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## Stories that matter: developing media with purpose

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Stories That Matter: Developing Media With Purpose

A Graduate Project

Presented to

the MFA Production Faculty

Pepperdine University

In Partial Fulfillment

of the Requirements for the Degree

Master of Fine Arts

in Cinematic Media Production

by

Chirag Patel

April, 2021

This graduate project, created by

CHIRAG PATEL

under the guidance of a Faculty Committee and approved by its members, has been submitted to and accepted by the Graduate Faculty in partial fulfillment of the requirements for the degree of

MASTER OF FINE ARTS IN CINEMATIC MEDIA PRODCUTION

April, 2021

Faculty Committee

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## Stories That Matter: Developing Media With Purpose

by

Chirag Patel

April, 2021

Professor John Sitter, Chairperson

### ABSTRACT

The following thesis project represents the culmination of studies in the M.F.A. in Cinematic Media Production graduate program by the student, Chirag Patel. It serves as a representation of knowledge gained during the program, in addition to a showcase of materials produced by the student to serve as a portfolio for future employment opportunities in the media industry.

The thesis aims to provide a thorough understanding of the media production process by the student, who will present multiple projects designed to highlight the various steps in the production process, from story development through pre-production, production, post-production, and distribution. Furthermore, each project will strive to fulfill the ultimate goal of telling "stories that matter," wherein media can be used to provide a thoughtful critique on life through art.

The final thesis will be submitted to the M.F.A. production faculty for review and will then be submitted to the office of the Dean of Seaver College for final review and acceptance on behalf of the student earning his graduate degree from Pepperdine University.

## SECTION #1

### **Introduction**

#### Project Objective

The thesis proposal as set forth below will serve as the culmination of my studies in the Master of Fine Arts degree in Cinematic Media Production at Pepperdine University. The thesis project will feature a production reel in addition to a spec commercial script with a development plan, a fully produced promotional short for a production company, a fully produced comedic short film, and a television series pitch with leave behind documents. All content created will be presented through the lens of a faux production company looking to showcase its creative and business talent while also leveraging its growth into new markets. The goal of the project will be to create a body of work that represents my skills as a storyteller and media producer, and will serve as a calling card for future employment opportunities. In total, the various media pieces produced will highlight my understanding of how a creative idea moves from inception through distribution.

#### Project Summary

Each piece of content presented will feature varying supporting materials to highlight the creative process involved in their creation. The production reel will serve as a visual example of videography and editing skill. The promotional short and comedic short films are also meant to highlight videography and editing, while additionally featuring their own unique story, production plan, and distribution plan. The commercial script and television pitch will showcase storytelling, with the commercial script featuring a production plan for future development. The

television pitch in particular will be used to highlight how to take a story and sell it to financiers with an associated marketing and distribution plan.

Pre-production on the visual pieces (reel, promo, and short film) began in earnest during the summer of 2015 with general planning and rough draft scripts being completed. More in-depth planning for these pieces began in September of the same year and was scheduled to be completed and ready for production by the end of December 2015. Production of the visual pieces began in mid-January 2016 and concluded by mid-2020. Post-production began soon afterwards and was completed in March 2021. An estimated budget for completing these projects totals \$7,953. This cost will be significantly reduced through gift-in-kind donations. Financing will be an out-of-pocket expense. Major collaborators include Tanya Bramson (assistant producer), James Fields (cinematographer), Timi Bumatay (sound), Mitchel Garcia (camera operator / general PA), and Toni Bramson (hair and makeup).

Development of the spec commercial script and the television pitch began in early 2015. The formation of the ideas for each piece was worked and re-worked through multiple script iterations and feedback from fellow peers and academic mentors at Pepperdine University. Final story lock on both items was completed in 2016. Further development in regards to production planning, financing, marketing, and distribution were researched and finalized through 2020.

Each project being developed outside of the production reel is meant to tell a "story that matters," allowing audiences to reflect deeply on everyday occurrences and experiences that they would otherwise take for granted. The projects are representations of differing visual mediums, but each is built similarly around a core idea or theme that is then explored through the narrative. The spec commercial looks at family bonds through the lens of travel. The comedic short film



satirizes cell phone addiction among young adults in a way that brings greater attention to the issue and explores the darker aspects of despair and envy. The scripted television pitch is a workplace comedy that brings a critical lens towards the media industry as a whole and how recent changes within the industry can shape one's understanding of "art" versus "farce." Lastly, the promotional short explores the themes of hope and desire by showcasing a non-verbal story about turning our imaginative dreams into reality.

The overall purpose of these projects is to bridge technical media production skills with purpose driven and thoughtful narrative storytelling. These projects are meant to make the audience think profoundly about human nature, our social connections, and our emotional responses to one another through the medium of storytelling. The success of these projects hinges on the core belief that drives this thesis project: that these are stories that matter.

### Production Reel

The production reel is a compilation of multiple projects I have worked on as both a student and a professional. The reel showcases various clips that were shot directly by me on these projects and is edited to an energetic track of music to deliver a sleek and stylized product. The overall purpose of the production reel is to highlight skill and aesthetic in both videography and editing. The reel is also meant to serve as a showcase of what my education in the MFA program has taught me and how I have been able to build upon it and practice it in various ways over time.

### Fly Emirates

"Fly Emirates" is the spec commercial to be produced and is designed to create a touching emotional response in the audience, and in turn create a positive brand image for

Emirates Airlines. The commercial features a young and inquisitive daughter who wishes to travel the world with her adoring father. The theme of creating memories with those you love is the focus of the commercial, and aims to show how Emirates can be the brand to help you do just that.

#### Disconnected: A "Smart" Phone Tragedy

*Disconnected: A "Smart" Phone Tragedy* is the comedic short film being produced that aims to satirize our "always connected" culture, one that is defined by our growing addiction to and reliance on mobile devices. The short features four friends trapped in a snow storm who begin to prey on one another as their vaunted cell phones start to die out one by one. The goal is to create an entertaining piece of content with a subtle yet poignant message.

#### Click-Bait

*Click-Bait* is the scripted comedy pitch about life as a struggling YouTuber. This series could work for both tradition television distribution as well as a web series or a streaming service. The series presents an overly exaggerated world full of millennials who would rather work for "likes" than for prestige. The series will provide a satirical look into the clashing of traditional media and emerging new media, as well as what it is like living as a struggling artist in "La-La Land."

A web-only component of the show exists as well, where the viral content that the characters work on during the show, including sketch comedy, short web series, vlogs, and more are actually produced and shared online.

## Your Dreams, Our Reality

*Your Dreams, Our Reality* is the promotional short for the faux production company itself that will distribute the all of the above mentioned content. The piece will feature two individuals who replay their dreams on a screen through an imagined device—a pillow recorder. As they view and enjoy their dreams in real life, the promo posits that the viewer can make their dreams a reality as well by working with the faux production company.

## Statement of Purpose

When I began the graduate program at Pepperdine University, my very first class was with Professor Craig Detweiler. The class was built around storytelling as a core concept that drives humanity's understanding of the world around us. Professor Detweiler encouraged us to look at media not as a platform to deliver content, but as a means of furthering storytelling and thusly creating a deeper connection among peoples, societies, and cultures. He challenged us as creatives to be motivated by a desire to tell stories that truly mattered to our audiences, and to use media as a platform to engage in social commentary and cultural growth.

As I continued through the program, this challenge seemed to be mirrored among my other professors as well. Professor John Sitter showed me how post-production choices while editing can have a profound effect on the tone and delivery of a narrative, and asked that I think critically about how my own edits serve the story I am trying to tell. Professor Matt Mckissick taught me how visual design can speak volumes without saying a word, and asked that I consider what impact my visual choices had on my narrative works. Professor Dick Blasucci taught me how profound narratives can originate in even the most mundane of places and drove me to seek them out, while Professor Craig Everett revealed how the business of marketing a project in the

media industry relies on how well you can tell your own story. Each of these professors focused on story as the driving purpose of content creation, and each pushed me to dig deep and find stories that had purpose. While daunting to say the least, I was immensely inspired by the altruistic challenge they presented, and I wanted to put it upon myself to rise to it.

As I continued my progression through the program, I became further inspired by the filmmakers I studied. In particular, I became drawn to the critical works of film theorist André Bazin and director François Truffaut, who worked together on the renowned French film magazine *Cahiers du Cinéma* in the 1950s. These men became some of the most influential creators of the French New Wave of cinema and championed the director as an auteur, or "author" of a film. They held strong to the belief that the director of a film, who is in charge of all the auditory and visual elements of a film's production, has the most creative control on the final product and thus should be held as the sole creative force behind it. Their beliefs became the basis for what is now known as the Auteur Theory of cinema, which posits that a film's director is able to breathe life into a piece of cinema through their creative decision making, ultimately resulting in a final product that is a representation of the director's own unique creative style, thematic choices, and narrative impact. While many individuals work on and are involved in producing film content, Auteur Theory holds firm that the director is the ultimate driving force in all creative aspects of the film and should therefore be the one to receive acclaim for its successes and criticism for its shortcomings.

