77a		INT	MCU	Static	AMANDA.
78a		INT	MCU	Static	VAL.
79a		INT	M	Static	AMANDA.

80a		INT	MCU	Static	VAL.
81a		INT	MCU	Static	AMANDA.
82		INT	MCU	Static	VAL.
83a		INT	MCU	Static	AMANDA.
84a		INT	MCU	Static	VAL.
85a		INT	MCU	Static	AMANDA.
86a		INT	MCU	Static	VAL.
87a		INT	M	Static	AMANDA.
88a		INT	MCU	Static	VAL.
89a		INT	MCU	Static	AMANDA.
90a		INT	MCU	Static	VAL.
91a		INT	M	Static	AMANDA
92a		INT	M	Track	VAL walks out.
93a		INT	M	Track	VAL eating chips.
94a		INT	MCU	Static	VAL drinking from champagne bottle.
95a		INT	CU	Track	Follow VAL.
96a		INT	M	Track	Follow VAL.

8. EXT. AMANDA'S HOUSE - NIGHT					
97a		EXT	M	Static	CROWD gathered outside of the house.
98a		EXT	MCU	Static	LIAM finds VAL.
99a		EXT	MCU	Static	VAL responds.
100a		EXT	MCU	Static	LIAM.
101a		EXT	MW	Static	VAL and LIAM join the CROWD.

4cont. INT. KITCHEN - NIGHT					
70b		INT	MCU	Static	VAL.
71b		INT	M	Static	AMANDA.
72b		INT	MCU	Static	VAL.
73b		INT	CU	Static	VAL reaches into purse and gets champagne bottle.
74b		INT	MCU	Static	AMANDA.
75b		INT	MW	Static	AMANDA pops champagne bottle.
76b		INT	MW	Static	AMANDA pours into cups.

5. INT. LIVING ROOM - NIGHT					
77b		INT	MW	Revolve	Revolve around VAL, AMANDA and LIAM dancing in living room.
78b		INT	MCU	Track Steadicam	LIAM asks VAL. Follow VAL and LIAM.

6. INT. BEDROOM 1 - NIGHT					
79b		INT	M/OTS	Static	OTS of AMANDA walking in on LIAM and VAL.
80b		INT	M	Static	AMANDA.
81b		INT	OTS	Static	VAL and LIAM stop.
82b		INT	M	Static	AMANDA (cont'd).
83b		INT	MW	Static	AMANDA storms out.
84b		INT	M	Track	Follow VAL.

7a. INT. AMANDA'S BEDROOM - NIGHT					
85b		INT	M	Static	VAL.
86b		INT	M	Static	AMANDA.
87b		INT	MCU	Static	VAL.
88b		INT	MCU	Static	AMANDA.
89b		INT	MCU	Static	VAL.
90b		INT	MCU	Static	AMANDA.
91b		INT	MCU	Static	VAL.
92b		INT	M	Static	AMANDA.
93b		INT	MCU	Static	VAL.
94b		INT	MCU	Static	AMANDA.
95b		INT	MCU	Static	VAL.
96b		INT	MCU	Static	AMANDA.
97b		INT	MCU	Static	VAL.
98b		INT	MCU	Static	AMANDA.
99b		INT	M	Static	LIAM opens the door.
100b		INT	M	Static	VAL responds.
101b		INT	M	Static	AMANDA.
102b		INT	M	Track	Follow VAL.
103b		INT	MCU	Steadicam	VAL asks LIAM what's going on while walking.
104b		INT	MCU→M	Steadicam	LIAM responds. VAL and LIAM walk outside.

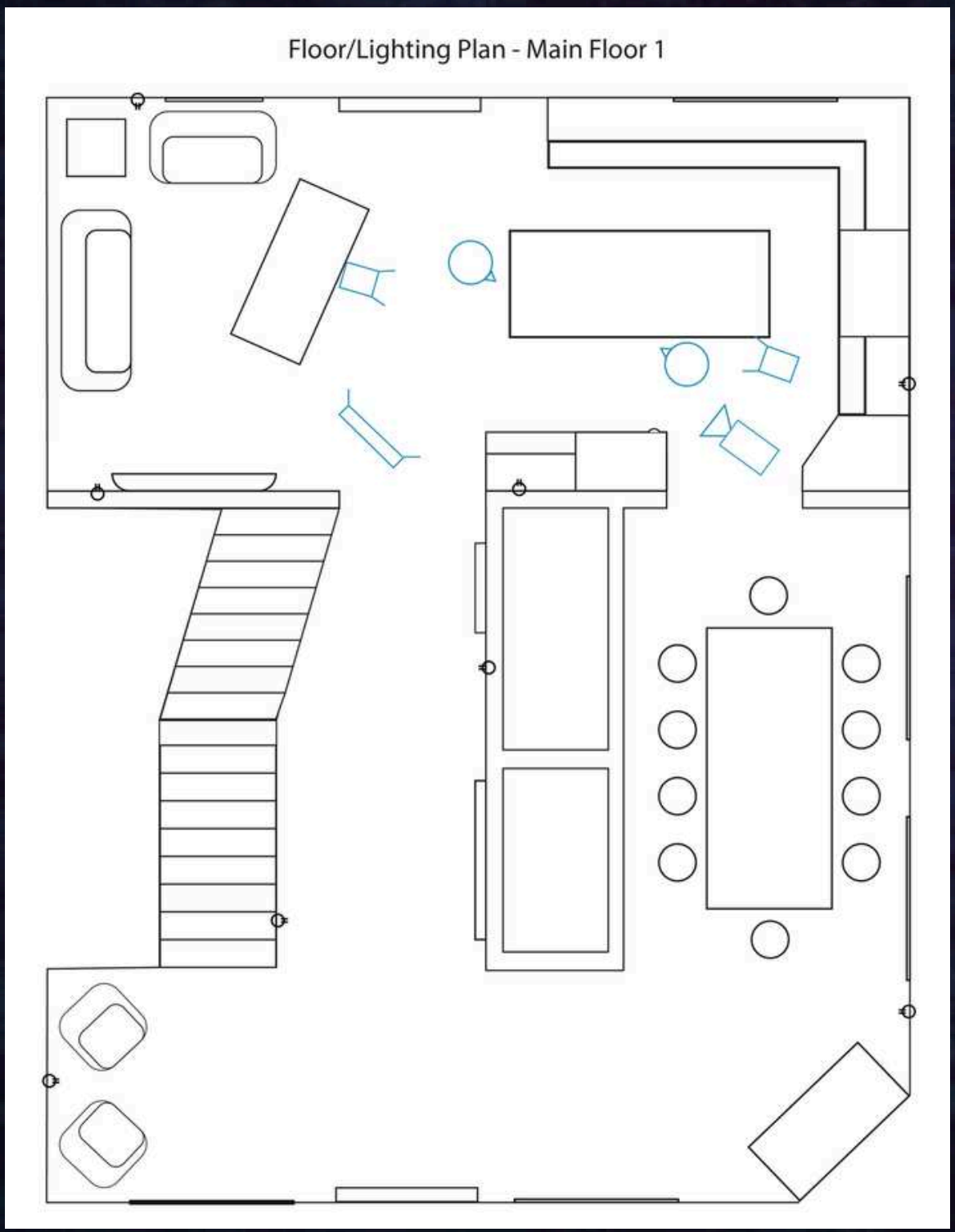
9. EXT. AMANDA'S HOUSE - NIGHT					
105		EXT	W	Static	CROWD gathered outside.
106		EXT	M	Static	LIAM to CROWD.
107		EXT	MCU	Static	VAL's phone rings.
108		EXT	CU	Static	Phone. Hold for choice.
109a		EXT	MCU	Static	VAL answers phone.
110a		EXT	CU(OS)	Static	AMANDA's response.
111a		EXT	MCU	Static	VAL.
112a		EXT	CU(OS)	Static	AMANDA.
113a		EXT	MCU	Static	VAL.
114a		EXT	CU(OS)	Static	AMANDA.
115a		EXT	MCU	Static	VAL. Hold for choice.
109b		EXT	MW	Steadicam	VAL and LIAM run away from house.
110b		EXT	M	Steadicam	LIAM to VAL.
111b		EXT	MCU	Steadicam	VAL to LIAM.
112b		EXT	MCU	Steadicam	LIAM.
113b		EXT	M	Steadicam	VAL stops running.
114b		EXT	MCU	Steadicam	LIAM.
115b		EXT	MCU	Steadicam	VAL calls AMANDA.
116b		EXT	MCU→MW	Steadicam	Hold for choice.

10. EXT. AMANDA'S HOUSE - NIGHT					
117		EXT	MW→M	Steadicam	VAL in EXT of house.
118		EXT	CU	Steadicam	VAL.
119		EXT	M	Steadicam	VAL.
11. INT. KITCHEN - NIGHT					
120a		EXT	M	Steadicam	VAL tries the back door.
120b		EXT	M	Steadicam	VAL tries the window.
121		INT	M	Track	Follow VAL.
122		INT	POV	Steadicam	VAL looking at weapon choice.
123a/b		INT	MCU	Steadicam	VAL picks up choice of weapon.
12. INT. OTHER BEDROOM - NIGHT					
124		INT	CU	Static	VAL hides.
125a		INT	CU	Steadicam	VAL hides under the bed.
126a		INT	POV	Steadicam	VAL sees KEVIN's feet.
125a		INT	CU	Steadicam	VAL hides inside the closet.
126a		INT	POV	Steadicam	VAL can see KEVIN through the closet.
13. INT. AMANDA'S BEDROOM - NIGHT					
127		INT	CU	Steadicam	VALc crawls out. Follow VAL.
128		INT	MCU	Static	AMANDA.
129		INT	M	Static	VAL and AMANDA.

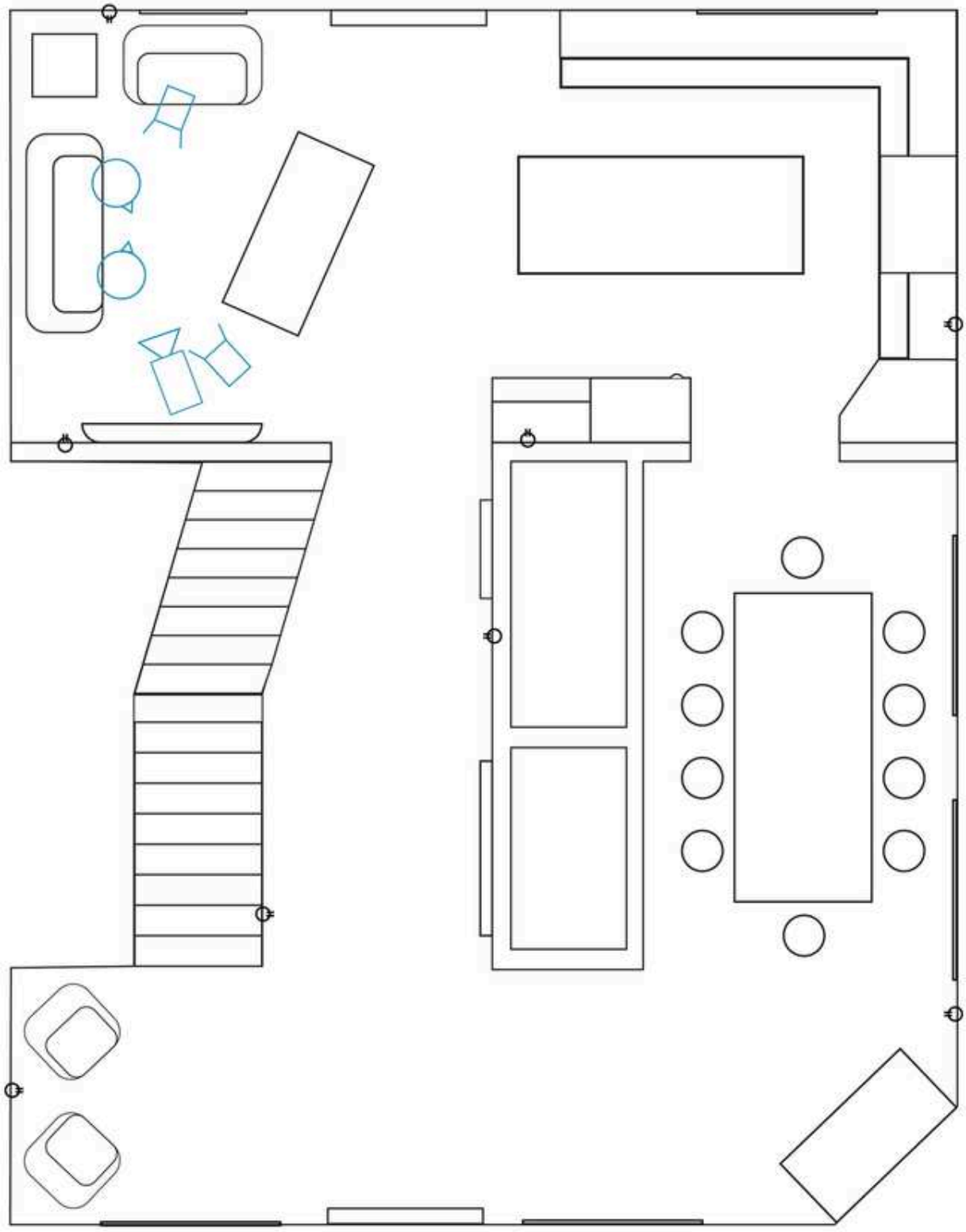
14. INT. LIVING ROOM - NIGHT					
130		INT	MW	Steadicam	VAL and AMANDA clean up.

131		INT	M	Static	AMANDA.
132		INT	MCU	Static	AMANDA (cont'd).
133		INT	MCU	Static	VAL.
134		INT	M	Static	AMANDA.
135		INT	MCU	Static	VAL.
136		INT	MCU	Static	AMANDA.
137		INT	MCU	Static	VAL.
138		INT	MCU	Static	AMANDA.
139		INT	MCU	Static	VAL.
140		INT	MCU	Static	AMANDA.
141		INT	MCU	Static	VAL.
142		INT	MCU	Static	VAL (cont'd).
143		INT	MCU	Static	AMANDA.
144		INT	M→W	Dolly	VAL and AMANDA resolved.

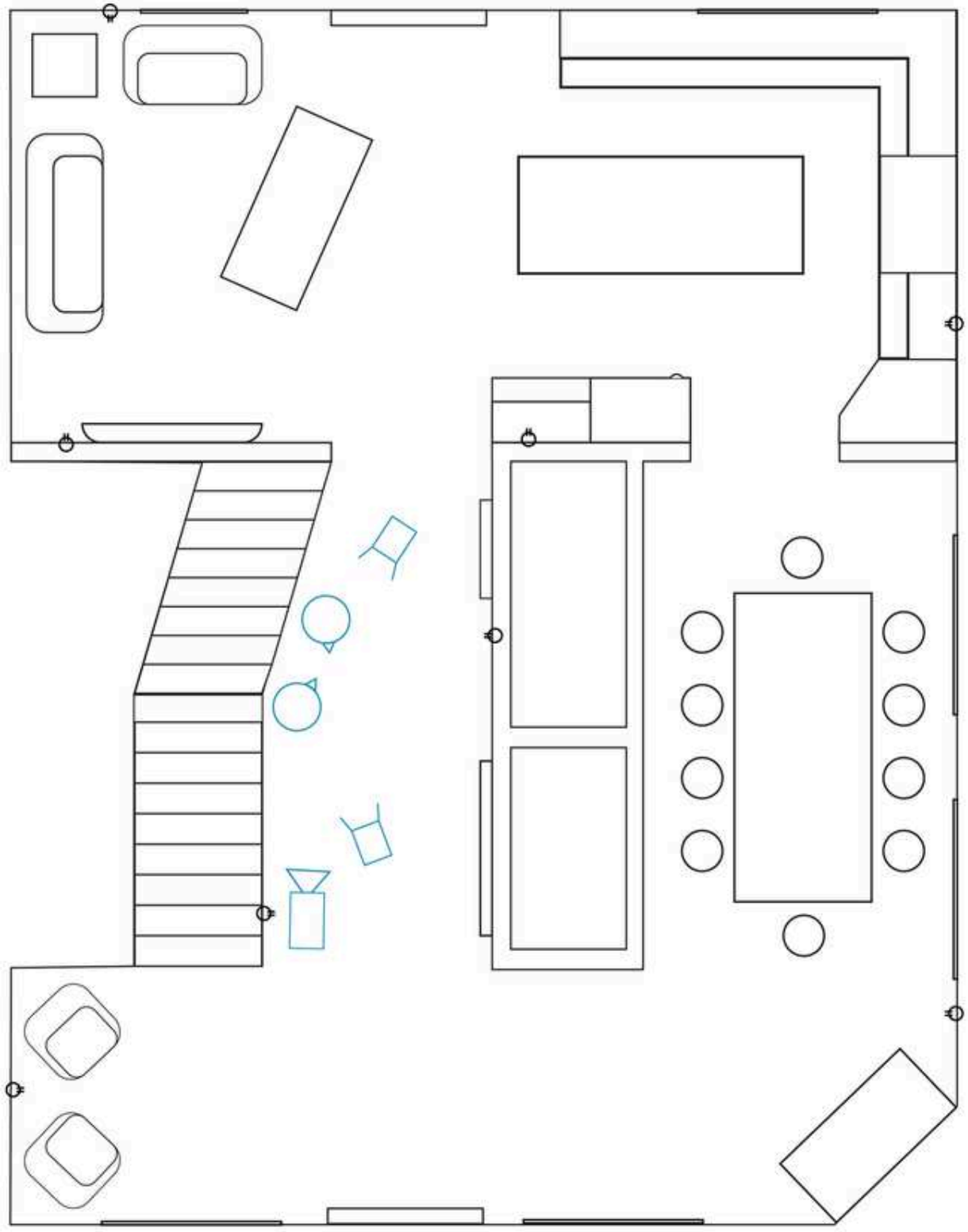
Floor Plans (with Camera & Lighting Setup)