This belief in the director as an auteur really stuck with me, as I myself served largely as the sole creative force in the development and production of this thesis project. I was the writer, director, videographer, and editor on every piece of media presented in this thesis, and in many

ways these pieces are a reflection of who I am as a filmmaker and storyteller. Each piece is a visual representation of the story that I wanted to tell, formed through my own personal vision and style. They represent me as an auteur, and each bears my unique sensibilities as a creative. I found the works of Bazin and Truffaut to be extremely relatable to my own work on this thesis, and I used their core beliefs as motivation to guide me in the development and production of my projects. The media pieces presented in this thesis are the culmination of my work, my drive, my vision, and my storytelling as an auteur.

My goal with this thesis project is to create a body of work that serves as a testament to my skills as a creative. The thesis project will be a showcase of my abilities as a storyteller and producer in the media industry, and will serve as a portfolio of sorts for future employers that represents the culmination of my studies in the MFA program. The works presented are the end result of my drive to create stories that matter, and to present them in a unique visual format that is true to myself and who I am as a creative auteur. As the chief producer and over-seer of this thesis project, I promise to ethically and morally produce the project with the purpose of creating thoughtful entertainment content of the utmost integrity.

## SECTION #2

### Development

#### Plot / Story Summary

##### *Fly Emirates*

*Fly Emirates* opens with a young daughter and her father aboard a plane. As the daughter peers out the window she innocently asks her father if what she is seeing is the whole entire world. Her father laughs and begins to explain to her that the world is a large and fascinating place that she will get to explore all on her own when she grows up. As he says this, a montage of scenes featuring the daughter as a grown up in different places around the world are shown. Finally, the daughter on the plane states that she doesn't want to see the world on her own, but would rather see it with her father. As the two embrace on the plane, a final cutaway shows the adult daughter embrace her elderly father in a final exotic location.

##### *Disconnected: A "Smart" Phone Tragedy*

*Disconnected: A "Smart" Phone Tragedy* opens with four friends huddled around a couch amid numerous candles. They are snowed in and without power, and all four are addictively stuck using their phones. Eventually, one of the friend's phone dies, and the others begin to shun him away as they continue using their phones. Eventually another friends' phone dies, and the scene devolves into a hierarchical society where those with working phones lord over those without them. When the third friend's phone dies, those without working phones devolve into beasts and begin to hunt the remaining friend with a working phone, who records his last will and testament before getting caught. The hunters stage a ritual sacrifice, but before they can go

through with it, the power turns back on and the friends revert back to their cell phone addictions as if nothing happened.

### *Your Dreams, Our Reality*

*Your Dreams, Our Reality* features two parallel but similar narratives of a young man and a young woman who wake up in the morning and sit down to watch their dreams from the night before through a unique pillow device that recorded their dreams. The young woman watches herself as a pirate searching for lost treasure, while the young man watches himself as a samurai engaging in a sword fight. As the two enjoy what they are watching, a title card for the faux production company appears with the tagline "Your Dreams. Our Reality."

### *Click-Bait*

*Click-Bait* is a workplace comedy about a narcissistic, self-described "filmmaking auteur" who burns his bridges and finds himself stuck working with quirky viral video YouTube stars and creatives in the crazy, self-absorbed world of social media entertainment. The show picks up after a series of self-inflicted blunders, caused largely by his ego, force an up-and-coming young director to lose his credibility in the industry. In an effort to mount his comeback, he looks towards the growing medium of social media entertainment as his way back up to the top, but finds that he is ill-prepared for the characters and content he finds in this new industry. Along for the ride are his one remaining friend, the love of his life, and a cavalcade of characters perfectly suited for online parody.

### *Development Process*

In creating the story outlines and scripts for each of these pieces, I pulled directly from events in my day-to-day life and applied them to a fictional premise. In the case of the spec

commercial, I translated real life events that I had experienced into a branded story. That is, I applied an experience to a brand in order to sell that brand through that unique experience. In regards to the comedic short, I used a general observation I had made and combined it with a story that I happened to be reading at the time. The promo piece was born from a conversation I was having among friends, that I translated into a general theme for the faux production company. The comedic series was born from my experience working for a small production company that wanted to create prestigious cinematic content but struggled to understand how to distribute it on social networks.

After developing rough scripts for each piece, I work-shopped them among friends and utilized their feedback to create new drafts. I also had the pleasure of working with Professor Matt Mckissick, Professor Michael Smith, and Professor Samantha Shear to further refine the scripts based on their input. The pre-production process also saw some slight modifications made to the scripts, based on production needs such as locations, props, and shot selection.

### *Fly Emirates*

*Fly Emirates* was an idea that was born from a life experience. While travelling, I overheard a young girl and her father having a conversation aboard our plane. She had asked her father, while looking out the airplane window, whether or not what she was seeing was the whole world. Her father, and me as well, chuckled at her innocent inquiry, and he went on to explain that the world was a large place. I had been working on other scripts during that flight, and the back-and-forth between the father and daughter sparked the idea to use their conversation to highlight an airline as a brand that can help create meaningful and lasting memories. I wrote the



script from there, forming my own extension of the narrative and creating my own unique characters based on that father and daughter on the plane.

*Disconnected: A "Smart" Phone Tragedy*

*Disconnected: A "Smart" Phone Tragedy* was a narrative short that came from my mother. She had been angry at me for being on my cell phone while she was talking to me, and sarcastically said that I would lose my mind if I had lost my phone. I had to agree with her, and the idea of someone literally going insane by losing a cell phone seemed funny in that it was plausible in an extreme kind of way. After toying around with different scenarios that could highlight this idea, I settled on a *Lord of the Flies* type situation where upon a group of friends begin to prey on one another as they lose their sanity when they lose their phones. I was able to workshop this script with some friends, and finally settled on a narrative that felt concise and tight.

*Your Dreams, Our Reality*

*Your Dreams, Our Reality* is another idea that came from a casual conversation. My friend was telling me about a vivid dream he had that had a profound impact on him, but he was having trouble recalling specific details about it. We joked about how cool it would be if we could record our dreams and just watch them, even going so far as to speculate what type of device could comfortably do so. We settled on a plug-in pillow that recorded your dreams as you slept, that you could then plug into a monitor or TV to watch your dreams from the night before. This imaginative product became the basis of the promotional piece for the faux production company, and spawned the aforementioned title tagline. The script was then developed based on

two individuals actively using the product, serving as a metaphor for what the production company could do for its clients and their own personal, work-related dreams.

### *Click-Bait*

*Click-Bait* was an idea that developed slowly over a long period of time and took on multiple iterations. I worked for a number of years at a small production company as a creative producer alongside a team of other creatives that collectively formed a production unit. We were designed as a small team that could take on low budget projects but deliver large budget quality. Most of our clients were creatives in the digital space due to their need to create content frequently while keeping their costs relatively low.

Many of us on the team skewed quite young in age, but our CEO and head of all production was an older man who came from a traditional film industry mindset. Our CEO really struggled with the advent of new media and platforms like YouTube and Netflix changing the business model of content distribution. He also considered himself a film snob of sorts and refused to put any stock or merit in the new types of online content these young and evolving platforms helped to bring to the mainstream and, coincidentally, helped to bring clients to our doors.

Never-the-less, dollars make sense, and our CEO had a strong push to explore this new arena which he described as the "wild west." My coworkers and I often joked about how he was the traditional old guard who couldn't or wouldn't change alongside the young upstarts that were encroaching on his beloved enterprise. This really stuck with me as I got to learn about traditional filmmaking techniques and processes from him while simultaneously working in a digital media landscape where enthusiastic creators were trying new and exciting things. The

banter and joking we had in the workplace was profound, insightful, and genuinely very funny, and I began to think and explore how this could be turned into a series.

### Target Market

The target market for these pieces is mainly prospective employers. The overall goal in creating the spec commercial and the promo piece is to showcase my writing and production talent in creating relevant, smart, and impactful content that can benefit a brand through visual storytelling. The spec commercial will not be distributed publicly due to copyright issues with the use of an existing brand, and will only serve as a spec showcase produced by a student for a thesis project only. The promo piece will be available online through the faux production company's future website or social media channels and to potential employers. The short film is also geared toward employers, highlighting my ability to produce a sketch piece that tells a concise story with solid comedic beats. The short film will be made available online and will be submitted to sketch competitions and short film festivals as applicable as a means to gauge success and garner feedback. The comedic series pitch will be used personally as the starting point to further develop a story and characters that I could pitch to potential financiers, producers, and networks in the future.

## SECTION #3

### **Pre-production Plan**

#### Scripts

Three total scripts are being produced for this thesis project. One spec commercial for an existing brand, a short comedic film, and a promotional piece for a faux production company. The commercial script will be in a traditional 30 second format. The comedic film is a satire on the prevalence of cell phone usage in today's society and will run about 6 minutes in length. The promo is a thematic piece that visually represents a theme, and runs at about 2-3 minutes in length.

#### Script Breakdowns

The script breakdowns were created using the tagging feature in Adobe Story, where relevant prop items, costumes, etc., are highlighted and catalogued within the script. Using these tags, a master breakdown was created as a reference to all relevant items within each script and where in the script they are introduced, by page count. The breakdowns allowed for a master list of required props, costumes, and locations, which set the stage for creating a budget.

#### Schedule

The overall shooting schedule was developed with course schedules and thesis deadlines in mind. Enrollment into COM 698 for the Fall 2015 term allowed for a pre-production schedule that ran from the beginning of the term and culminated in a thesis proposal submission at the end of the term. Over the course of the term, Professor Michael Smith and I worked to create and implement a pre-production schedule that set hard dates for having each pre-production element

created. Each of these elements were then put together into a thesis proposal to be submitted to the division for approval.

The production and post-production schedule was developed with the spring 2021 thesis submission deadline in mind, as well as considerations for planning and scheduling cast, crew, and locations for each shoot. The first day of production started in early 2016 on the weekend of January 23, and continued on a weekend in each subsequent month through March 20. Each piece of visual content as outlined previously was shot over the course of one of these weekends, allowing for a month long gap between each shoot for any additional prep or unforeseen scheduling issues. Post-production work began in 2017 and was completed in March of 2021. Review of all materials and any subsequent changes or edits will be made before the submission deadline of April 26, 2021.

### Budget

The budget was developed after a critical breakdown of the scripts isolated the specific, individual needs of each. After mapping out the prop, costume, and location needs of each script, a further breakdown of what would be needed to produce them was done, outlining requirements such as cast, crew, and equipment. Finally, an overview of any additional production costs was included, containing elements such as insurances and contingencies, as well as post-production costs.

Compiling this information and then researching all related costs for everything included allowed for a general summary of the total price to produce the projects. From here, I researched which specific parts could be crowd-sourced and factored that into creating a final budget which separated all gift-in-kind costs and cash requirement costs.

Creating the budget in this way helped tremendously in the pre-production process by allowing me to isolate each necessary element and then put in to motion a plan to begin acquiring these elements and scheduling out when and where to get them.

#### Financing / Fundraising Plan

All costs associated with the creation of this thesis project will be out-of-pocket or gift-in-kind donations. The goal is to crowd-source as much of the project as possible, and then pay the rest of the cash requirements through my own means.

#### Distribution Plan

As the main goal of the thesis project is to create a portfolio, most of the material produced will not be distributed publicly outside of potential employment opportunities. This directly applies to the production reel, the commercial spec piece, and the promo piece, which will all be housed on a future website to be created for the faux production company only.

The comedic short, however, will be distributed across a select few local and online film festivals as well as certain online distribution platforms, primarily as a means to gauge feedback on the concept and quality of the short and how audiences react to it. The festivals and distribution platforms chosen were based on location as well as availability and prominence of a short sketch category.

The comedic series pitch will not be shared publicly and will, in the form shared in this thesis project, serve only as a representation of my knowledge learned in the MFA program of how a script is pitched in the industry. The documents shared in the appendices will serve as the basis for future development of the idea, with the hope that I can continue to grow it and eventually bring it to financiers, producers, and network representatives for consideration.

## Visual Plans

Utilizing the concepts found in Bruce Block's book *The Visual Story: Creating the Visual Structure of Film, TV and Digital Media* and further feedback from Professor Michael Smith, I created a series of visual intensity graphs for each proposed visual media piece outlined previously. For each piece, I created a graph outlining story intensity to help conceptualize the flow for each of them and where in their respective scripts the story fluctuated between highs and lows. Furthermore, each piece was broken down again through visual graphs outlining various elements that will be utilized in the production of them, including movement, saturation, deep and flat space, and editing. These graphs not only helped in pre-production planning, but also in further understanding and conceptualizing the scripts.

To supplement each graph, a series of stock images were used to provide reference examples to support them. These images serve as a visual guide and inspiration for what the final shots could look like during the production process. A color palette was also included for each piece to provide further reference for the look and feel for each of them, as well as why those colors were chosen.

## Lists

The following lists were created as a means for tracking and organizing various elements in the pre-production process that will be crucial when moving into production. These lists serve as an overview of their respective areas, and have been created through the culmination of the pre-production process. The lists are as follows: crew list, equipment list, and location list.

### Pre-Production Process

The final on-campus semester of 2015 has seen a lot of work go into finalizing the pre-production process and ensuring that every last detail is in place before going into production in January 2016. Taking COM 698 with Professor Michael Smith has been instrumental in that pre-production process, allowing for a strictly scheduled plan for completing it with helpful insight and critical evaluation of each part of the process.

The first major challenge was creating the scripts that would eventually be included in the thesis proposal. Working with Professor Michael Smith and Professor Matt Mckissick, these scripts were refined and finalized after a series of re-writes based on feedback and before-unseen production requirements. The feedback was especially helpful in fine-tuning the action and dialogue, particularly as it related to production needs.

Once scripts were completed, the process of finalizing all the required pre-production work was undertaken, a process that at first felt incredibly daunting, given the number of minute details that went into creating all the required documentation, and the looming realization at the amount of work needed to implement the plan in a few short months to prepare for production. Again, the schedule outlined in COM 698 was extremely beneficial in providing a road map with clear cut deadlines that in the end allowed the pre-production process to move smoothly and efficiently.

Going through the schedule and meeting these deadlines also helped me to grasp a better understanding of my project as a whole, and allowed for greater insight into how I wanted to produce each script. Furthermore, the experience of creating things like a detailed budget or a visual plan helped to strengthen my skills in those particular areas. The visual plan in particular



was not something I felt comfortable doing before and was at first very confusing, but sticking with it helped me realize how it could directly benefit my work on the production side, particularly in regards to staging and lighting. Working with Professor Smith on the pre-production process also gave me a better understanding of how this process is conducted in the professional working world, as our conversations often dealt with the direct application of our work to other projects and future opportunities that may arise.

One of the major downsides to the process as outlined above was the sheer amount of work involved. The biggest hurdle was having to undertake the pre-production process alone, serving as the primary producer for the bulk of the work done across the three separate visual media pieces planned for production. Over time, co-producers were found to alleviate some of the burden, but in the future, a more collaborative program where students are encouraged to work directly with one another on projects, dividing up the work load, and taking more traditional set roles, could be helpful when producing thesis quality works.

Scheduling was another major concern. The big stressor here was being able to get cast, crew, and locations together as outlined in the schedule, in addition to bringing together everything needed in the script breakdowns and budget in time for each shoot. As it stands, the process was like a giant puzzle of sorts, with the pieces needing to fall into place one at a time to continue moving forward. I was confident however that with all the pre-production work completed, this last hurdle could and would be passed without too much issue because everything else was finalized and in place.

Overall, I believe COM 698 provided a solid, intuitive, and helpful process for getting through pre-production planning and creating a final thesis proposal for review. Without the

course, I do not believe I would have been as thorough in my process for planning and producing the visual elements of my thesis project, and I believe that in the end my project would not have been as strong as I believe it to be now. Although a lot of the work done is stuff I would have skipped if producing these projects outside of school, I believe in the end that it has been very beneficial and I'm glad I did them.

## SECTION #4

### **Process Description**

#### Production

##### *Your Dreams, Our Reality*

This shoot featured a script with two actors showcased in parallel stories playing out simultaneously across four different locations. To minimize shoot days and reduce budget inflation, the production was split among two days total, one for each actor, with shooting taking place in two locations per day as opposed to dedicating a day to each location.

From an aesthetic perspective, I wanted to juxtapose each character's individual arc through the visual narrative, and chose to present each story in warm versus cold tones. This was done by utilizing a bright and sunny day for one character's arc and a dark and gloomy day for another character's arc. This choice was not meant to portray the tone of the narrative but more so to provide contrast between a warm and cool visual tones in order to create differentiation between each character. To further create this distinction, the shoot was planned for both golden hour time frames: early morning sunrise and late afternoon sunset. The weather report was consulted frequently throughout the week, and both actors were on standby to ensure we could capture the required natural light.

The first production day was an early morning shoot at the beach. The planned production crew consisted of four total individuals: the director, camera operator, production assistant, and actor. To ensure maximum shooting time during the limited golden hour, a location scout was conducted a week prior to test out lighting and shot composition. On the day of the shoot, the production team met on location over an hour before sunrise to set up the production

equipment, handle hair, makeup, and costume needs, and to do an initial walkthrough with the crew for the shoot.

The weather was thankfully perfect, and we were able to remain on time for the shoot. We ran through a loose scene progression and worked through a number of shot compositions, switching between different frames of reference, actions, and locations. The initial location scout and camera test from earlier in the week proved to be immensely helpful here as we were able to move between shots quickly and efficiently in order to maximize our time. I wanted to maintain the shoot within the golden hour and to avoid extending the location shoot into the later morning as the rising sun created more and more direct sunlight which would lead to overexposed and washed out shots. The final scene of the day was the cave scene, which was saved for last as it was the only scene that was shot outside of direct sunlight and thus did not need to rely as heavily on the golden hour timeframe.