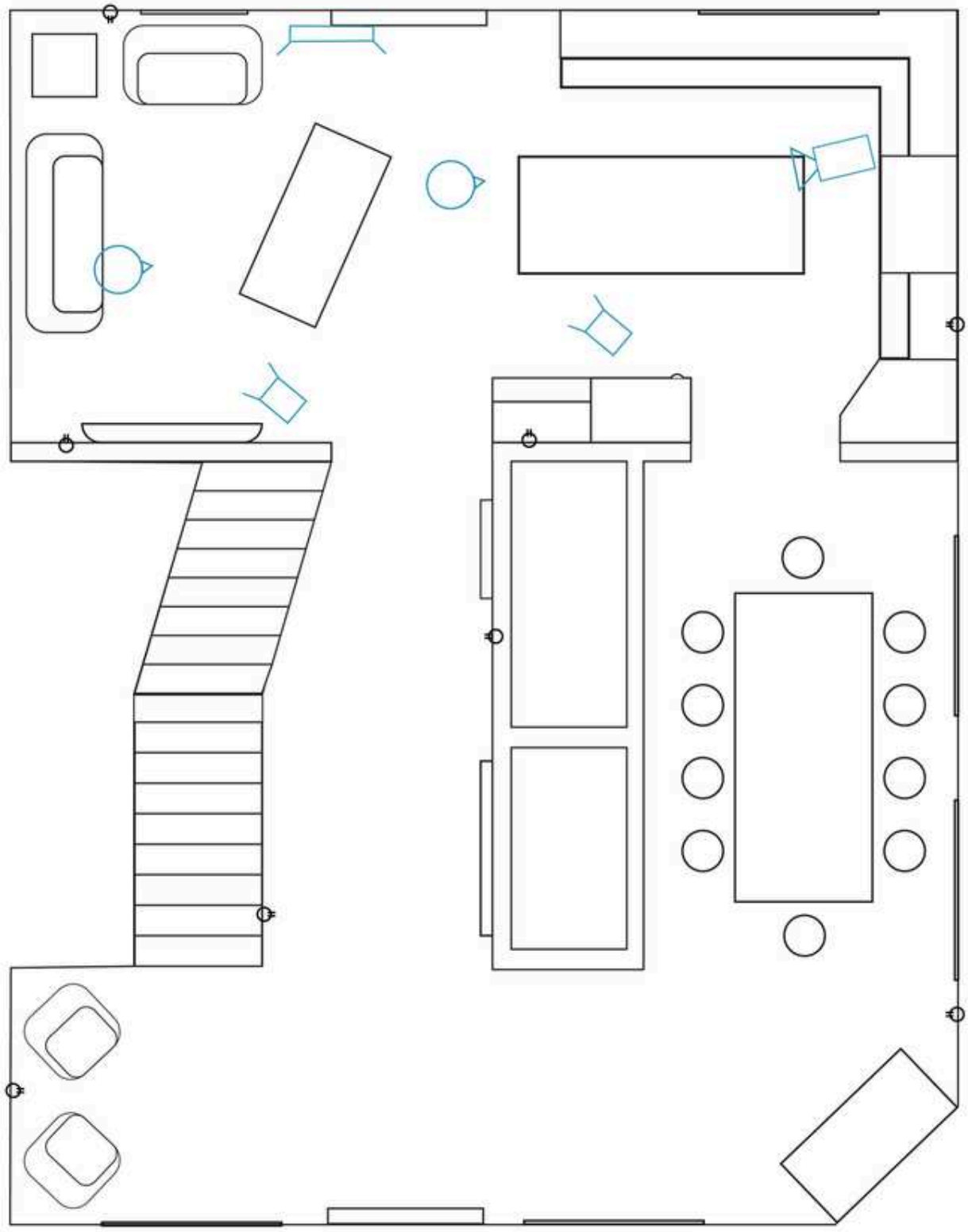
Floor/Lighting Plan - Main Floor 2



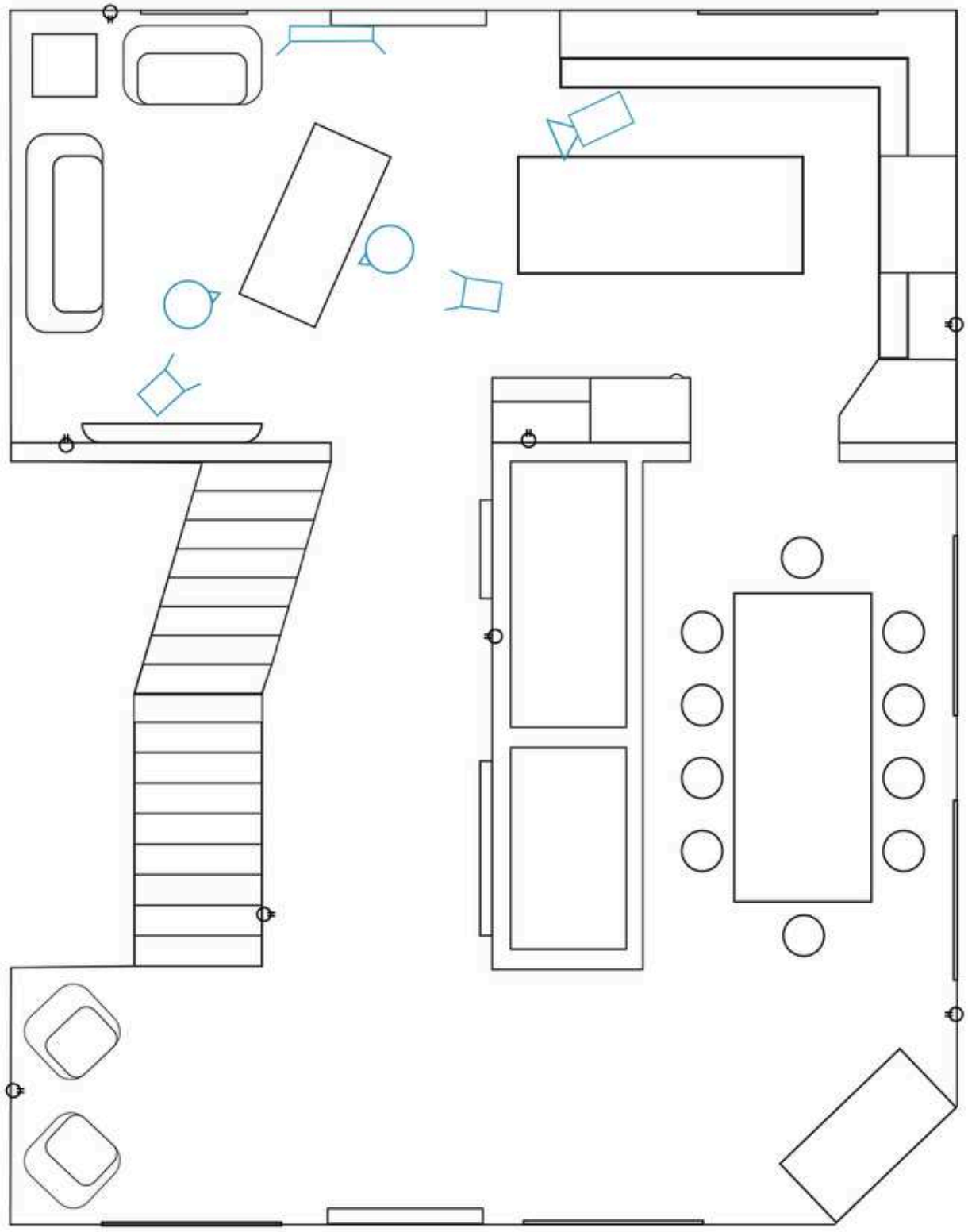
Floor/Lighting Plan - Main Floor 3

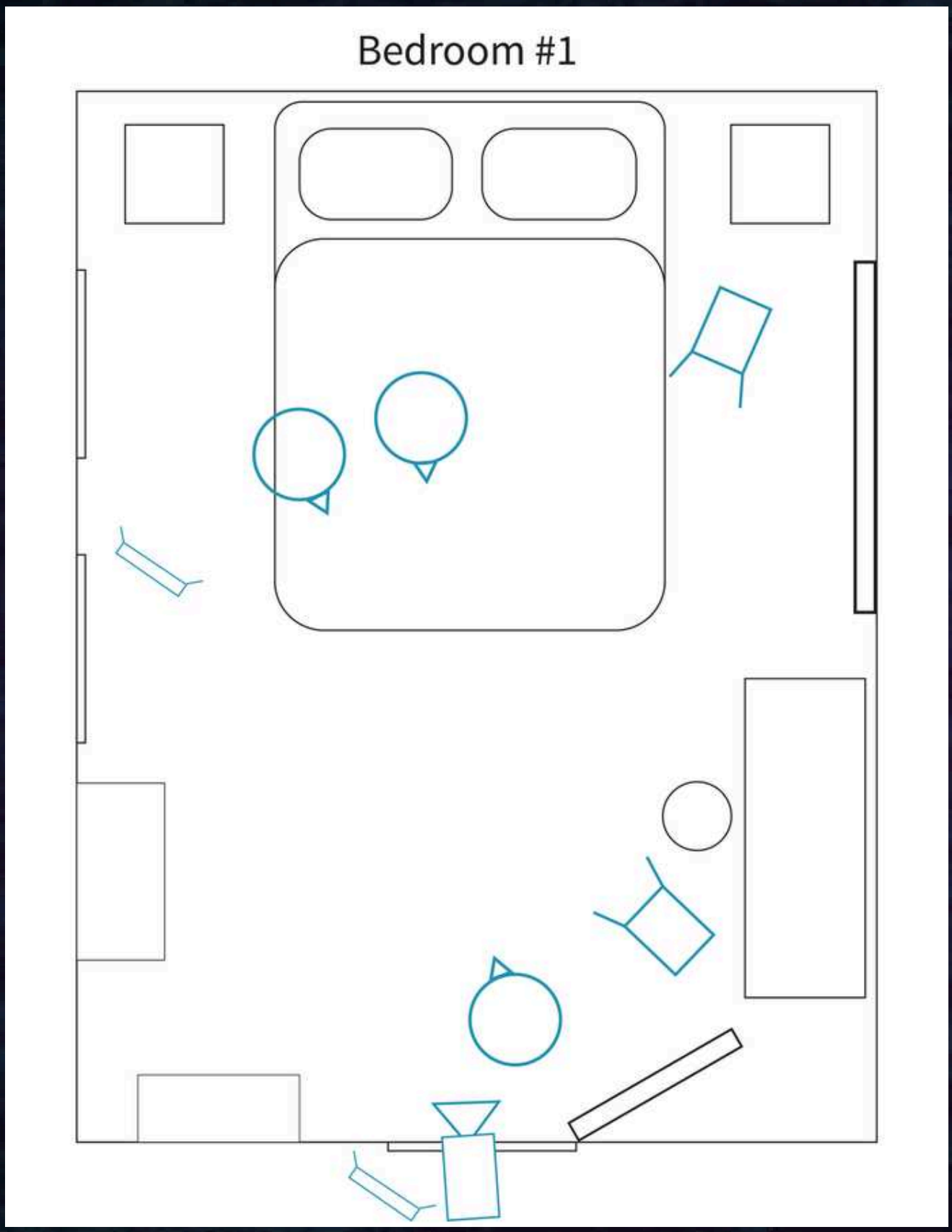


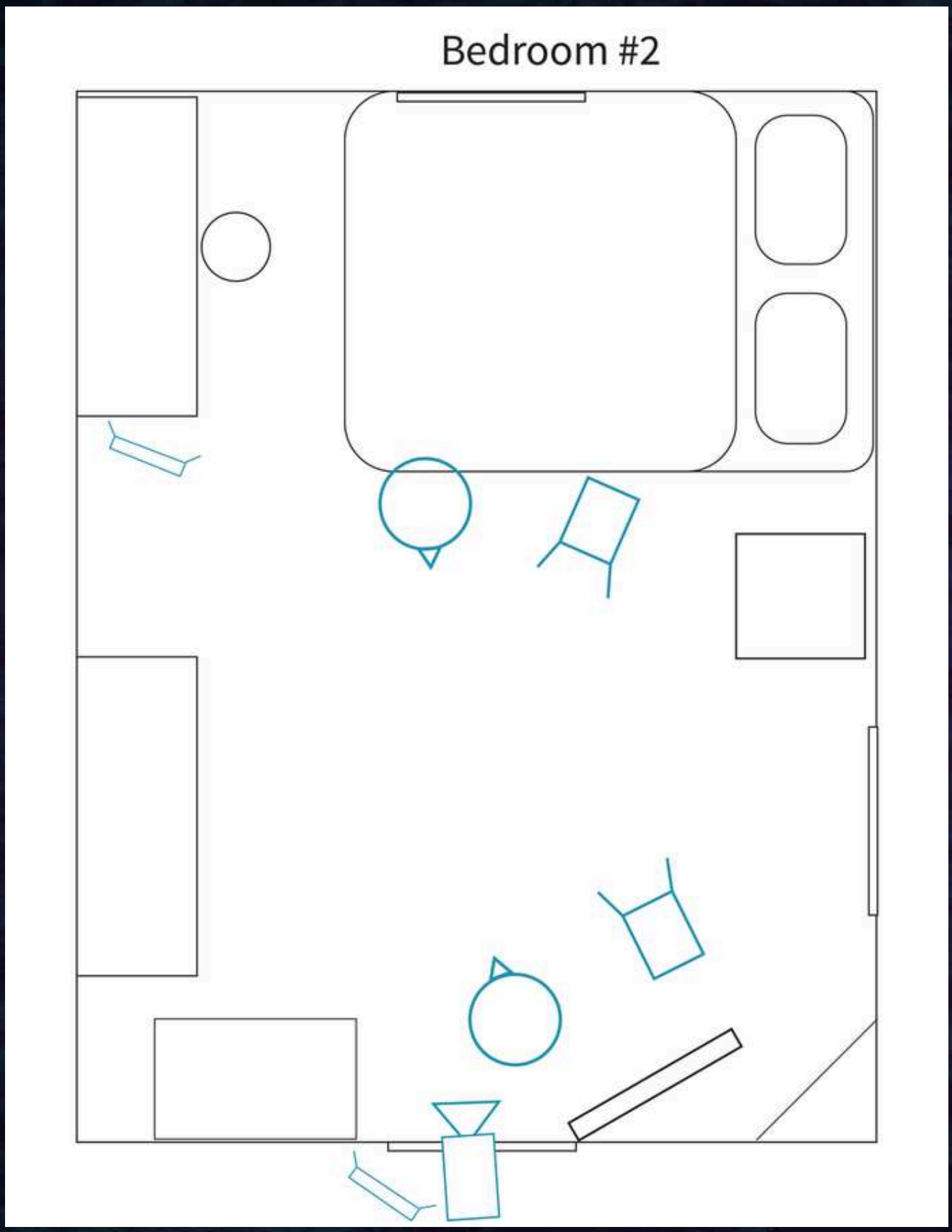
Floor/Lighting Plan - Main Floor 4



Floor/Lighting Plan - Main Floor 5




Bedroom #1


Bedroom #2

Safety Plan

NEEDED PRIOR TO FILMING

1. Crew and cast members - allergies, dietary restrictions, and any medical conditions. As well as if any medications should be on hand during filming.

2. Floor Plans for all locations in order to identify emergency exits and create a safety plan for each day of shooting, including emergency exits and rally points.

3. Purchase first-aid and medical supplies to prep a first-aid kit to be on set every day. Collect any first-aid and CPR certifications of team members to have on file in case of an emergency and if they need to perform CPR or first aid arises.

4. Collect contact information for all cast and crew, as well as 1-2 emergency contacts in case of emergency.

5. Matt to confirm Belairdirect procedures in case of car troubles when transporting equipment and/or cast and crew to a set location

6. Ensure that on dates when using Matt's car for the production, one or both of her parents are able to come in case of an emergency that requires help from Belairdirect.

7. Check insurance policy coverage for the vehicle to see if there are any exclusions that we must be aware of.

8. Locate which hospital is closest to each set location, as well as an alternative.

9. Monitor if a hospital in the GTA is designated to handle Covid-19 patients and treatment.

10. Have contingency funding of at least $200 in case Get Together Productions needs to call an ambulance in case of an emergency.

11. Insurance - ensure that insurance covers filming and safety needs.
    -Ryerson Liability Insurance (Certificates upon request)
    - RTA Production Insurance (Contact Lesley Salvadori with Policy #95142717)
    - Accident on set Insurance may be covered through Ryerson policy starting this fall.

DURING FILMING

1. At the start of every shoot day, allot 5-10 minutes to go over the safety plan and show the cast and crew where our emergency exits are located, as well as what to do in case of an emergency.
   a. Indicate the closest exit of each set location.
   b. Indicate the rally points.

2. Have the first-aid kit close by at all times, with Myaah, in case of injuries or emergency.

3. Keep floor plans on hand at all times, especially when working in unfamiliar locations to always know where the closest exit is.

4. Ideally have at least one individual on set trained in first-aid and CPR at all times.

SET/SCENE SPECIFIC SAFETY REQUIREMENTS

1. Have an individual trained in CPR for most scenes.
2. Have designated storage for any sharp object props.

AUDIO PLAN



A film is only as good as its audio, and in many cases, a brilliant score and soundtrack can lift a film from mediocre to good, from good to great, and so on. As the sole composer and music director, my first step is to analyze what I want to draw from sonically and musically. Our goal is to make Get Together feel visually similar to the hit show Euphoria, the goal is to create a similar neon, yet dark aesthetic. This means for me, I will be composing works that sound energetic yet distressed, electric, and even intoxicated.

Musically, I want to invoke the same feeling and aesthetic, which is why I'll be drawing from show/movie soundtracks and individual tracks that use synth-heavy, retro-wave instrumentation in conjunction with party-esque hip-hop percussion.

AUDIO PLAN

- Soundtrack

Albums

StarBoy and After Hours

- The Weeknd





Songs

Secrets and Heartless

AUDIO PLAN

- Soundtrack

For the collection of original songs I will be creating, I'll be drawing heavily from The Weeknd's 5th and 6th studio albums respectively, **Starboy** and **After Hours**. Both albums incorporate 80s retrowave sounds and elements in the production style, the percussion and the instrumentation. What we can pull from these projects, and combine with the other comparative options, is the blending of hip-hop and R&B into the more retrowave style. Tracks such as **Heartless** and **Secrets** are fun and up-tempo, but are able to portray an element of anxiety through the combination of hip-hop percussion and bass, and synthwave harmonies and melodies.

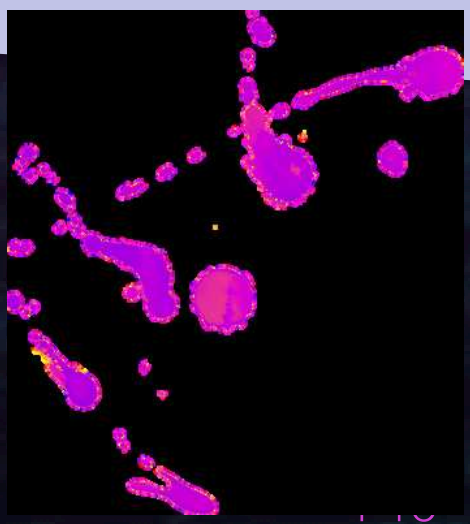
AUDIO PLAN

- Score

Stranger Things: Original Soundtrack & Score

Euphoria Season 1 Soundtrack

"Loki": Original Soundtrack and Score



AUDIO PLAN

- Score

As for the score, the Stranger Things: Original Soundtrack & Score was able to uniquely build around 80s retrowave synthscapes and create a sonic landscape that was easily recognizable as "Stranger Things" music. Using a combination of retrowave-synthscape-sonics with more traditional score elements, this could be used further along in the story, as an influence for the more mysterious and thriller sections of Get Together.