From an equipment standpoint, this shoot used a very light and portable setup to enable quicker adjustments between scenes with limited breakdown time. No tripods were used, and almost the entire shoot was conducted using a shoulder mounted camera, portable slider, a set of cine prime lenses, and variable UV lens filters. This was also important as the location had rough terrain including sand, water, rocks, and a cliffs edge that needed to be scaled in order to get to the beach. Hauling additional equipment would be tough and would take up extra time, while heavier equipment would have made things more dangerous and would have made equipment damage more likely to occur.

Once we wrapped at the beach location, we took a break for lunch and then moved toward the second location indoors. The second location shoot focused on the beginning of this

particular character's story arc but was shot later in the day due to production needs for early morning golden hour. The indoor shoot was in a home and utilized three unique spaces, including a bedroom, kitchen, and living area. Additional equipment was brought in and utilized for this shoot, including tripods, telephoto lenses, sliders, and lights.

The second shoot day featured the other actor with the same additional crew, totaling four individuals once again. This shoot was conducted indoors first at another home which utilized a bathroom scene and a living room scene. We began the shoot in the early afternoon and were able to take our time working through our shot selection and getting the footage we needed.

Once we wrapped, we took a break for lunch and then left for the second location roughly two hours before sunset. The goal of this second shoot was to film an action scene in a field against a cloudy evening sky as the sun went down. We arrived on scene and jumped right into hair, makeup, and costume for the actor, while the director and camera operator did a scene walkthrough and equipment setup. Once again, a minimal equipment rig was utilized consisting of the same shoulder mounted camera with cine prime lenses and UV filters. I knew this particular location from personal experience, so a previous location scout was not conducted.

Time was again a factor here as golden hour approached. We wanted to get as much footage as we could before the sun set too far and the sky and natural lighting became too dark. We successfully got our setup shots and then did some quick walkthroughs of the action scenes with the actor and the camera operator, who doubled as the additional actor on the scene. As the director, I took over camera operating duties for this final scene. Once we were set to shoot, we unfortunately only got two takes of the action scene as one of our prop swords broke on the

second take. While this initially created panic, we were able to review the footage on camera and felt that we had enough to stitch together the scene in post-production.

*Disconnected: A "Smart" Phone Tragedy*

We shot the comedic short film over one extended day and in one location. The production crew included eight total people: the director, cinematographer, sound operator, hair and makeup specialist, and four actors. We used a multi-cam shooting setup as well as three-point lighting setup for most of the shoot, straying away from this to use a steady cam setup for frenetic action scenes. This shoot included the largest equipment and prop list, so we arrived quite early in the day to stage the location, begin initial setups, and do walkthroughs of the scenes and shot list with the production crew. The actors arrived a little later in the early evening and principal photography began at nightfall around 7:30 pm.

One of the major challenges in this shoot was lighting. The story takes place during a power outage caused by a storm, so we wanted to create a visual look that portrayed scenes that felt like they were naturally being lit by candles or flashlights. The tricky part here was setting up the lighting in such a way that allowed a clear and tack sharp image of the characters while also casting shadows and warm or cool hues depending on what the narrative light source was in each scene. The production crew used a number of light sources in various arrangements to achieve this. In the main living room scene, we used an LED light outside of the window with a very cool, almost blue hue to simulate moonlight or the light that comes through from lightning strikes. On the interior, we used a small hidden battery operated LED light with a very warm hue that shined up and at the faces of the actors. This helped to cast shadows around them that were otherwise drowned out from the outside LED. In addition to this, we utilized numerous candles

around the scene as both practical soft lights or keys lights and as a natural set design element which could show through when switching between different camera angles. The setup of the candles were meant to mimic the unnatural light sources from the LEDs. The overall look turned out well enough, but the setup and camera testing took extremely long to get right, and from certain angles still did not at times matchup between our A camera, B camera, and C camera.

Another lighting challenge came during the horror movie scene where one of our actors is being chased around a room and is only able to navigate himself with the flashlight coming from his cell phone. We needed to ramp up the brightness of his front facing screen to light up his face enough to see the details of his reactions, while simultaneously needed to stage the action in a way that the front facing flashlight on his phone hit the scene cues that it needed to light up while avoiding shining the light directly into the camera. This scene needed to be shot numerous times with multiple walkthroughs and staging changes before we were able to get it right.

Another hurdle came through in the overall length of the shoot. We planned to shoot the entire film in one day through into late night, and fatigue was a major factor we tried to avoid with both the crew and the actors. Craft service was an important consideration for this shoot, and I ensured that we had plenty of refreshment, food, snacks, and breaks throughout the day to keep the crew fresh and energized. I also tried to schedule the shoot day as tightly as possible, with a shot list that coincided with start and stop times. Unfortunately, we began to fall behind and needed to rush through some scenes and eventually needed to cut certain shots to get back on track. We ended up going two hours over our end time, but the cast and crew were willing to see it through, and we were able to finish on a satisfying note overall.

## Post-Production

### *Production Reel*

In the initial preparation and planning for the edit of the production reel, the goal was to systematically organize then review, in-depth, the various media projects I had been involved in over the past few years both as an MFA graduate student and as a working professional. Once I was able to catalogue all of the various projects, the next step was to focus on which projects I had the greatest hand in producing visually through camera work and overall art direction. Then, I reviewed each project and took extensive notes on which particular scenes, shots, and moments from each project I wanted to consider including in the production reel as clips.

Next, I chose a piece of music that I felt would provide an energetic backdrop on which to edit the multiple clip selections over, with a focus on a musical track that had an identifiable rhythm and beat progression that I could time the editing cuts around. From there, I tried to edit the clips in a progressive flow, moving from slow and steady shots that introduced characters and scenes and steadily moving towards more stylized and frenetic scenes with camera movement and visual diversity.

Throughout the edit, clips were cut directly on musical cues such as beats, lyrics, and rhythm changes. The goal of this was to help create a more natural and appealing transition between clips and scenes for the viewer overall. Selecting and adjusting clip lengths to fit this editing structure was challenging at times and led to numerous rearrangements and adjustments throughout the process. However, each change progressively created a better balance across the editing timeline and worked out well in the end.



*Your Dreams, Our Reality*

Post-production on this project was very exploratory in nature. We shot a lot of different variations of each scene during production to get a variety of footage. Some shots were close-ups, while others were wider. We shot multiple expressions and reactions for each scene and staged different variations in the action, movement, and pacing in order to get more variety and to ultimately have options to use in post-production. We also shot each scene from different angles and vantage points to round out the clip selection for each scene.

While this production method gave me a lot of options when editing the project, it also added more complexity to the post-production work flow overall. There was an abundance of footage to work through, catalogue, and notate for each particular scene and shot setup. In addition to this, one of the major obstacles that arose was finding continuity between shot transitions in the edit. It became difficult at times to match one clip to another, and at times I had to abandon using a clip I wanted because there was not a clear or coherent clip selection to precede or proceed it. On the other hand, having so much variety in footage meant that I could freely explore and experiment in the edit, and it allowed me to find sequences that I did not anticipate or predict in earlier stages of the project but ended up being better than what I had initially wanted.

Similar to the production reel, this project was also edited to a musical audio track. I wanted to use a track that followed the narrative intensity of the story being told, which starts off calm and inquisitive, and then gradually ramps up in energy and action. While I found a track that I enjoyed and felt worked well for this edit, I also found that it constrained the narrative flow of the edit in a few ways, particularly the pacing. The story is told non-verbally and relies

entirely on visual cues to move between the story beats. I had to mirror the edits and cuts to tell this story within the timeframe of the musical progression. While challenging, I was able to find creative ways to do this, thanks in large part to the abundance of footage we had available.

One thing that I did not anticipate was the overall length of the final edit. I feel that the story beats took longer to progress through to tell the overall story. I feel that having a more concise and focused shooting schedule as well as a detailed storyboard progression of the narrative would have helped to tighten up the overall narrative. As it stands, I feel that I used too many shots to tell the story where fewer, more focused shots and scenes would have sufficed. If I had been able to do it that way, I believe the edit would be tighter and more focused, with fewer edits and clips needed to get through the full narrative.

#### *Disconnected: A "Smart" Phone Tragedy*

The editing of this project was vastly different than the previous two in that it followed a very specific and direct script. It also had the most specified scene-by-scene breakdown than the other projects and was edited to follow that breakdown almost precisely. The three major hurdles that I experienced in this edit came from the multi-cam setup, the dialogue, and the audio mixing.