AUDIO PLAN

- Score

There will be sections of the score and soundtrack that must provide both a sense of finality but also grandiosity - in a film with multiple endings and pathways, the music should reflect the uniquities of each pathway. The "Loki": Original Soundtrack and Score, has a very weird and unique soundtrack, and has elements that I would love to integrate into our music and audio at large. The MCU Disney+ show allows its music to teeter on the edge of dystopian at times, but also is purposely mysterious and coy - elements that I think could be very useful to a production that is built on decision making and interactivity.

AUDIO PLAN

- Score

Finally, we have the Euphoria Season 1 Soundtrack. The show that has seemingly taken over the world has a fabulous soundtrack originally composed by Labrinth. Euphoria is the single biggest inspiration of our film, and it's also the biggest auditory inspiration in regards to the soundtrack design. The Euphoria score is a collection of songs as much as it is a traditional score, which is what I intend to achieve. The sonics will be different - Labrinth is much more gospel-infused than my own retro-wave sound, but his outline is something I plan to mimic.

As for specific song inspirations, "Formula", and the first 90 seconds of "Still Don't Know My Name" resonated with me as for what I want to depict.

AUDIO PLAN

Composition Plan

The soundtrack will be split almost evenly into original score and original songs

Assuming the feature lands around 45 minutes total (which includes all sections and pathways), this means roughly 20-25 minutes of each, score and music. In a more detailed sense, there will be an **8 song soundtrack** (mostly instrumental) that should take up half of the film's audio.

The score will comprise of **5 'sections'** that will encompass entire scenes. Each narrative musical section will be between 5 and 7 minutes long, and all of these sections will interweave into each other (as if it were one large piece of music). The sections will also be roughly built around the soundtrack of songs (see "blocked audio script" for a more accurate depiction of how songs will weave in and out of sections of score).





AUDIO PLAN

Composition Plan

As a musician, producer and songwriter, much of this material will be created organically without requiring much narrative direction. The entire soundtrack should be complete by July, giving a month of leeway for me to tweak and alter certain songs. By **August 1st**, the original songs should be finished and locked away. The score, all 5 sections, must be completed by the **start** of the audio-post production period. See “hard deadlines and post-production schedule” for a more accurate representation of deadlines and dates.



While much of the production will be done once the Fall Semester of 2022 begins, with the majority of the soundtrack already completed, my goal is to have the entire slate of songs created and produced by August 1st. The soundtrack will be 8 songs long, four instrumental tracks have already been completed. This means three full months to create 4 songs from scratch, as well time to roughly mix the entire soundtrack. The likely (but estimated) timeline during this “off-season” will be 2 months to create the 4 unnamed tracks, and another 2 months to mix the entire collection of songs. In my experience, it usually takes between 7-10 days to mix a full length track with vocals, so due to the fact that most of these tracks are instrumental, this 2-month timeline will provide me leeway, as well as room for error. It should also be noted that two of these tracks are shorter, ‘outro’ pieces, which will cut down time spent on the creative process for those said tracks. This process will not include mastering, nor will it include the process of cutting each song to flow between sections of the score. What the process will provide however, is a definitive advantage going into the production semester.

AUDIO PLAN

SFX + Foley Outsourcing

In order to create a film, the audio must include more than just m
Sound affects, dialogue, foley, and ADR are all integral parts of bringing a film to life. In order for Get Together to sound like a professional film, we need as much effort brought to the process of live audio recording and SFX work as I intend to bring to the musical creation process. This is why I have reached out and communicated with the practicum service group "The Sound House" in order to outsource the majority of the non-musical audio production that will be present in Get Together.

In speaking with the lead of the audio post-production section of The Sound House; Matthew Major, we have come up with a decisive plan to attack the sound effects, foley work, and dialogue involved in Get Together. All the live audio, effects and dialogue collected will be sent to Matthew, and combined with his originally-made SFX and foley sounds, he will be the lead of audio post-production during the production of Get Together. He will work with one other member of The Sound House. Said member has not been selected at this present time.

AUDIO PLAN

Outsourcing

When it comes to on-set audio, I am not as well versed as I am when it comes to composition or audio-creation. Another member of The Sound House, Jacob Shelby, has told me that he will make sure Get Together has professional-level on-set audio coordination. He has experience working on professional commercial sets, and he explained to me a detailed plan of how to mic the room and create an ideal live audio set-up without even seeing our location. Shelby will be a massive asset to the Get Together production team, as he will be on-set as both a boom operator and audio coordinator during the entirety of shooting. He will be working with a secondary boom operator, who we assume at this moment in time to be a lower-year student who will be paid via creative practice hours. All of the audio collected during shooting will be collected by Shelby and then sent directly for Matt Major for processing.

AUDIO PLAN

The Soundtrack needs to be finished BEFORE shooting starts, so that the actors know how the party will sound at that given moment / scene. This gives me until **September 11th, 2022.** The audio editing phase of post-production will begin officially on **November 15th**, which means all of my music must be finished, in order to allow breathing room if alterations are required.

I also must have all of the dialogue in my possession (from the service group) by November 15th, as the dialogue mixing will need to be done simultaneously with the music in order to ensure the dialogue sits perfectly above the score and soundtrack. The team at Sound House will have two extra days to send me the SFX and Foley stems, as I have already set the expectation that these audio files will be mixed - and they will be checking in with me throughout the semester to ensure both quality and consistency. This brings us to November 17th, 2022.

AUDIO PLAN

As previously mentioned, four of the eight songs on our orioginal soundtrack are already finished. Take a listen to hear some of the sounds of our Get Together

- Dreams
- Like I Can
- High School
- Closer

https://drive.google.com/drive/folders/1InS22Vs5mTa99ruSwpPnl0jGXMEqtWY?usp=sharing

TRANSPORTATION PLAN

Transportation Needed for:

- 9 Crew Members
- Audio Visual Equipment
- Camera Equipment
- Lighting Equipment
- Possible transportation for Extras and Talent

Transportation Options for Equipment:

- 10' Uhaul Truck: 19.95 per 24 hour day
  - 0.89/kilometer which will be charged upon return of truck
  - Refueling dependent on gas prices at time of shoot
  - Estimate for 50km drive*
    - $44.50 charged by uhaul based on driving distance used
    - $19.95 for base truck rental
    - 60 for possible fuel top up
    - Grand Total: $124.45

**This estimate is based on driving 50km per shoot day*

***Additional fees may also apply to drivers under 25*

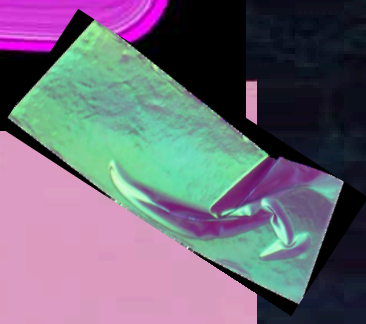
Transportation for our 9 Team Members:

- Carpool as some members of our production team drive cars
- We will split gas amongst ourselves
- This will allow us to spend money in other areas

Transportation for Extras and Talent:

- When casting we will make it clear that all talent must find their own way to and from filming location
- If we have volunteers who are RTA students we will try our best to include them in our carpool arrangement. If not they will have to make their own way to the filming location as well.

POST PRODUCTION SCHEDULE



The post-production process of *Get Together* will occur in October and November, and both of these months are planned out below. The steps of this process include the rough cut, the final cut, audio (sound effects, music, ADR), closed captioning and entering into Eko. On most Mondays, the team will meet and provide their feedback on the work-in-progress. There are also extra days in the schedule for incorporating team feedback and improving the final product.

Key
Offline (Rough Cut/Mix)
Online (Final Cut/Master)
Team Approval
Fixes from Approval (Picture)
Fixes from Approval (Audio)
Picture Lock
Audio
Closed Captioning
Enter in Eko + Deliver
Weekends: If necessary
Audio Requirements
Sound Effects and Music

October 2022

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
						1
2	3 Gather footage	4 Offline (Rough cut/mix)	5 Offline (Rough cut/mix)	6 Offline (Rough cut/mix)	7 Offline (Rough cut/mix)	8
9	10 Offline (Rough cut/mix)	11 Offline (Rough cut/mix)	12 Offline (Rough cut/mix)	13 Offline (Rough cut/mix)	14 Offline (Rough cut/mix)	15
16	17 Team approval (Rough cut)	18 Fixes from approval (Picture)	19 Fixes from approval (Picture)	20 Fixes from approval (Picture)	21 Fixes from approval (Picture)	22
23	24 Team approval (Rough cut)	25 Online (Final cut/master)	26 Online (Final cut/master)	27 Online (Final cut/master)	28 Online (Final cut/master)	29
30	31 Online (Final cut/master)					

Key
Offline (Rough Cut/Mix)
Online (Final Cut/Master)
Team Approval
Fixes from Approval (Picture)
Fixes from Approval (Audio)
Picture Lock
Audio
Closed Captioning
Enter in Eko + Deliver
Weekends: If necessary
Audio Requirements
Sound Effects and Music

November

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
		1 Online (Final cut/master)	2 Online (Final cut/master)	3 Online (Final cut/master)	4 Online (Final cut/master)	5
6	7 Team approval (Final cut)	8 Fixes from approval (Picture)	9 Fixes from approval (Picture)	10 Fixes from approval (Picture)	11 Fixes from approval (Picture)	12
13	14 Team Approval (Final cut) + Picture Lock	15 Audio	16 Audio	17 Audio	18 Audio	19
20	21 Team approval (Audio)	22 Fixes from approval (Audio)	23 Fixes from approval (Audio)	24 Fixes from approval (Audio)	25 Fixes from approval (Audio)	26
27	28 Team Approval (Audio)	29 Closed Captioning	30 Enter in Eko + Deliver			

Full Calendar

Key
Shoot Days
Reference Social Media & Marketing Schedule Page: 176-181
Casting & Grant Applications over the Summer

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
September 2022						
				1	2	3
4	5 Labour Day	6 First Day of Semester	7	8	9	10
11 Shoot Day 1	12 Shoot Day 2	13 Shoot Day 3	14 Shoot Day 4	15 Shoot Day 5	16 Shoot Day 6	17 Shoot Day 7
18	19	20	21	22	23	24
25	26	27	28	29	30	

Key
Offline (Rough Cut/Mix)
Online (Final Cut/Master)
Team Approval (Deniz & Maria)
Fixes from Approval (Picture)
Fixes from Approval (Audio)
Picture Lock
Audio
Closed Captioning
Enter in Eko + Deliver
Weekends: If necessary
Audio Requirements Sound Effects and Music
Reference Social Media & Marketing Schedule Page: 176-181

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
October 2022						
						1
2	3 Gather footage	4 Offline (Rough cut/mix)	5 Offline (Rough cut/mix)	6 Offline (Rough cut/mix)	7 Offline (Rough cut/mix)	8
9	10 Offline (Rough cut/mix)	11 Offline (Rough cut/mix)	12 Offline (Rough cut/mix)	13 Offline (Rough cut/mix)	14 Offline (Rough cut/mix)	15
16	17 Team approval (Rough cut)	18 Fixes from approval (Picture)	19 Fixes from approval (Picture)	20 Fixes from approval (Picture)	21 Fixes from approval (Picture)	22
23	24 Team approval (Rough cut)	25 Online (Final cut/master)	26 Online (Final cut/master)	27 Online (Final cut/master)	28 Online (Final cut/master)	29
30	31 Online (Final cut/master)					

Key	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
	November 2022						
Offline (Rough Cut/Mix)							
Online (Final Cut/Master)			1 Online (Final cut/master)	2 Online (Final cut/master)	3 Online (Final cut/master)	4 Online (Final cut/master)	5
Team Approval (Deniz & Maria)							
Fixes from Approval (Picture)							
Fixes from Approval (Audio)	6	7 Team approval (Final cut)	8 Fixes from approval (Picture)	9 Fixes from approval (Picture)	10 Fixes from approval (Picture)	11 Fixes from approval (Picture)	12
Picture Lock							
Audio							
Closed Captioning							
Enter in Eko + Deliver	13	14 Team Approval (Final cut) + Picture Lock	15 Audio	16 Audio	17 Audio	18 Audio	19
Weekends: If necessary							
Audio Requirements: Sound Effects and Music							
Reference Social Media & Marketing Schedule Page: 176-181	20	21 Team approval (Audio)	22 Fixes from approval (Audio)	23 Fixes from approval (Audio)	24 Fixes from approval (Audio)	25 Fixes from approval (Audio)	26
	27	28 Team Approval (Audio)	29 Closed Captioning	30 Enter in Eko + Deliver			

Key	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
	December 2022						
Enter in Eko + Deliver							
Film Festival Applications/Screening					1 Eko Final Delivery Testing	2 Eko Final Delivery Testing	3
	4	5 Last Day of Semester	6	7	8	9	10
	11	12	13	14	15	16	17
	18	19	20	21	22	23	24
	25	26	27	28	29	30	31

TARGET AUDIENCE

Target Audience

The target audience for the interactive film, *Get Together*, is catered towards 18-to 23-year-olds. This demographic has grown up in an age of hyper-personalization, in which unique experiences through digital means are a common part of their daily lives. For this reason, we believe that these individuals would best engage with an interactive project of this scale. A substantial number of actors in the film will represent this age group as many of them have lost time exploring their social surroundings due to the Pandemic. The party scene can be an important part of our audience's life as it is an outlet for socializing, relaxation and entertainment. By engaging with our film, viewers will have the opportunity to experience an aspect of their lives that they may have been deprived of. Some of the choices to consider in *Get Together* could appear to be excessive, dramatic, and explicit, but, these are choices made in reality. Our goal is to provide an experience that is enjoyable, personal, and reflects realistic depictions of the types of activities and decisions this audience would make to obtain the ultimate party experience.

Likes & Interests

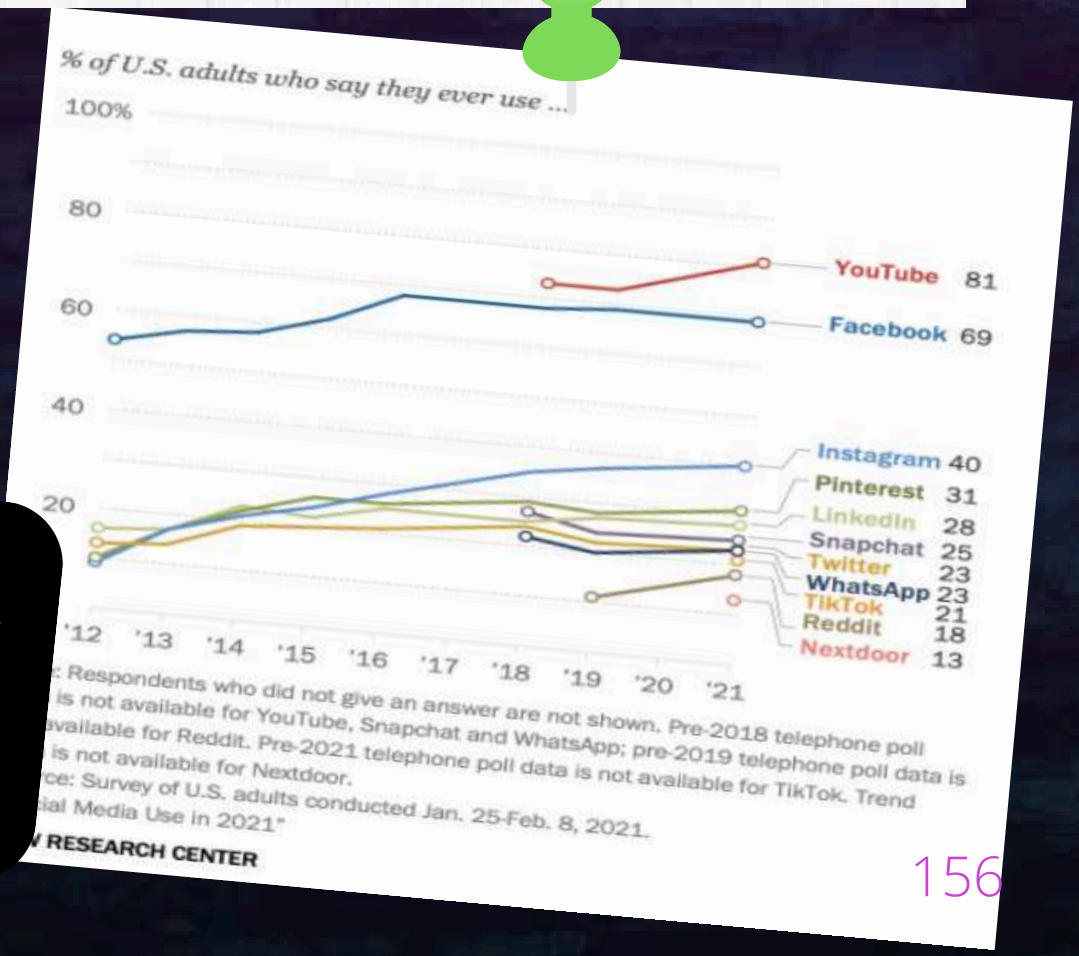
18-23-year-olds are heavily focused on personal success and growth, whether they achieve this through work, school, social circles, etc. Relationships are fundamental to their identity, which is heavily established through social media, dating sites, and school environments. This generation is the first to have grown up with the internet as 97% own a computer, 94% own a cell phone, and 92% regularly text. They are known for being the "hook-up" generation, but can also be serial monogamists. All members are ethnically diverse, tolerant and are more open and fluid in their sexuality and personal expression. They are more civic-minded and community-oriented, as they are less attentive to national affairs. Spirituality, astrology, right to individual beliefs and religious diversity are more prevalent among them. This audience is socially conscious, idealistic, not afraid to speak their minds as well as push the limitations of everyday society.

TARGET AUDIENCE

Pew Research Centre published a study that gave us insights into how audience uses social media as well as access to a detailed survey that explored how the sites and apps are used. According to the study, 71% of 18- to 29-year-olds use Instagram exclusively as their main social media platform, and young adults between 18 and 24 use it the most commonly. According to the users who claimed Instagram was their favorite site, 59% attested to using the app on a regular day-today basis. It has been documented that Instagram continues to grow at an exponential rate, and it is now the second-largest social networking platform. Furthermore, half of these 18- to 29-year-olds say TikTok is their preferred choice of platform. As of next year, 74 million people in the U.S. will be part of the “Gen Z Tik Tok audience”. This will make our demographic the largest generation to use the app regularly.