We shot this project using a three camera setup, which allowed us to have multiple angles for each take of a given scene. This was great for having variety and different cutaway points within a scene, and really allowed for creativity in controlling how each scene played out in the edit. Cutaways to reactions or close ups during dialogue were all available to utilize which was great, and I was happy with how the footage came out in general. The downside of this, however, was trying to match certain clips from specific cameras with clips from another camera or take,

as the dialogue, actor delivery, or reactions did not always match or work in conjunction. This issue was thankfully few and far between, and the actors did a great job of maintaining a level of continuity within each take while still adding enough unique wrinkles to make each take distinct.

Dialogue and audio proved to be the biggest challenges with this edit overall. While I am familiar to a degree with making general adjustments to recorded audio, I do not do sound production and had to rely on the audio recorded on set and royalty free sound effects found online to punch up the audio track. I did not have time or money in the budget to do additional dialogue recording either, which would have been helpful in covering up pitch fluctuations, sound popping, and other audio distortions that arose during production recording. Having the ability to produce customized sound effects would have also been ideal to create a more natural and narrative based audio track to fill out the edit, but lack of budget forced me to use what I could find online.

The overall edit for this piece took the longest of all of them and included the most track layers by far. Three video tracks were included for the three cameras used, with additional video tracks needed for visual effects and title cards. Multiple audio tracks were used as well, with one dedicated strictly to dialogue, one dedicated to room tone, and one dedicated to sound effects. I learned it was very important during the edit to keep each track organized and to be mindful of which tracks were being manipulated so as to keep a clean workflow throughout.

In the end, I am happy with how this piece turned out. Going through the edit, I came across situations where I wondered if the script could have been changed to better deliver the scene or punch line. I wondered if different shot selections or visual aesthetics would have worked better in aiding with the editing process. I had to tell myself that these things happen in

post-production and the overall goal is to tell the story you want to tell with what you have, and I am confident and proud that I was able to do that.

## SECTION #5

### **Conclusion**

I have always been enamored with media and the way that it can bring unique stories to life. When I first began the MFA program at Pepperdine University, I was a starry eyed youth hoping to learn how it all happens. Throughout the journey, I learned a great deal about how the industry functions both inside and out, and through my own professional career have been able to experience firsthand what it means to be a part of it.

At this final stage of my thesis, I am overwhelmed with the overall work that has been completed on these varying projects. I have been able to show my storytelling ability through the promotional short, the comedic short film, and the television pitch, with each providing a poignant message in its own unique medium. I've been able to grow as a visual artist and can showcase my skills behind the camera and in the editing booth with the production reel, promotional short, and comedic short film. I feel confident in my ability as a media producer through my work on developing the initial television pitch idea and supporting documentation, and am driven to continue to develop this story and one day bring it to life.

There were some shortcomings, to be sure. My biggest regret is that my cohort did not form a tighter bond with one another and that we did not collaborate together to create something bigger than what we each have done on our own. It is a lot to do when you are the director, the camera operator, the writer, the producer, the editor, and so much more. My hope is that future media programs at Pepperdine University look to foster and motivate the collaborative filmmaking experience that can generate the spark that makes something truly magical. In hindsight, however, I am glad that I was able to wear so many hats on my own projects, as I

believe it has made me a more well-rounded filmmaker in the end, and for that, I am truly grateful.

My aim as outlined in the beginning of this thesis was to create a portfolio that represented the culmination of my graduate experience in the MFA program. Through the mentorship of my professors throughout the years and the energy and enthusiasm of my peers, I am proud to say that I have done just that. My very first course in the M.F.A. graduate program was about telling "stories that matter," and I can look back at this thesis and say with all honesty that I strove to do just that to the best of my abilities.

# Appendix A

## Scripts

FLY EMIRATES: MAKING MEMORIES, TOGETHER

written by

Chirag Patel



FADE IN:

INT. AIRPLANE - DAY

A FATHER, dressed in slacks and a button down shirt, is reading an in-flight magazine, as his DAUGHTER, a four year old wearing a dress and pants, sits next to him at the window seat, peering out the window. She slowly turns away and tugs at her father's arm.

DAUGHTER  
Excuse me, Dad?

FATHER  
Yes, Layla?

DAUGHTER  
(slightly confused and pointing at the window)  
Is this the whole world?

FATHER  
(laughs)  
No, Layla. The world is a big place...

CUT TO:

INT. LIBRARY - DAY

An older version of the DAUGHTER, in her mid-twenties, is shown at a table surrounded by stacks of books and notepads, conducting research.

CUT TO:

EXT. MIDDLE EASTERN MARKET - DAY

The older version of the daughter is shown looking at the stalls and listening to a merchant showing her some silks.

CUT TO:

FATHER (V.O.)  
... full of many wonders...

CUT TO:

INT. JAPANESE TEMPLE - DAY

The older version of the daughter is shown marveling at statues in an exotic Japanese temple.

CUT TO:

EXT. RIVER - DAY

The older version of the daughter is shown crouching down near a river with scientific instruments, testing the water and smiling at what she sees.

FATHER (V.O.)  
... and secrets waiting to be  
found.

CUT TO:

EXT. MOUNTAIN TRAIL - EVENING

The older version of the daughter is shown backpacking along a mountain trail with a map in hand, overlooking a vista.

CUT TO:

EXT. TROPICAL BEACH - EVENING

The older version of the daughter is shown walking along a tropical beach lit with torches in the early evening.

FATHER (V.O.)  
And one day, when you're older,  
you will be able to explore it all  
on your own.

CUT TO:

INT. AIRPLANE - DAY

Back in the airplane, the daughter is shown looking out of the window as the father, finished speaking, turns away from her and picks up the magazine he was reading earlier. The daughter looks away from the window and seems slightly confused.

DAUGHTER  
But Dad, I don't want to see the  
world on my own.

The father looks at her, curious.

FATHER  
No?

DAUGHTER  
No... I want to explore it with  
you.

The father is deeply touched and leans over, puts his  
arm around the daughter and kisses her on her head.

CUT TO:

EXT. TROPICAL BEACH - EVENING

The older version of the daughter is shown walking down  
the beach to an old man sitting in a chair, revealed to  
be an older version of the father. The daughter walks up  
to him and puts her arm around him, kissing him on his  
head as he hugs her.

SUPERIMPOSE: MAKING MEMORIES, TOGETHER. FLY EMIRATES.

FADE OUT.

The End

DISCONNECTED: A "SMART" PHONE TRAGEDY

written by

Chirag Patel

INT. LIVING ROOM - NIGHT

Four friends (BOB, JACK, LUCY, MARY) are shown sitting around a living room couch, each of them glued to their cell phones and not interacting with each other at all. The room is completely dark save for the light of their cell phones on their faces and a number of candles placed around them. After a few moments, Bob's cell phone shuts off, to his immediate and obvious annoyance.

BOB

Dude, I think my cell phone just died. Where's the charger?

LUCY

(still transfixed on her cell phone)

Um... snow storm remember?

JACK

(still transfixed on his cell phone)

No power equals no charging.

MARY

(still transfixed on her cell phone)

And no charging equals no cell phone for you, mister!

LUCY

L-O-L

JACK

R-O-F-L

MARY

Hashtag -- sucks to be you. Emoji  
- face with one eye closed and  
tongue out smiling.

Mary mimics the face. Bob is clearly flustered, not knowing what to do and clearly annoyed with his friends and becoming jealous they still have their phones. He begins to fidget and starts to prod his friends into paying attention to him. His friends acknowledge him condescendingly and never move their focus away from their phones.

BOB

Well, damn... what am I supposed to do then? I guess I can stream

another episode of Game of  
Thrones.

Bob pulls his phone out again and immediately realizes his  
mistake.

BOB  
Ok, how about we all play a game  
or something? How about Scrabble?

MARY  
Ok.

LUCY  
Sure.

JACK  
Why not.

Jack, Mary and Lucy all simultaneously pull up their cell  
phones and begin playing scrabble. Bob continues to be  
annoyed.

BOB  
Um... how about poker?

Jack, Mary and Lucy all simultaneously pull up their cell  
phones and begin playing poker.

BOB  
A puzzle???

Jack, Mary and Lucy all finally look up from their phones  
at Bob, then at each other. They shrug in agreement, to  
Bob's delight, before pulling up their cell phones to play  
a digital puzzle.

BOB  
Oh come on! Uuughhh. MARY, let me  
use your phone, please?

MARY  
Oh hell no! Then where would I be?  
A pathetic no-cell having loser  
like you?

Jack and Lucy, still enamored with their phones, laugh at  
Mary's comment. Bob is visibly hurt and saddened.

MARY  
 Besides, if I gave you my phone no  
 one would know my Facebook status  
 -- "Feeling thankful for all I  
 have during this storm, and  
 praying for those in need. Emoji -  
 - prayer hands. Hashtag -- So  
 Blessed. Hashtag -- "

In the middle of Mary's sentence, her cell phone turns off.

MARY  
 Wait, what the hell. My cell phone  
 just died! HOW WILL EVERYONE KNOW  
 HOW I FEEL ABOUT THE WEATHER!!