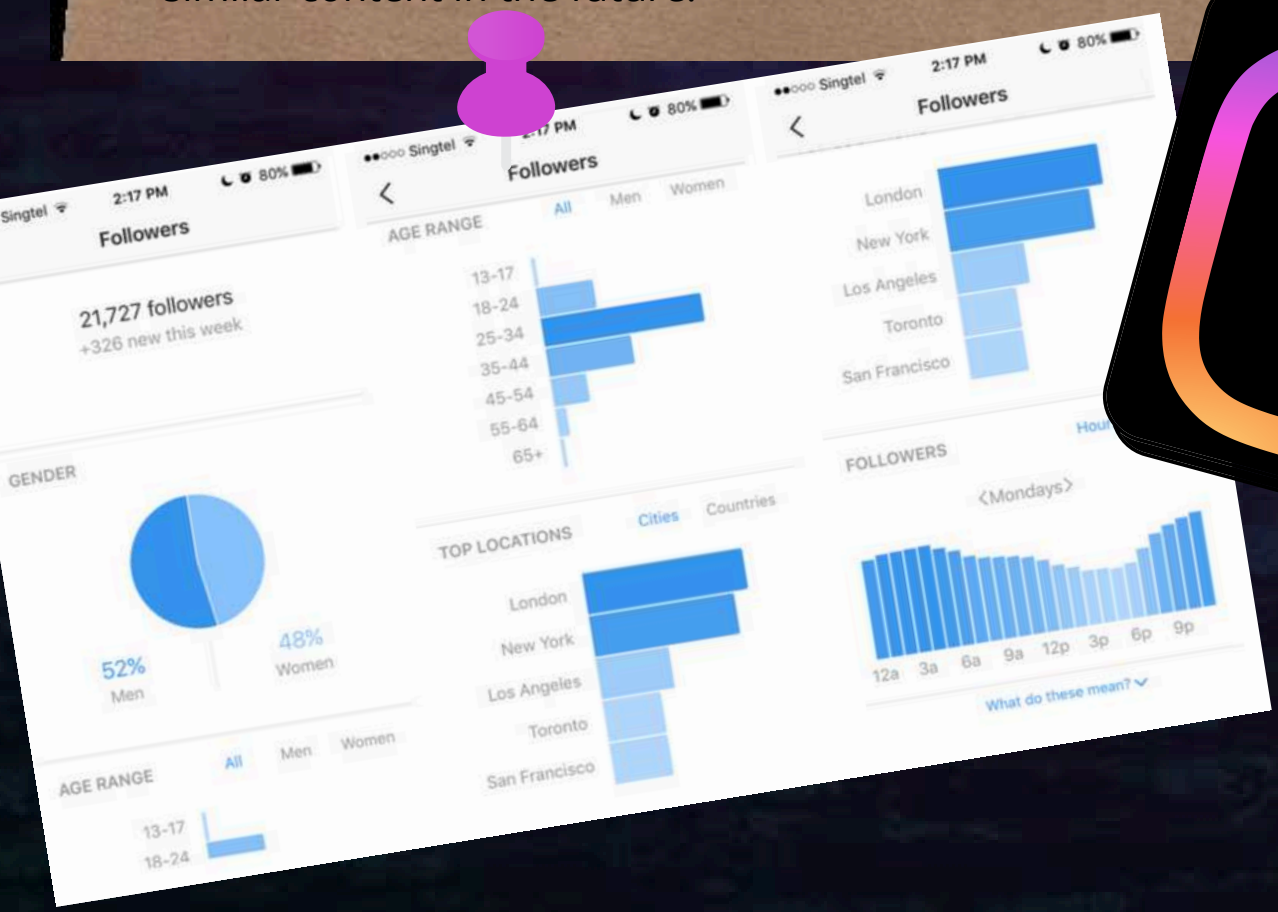




SOCIAL MEDIA DEVICES

Instagram target audience

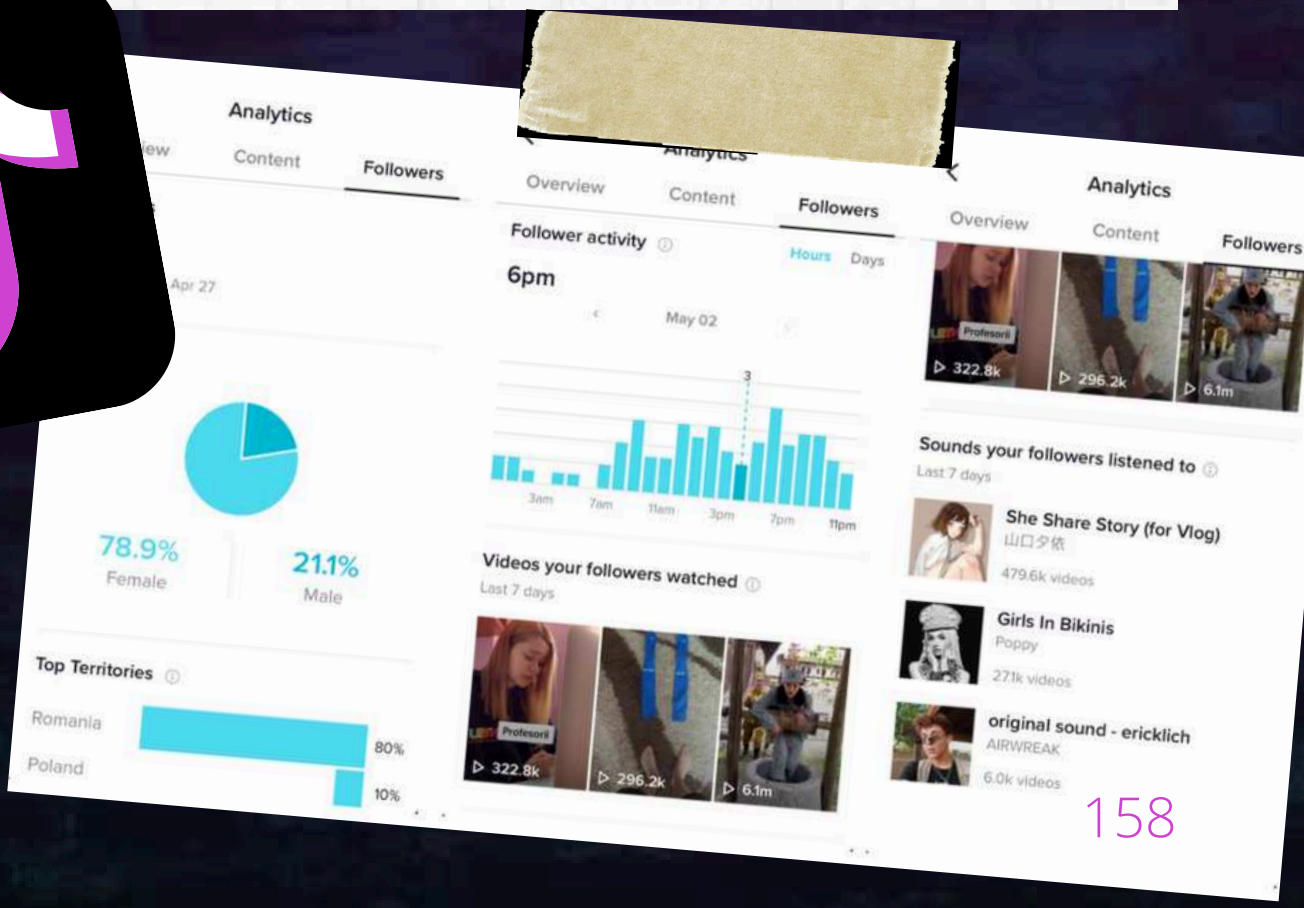
By using Instagram, we can cater to our specific audience of 18-23-year-olds. A successful target strategy ultimately depends on actionable insights into our audience's interests, preferences, and behavior. Thanks to Instagram analytics, we will be able to learn the most important statistics about our followers as we will have access to their detailed information. (Including, gender, age, location) These analytics are particularly important when we want to run Instagram ads in the future as this will help us determine where to push our overall outreach. After posting consecutively on the platform, we will be able to backtrack the engagement rates of our posts to understand what kind of content Get Together's audience finds the most interesting, we can then take that into account to replicate similar content in the future.



SOCIAL MEDIA DEVICES

Tik Tok Target Device

We can increase our engagement rates with our 18-23 year old audience by using Tik Tok. Statistics show that TikTok users are more likely to like, follow, and post than they are on other sites, this is substantially important to us as it will increase our chances of outreach. As we begin to post content to our page, the feature that allows for branded hashtags will aid us with views and engagement as it will help us with targeting, attribution, and optimization of our following. Along with creating organic and free content for our film, we can also take advantage of TikTok branded challenges, leverage paid ads, and partner with content creators to reach more people.

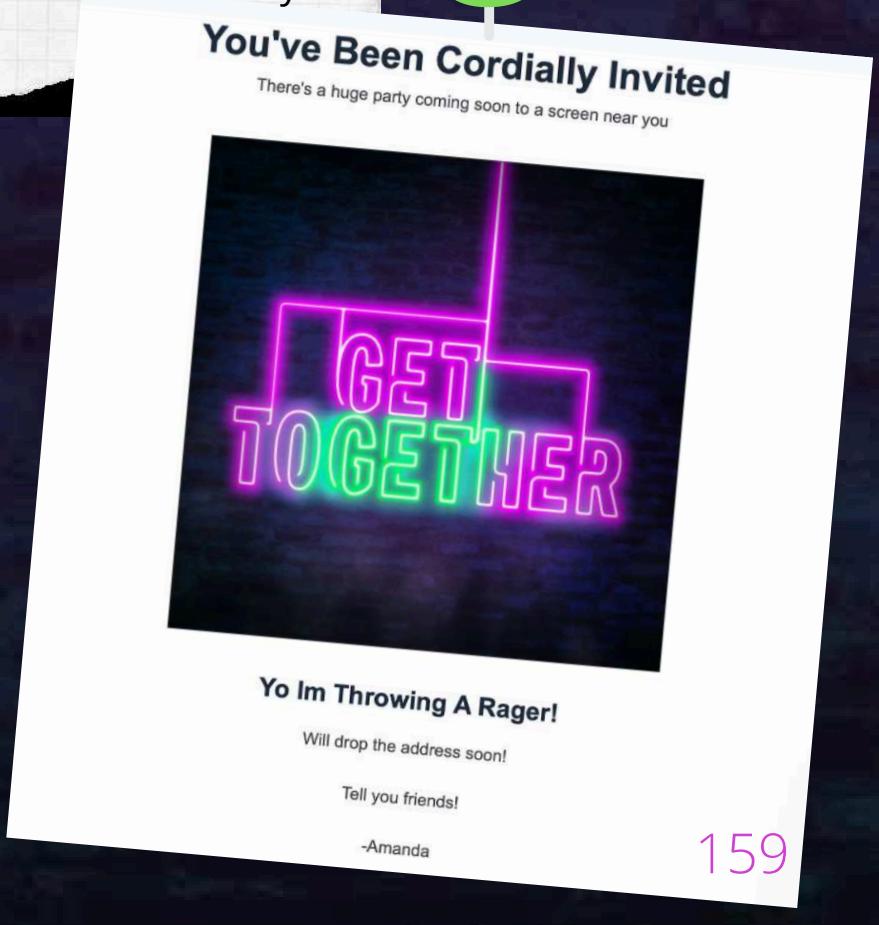


MEDIA PROMOTIONS

The subscription form below will be mass delivered to all Ryerson RTA students once we receive permission to attain their email addresses. (the free software trial we are on, allows for 300 emails to be sent a day). Once the form has been filled out. The system I have in place will automatically send another email arriving almost instantly featuring aspects of transmedia storytelling. The email below is from “Amanda” inviting the individual who filled out the form to her party and letting them know she’ll give them the address soon. This gives the “Get Together” brand a whole other layer of interactivity.







MEDIA PROMOTIONS

Print Posters

Posters will be created by our team closer to the launch date and distributed across the Ryerson campus and downtown area. As one of the most cost-effective forms of advertising, posters allow us to communicate our message to a wide audience that goes far beyond the online world. The posters will feature our film's signature colours and logo, making it easy for potential audiences to recognize our message around the city. You can expect our print marketing promotions to be vibrant and utilize the latest graphic design techniques, leaving a lasting impression.

Teaser Video

There is nothing that can capture people's attention quite like a teaser. Before Get Together Interactive launches, we will compile a few engaging scenes into a teaser trailer that will showcase the potential of our film. Our teaser will be short and to the point, as it is intended to tease our audience and build lust and anticipation. It will not provide any insight or details regarding the plot of the story since we want to leave that for the audience to interpret.

Character Takeovers

Get Together will have a character takeover on our Instagram platform during its filming and production phases. The actor who plays each character will also have the responsibility of promoting the character through our platforms. (which will be united in our talent release form) In order for our film to be interactive, we want our audience to get to know our characters as much as possible before engaging with them in the film. By offering snippets of the individual characters on our platforms, we can help viewers form a connection with each of them.

MEDIA PROMOTIONS



Geo filters

day of our launch. A
n top of your photo.
that they are only
unt of time.
fore, you will need to know to be there in order to be able
he Geo-filter. It is a great way to promote our film
ecause everyone within the radius will see the Geo-filter on their feed and can use it, which is free promotion. Geo-filters can cover up to 50,000,000 square feet, which equals the size of Central Park in New York and then some. For an 8-hour day use of the filter, the cost ranges from $5 to $20 which is very inexpensive.

blogTO

Our team has been working on getting our launch featured on blogTO. The blog has previously covered launch parties as they work with and show great support for Ryerson student productions. blogTO is Toronto's source for local news, restaurant reviews, event listings, and the best of the city. Their large following is a viable media source to turn to for high-end promotion. They work on both Instagram and TikTok, as do we. Promotion on either platform would be highly valuable.

SPONSORSHIPS/ PROMOTIONS

Product Placement

- **Product placement could bring in an abundance of dollars and eyes to this project. Films are often partly financed by brands who want their products featured in the film. As this film is interactive we would even be able to go one step further in highlighting specific items as we could have the viewer at home actually interacting with the product themselves.**
- **The film takes place at a party, so products that traditionally are at get togethers would be ideal. We can connect with local alcoholic beverage companies and clothing brands to have our characters exclusively use these products.**
- **With this collaboration, it would be extremely beneficial to have these companies also sharing our content and spreading the word of the film's release.**

Film Websites & Blogs

- **There are film websites that can be paid to specifically write articles that talk about a film and hype its release. We can attract the attention of their audiences right off the bat from an influential medium.**
- **Blog posts are amazing for search engine optimization in which we could write blogs about the film's release using key words to best reach our target demographics through search engines. Blogs about party culture would be very on brand and optimized.**
- **These blogs would also be influential in generating excitement and giving the films sense of professionalism if the articles are well written from a legitimate source**

INFLUENCER MARKETING

Influencer marketing is almost essential for any marketing campaign for a visual digital media product like ours. By leveraging the large network of an influencer (whether it be TikTok/Instagram) We will be able to expose the number of eyes on Get Together tenfold just by a few stories or posts.

For an interactive project like ours, we want the engagement to be as plentiful as possible. The “call to action” to follow and share this project needs to be interactive and bring our target audience value.

There are many influencers at our disposal, even local to us in Toronto for that matter. Some of these influencers may be willing to lend their social media expertise and networks for a small cost or some kind of win/win deal in which they are able to be involved in the project somehow (talent). We believe this could very easily be done by leveraging the potential exposure the film could bring to their respective personal brands.





INFLUENCER MARKETING

Reaching Out

When we approach influencers we must be concise when outlining the following. **What** do we want them to post? **When** do we need to know when they're interested? **Where** would the influencer have to go to promote our film? **Why** do we think our film is a great match and opportunity for said influencer?



for example

- *"Hi (Influencer) I am with Really Big Group Productions and we are interested in working with you on a marketing campaign for our upcoming interactive film "Get Together". The campaign would be centred around you posting interactive video content and you appearing at several events such as our premiere! We think you would be a perfect fit! we're targeting a kick off date of (targeted date) and I wanted to see if this opportunity is something you would be interested in. I would love to discuss this in greater detail and answer any questions you may have!"*

INFLUENCER MARKETING

Strategy

We will be choosing influencers who specifically appeal to our target demographics. Through searching through similar films marketing efforts to gain an understanding of how they may have utilized influencer marketing, I found the following to be viable options for *Get Together.*

1. Send an influencer a "Gift basket"

- This gift basket will include info about the film and party trinkets to stay on brand
- This option is cost efficient, as the gift basket will be payment in itself. Good option for micro influencers.

2. Premiere invite

- Invite several local influencers to the premiere of the film. Have them post several stories leading up to the premiere to generate interest and further post once they arrive. Take many pics with actors in the film also.

3. Run a competition

- Give our audience the chance to win a VIP experience with the influencer and our film.
- A beer pong tournament for example would be very on brand

4. Get Our Audience to generate content

- Post an interactive story poll and let our audience decide the decision made in the story (transmedia storytelling approach)
- Create an "Get Together" Audio track and encourage our audience to use it in their own reels (amazing for organic growth of Instagram page)

INFLUENCER MARKETING

Instagram & TikTok

INSTAGRAM REELS GENERATE OVER 100% MORE ENGAGEMENT THAN STANDARD POSTS. FOR THIS REASON I WANT ALL OF OUR INFLUENCER MARKETING CONTENT TO BE HIGHLY INTERACTIVE VIDEO CLIPS MADE FOR INSTAGRAM STORIES, REELS AND TIKTOKS.

THE INSTAGRAM REEL FEATURES NOW ALLOWS FOR BOTH COLLABORATORS TO BE IN THE TITLE, MEANING ALL OF OUR FEATURED INFLUENCERS AUDIENCE BASE WILL SEE OUR PAGE AS A CO-COLLABORATOR. WHICH WILL LEVERAGE THE LARGE NETWORK OF INFLUENCERS AND ALL ORGANIC TRAFFIC INTO OUR CAMPAIGN RIGHT AWAY.

- Both TikTok and Instagram have a feature that allows for us to create a unique audio that other creators can reuse for their own content. We will create a memorable theme like that of Euphoria's for the sole purpose of allowing Influencers and users to feature in their posts. IG Reels also allows for us to see trending audio's to further boost organic

TRENDING HASHTAGS TO USE

#bts
#love
#thekissingbooth #hbo #explore #alexademie #ruebennett #aesthetic



An NFT project attached to this film is a great way to not only market the project but also to fundraise and extend the interactivity of the Get Together brand. We will sell NFT'S to the public in hopes of providing them value and generating a grassroots community surrounding the relase of our the film. Holders of our NFT will reap the benefits of the utility we decide the token has (access to events & giveaways)
Below is how we will bring this aspect of the project to life.