Mary looks over at Bob, and the two share a knowing look, realizing that they are both without a cell phone and the social pariahs of the group. They both then look over at Jack and Lucy, who in turn look at Bob and Mary and then at each other, sharing a knowing look and realizing that they now hold the power.

FADE OUT.

INT. LIVING ROOM - NIGHT

Jack and Lucy are lounging on the couch, still on their cell phones. Bob and Mary, looking dirty and disheveled, are on the floor. Bob is rubbing Lucy's feet, while Mary is feeding Jack grapes.

JACK  
 (in an Old English accent)  
 My dearest, Lucy, 'Tis a life of  
 privilege, is it not?

LUCY  
 (in an Old English accent)  
 When one is so blessed by the  
 digital Gods, all things are  
 possible, Jack.

JACK  
 Verily it is so.  
 (laughs)  
 Hast thou seen the newest lip-sync  
 battle from that devil of a  
 jester, Lord Jimmy Fallon of Late  
 Night?

LUCY  
Heavens no! Shall thou send it to  
me so that I may indulge?

JACK  
Indeed!

Mary and Bob both overhear this and begin to try to lean over Lucy and Jack's shoulders to peak at their cell phone screens. Jack and Lucy immediately react to push Bob and Mary away.

JACK  
Back, yee plebeians!

LUCY  
You are not worthy! Continue your  
duties and perhaps, if you are  
lucky, you may gaze momentarily  
upon this glory.

Mary and Bob recoil in fear and continue their duties. Jack and Lucy laugh heartily until Lucy's phone suddenly dies. Lucy, no longer speaking with an accent, becomes fearful and agitated.

LUCY  
My phone! Ohmygosh no!!

Mary and Bob look at Lucy, who returns their gaze. Together they all slowly turn to Jack, who realizes he is the sole owner of a working cell phone. Mary, Bob, and Lucy begin to devolve into animals, grunting and lumbering around the room and pointing at Jack's phone. Jack begins to grow fearful and tries to edge away from the other three.

FADE OUT.

INT. BEDROOM - NIGHT

Jack runs frantically into a bedroom and turns to close the door, but Bob has caught up to him as he barely gets the door closed. Bob is heard howling and banging on the door as Jack drags a nearby nightstand to wedge the door shut and slowly backs away into the corner near the window. He is startled as Mary and Lucy both appear on the other side of the glass, howling and banging and trying to get in. Jack slumps down into the corner and wraps himself in a blanket before pulling out his phone to record a video message.



JACK

To anyone out there who subscribes  
to my Snapchat, this is the last  
will and testament of JACK  
WILLIAMS, Instagram handle  
@JackIsNotWack. YouTube channel  
"Funny things my cat does in the  
morning." Reddit user...

A loud crash cuts Jack off as he looks around nervously.  
Bob is shown to have cracked the door open and his arm is  
shown poking out of the opening and flailing around.

JACK

My friends have lost power to  
their cell phones. They have  
devolved into monstrous animals.  
THEY. ARE. HUNTING. ME. I send  
this message to anyone out there  
who is still connected to their  
phones as a warning. DO NOT LET  
YOUR PHONE DIE!! Do not become  
disconnected. Do not...

Jack's cell phone dies as he is recording his final video  
message. He begins to shake and smack his phone to try to  
get it to work, slowly at first and then more furiously as  
he completely breaks down. Bob, Mary, and Lucy then gain  
entry into the room and converge on Jack and grab him from  
under his blanket and drag him away kicking and screaming.

FADE OUT.

INT. LIVING ROOM - NIGHT

Bob, Mary, and Lucy are all huddled around a table in the  
living room. On the table is an assortment of random  
electronics piled together in a makeshift shrine. Hanging  
over the shrine is a cell phone dangling from a charging  
cable. Jack is laid out on the table next to the shrine,  
with his hands tied together and poised for ritual  
sacrifice. Bob, Mary, and Lucy are chanting in a very  
tribal manner.

BOB, MARY, and LUCY

Siri, Siri, Siri, Siri, Siri

Just as Lucy pulls out the ceremonial knife and moves  
toward Jack to commence the sacrifice, the lights turn on  
in the room and the cell phone dangling over the shrine  
turns on, now charging due to the power coming back on.

Bob, Mary, Lucy, and Jack pause and exchange puzzled looks at each other, and then quickly smile and revert back to their old selves, seemingly forgetting everything that has just transpired. Mary reaches for the dangling phone and huddles together with everyone else as she prepares to take a picture. The four of them pose in front of the shrine, looking disheveled but happy, with Jack still bound up.

MARY  
Yay, selfie!

FADE OUT.

The End

YOUR DREAMS, OUR REALITY

written by

Chirag Patel

INT. BEDROOM - MORNING

A night stand alarm goes off and JILL, in bed and just waking up, reaches over to shut it off. She smiles and sits up, stretches and yawns and jumps out of bed. As she heads out of frame, she grabs her pillow and takes it with her.

CUT TO:

INT. BATHROOM - MORNING

JACK is in the bathroom brushing his teeth and getting ready for his day. He spits, rinses his mouth and steps out of the bathroom. On his way out he grabs a pillow that has been sitting at the edge of the sink and takes it with him.

CUT TO:

INT. KITCHEN - MORNING

Jill is in the kitchen making a cup of tea. She takes her tea with her and sits at the kitchen table, in front of a laptop and the pillow she had grabbed from her room. She sets the tea down, fires up the laptop and, reaching for the pillow, pulls out a cable (similar to an iPhone charger) from within the pillow case and plugs it into her laptop.

CUT TO:

INT. BEDROOM OFFICE - MORNING

Jack is buttoning up his T-shirt and finishing getting dressed for his day. Off to his side is his desk, with his computer and the pillow he grabbed earlier. A cable (similar to an iPhone charger) is seen coming out of the pillow casing and plugging into his computer monitor. Jack moves to sit down in front of his computer and checks to make sure the plug is secured.

CUT TO:

INT. KITCHEN - MORNING

Jill is in the kitchen in front of her laptop. An OVER THE SHOULDER SHOT shows her opening up a folder titled "PILLOW" and then opening up a video within the folder titled "DREAMS." She presses play and sits back to watch the video, tea in hand.

CUT TO:

EXT. GRASSY FIELD - DUSK

Jack is standing in a field, dressed in samurai garb and holding a sword in front of himself, looking tense. A wide shot shows him staring down another man, THE SAMURAI, who is also in samurai garb and wielding a sword. The two have a western style showdown, staring at one another menacingly before simultaneously charging at one another with their swords raised high.

CUT TO:

INT. BEDROOM OFFICE - MORNING

Jack is shown still at his computer and in his civilian clothes, watching a video of himself as a samurai on his computer and smiling wide-eyed, enjoying the spectacle of it.

CUT TO:

EXT. BEACH - DAWN

Jill is shown walking along the shoreline, dressed as a pirate and holding a weathered and torn up treasure map. She studies the map and moves as though to follow it down the beach and to a mysterious treasure.

CUT TO:

INT. KITCHEN - MORNING

Jill is shown watching herself as a pirate, laughing gleefully and enjoying the moment.

CUT TO:

TWO SHOT: INT. KITCHEN - MORNING /INT. BEDROOM OFFICE - EVENING

SIDE BY SIDE SHOTS show Jill and Jack's pillows and then Jill and Jack themselves still watching their respective dreams.

CUT TO:

TWO SHOT: EXT. BEACH - DAWN / EXT. GRASSY FIELD - DUSK

SIDE BY SIDE CLOSE UP SHOTS of Jill as a pirate and Jack as a samurai, continuing their adventures.

CUT TO:

INT. BEDROOM OFFICE - MORNING

Jack is still at his computer, as the camera pans away from him to reveal two samurai swords sitting on the edge of his bed.

FADE TO:

TITLE CARD

A title card appears, showing [COMPANY NAME] and the slogan: "YOUR DREAMS, OUR REALITY" followed by contact info.

FADE OUT.

The End

# **Appendix B**

## **Breakdowns**

**BREAKDOWN - FLY EMIRATES****CAST / WARDROBE**

Man (late thirties, slacks and button down for and one unique plain clothes outfit)

Woman (twenties, one sundress and two unique plain clothes outfits, purse)

Child (female 3-4 years old, dress and pants)

**STUNTS**

N/A

**EXTRAS/ATMOSPHERE**

YES - Use select crew members or additional extras to fill background in multiple scenes

**EXTRAS/SILENT BITS**

Potential stewardess on plane

**SPECIAL EFFECTS**

N/A

**PROPS**

Outdoor lounge chair

In-flight magazines (Currents?)

Travel luggage / bags (optional)

**VEHICLES/ANIMALS**

Airplane

**MAKE-UP/HAIR**

Shine control kit

Hair brush

Wig (old man hair)

**SOUND EFFECTS/MUSIC**

Airplane noises (ADR / Licensed)

Possible jingle

**SPECIAL EQUIPMENT**

N/A

**PRODUCTION NOTES**

Need to lock down locations or find alternative locations.