1. **We will create NFT Artwork & layers (potentially 1000 images)**
   - Utilizing softwares such as Photoshop, Gimp, ProCreate, Figma (free)
2. **Generate The Unique Images**
   - Randomize all layers on Github to create NFT art
3. **Complete appropriate coding for mint setup**
   - Utilizing VSCode & NFT Port (free)
4. **Deploy Collection Contract!**
   - Fix coding for specific strategy of mint
   - (Public Sale with Reveal for Get Together NFT)
5. **Deploy contract to Netlify https://www.netlify.com**
   - (Netlify - App to allow for NFT mint on website)
6. **Customize NFT landing page on website**
   - Customize landing page for *Get Together* specific aesthetic & info
7. **Will then Test NFT Mint before public sale**
   - Will walk through step by step minting on our NFT website to ensure it works!



8. Create R

- The ve decide the
- Key

9. Will then set Launch date & Create a community of support for NFT launch

- Utilize discord to gain traction and a community base
- Discord is key to communicating with the community

10. Market NFT launch through social media

- Our individual networks
- Influencer marketing (stories, posts)
- Free blogs on NFT specific new sources

11. Contact Moonpay & Creatify for Credit card option

- We will contact these companies to try to integrate the option to purchase our NFT with credit card for wider adoption.

12. Drop NFT!

- Sell our NFT to the masses to assist in the funding and marketing of our film!
- Continue to offer holders utility!

EMAIL MARKETING

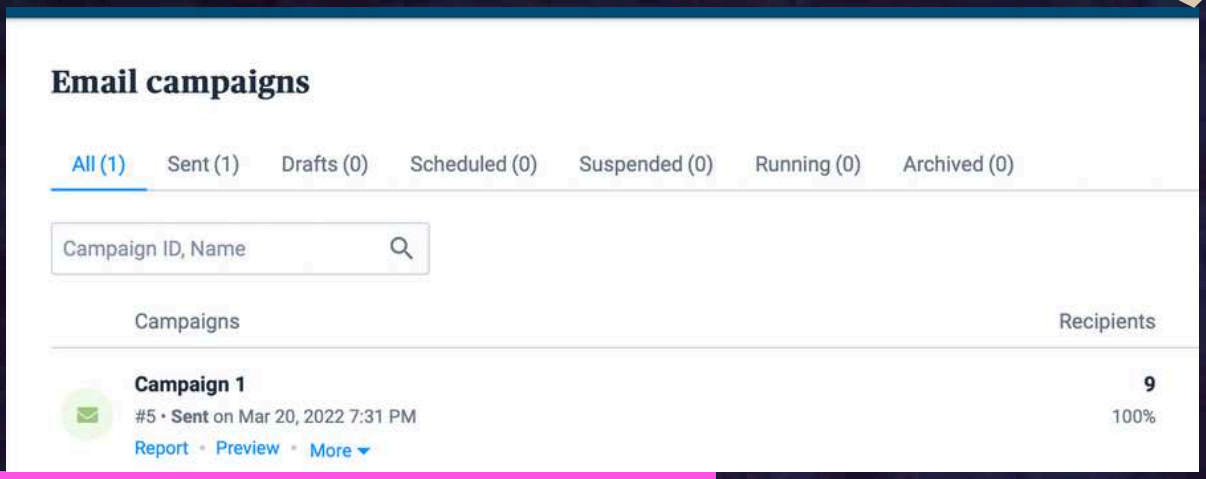


aspect of digital marketing that we will rely on heavily, in that of an email marketing campaign.

Using a free software named SendInBlue We have built an automated email system that we will be able to implement to grow our audience base and reach. Once an individual signs up for our newsletter they will continue to receive emails throughout our campaign from the characters themselves, such as one from Amanada inviting you to her party and that the date is still "tbd". This layer of transmedia storytelling will continue to be prevalent throughout our campaign.

EMAIL MARKETING CONT'D

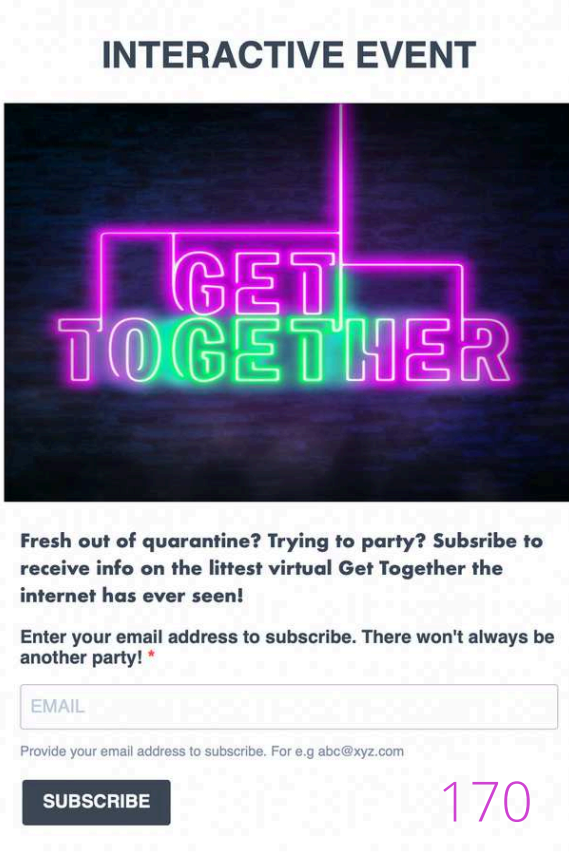
We will continue to utilize the system as our production progresses but this is an amazing way to interact with our target audience members in the meantime.



The SendInBlue Software also allows for us to track the analytics behind each email, allowing for us to see conversion rates of those who opened the email and actually followed our call to action by filling out the form.

Using the analytics we will be able to continue to understand which keywords and types of emails gain the most traction with our audience bases

Gaining a vast list of emails would be ideal to maximize reach and to use all of our 300 emails each day to maximize utility



SOCIAL MEDIA SCHEDULE

The Key to Get Together's Social Media Success: **Quality** and **consistency!**

"If you post too infrequently, your audience will forget that you exist and you will quickly fade into the deep dark recesses of their minds. However, if you are posting too often, you will become a complete nuisance and they will dread seeing your posts overcrowding their feed."

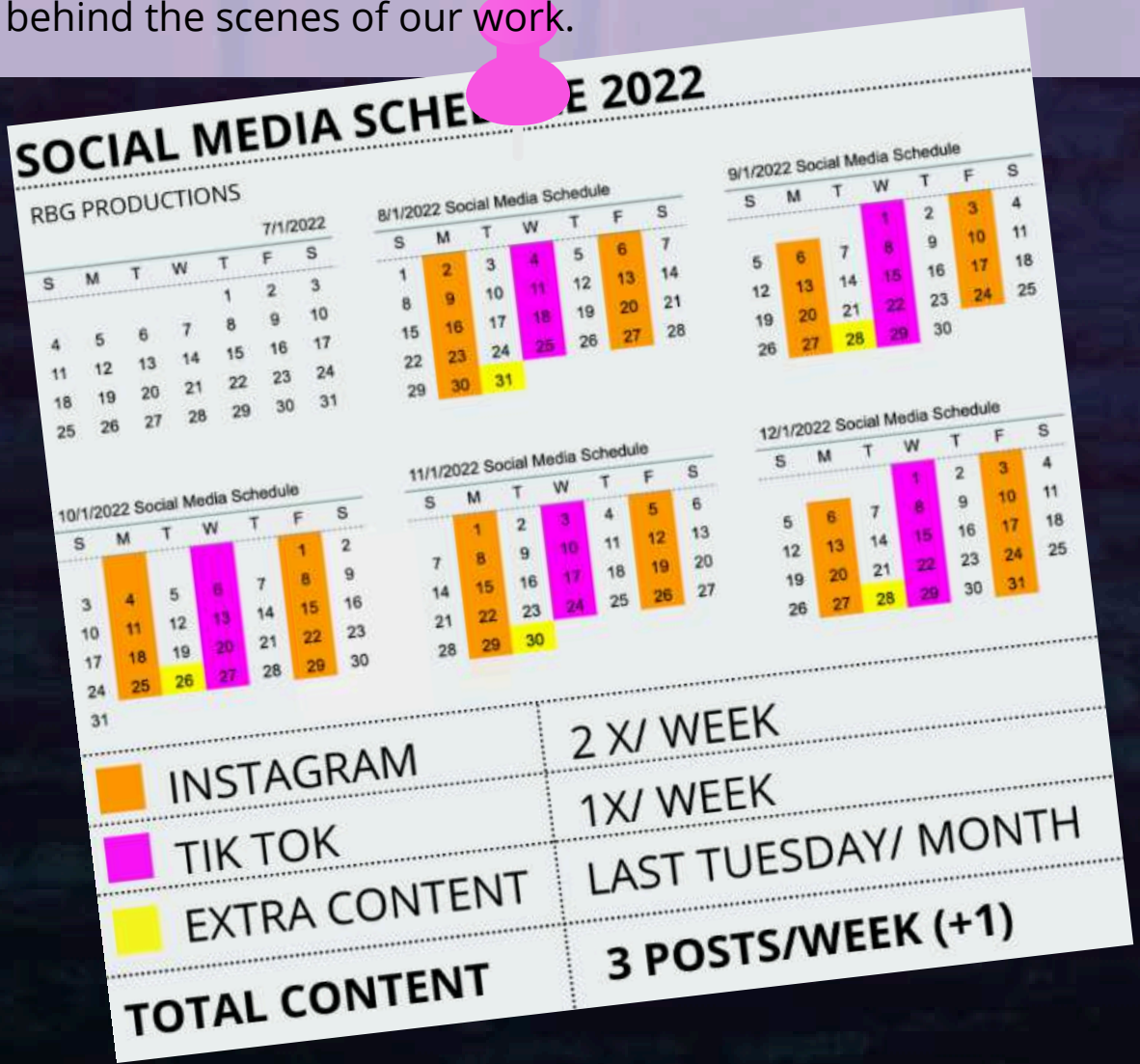




SOCIAL MEDIA SCHEDULE

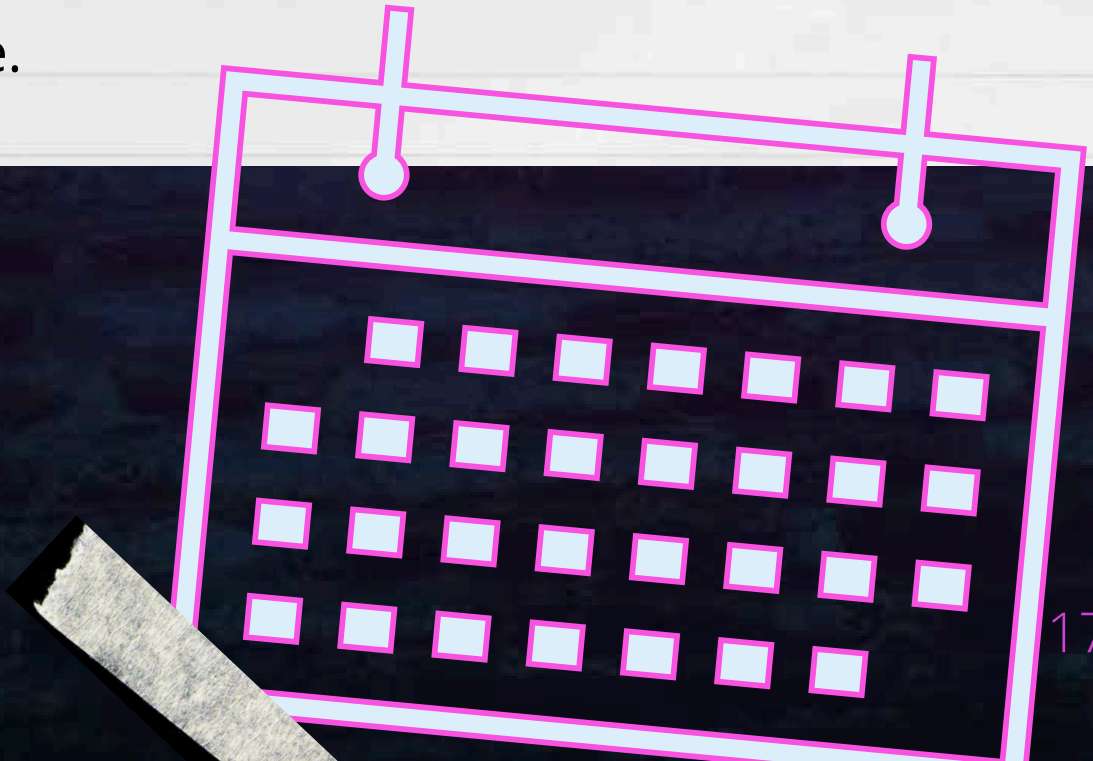
Posting Schedule

Get Together will follow this weekly social media posting schedule. Ideally, we'll post about three or four times a week. This means that at least three posts must be made every, Monday, Wednesday, and Friday. We have selected these days since we want our week to start and end on a high note. An extra post will be made every Tuesday at the end of the month, this might include more exclusive content that is not shown on a regular weekly basis. All days not highlighted are available as additional posting days just in case a certain event or celebration happens to occur. These posting times will not include Instagram Stories as those will be posted daily throughout filming and productions stages, as we want to share behind the scenes of our work.



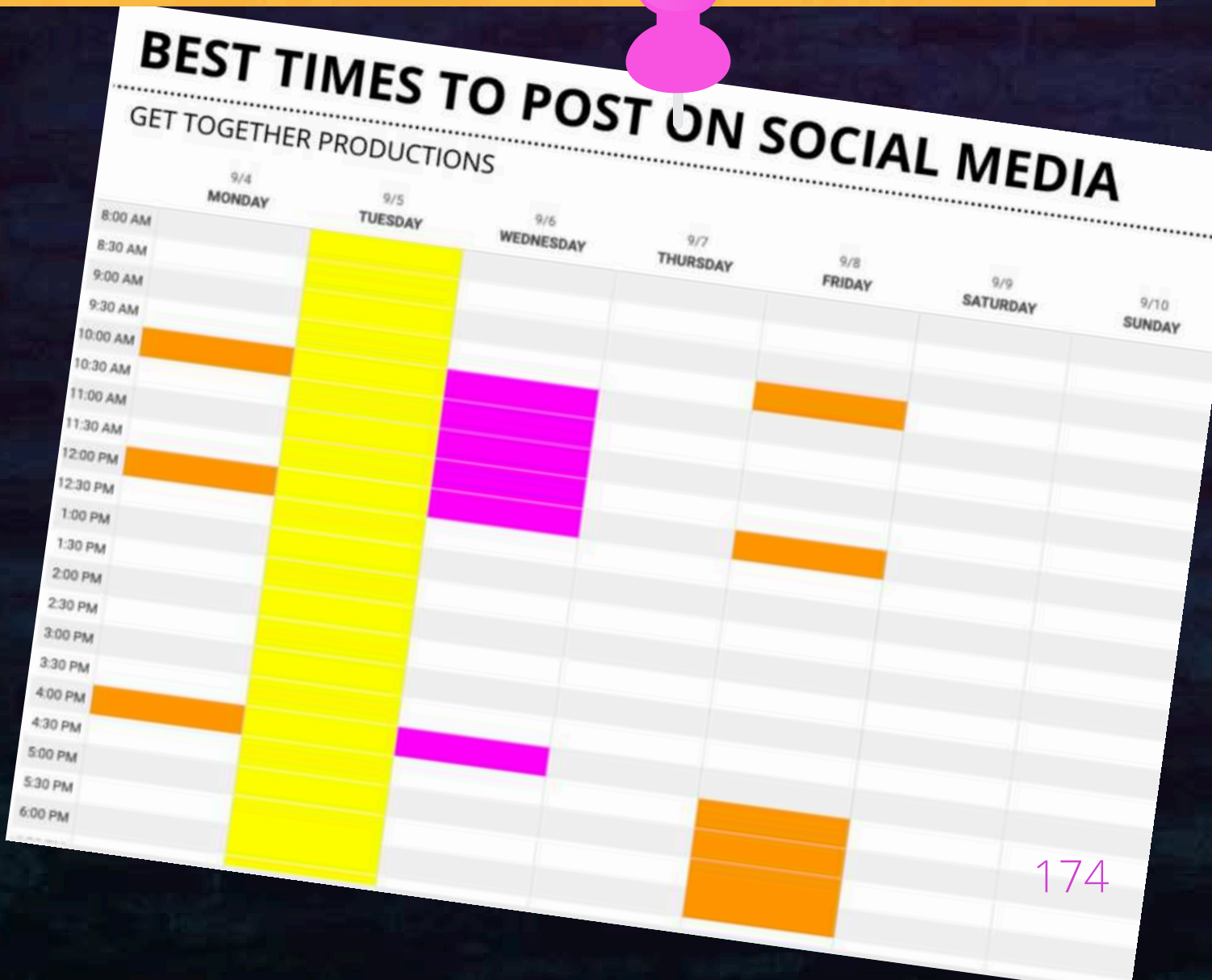
SOCIAL MEDIA SCHEDULE

The posts from Get Together will consist of images, videos (both IGTV and regular), or stories. To keep things interesting for our followers, we like to post a variety of different posts each week. These posts can include digital posters for our film, meet the team, Q&As, spoilers, and more. The weeks or days before the release of our film, we will share teasers of behind-the-scenes action from Get Together and other content to get our community excited and anticipating our release. This can be described in better detail in the “Media Promotions” section of our bible.



SOCIAL MEDIA SCHEDULE

The posting times are another crucial step in ensuring our social media presence is strong. The ideal time to post frequently changes, and Get Together does its best to keep up with the latest changes. By posting at peak times on essential posting days, we can get the most coverage, interaction, and overall views, resulting in more outreach and popularity. Our future success will be determined by how popular our Instagram and TikTok become.



SOCIAL MEDIA SCHEDULE

Post Aesthetics

Aesthetics are very important for all of our Instagram posts. Keeping our audience updated with fresh, new, and cool content is important, but we also have to ensure that our posts are consistent with our exuberant, grungy, neon party theme. Most posts will be dark with eccentric pops of neon color and consist of party elements. An appreciated aesthetic is crucial for our engagement and social media coverage as we must stay on brand with our film.



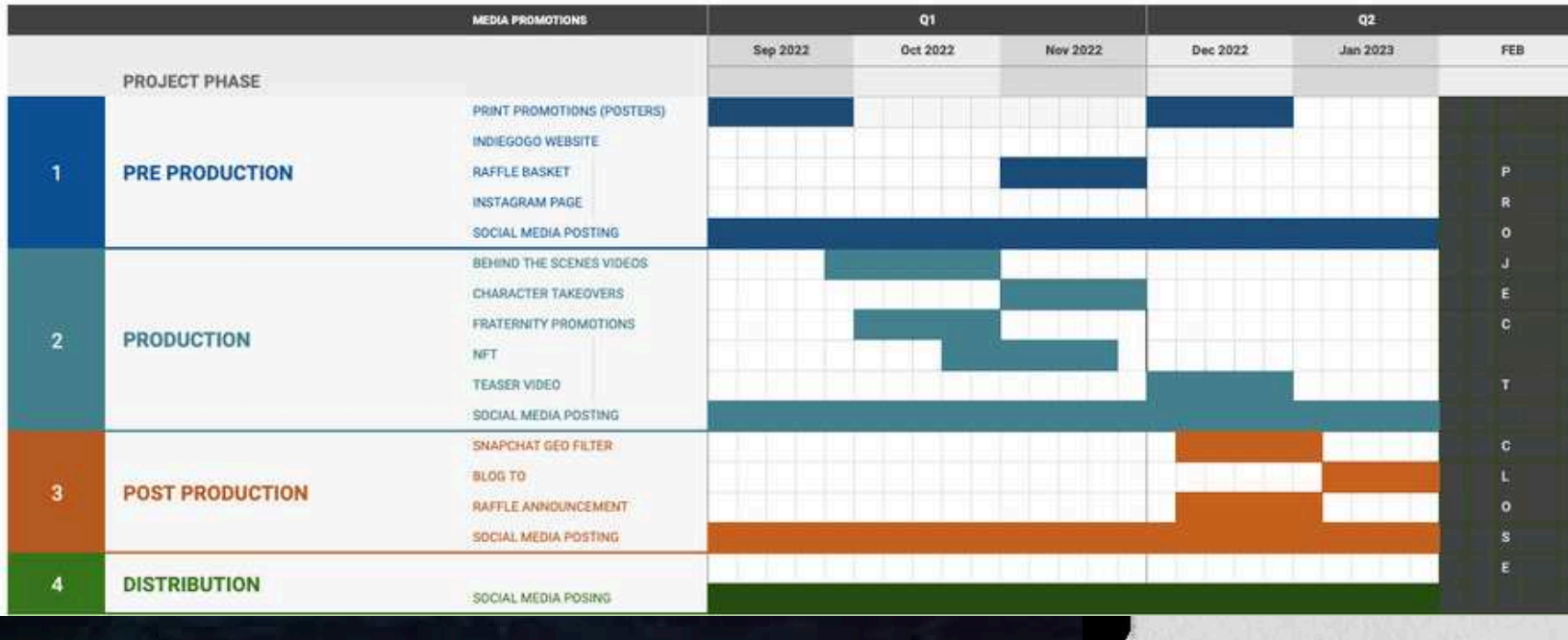
SOCIAL MEDIA SCHEDULE

Media & Marketing Timeline

Listed below is a chart that shows the days on which all our marketing and media events will be held. All production aspects are broken down to ensure a successful media campaign during all phases of our Get Together project.

MEDIA & MARKETING TIMELINE

RBG PRODUCTIONS	GET TOGETHER	MEDIA TIMELINE	JULIANNA & RYAN
CREATED BY	SOCIAL MEDIA AND MARKETING DEP.	DATE	EFFECTIVE SEP 2022



GRANTS & FUNDING

The Ontario Creates IDM Fund

The Ontario Creates IDM Fund- for Interactive Content (Non-Linear)
This Fund is designed to support the creation of projects that consist of well-designed created content that can be distributed on a platform, network, or device that is capable of interactivity. This fund provides; support for early-stage activities that will assist the applicant in moving towards the production of a market-ready interactive content project and for the creation of a market-ready interactive content project that will be made publicly available to an audience.

Two deadlines. 5:00 PM April 11, 2022, or August 29, 2022.

Media Girlfriends Fund

Media Girlfriends started in 2016, as a podcast created by Nana aba Duncan and is now a podcast production company and scholarship, supporting women and diverse journalists, inviting all. This scholarship is for Canadian students studying journalism, communications, media, or tech in Canada. The award is for a student (primarily women) already enrolled in a college or university program. The recipient who wins this award will receive $10,000 CAD and will have the opportunity to meet with members of the Media Girlfriends network. Aaliyah Dasoo, a member of the Dean's Honor List at Ryerson University, enrolled in the journalism program, won this award in 2020 as she demonstrated a strong commitment to mentoring writers in her role as an editor.

Deadline: April 30th, 2022, 11:59 PM

Summer Company Grants

The Summer Company program provides students aged 15 to 29 start-up money to kick-off a new summer business as well as provide advice and mentorship from local business leaders to help get the said business up and running. Funding is up to $3,000. Applicants get up to $1,500 upfront to help with start-up costs and up to $1,500 when they successfully complete the program requirements. The program insists you show progress and how their money is being used in the said business.

Deadline: TBD

GRANTS & FUNDING

Crowdfunding

As part of our production, we must partake in crowdfunding in order to support our overall project. Based on research, our top crowdfunding site is Indiegogo. We will be sharing information and posts in regards to the crowd-funding page we create and will actively promote this fundraising opportunity throughout the duration of the campaign.

Indigogo

A site that runs on a rewards-based system, meaning donors, investors, or customers who are willing to help to fund a project or product can donate and receive a gift, rather than an equity stake in the company. The company takes a 5% fee from the total amount of money we raise. A safe goal for fundraising on Indiegogo would be $3500.We feel that we can achieve this as there are nine of us members spreading our message and promoting the unique concept of the choose-your-own-adventure style of storytelling.

Raffle Basket

We are asking our family members to donate items to our Ultimate College Party Basket. Which will sit at a value of $100. All items can be purchased on the Amazon store where our team will then put together the basket and raffle it off on our social media pages and Indiegogo. Everyone that donates an amount gets entered into a draw where they will have the chance to win the basket prize. We require a minimum bid of $3 and set bid increments of $5, $10, $20. The higher you donate, the greater your chances are.

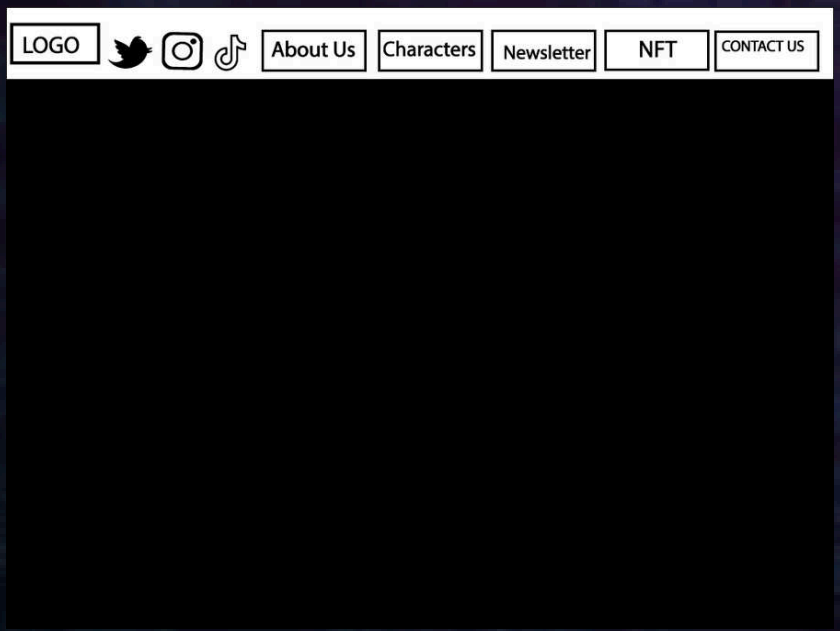
BRANDING

WEBSITE

Breakdown

- We will create our website as hub of all relevant information for Get Together
- Our goal would be to send traffic to our website while getting visitors to sign up for an email list to then follow up with our **email marketing campaign.**

Below is a basic wireframe for our website.



About Section

About*: Get Together* is a live-action interactive short film that follows Val, a first-year university student as she navigates the chronicles of her first university party, her shaky friendship with her best friend, Amanda, and the love triangle with her love interest Liam.

WEBSITE

Breakdown

Character Section

Our Character section will feature the character breakdowns created by our social media lead. The breakdowns are an introduction from the characters themselves writing in the first person, keeping the consistency of transmedia storytelling.

Newsletter

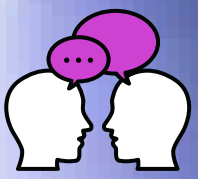
The newsletter section will feature a sign up form for our email marketing campaign. By capturing the emails of users we will be able to create an email list to constantly reach out and send traffic back to the website if necessary.

Blogs (SEO)

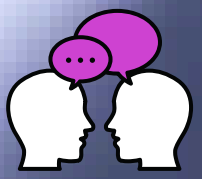
The website will feature a blog section for SEO (search engine optimatization) purposes. Meaning we will write relevant blogs for the site that would feature keywords for us to rank higher in the search results on all search engines (mainly google).

Landing Page

The landing page will feature an promotional interactive trailer explaining the film in in further detail. According to Hubspot, videos on landing pages increase conversion rates by 86% . The background will be dynamic and interactive when moving the cursor.



COMMUNITY

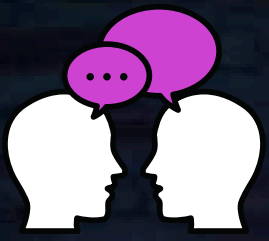


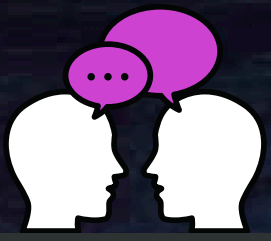
It is integral that we establish a solid and heavily engaged community surrounding the film during our production processes. A community of supporters that are eagerly awaiting our film would be key in having a successful release of this project.

There are 8 of us alone in this group in which we would all very likely be able to leverage our social & individual networks of Ryerson students to build the foundation of the community. There are 100's of RTA Students alone that we will do our best to reach out to via social media, IRL events & marketing efforts such as even posters around school building such as the RCC & SLC.

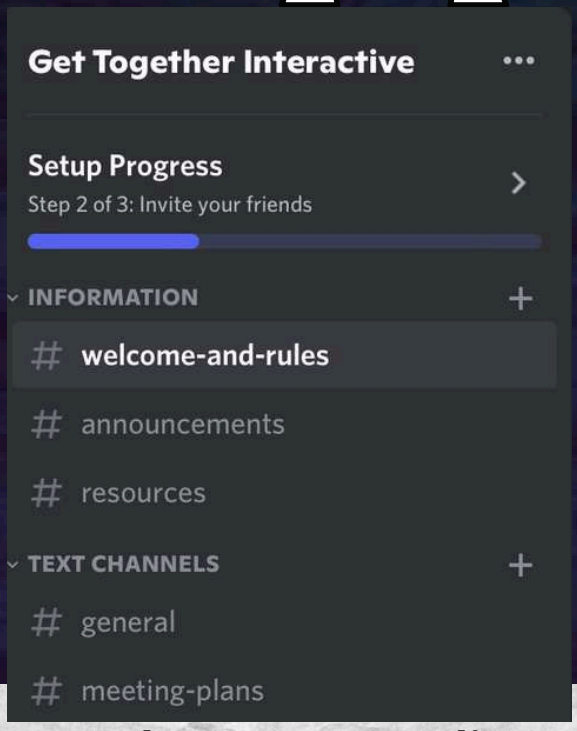
Making the public outside of Ryerson aware of our film via constant social media shoutouts and tagging of the @gettogetherinteractive social media pages will be the key ingredient in raising awarness and building a following .

COMMUNITY CONT'D





A discord chat would be the best way to stay connected with our community base, as we could hold conversations, answer questions and let everyone know of giveaways and events in real time. We could even offer further incentives for individuals to be more active in our discord server.



Having our team members as MODS means we have direct access to those who are interested in our film and can articulate what's happening in real time

- We can also lead discussion for those in the general chat so we have our own audience interacting with one another
- This is very important and on brand as part of our film is playing into how young adults haven't been able to socialize due to the pandemic

We have setup a discord server that we plan to use to host our community to inform them of all things "Get Together"

With the IRL events we can give our discord members special access and VIP treatment for being so active within the community.

Budget

Preliminary Ryerson Budget

- Minimum $7,000, Maximum $15,000 Spending.
- Development Costs = $30
- Production Costs = $6,975
- Post-Production Costs = $400
- Other Costs = $917
- Contingency = $200
- Total Preliminary Budget = $8,492

Financed via

- Marketing Plan
- Grants/Loans
- Personal Contributions (Last Case Scenario)

Budget Spreadsheet:
https://drive.google.com/file/d/1T7J1mDpqxNXNiUY21_g4ydpTFzMGyHmD/view?usp=sharing

TFC Prod. Budget - TOPSHEET

Preliminary or final: Preliminary
Budget dated: 30/03/2022
Exchange rate (if appl.):

Title: **GET TOGETHER**
Production company: Really Big Group Productions
Address: 350 Victoria St, Toronto, ON M5B 2K3
Email: dhaciyusufoglu@ryerson.ca
Telephone: 1 (647) 222-6657

Producer(s): Deniz Haciyusufoglu
Director(s): Maria Lypyavka
Writer(s): Maria Lypyavka & Deniz Haciyusufoglu
Production Manager: Myaah Farrell
Creative Lead Shayli Liederman
Medium/Format: Interactive Film
Length: 30 mins
Location/Studio: 7 Donherb CrescentCaledon, ON L7C 1E3
Pre-prod. period: Jan 14, 2022 - April 14, 2022
Shooting period: Sep 11, 2022 - Sep 17, 2022

Budget prepared by: Deniz Haciyusufoglu
Budget prepared on (date):
Date of script: 27/03/2022
Version no.: 3

Budget approved by:

Name	Signature	Date

Account	Category	Page	Ryerson Total	Real Life
01.00	Story rights/Acquisitions	1	0	
02.00	Script	1	0	88,854
03.00	Development costs	2	0	
04.00	Producer(s)	3	0	
05.00	Director(s)	3	0	
	TOTAL "A" – ABOVE THE LINE		**0**	**88,854**
	"B" – PRODUCTION			
10.00	Cast	5	0	20,769
11.00	Background Performers (Extras)	6	0	21,000
12.00	Production labour	7	0	13,924
13.00	Production Design/Art Department labour	8	0	6,836

15.00	Set Dressing labour	9	0	5,662
16.00	Props labour	9	0	5,874
19.00	Wardrobe labour	11	0	2,379
20.00	Makeup/Hair labour	11	0	
22.00	Camera labour	13	0	12,631
23.00	Electrical labour	13	0	7,759
24.00	Grip labour	14	0	5,155
25.00	Production Sound labour	14	0	9,107
31.00	Location expenses	18	1,616	1,616
32.00	Unit expenses	19	0	
34.00	Transportation	20	560	560
36.00	Art supplies	21	0	
37.00	Set dressing	21	200	
38.00	Props	22	280	
41.00	Wardrobe supplies	23	100	200
42.00	Makeup/Hair supplies	23	100	300
45.00	Camera equipment	25	2,769	6,055
46.00	Electrical equipment	25	1,085	1,120
47.00	Grip equipment	26	265	265
48.00	Sound equipment	26	0	198
	TOTAL PRODUCTION "B"		**6,975**	**121,409**
	"C" – POST-PRODUCTION			
60.00	Post Production - Edit labour	35	400	46,052
61.00	Editing equipment	36	0	14,000
62.00	Video post production (picture)	37	0	
63.00	Video post production (sound)	38	0	
66.00	Music	41	0	
67.00	Titles/Stock footage/Visual effects	42	0	
68.00	Versioning	42	0	
	TOTAL POST-PRODUCTION "C"		**400**	**60,052**
	TOTAL "B" + "C" (PRODUCTION AND POST PRODUCTION)		**7,375**	**181,461**
	"D" – OTHER			

70.00	Marketing	44	485	
71.00	General expenses	45	432	432
	TOTAL OTHER "D"		**917**	**432**
	TOTAL "A" + "B" + "C" + "D"		**8,292**	**270,747**
80.00	Contingency	45	200	500
81.00	Completion guarantee	45	0	
	GRAND TOTAL		**8,492**	**271,247**
	GRAND TOTAL (+HST)		**9,596**	**307,075**

Notes:

Title: GET TOGETHER

Prodco: Really Big Group Productions

Date of budget: 30/03/2022
Medium/ Length: Interactive Film / 30 mins
Location/ Studio: 7 Donherb CrescentCaledon, ON L7C 1E3

01.00 STORY RIGHTS/ACQUISITIONS

Account	Description	Total	Ryerson Assumptions	Real Life Assumptions
01.01	Story rights/acquisitions	0	In-house: Maria & Deniz	Assumptions
01.00	**TOTAL – STORY RIGHTS/ACQUISITIONS**	**0**		

02.00 SCRIPT

Account	Description	No.	No. units	Unit	Rate/Amt	Ryerson Total	Ryerson Assumptions	Real Life Assumptions
02.01	Writer(s)	1	1	---	0.00	0	In-house: Maria & Deniz	WGC/CMPA Independent Production Agreement 2019-2022 Script Fees July 2021 Script $61,163
02.15	Storyboard & Treatment	1	1	---	0.00	0	In-house:Matt, Myra & Shayli	WGC/CMPA Independent Production Agreement 2019-2022 Script Fees July 2021 Treatment $27,491
02.21	Production bible	1	1	---	0.00	0	In-house: Really Big Group Productions Team	In-house: Really Big Group Productions Team
02.90	Final Script Software	1	1		0.00	0	Student Download (free)	Special Price: $199.99
02.95	Other	1	1	---	0.00	0		
02.00	**TOTAL – SCRIPT**					**0**		88853.99

03.00 DEVELOPMENT COSTS

Account	Description	No.	No. units	Unit	Rate/Amt	Total		Assumptions
03.01	Preliminary breakdown/Budget					0	In-house: Deniz	
03.02	Presentation Bible - Development					0	In-house: Really Big Group	
03.08	Technological research					0	In-house: Myra	
03.25	Office expenses					0	N/A	
03.50	Preliminary scouting					0	In-house: Matt	
03.70	Promotion					0	In-house: Ryan & Julianna	
03.90	Fringes		0.00	%	0	0		
03.95	Other					0		
03.00	**TOTAL – DEVELOPMENT COSTS**					**0**		