Need releases for all locations.

Need an airplane set.



Find locations within Los Angeles and minimize travel distance and shoot days as much as possible.

OPTIONAL: License airplane footage (take off, out-of-window shots)

## **BREAKDOWN - DISCONNECTED: A "SMART" PHONE TRAGEDY**

### **CAST / WARDROBE**

Two Men (twenties, plain clothes for winter)

Two Women (twenties, plain clothes for winter)

King and Queen crowns (optional)

King and Queen robes (optional)

Tribal headgear (optional)

Tribal jewelry (optional)

### **STUNTS**

N/A

### **EXTRAS/ATMOSPHERE**

N/A

### **EXTRAS/SILENT BITS**

N/A

### **SPECIAL EFFECTS**

N/A

### **PROPS**

Smartphone x4

Candles x5

Grapes

Blanket

Night stand (barricade)

Shrine (keyboard + mouse, various cables, monitor, speaker, electric razor, blender, remote control)

Knife (dagger)

Extra long phone charging cable

Binding rope

### **VEHICLES/ANIMALS**

N/A

**MAKE-UP/HAIR**

Shine control kit  
 Hair brush  
 Blotching / Dirt  
 Tribal paint (optional)

**SOUND EFFECTS/MUSIC**

English folk music (robin hood type)  
 Tribal music  
 Cell phone sounds

**SPECIAL EQUIPMENT**

N/A

**PRODUCTION NOTES**

Determine best ways to portray phone functions (turning on / off during a scene, lighting actor faces, recording a video POV)

Build shrine to be steady and safe but also apparent / obvious.

Shoot candle lit scenes at near 5600k (orange). Shoot third scene with Jack in near 3200k (white). Keep lighting focused on center and crush blacks on the outside edges of frame in post.

**BREAKDOWN - YOUR DREAMS, OUR REALITY****CAST**

Woman (twenties, pajama pants and top, pirate outfit)  
 Two Men (twenties, pajama pants and top, button down and pants, samurai outfit x2)

**STUNTS**

N/A

**EXTRAS/ATMOSPHERE**

N/A

**EXTRAS/SILENT BITS**

N/A

**SPECIAL EFFECTS**

N/A

**PROPS**

Alarm clock  
 Pillow x2

Toothbrush  
Cup w/ tea  
Laptop  
Computer monitor  
Two unique USB cables  
Sword x2  
Treasure map

**VEHICLES/ANIMALS**

N/A

**MAKE-UP/HAIR**

Shine control kit  
Hair brush

**SOUND EFFECTS/MUSIC**

Need a jingle

**SPECIAL EQUIPMENT**

N/A

**PRODUCTION NOTES**

May need to film a computer screen or record a computer screen.

Outdoor shoot locations during the day: be prepared for lighting issues and unexpected temperatures or wind issues.

# Appendix C

## Schedule

## **SCHEDULE**

<b><u>NAME</u></b>	<b><u>SCENE</u></b>	<b><u>LOCATION</u></b>	<b><u>PAGE COUNT</u></b>
--------------------	---------------------	------------------------	--------------------------

### **FLY EMIRATES**

DAY 1 (TBD)	Scene 1	- INT - DAY (airplane fuselage)	1 2/8
DAY 2 (TBD)	Scene 2	- EXT - DAY (middle eastern market)	2/8
	Scene 3	- INT - DAY (Japanese temple)	2/8
	Scene 5	- INT - DAY (library)	2/8
	Scene 4	- EXT - NIGHT (tropical beach)	2/8
DAY 3 (TBD)	Scene 6	- EXT - DAY (river)	2/8
	Scene 7	- EXT - DAY (mountain trail)	2/8

### **DISCONNECTED: A "SMART" PHONE TRAGEDY**

DAY 1 (Saturday Jan. 23)	Scene 1	- INT - NIGHT (living room)	2 3/8
	Scene 2	- INT - NIGHT (living room)	1 3/8
	Scene 3	- INT - NIGHT (bedroom)	1
	Scene 4	- INT - NIGHT (living room)	5/8

### **YOUR DREAMS, OUR REALITY**

DAY 1 (Feb. 20)	Scene 6	- EXT - DAY (beach)	2/8
	Scene 1	- INT - DAY (bedroom)	1/8
	Scene 3	- INT - DAY (kitchen)	5/8
DAY 2 (Feb. 21)	Scene 2	- INT - DAY (bathroom)	1/8
	Scene 4	- INT - DAY (office)	3/8
	Scene 5	- EXT - DAY (field)	3/8

# **Appendix D**

## Budget

### BUDGET OVERVIEW

<b>FLY EMIRATES:</b>	<b>\$565+</b>
<b>DISCONNECTED: A "SMART" PHONE TRAGEDY:</b>	<b>\$996</b>
<b>YOUR DREAMS, OUR REALITY:</b>	<b>\$1473</b>
<b>EQUIPMENT:</b>	<b>\$2415</b>
<b>INSURANCES:</b>	<b>\$1600</b>
<b>POST PRODUCTION:</b>	<b>\$200</b>
<b>OTHER:</b>	<b>\$200</b>
<b>CONTINGENCY (~10% TOTAL CASH COST):</b>	<b>\$504</b>
<b>GIFT-IN-KIND TOTAL:</b>	<b>\$4016</b>
<b>CASH REQUIREMENT TOTAL:</b>	<b>\$3937</b>
<b>TOTAL:</b>	<b>\$7953</b>

### BUDGET BREAKDOWN

Gift-in-Kind  
Cash Requirement

#### **FLY EMIRATES**

<i>Magazine</i>	<i>\$5</i>
<i>Location costs</i>	<i>\$??</i>
Wardrobe (Gift-in-Kind)	\$50x5 = \$250
<i>Kraft Services</i>	<i>\$50</i>
<i>Lunch + Travel</i>	<i>\$20x8 = \$160</i>
<i>Make Up</i>	<i>\$100</i>
<hr style="border-top: 1px dashed black;"/>	
Gift-in-Kind total:	\$250
<i>Cash Requirement:</i>	<i>\$315</i>
<b>TOTAL:</b>	<b>\$565+</b>

#### **DISCONNECTED: A "SMART" PHONE TRAGEDY**

Cell Phones (Gift-in-Kind)	\$0x4 = \$0
Candles (Gift-in-Kind)	\$10x6 = \$60
Blankets (Gift-in-Kind)	\$30x2 = \$60

<i>Grapes</i>	\$10
Bowl (Gift-in-Kind)	\$1
<i>Crown</i>	$\$15 \times 2 = \$30$
LED Flashlight mini (Gift-in-Kind)	\$5
Old Computer Monitor (Gift-in-Kind)	\$100
Keyboard (Gift-in-Kind)	\$50
Mouse (Gift-in-Kind)	\$20
Assorted Charging Cables (Gift-in-Kind)	$\$5 \times 4 = \$20$
Old Camera (Gift-in-Kind)	\$50
Video Game Controller (Gift-in-Kind)	\$40
Speakers (Gift-in-Kind)	\$40
Wardrobe (Gift-in-Kind)	$\$50 \times 4 = \$200$
<i>Kraft Services</i>	\$50
<i>Lunch + Travel</i>	$\$20 \times 8 = \$160$
<i>Make Up</i>	\$100
<hr/>	
Gift in Kind total:	\$646
<i>Cash Requirement:</i>	\$350
<b>TOTAL:</b>	<b>\$996</b>

## YOUR DREAMS, OUR REALITY

<i>Night Stand Alarm Clock (Gift-in-Kind)</i>	\$40
<i>Pillow (Gift-in-Kind)</i>	$\$20 \times 2 = \$40$
<i>Toothbrush</i>	\$3
Tea Cup (Gift-in-Kind)	\$5
USB Charging Cable (Gift-in-Kind)	$\$10 \times 2 = \$20$
Laptop (Gift-in-Kind)	\$200
Computer + Monitor (Gift-in-Kind)	\$200
<i>Samurai Costume</i>	$\$100 \times 2 = \$200$
<i>Samurai Sword</i>	$\$50 \times 2 = \$100$
<i>Pirate Costume</i>	\$100
<i>Pirate Map</i>	\$25
Wardrobe (Gift-in-Kind)	$\$50 \times 4 = \$200$
<i>Kraft Services</i>	$\$50 \times 2 = \$100$
<i>Lunch + Travel</i>	$\$20 \times 7 = \$140$
<i>Make Up</i>	\$100
<hr/>	
Gift-in-Kind total:	\$705
<i>Cash Requirement:</i>	\$768
<b>TOTAL:</b>	<b>\$1473</b>