04.00 PRODUCER(S)

Account	Description	No.	No. units	Unit	Rate/Amt	Total		Assumptions
04.05	Producer(s)	1	1	---	0.00	0	In-house: Deniz	
04.25	Producer's Assistant	1	1	---	0.00	0	Creative Practice Hours	
04.90	Fringes		0.00	%	0	0		
04.93	Kit Fees	1	1	---	0.00	0		
04.95	Other	1	1	---	0.00	0		
04.00	**TOTAL – PRODUCER(S)**					**0**		

05.00 DIRECTOR(S)

Account	Description	No.	No. units	Unit	Rate/Amt	Total		Assumptions
05.01	Director	1	1	---	0.00	0	In-house: Maria	2019-2021 DGC/CMPA Standard Agreement Directors 2% of Budget
05.00	**TOTAL – DIRECTOR(S)**					**0**		

06.00 CAST

Account	Description	No.	No. units	Unit	Rate/Amt	Total		Assumptions
6.01	Principals	1	3	Items	0.00	0	Non-Union Actors/Ryerson Students/RMW Casting	2019-2021 ACTRA Independent Production Agreement 2021 Daily ($807.25 x3) x7 days
10.69	Rehearsals/Fittings	1	1	---	0.00	0	Non-Union Actors/Ryerson	
10.70	Casting Director	1	1	---	0.00	0	RMW Casting Service Group	
10.75	Casting expenses	1	1	---	0.00	0	RMW Casting Service Group	
10.76	Rehearsal areas	1	1	---	0.00	0	RMW Casting Service Group	
10.77	Video expenses (casting)	1	1	---	0.00	0	RMW Casting Service Group	
10.92	Permits	1	1	---	0.00	0	RMW Casting Service Group	
10.95	Other	1	1	Items	0.00	0		2019-2021 ACTRA Independent Production Agreement 2021 Daily ($545.25) x7 days
10.00	**TOTAL – CAST**					**0**		20769

11.00 BACKGROUND PERFORMERS

Account	Description	No.	No. units	Unit	Rate/Amt	Total		Assumptions

11.10	General Background Performers (detail) - Union	1	25	---	0.00	0	Creative Practice Hours	University students (Minimum wage) Upon Ryerson = Creative Practice Hours ($15.00 x8 hours) x7 days
11.70	Background Casting Director	1	1	---	0.00	0	RMW Casting Service Group	
11.72	Background casting fees	1	1	---	0.00	0	RMW Casting Service Group	
11.74	Background Casting Assistant	1	1	---	0.00	0	RMW Casting Service Group	
11.75	Background casting expenses	1	1	---	0.00	0	RMW Casting Service Group	
11.92	Permits	1	1	---	0.00	0	RMW Casting Service Group	
11.00	**TOTAL – BACKGROUND**					**0**		21000

12.00 PRODUCTION LABOUR

Account	Description	No.	No. units	Unit	Rate/Amt	Total		Assumptions
12.01	Production Supervisor	1	1	---	0.00	0	In-house: Myaah/Creative	
12.05	Production Manager	1	1	---	0.00	0	In-house: Myaah/	2019-2021 DGC/CMPA Standard Agreement 2022 Production Tier E Motion Weekly $2318
12.08	Assistant Production Manager	1	1	---	0.00	0	Creative Practice Hours	2019-2021 DGC/CMPA Standard Agreement 2022 Production Tier E Motion Weekly $1607
12.10	Unit Manager	1	1	---	0.00	0	N/A	
12.15	Location Manager	1	1	---	0.00	0	In-house: Myaah	2019-2021 DGC/CMPA Standard Agreement 2022 Production Tier E Motion Weekly $1930
12.16	Assistant Location Manager	1	1	---	0.00	0	N/A	
12.20	1st Assistant Director(s)	1	1	---	0.00	0	Creative Practice Hours	2019-2021 DGC/CMPA Standard Agreement 2022 Production Tier E Motion Weekly $2231
12.23	2nd Assistant Director(s)	1	1	---	0.00	0	Creative Practice Hours	
12.35	Production Assistants	1	1	---	0.00	0	Creative Practice Hours	Ryerson Assumption = Creative Practice Hours 2019-2021 DGC/CMPA Standard Agreement 2022 Production Tier E Motion Weekly $1401
12.40	Production Coordinator	1	1	---	0.00	0	Creative Practice Hours	
12.43	Assistant Production Coordinator	1	1	---	0.00	0	Creative Practice Hours	

12.45	Production Secretary	1	1	---	0.00	0	Creative Practice Hours	
12.48	Office Production Assistant(s)	1	1	---	0.00	0	N/A	
12.50	Production Accountant	1	1	---	0.00	0	N/A	2019-2021 DGC/CMPA Standard Agreement 2022 Production Tier E Motion Weekly $1906
12.70	Craft Service/Caterer	1	1	---	0.00	0		ME.N.U. FoodTruck Food Truck = $1500 Rental = $500 [GAS - PROPANE - PREP TIME - DISPOSABLES] Service Fee = 20% of 1500 = $300 TOTAL = $2300
12.80	Script Supervisor/Continuity	1	1	---	0.00	0	Creative Practice Hours	IATSE 873 Supplemental Agreement Wage Schedule Low Budget Feature Films $3 Million CAD and Below Year 2 $33.03 x7days
12.00	**TOTAL – PRODUCTION LABOUR**					**0**		13924.21

13.00 PRODUCTION DESIGN/ART

Account	Description	No.	No. units	Unit	Rate/Amt	Total		Assumptions
13.01	Production Designer	1	1	---	0.00	0	Hinesight Production Service Group	2019-2021 DGC/CMPA Standard Agreement 2022 Production Tier E Motion Weekly $2884
13.10	Art Director	1	1	---	0.00	0	In-house: Shayli	2019-2021 DGC/CMPA Standard Agreement 2022 Production Tier E Motion Weekly $2488
13.12	1st Assistant Art Director	1	1	---	0.00	0	N/A	
13.14	2nd Assistant Art Director	1	1	---	0.00	0	N/A	
13.35	Graphic Artist(s)	1	1	---	0.00	0	Hinesight Production Service Group	2019-2021 DGC/CMPA Standard Agreement 2022 Production Tier E Motion Weekly $1464
13.00	**TOTAL – PRODUCTION DESIGN/ART**					**0**		6836

15.00 SET DRESSING LABOUR

Account	Description	No.	No. units	Unit	Rate/Amt	Total		Assumptions

15.01	Set Decorator	1	1	---	0.00	0	In-house: Shayli + Creative Practice Hours	IATSE LOCAL 891 RATE SHEET - 2018 - 2021 March 29/20 - March 31/21 Set Decorating Feature: Set Decorator ($42.48 x10 hours) x7 days
15.10	Assistant Set Decorator(s)	1	1	---	0.00	0	In-house + Creative Practice Hours	IATSE LOCAL 891 RATE SHEET - 2018 - 2021 March 29/20 - March 31/21 Set Decorating Feature: Assistant Set Decorator ($38.40 x10 hours) x7 days
15.15	Set Dresser(s)	1	1	---	0.00	0	Creative Practice Hours	
15.16	Set Dressing Buyer(s)	1	1	---	0.00	0	In-house: Shayli	
15.00	**TOTAL – SET DRESSING LABOUR**					**0**		5661.6

16.00 PROPS LABOUR

Account	Description	No.	No. units	Unit	Rate/Amt	Total		Assumptions
16.01	Property Master	1	1	---	0.00	0	In-house: Shayli	IATSE LOCAL 891 RATE SHEET - 2018 - 2021 March 29/20 - March 31/21 Props Feature: Property Master ($42.48 x10 hours) x7days
16.10	Assistant Property Master	1	1	---	0.00	0	N/A	IATSE LOCAL 891 RATE SHEET - 2018 - 2021 March 29/20 - March 31/21 Props Feature: Assistant Property Master ($41.44 x10 hours) x7days
16.15	On-Set Props Assistant(s)	1	1	---	0.00	0	N/A	
16.16	Props Buyer(s)	1	1	---	0.00	0	N/A	
16.93	Kit fees	1	1	---	0.00	0		
16.95	Other	1	1	---	0.00	0		
16.00	**TOTAL – PROPS LABOUR**					**0**		5874.4

19.00 WARDROBE LABOUR

Account	Description	No.	No. units	Unit	Rate/Amt	Total		Assumptions
19.01	Costume Designer	1	1	---	0.00	0	N/A	
19.03	Assistant Costume Designer	1	1	---	0.00	0	N/A	

19.05	Head Wardrobe/Set Supervisor	1	1	---	0.00	0	In-house: Shayli	IATSE LOCAL 891 RATE SHEET - 2018 - 2021 March 29/20 - March 31/21 Props Feature: Set Supervisor ($33.98 x10 hours) x7days
19.10	Assistant Costumer	1	1	---	0.00	0	N/A	
19.30	Dresser(s)	1	1	---	0.00	0	N/A	
19.93	Kit fees	1	1	---	0.00	0		
19.95	Other	1	1	---	0.00	0		
19.00	**TOTAL – WARDROBE LABOUR**					**0**		2378.6

20.00 MAKEUP/HAIR LABOUR

Account	Description	No.	No. units	Unit	Rate/Amt	Total		Assumptions
20.01	Head Makeup Artist	1	1	---	0.00	0	Creative Practice Hours	IATSE LOCAL 891 RATE SHEET - 2018 - 2021 March 29/20 - March 31/21 Make-Up Feature: Assistant Hairstylist ($40.45 x2 hours) x7days
20.10	Assistant Makeup Artist	1	1	---	0.00	0	Creative Practice Hours	
20.40	Head Hairstylist	1	1	---	0.00	0	Creative Practice Hours	IATSE LOCAL 891 RATE SHEET - 2018 - 2021 March 29/20 - March 31/21 Make-Up Feature: Assistant Hairstylist ($40.45 x2 hours) x7days
20.60	Assistant Hairstylist	1	1	---	0.00	0	Creative Practice Hours	
20.00	**TOTAL – MAKEUP/HAIR LABOUR**					**0**		1132.6

22.00 CAMERA LABOUR

Account	Description	No.	No. units	Unit	Rate/Amt	Total		Assumptions
22.01	Director of Photography	1	1	---	0.00	0	In-house: Matt	International Cinematographies Guild (ICG) Local 669 ICG Local 669 Supplemental Master Agreement Rates -Weekly (Tier 2) Director of Photography (Guaranteed atleast 60 hours per week) $6167.70
22.05	Camera Operator	1	1	---	0.00	0	Creative Practice Hours	International Cinematographies Guild (ICG) Local 669 ICG Local 669 Supplemental Master Agreement Rates -Weekly (Tier 2) Electronic Camera Operator (Guaranteed atleast 60 hours per week) $3386.60

22.10	1st Assistant Camera	1	1	---	0.00	0	Creative Practice Hours	International Cinematographies Guild (ICG) Local 669 ICG Local 669 Supplemental Master Agreement Rates -Weekly (Tier 2) 1st Assistant Camera (Guaranteed atleast 60 hours per week) $3076.50
22.11	Digital Imaging Technicans	1	1	---	0.00	0	Creative Practice Hours	
22.12	2nd Assistant Camera	1	1	---	0.00	0	Creative Practice Hours	
22.50	Special Equipment Operators	1	1	---	0.00	0	Creative Practice Hours	
22.60	Additional Camera Operators	1	1	---	0.00	0	Creative Practice Hours	
22.70	Still Photographer	1	1	---	0.00	0	Snowhouse Media Service	
22.00	**TOTAL – CAMERA LABOUR**					**0**		12630.8

23.00 ELECTRICAL LABOUR

Account	Description	No.	No. units	Unit	Rate/Amt	Total		Assumptions
23.01	Gaffer	1	1	---	0.00	0	Creative Practice Hours	IATSE LOCAL 891 RATE SHEET - 2018 - 2021 March 29/20 - March 31/21 Set Decorating Feature: Lighting Director ($42.48 x10 hours) x7 days
23.10	Best Boy	1	1	---	0.00	0	Creative Practice Hours	IATSE LOCAL 891 RATE SHEET - 2018 - 2021 March 29/20 - March 31/21 Set Decorating Feature: Best Boy ($34.18 x10 hours) x7 day
23.20	Electrician(s)	1	1	---	0.00	0	Creative Practice Hours	
23.30	Electrician Dailies	1	1	---	0.00	0	Creative Practice Hours	
23.40	Rigging/Striking	1	1	---	0.00	0	Creative Practice Hours	
23.50	Generator Operator	1	1	---	0.00	0	Creative Practice Hours	IATSE LOCAL 891 RATE SHEET - 2018 - 2021 March 29/20 - March 31/21 Set Decorating Feature: Generator Operator ($34.18 x10 hours) x7 day
23.00	**TOTAL – ELECTRICAL LABOUR**					**0**		7758.8

24.00 GRIP LABOUR

Account	Description	No.	No. units	Unit	Rate/Amt	Total		Assumptions

24.01	Key Grip	1	1	---	0.00	0	Creative Practice Hours	IATSE LOCAL 891 RATE SHEET - 2018 - 2021 March 29/20 - March 31/21 Set Decorating Feature: Key Grip ($40.45 x10 hours) x7 day
24.10	Best Boy Grip	1	1	---	0.00	0	Creative Practice Hours	
24.15	Dolly Operator	1	1	---	0.00	0	Creative Practice Hours	
24.20	Grip(s)	1	1	---	0.00	0	Creative Practice Hours	IATSE LOCAL 891 RATE SHEET - 2018 - 2021 March 29/20 - March 31/21 Set Decorating Feature: Grips ($33.19 x10 hours) x7 day
24.30	Grip Dailies	1	1	---	0.00	0	Creative Practice Hours	
24.40	Rigging/Striking	1	1	---	0.00	0	Creative Practice Hours	
24.50	Labourer(s)	1	1	---	0.00	0	Creative Practice Hours	
24.95	Other	1	1	---	0.00	0		
24.00	**TOTAL – GRIP LABOUR**					**0**		5154.8

25.00 PRODUCTION SOUND LABOUR

Account	Description	No.	No. units	Unit	Rate/Amt	Total		Assumptions
25.01	Mixer/Sound Recordist	1	1	---	0.00	0	In-house: Nic	IATSE LOCAL 891 RATE SHEET - 2018 - 2021 March 29/20 - March 31/21 Sound Feature: Mixer (Production and Dubbing) ($52.67 x10 hours) x7 days
25.10	Boom Operator	1	1	---	0.00	0	Soundhouse Media Service Group	IATSE LOCAL 891 RATE SHEET - 2018 - 2021 March 29/20 - March 31/21 Sound Feature: Boom Operator ($44.24 x10 hours) x7 day
25.15	Cable Person	1	1	---	0.00	0	Creative Practice Hours	
25.20	Playback Operator	1	1	---	0.00	0	Creative Practice Hours	
25.95	Other	1	1	---	0.00	0		IATSE LOCAL 891 RATE SHEET - 2018 - 2021 March 29/20 - March 31/21 Sound Feature: Sound Assistant ($33.19 x10 hours) x7 day
25.00	**TOTAL – PRODUCTION SOUND**					**0**		9107

31.00 LOCATION EXPENSES

Account	Description	No.	No. units	Unit	Rate/Amt	Total		Assumptions
31.01	Location scouting	1	1	---	0.00	0	In-house: Matt & Myaah	Refer to Accounting Code 12.16
31.05	Site rental	1	7	Day	200.00	1,400	As requested	1400
31.07	Site power	1	1	---	0.00	0		
31.10	*Site access:*					0		
	Roads	1	1	---	0.00			
	Snow removal	1	1	---	0.00			
	Other	1	1	---	0.00			
31.15	Special site insurance	1	1	---	0.00	0		
31.20	Repairs/Restoration	1	1	---	0.00	0		
31.45	Cleaning	1	1	---	216.00	216		216
31.46	Garbage/Recycling	1	1	---	0.00	0		
31.50	Security	1	1	---	0.00	0		
31.95	Other	1	1	---	0.00	0	Inclusive	
31.00	**TOTAL – LOCATION EXPENSES**					**1,616**		1616

32.00 UNIT EXPENSES

Account	Description	No.	No. units	Unit	Rate/Amt	Total		Assumptions
32.10	Catering	1	1	---	0.00	0		
32.15	*Craft service:*					0		
	Purchases	1	1	---	0.00			
	Rentals	1	1	---	0.00			
32.18	Tables/Chairs	1	1	---	0.00	0		
32.19	Washrooms	1	1	---	0.00	0		
32.20	Production support area/Green room	1	1	---	0.00	0		
32.25	First aid	1	1	---	0.00	0		
32.95	Other	1	1	---	0.00	0		
32.00	**TOTAL – UNIT EXPENSES**					**0**		

34.00 TRANSPORTATION

Account	Description	No.	No. units	Unit	Rate/Amt	Total		Assumptions
34.01	Production cars	1	7	Day	80.00	560		560
34.15	Cars for cast/crew members	1	1	---	0.00	0		
34.45	Parking	1	1	---	0.00	0		
34.95	Other	1	1	---	0.00	0		
34.00	**TOTAL – TRANSPORTATION**					**560**		560

36.00 ART SUPPLIES

Account	Description	No.	No. units	Unit	Rate/Amt	Total		Assumptions
36.10	Drawing supplies	1	1	---	0.00	0		
36.12	Drawing equipment	1	1	---	0.00	0		

36.15	Research expenses	1	1	---	0.00	0		
36.00	**TOTAL – ART SUPPLIES**					**0**		

37.00 SET DRESSING

Account	Description	No.	No. units	Unit	Rate/Amt	Total		Assumptions
37.10	Rentals	1	1	---	0.00	0		
37.30	Purchases	1	1	Fixed	200.00	200	As mentioned in Production	200
37.40	Fabrication	1	1	---	0.00	0		
37.48	Repairs/Replacements	1	1	---	0.00	0		
37.95	Other	1	1	---	0.00	0		
37.00	**TOTAL – SET DRESSING**					**200**		

38.00 PROPS

Account	Description	No.	No. units	Unit	Rate	Total		Assumptions
38.10	Rentals	1	1	---	0.00	0		
38.30	Purchases	1	1	---	280.00	280	As mentioned in Production	180
38.40	Fabrication	1	1	---	0.00	0		
38.45	Graphics/signs	1	1	---	0.00	0		
38.48	Repairs/Replacements	1	1	---	0.00	0		
38.00	**TOTAL – PROPS**					**280**		280

41.00 WARDROBE SUPPLIES

Account	Description	No.	No. units	Unit	Rate/Amt	Total		Assumptions
41.10	Rentals	1	1	---	0.00	0		
41.30	Purchases	1	1	---	100.00	100	As mentioned in Production	200
41.40	Fabrication	1	1	---	0.00	0		
41.43	Shipping/Customs/Brokerage	1	1	---	0.00	0		
41.48	Repairs/Cleaning	1	1	---	0.00	0		
41.00	**TOTAL – WARDROBE SUPPLIES**					**100**		200

42.00 MAKEUP/HAIR SUPPLIES

Account	Description	No.	No. units	Unit	Rate/Amt	Total		Assumptions
42.12	Makeup purchases	1	1	Items	100.00	100	As mentioned in Production	300
42.22	Hair purchases	1	1	---	0.00	0		
42.26	Wigs/Hairpieces purchases	1	1	---	0.00	0		
42.43	Shipping/Customs/Brokerage	1	1	---	0.00	0		
42.95	Other	1	1	---	0.00	0		
42.00	**TOTAL – MAKEUP/HAIR SUPPLIES**					**100**		300

45.00 CAMERA EQUIPMENT

Account	Description	No.	No. units	Unit	Rate/Amt	Total		Assumptions
45.10	ARRI Alexa Mini + Lenses	1	7	Day	342.00	2,394		
45.25	Monitor	1	7	Day	0.00	0		
45.27	Hard Drives/Cards	1	7	Day	0.00	0		
45.35	Steadicam	1	7	Day	53.57	375		https://docs.google.com/spreadsheets/d/1uRmuEpE-Ftbx9Y09OA5R8JF_iVdkC3FeYlkPuTTnXWo/edit?usp=sharing
45.85	Loss and damage	1	1	---	0.00	0	Ryerson EDC + Outside Purchases	
45.95	Other	1	1	---	0.00	0		
45.00	**TOTAL – CAMERA EQUIPMENT**					**2,769**		6,055

46.00 ELECTRICAL EQUIPMENT

Account	Description	No.	No. units	Unit	Rate/Amt	Total		Assumptions
46.10	Aputure Light Storm C300x	1	4	Items	25.71	720		com/spreadsheets/d/1uRmuEpE-Ftbx9Y09OA5R8JF_iVdkC3FeYlkPuTTnXWo/edit?usp=sharing
46.20	KinoFlo Diva Lite LED 30	1	2	Items	0.00	0		
46.26	Kino Flo Freestyle 21	1	2	Items	16.43	230		
46.30	LED 30s	1	2	Items	0.00	0		
46.4	Lowell Kit+Gels	1	1	Items	0.00	0	Ryerson EDC + Outside Purchases	
46.95	Generator -Honda Ultra-Quiet EU3000i	1	7	Day	19.29	135		
46.00	**TOTAL – ELECTRICAL EQUIPMENT**					**1,085**		1,120

47.00 GRIP EQUIPMENT

Account	Description	No.	No. units	Unit	Rate/Amt	Total		Assumptions
47.10	Basic package rental - (C stands, 750 rollers, 2K rollers, Grip Heads, Apple Box, Sandbags Misc.	1	1	Items	0.00	0		
47.12	Gaffer Tape	1	4	Items	16.50	66		
47.15	Foam core -White	1	2	Items	30.00	60		
47.20	Foam core -Black	1	2	Items	30.00	60		
47.25	C40s -Pack of 100	1	1	Items	28.00	28		
47.30	Flags	1	6	Items	0.00	0		
47.85	Diffusion	1	1	Items	0.00	0		
47.80	Pilons -Pack of 24	1	1	Items	24.00	24		https://docs.google.com/spreadsheets/d/1uRmuEpE-Ftbx9Y09OA5R8JF_iVdkC3FeYlkPuTTnXWo/edit?usp=sharing
47.55	Tennis Balls -Pack of 20	1	1	Items	15.00	15	Ryerson EDC + Outside Purchases	
47.45	Cloth Tape	1	1	Items	12.00	12		
47.00	**TOTAL – GRIP EQUIPMENT**					**265**		265

48.00 SOUND EQUIPMENT

Account	Description	No.	No. units	Unit	Rate/Amt	Total		Assumptions
48.10	Boom Mic	1	1	---	0.00	0		https://drive.google.com/file/d/1cfAGtWBEGgZWuARSEqaNVarJWZVpIHSh/view?usp=sharing
48.12	Daily rentals	1	1	---	0.00	0		
48.16	Wireless microphone(s)	1	1	---	0.00	0		

48.28	Walkie-talkies	1	1	---	0.00	0		https://docs.google.com/spreadsheets/d/1SXJdoSxIBzQW0KajJYORHxfPhWo-bs6uqQOJcKg8Nc/edit?usp=sharing
48.30	Purchases	1	1	---	0.00	0		
48.95	Other	1	1	---	0.00	0	Ryerson EDC + Outside Purchases	
48.00	**TOTAL – SOUND EQUIPMENT**					**0**		198

60.00 POST PRODUCTION - EDIT LABOUR

Account	Description	No.	No. units	Unit	Rate/Amt	Total		Assumptions
60.10	Editor	1	1	---	0.00	0	In-house: Myra	Director's Guild of Canada (DGC) Ontario Picture Editing -Tier E Weekly MINIMUM RATES FOR THEATRICAL MOTION PICTURES, MADE FOR TELEVISION MOVIES, MINI-SERIES Picture Editing: Picture Editor/Editor $2264 x8 weeks
60.12	Assistant Editor(s)	1	1	---	0.00	0	Creative Practice Hours	Director's Guild of Canada (DGC) Ontario Picture Editing -Tier E Weekly MINIMUM RATES FOR THEATRICAL MOTION PICTURES, MADE FOR TELEVISION MOVIES, MINI-SERIES 1st Assistant Picture Editing $1485 x8 weeks
60.20	Sound Designer/Supervisor	1	1	---	0.00	0	In-house: Nic	Director's Guild of Canada (DGC) Ontario Picture Editing -Tier E Weekly MINIMUM RATES FOR THEATRICAL MOTION PICTURES, MADE FOR TELEVISION MOVIES, MINI-SERIES Supervising Sound Editor
60.21	Supervising Sound Editor	1	1	---	0.00	0	In-house: Nic	$1812 x8 weeks
60.22	Dialogue Editor(s)	1	1	---	0.00	0	In-house: Myra	IATSE LOCAL 891 RATE SHEET - 2018 - 2021 March 29/20 - March 31/21 Assistant Dialogue Editor Feature: Editing $37.98 x10 hours
60.24	Sound Effects Editor(s)	1	1	---	0.00	0	Soundhouse Media Service Group	IATSE LOCAL 891 RATE SHEET - 2018 - 2021 March 29/20 - March 31/21 Assistant Sound Effects Editor Feature: Editing $37.98 x10 hours

60.30	Music Editor(s)	1	1	---	0.00	0	In-house: Nic	IATSE LOCAL 891 RATE SHEET - 2018 - 2021 March 29/20 - March 31/21 Assistant Sound Effects Editor Feature: Editing $42.48 x10 hours
60.35	Assistant Sound Editor(s)	1	1	---	0.00	0	Creative Practice Hours	IATSE LOCAL 891 RATE SHEET - 2018 - 2021 March 29/20 - March 31/21 Assistant Sound Effects Editor Feature: Editing $37.98 x10 hours
60.39	ADR Supervisor (post production)	1	1	---	0.00	0	In-house: Nic	
60.40	Session Musicians (Cellist/Violinist and Horn Player)	1	2	Day	200.00	400	In-house: Nic	
60.41	Foley Artists	1	1	---	0.00	0	Soundhouse Media Service	
60.42	Other Post Production Labour	1	1	---	0.00	0	In-house: Nic + Soundhouse	
60.70	Dialogue transcription	1	1	---	0.00	0	In-house: Myra	
60.90	Fringes		0.00	%	400	0		
60.95	Other	1	1	---	0.00	0		
60.00	**TOTAL – POST PRODUCTION EDIT**					**400**		46052.2

61.00 EDITING EQUIPMENT

Account	Description	No.	No. units	Unit	Rate/Amt	Total		Assumptions
61.01	Editing rooms	1	1	---	0.00	0		
61.10	Editing equipment (linear/non-linear)	1	1	---	0.00	0		
61.30	Picture editing (purchases)	1	1	---	0.00	0		
61.35	Sound editing (purchases)	1	1	---	0.00	0		District 28 -Edit Suite (Mondays-Fridays) Online & Offline Editing $250 x56 days
61.40	Post production office expenses	1	1	---	0.00	0	Ryerson EDC + Editing Suites	
61.50	Courier	1	1	---	0.00	0	N/A	
61.95	Other	1	1	---	0.00	0		
61.00	**TOTAL – EDITING EQUIPMENT**					**0**		14000

62.00 VIDEO POST PRODUCTION

Account	Description	No.	No. units	Unit	Rate/Amt	Total		Assumptions
62.01	*Editing:*					0		
	Equipment	1	1	---	0.00			
	Stock	1	1	---	0.00			
62.05	*Offline editing:*					0		
	Equipment	1	1	---	0.00			
	Additional machine(s)	1	1	---	0.00			

	Stock	1	1	---	0.00			
62.10	*Editing program:*	1	1	---	0.00	0		
62.15	*Online editing*					0		
	Equipment	1	1	---	0.00			
	Additional machine(s)	1	1	---	0.00			
	Stock	1	1	---	0.00			
62.21	Colour correction	1	1	---	0.00	0		
62.57	Working/Editing copies	1	1	---	0.00	0		
62.60	Backup/Protection copies	1	1	---	0.00	0		
62.64	Distribution Copies:					0		
	Theatrical Release	1	1	---	0.00			
	Digital Release/Digital Encoding	1	1	---	0.00			
	Other Release(s)	1	1	---	0.00			
62.65	Library and archives: Video	1	1	---	0.00	0		
62.66	Alternative copies/Conversions	1	1	---	0.00	0		
62.68	Viewing copies	1	1	---	0.00	0		
62.95	Other	1	1	---	0.00	0	In-house: Myra (& Matt) + Ryerson EDC	
62.00	**TOTAL – VIDEO POST PRODUCTION**					**0**		

63.00 VIDEO POST PRODUCTION

Account	Description	No.	No. units	Unit	Rate/Amt	Total		Assumptions
63.01	*Audio master:*					0		
	Time	1	1	---	0.00			
	Stock	1	1	---	0.00			
63.05	*Edited master:*					0		
	Time	1	1	---	0.00			
	Stock	1	1	---	0.00			
63.10	*Voice over recording:*					0		
	Studio	1	1	---	0.00			
	Stock	1	1	---	0.00			
63.15	*Pre-mix:*					0		
	Studio	1	1	---	0.00			
	Stock	1	1	---	0.00			
63.20	*Sweetening:*					0		
	Studio	1	1	---	0.00			
	Stock	1	1	---	0.00			
63.25	*Mixing:*					0		
	Studio	1	1	---	0.00			
	Stock	1	1	---	0.00			
63.30	*Re-stripe:*					0		
	Master(s)	1	1	---	0.00			
	Protection(s)	1	1	---	0.00			

	Dubs	1	1	---	0.00			
63.35	*Foley track:*					0		
	Studio	1	1	---	0.00			
	Materials	1	1	---	0.00			
63.40	International M&E track	1	1	---	0.00	0		
63.95	Other	1	1	---	0.00	0	In-house: Nic + Ryerson EDC	
63.00	**TOTAL – VIDEO POST PRODUCTION**					**0**		

66.00 MUSIC

Account	Description	No.	No. units	Unit	Rate/Amt	Total		Assumptions
66.01	Music Supervisor	1	1	---	0.00	0		
66.02	*Pre-recorded guide track:*					0		
	Labour	1	1	---	0.00			
	Studio	1	1	---	0.00			
	Mixing	1	1	---	0.00			
	Materials	1	1	---	0.00			
66.10	Composer(s)	1	1	---	0.00	0		
66.15	Arrangers/Orchestrators/Copyists	1	1	---	0.00	0		
66.20	Conductor/Leader	1	1	---	0.00	0		
66.25	Musicians	1	1	---	0.00	0		
66.30	Spotting session(s)	1	1	---	0.00	0	In-house: Nic	
66.40	Studio	1	1	---	0.00	0	In-house: Nic +Ryerson	
66.60	Mix	1	1	---	0.00	0	In-house: Nic	
66.65	Materials	1	1	---	0.00	0	Ryerson EDC	
66.70	*Music rights:*					0		
	Synchronization	1	1	---	0.00			
	Master recording	1	1	---	0.00			
66.71	Music Clearances Coordinator	1	1	---	0.00	0	In-house: Nic	
66.95	Other	1	1	---	0.00	0		
66.00	**TOTAL – MUSIC**					**0**		

67.00 TITLES/STOCK FOOTAGE/VISUAL EFFECTS

Account	Description	No.	No. units	Unit	Rate/Amt	Total		Assumptions
67.01	*Titles:*					0		
	Opening/Closing	1	1	---	0.00			
	Graphics	1	1	---	0.00			
	Textless	1	1	---	0.00		Hinesight Motion Graphics	
	Shooting	1	1	---	0.00		Service Group	
67.20	Digital/Optical Effects	1	1	---	0.00	0	Eko.com	Eko.com
67.00	**TOTAL – TITLES/STOCK FOOTAGE/VISUAL EFFECTS**					**0**		

68.00 VERSIONING

Account	Description	No.	No. units	Unit	Rate/Amt	Total		Assumptions
68.01	Preparation	1	1	---	0.00	0		
68.90	Closed captioning	1	1	---	0.00	0		
68.92	Described video	1	1	---	0.00	0	In-house: Myra	
68.95	Other	1	1	---	0.00	0		
68.00	**TOTAL – VERSIONING**					**0**		

70.00 MARKETING

Account	Description	No.	No. units	Unit	Rate/Amt	Total		Assumptions
70.01	Canva	1	1	Items	0.00	0	Free Student Membership	
70.02	Adobe Suite	1	1	Items	0.00	0	Free Student Membership	
70.05	Printing -Letter	1	100	Items	0.00	0	Ryerson	
70.10	Printing -Poster Paper	1	25	Items	0.00	0	Ryerson	
70.12	Social Media	1	1	---	0.00	0	Free	
70.20	META Ad Space	1	7	Day	20.00	140	As referenced in Acounting	
70.21	Snapchat Geofilter -8 Hours	1	8	Hour	2.50	20	As referenced in Acounting	
70.22	Website Hosting	1	1	---	0.00	0		
70.25	NFT Project Host+Mint (1000 Units)	1	1	Items	200.00	200	As referenced in Acounting Code 70.25	
70.40	Ultimate Party Basket	1	1	Items	100.00	100	As referenced in Acounting Code 70.40	
70.45	Indie GoGo	1	1	Items	0.00	0	Free	
70.50	??	1	1	Items	25.00	25		
70.65		1	1	---	0.00	0		
70.95		1	1	---	0.00	0		
70.00	**TOTAL – MARKETING**					**485**		

71.00 GENERAL EXPENSES

Account	Description	Sub-Total	Total		Assumptions
71.01	*Insurance: (Covered through Ryersons*		432		
	Entertainment package	432.00			
	General comprehensive	0.00			
	Errors and omissions (E&O)	0.00			
	Union insurance requirements	0.00			
	Special coverage	0.00			
71.05	Medical fees		0		
71.10	Legal fees		0		
71.20	Post production accounting		0		
71.25	Audit fee		0		
71.30	Bank charges		0		
71.95	Other		0		
71.00	**TOTAL – GENERAL EXPENSES**		**432**		432

80.00 CONTINGENCY

Account	Description			Total		Assumptions
80.01	Contingency	2.7%	of B+C	200		500
80.00	**TOTAL – CONTINGENCY**			**200**		500

81.00 COMPLETION GUARANTEE

Account	Description	Total		Assumptions
81.01	Completion guarantee	0		
81.00	**TOTAL – COMPLETION**	**0**		

Month
Week
Day
Fixed
Allow
Items
Hour

Minute
Foot

Additional Links + Research



Practicum Tech Requirements:
https://drive.google.com/file/d/1Wgxe5UVxrnl_G6TArEXKYBgMEDXADozV/view?usp=sharing

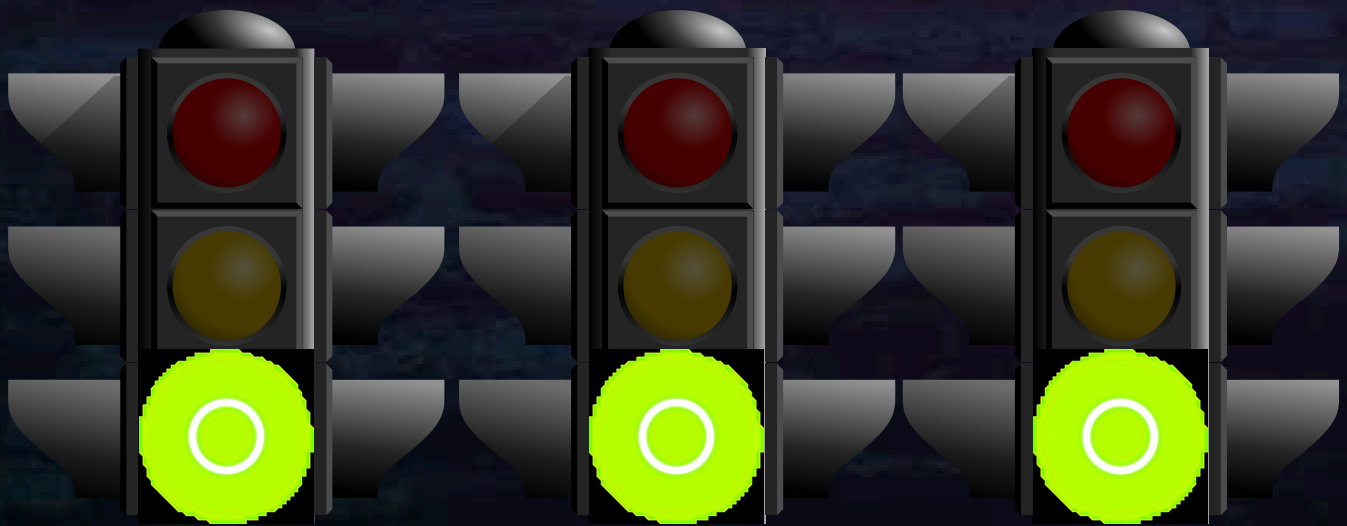


Eko Research
https://docs.google.com/document/d/1RdUkOXmdMC4ui9tUyo7jz_Dq3JJhFQ8MS6vYZyNPSt4/edit?usp=sharing



Production Budget
https://docs.google.com/spreadsheets/d/1GdxMSWEDCwbDld71drkOaUXjanA_fe-IkHZvhfHvWBg/edit?usp=sharing

https://docs.google.com/spreadsheets/d/1uRmuEpE-Ftbx9Y09OA5R8JF_iVdkC3FeYlkPuTTnXWo/edit?usp=sharing



Thank you for reading!