**EQUIPMENT LIST (*Gift-in-Kind*):**

DSLR 5d Mark iii x3	
Prime lens kit + Telephoto lens	
<b><i>\$150 camera package 5d + lenses x2</i></b>	<b>= \$300</b>
Tripod x3	
<b><i>\$30 per tripod x3</i></b>	<b>= \$90</b>
Litepanels Astra 1x1 Bi-Color x2 + Chimera x2	
<b><i>\$75 per astra lite panel x2</i></b>	<b>= \$150</b>
ikan iLED312-v2	
	<b>= \$25</b>
Light Stands x3	
<b><i>\$15 per light stands x3</i></b>	<b>= \$45</b>
Zoom H6	
Shotgun Mic	
Boom Pole	
<b><i>\$100 sound (lav + boom +h6)</i></b>	<b>= \$100</b>
C-stand x2	
<b><i>\$15 per day c-stands x2</i></b>	<b>= \$30</b>
Sand Bags x5	
<b><i>\$3 per sand bag x5</i></b>	<b>= \$15</b>
CF + SF Cards	
	<b>= \$50</b>
Reflectors + Shields	
	<b>= \$20</b>
<b>TOTAL: \$825 x3</b>	<b>= \$2475</b>

<b>FILM PERMIT (student):</b>	<b>\$25 per 14 days x4 = \$100</b>
<b>GENERAL LIABILITY INSURANCE:</b>	<b>\$500</b>
<b>PRODUCTION INSURANCE:</b>	<b>\$500</b>
<b>WORKERS COMPENSATION INSURANCE:</b>	<b>\$500</b>
<b>FESTIVAL ENTRY:</b>	<b>\$200</b>
<b>POST PRODUCTION SOUND:</b>	<b>\$100</b>
<b>POST PRODUCTION COLOR:</b>	<b>\$100</b>
<b>CONTINGENCY (~10% TOTAL CASH COST):</b>	<b>\$504</b>

-----  
**FINAL TALLY:**

<b><i>GIFT-IN-KIND TOTAL:</i></b>	<b>\$4076</b>
<b>CASH REQUIREMENT TOTAL:</b>	<b>\$3937</b>
<b>TOTAL:</b>	<b>\$8013</b>

# **Appendix E**

## Distribution Plan

## **DISTRIBUTION PLAN**

### **LA WEBFEST**

Submissions: June - December

Category: Comedy, Sketch Comedy

Screens: April 1-5 @ Universal City Hilton

[www.lawebfest.com](http://www.lawebfest.com)

### **LA COMEDY FESTIVAL AND SCREENPLAY COMPETITION**

Submissions: June - September

Category: Best Short-Short

Screens: Nov. 12-22 @ Let Live Theater

[www.lacomedyfest.com](http://www.lacomedyfest.com)

### **FIRST GLANCE FILM FESTIVAL**

Submissions: Jan. 6

Category: Student Short Film

Screens: April 16 @ LA Live

[www.firstglancefilms.com](http://www.firstglancefilms.com)

### **HOLLY SHORTS FESTIVAL**

Submissions: June 6 (festival) and monthly (online)

Category: Short Film

Screens: Aug. 11-20 @ TCL Chinese Theater and On Website

[www.hollyshorts.com](http://www.hollyshorts.com)

### **HAMMER TO NAIL SHORT FILM COMPETITION**

Submissions: Every Season

Category: Short Film

Screens: On Website

[www.hammertonail.com](http://www.hammertonail.com)

### **SHORT OF THE WEEK**

Submissions: Open

Category: Comedy

Screens: On Website

[www.shortoftheweek.com](http://www.shortoftheweek.com)

### **VIMEO STAFF PICKS**

Submissions: Open

Category: Short Film, Comedy, Sketch

Screens: On Website

[www.vimeo.com](http://www.vimeo.com)

**FUNNY OR DIE**

Submissions: Open

Category: Comedy Sketch

Screens: On Website

[www.funnyordie.com](http://www.funnyordie.com)

**BUZZFEED**

Submissions: Open

Category: Comedy Sketch

Screens: On Website

[www.buzzfeed.com](http://www.buzzfeed.com)

**CREATIVITY ONLINE**

Submissions: Open

Category: Spec Commercial Contests

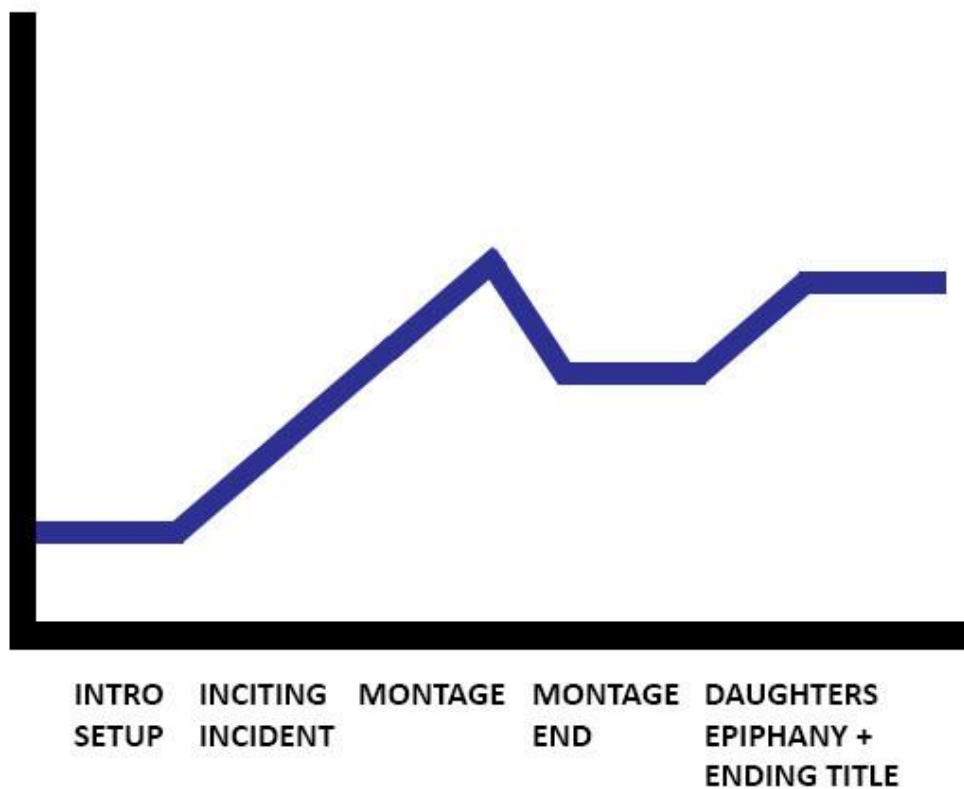
Screens: On Website

[www.creativity-online.com](http://www.creativity-online.com)

# **Appendix F**

## Visual Plan

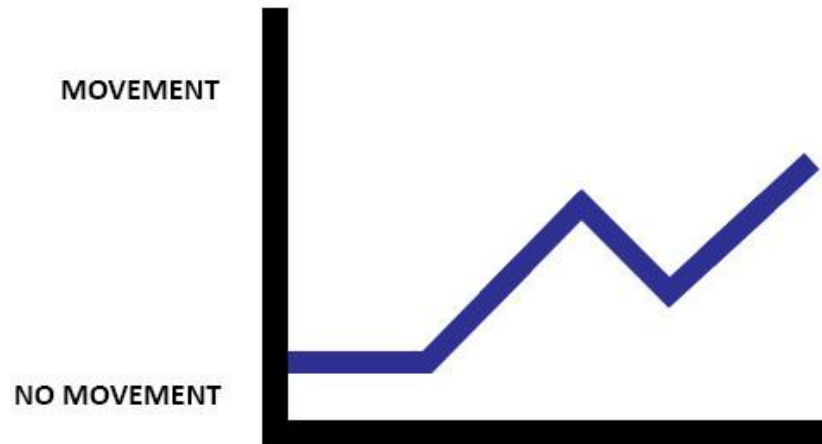
## FLY EMIRATES



**COLOR PALATE** - monotone gray's of an airplane juxtaposed with vibrant primary colors in outdoor settings



**MOVEMENT (camera)** - fixed camera positions on the plane will be juxtaposed with moving camera in outdoor scenes



**RHYTHM (editorial) - pace of editing fluctuates, starting slow and then becoming quicker before slowing down again**



### Pace

TYPE OF PACE	Effects
SLOW	to make slow/short little number of shots/scene which are long to make audience calm or bored (perhaps to pay attention to detail or to emphasise emotion)
MEDIUM	to make normal and comfortable average number shots/scene which are medium time which could show medium
FAST	to make intense, exciting and thrilling lots of shots/scene which are short to make audience tense/excited

<http://www.youtube.com/watch?v=1t4d0f0f3h4>  
<http://www.youtube.com/watch?v=9d206ced9g>  
<http://www.youtube.com/watch?v=1t4d0f0f3h4>

Which pace for each clip?  
 How is this pace created?  
 Why is this pace created?

### Cut in and Cutaway

- A cutaway is video scene that CUTS away to relevant images or footage
- Often used in documentaries or in film when a vital piece of information is needed to show the audience. Usually the dialogue or voice will CONTINUE during the cutaway (to keep it continuous)
- It is used to have variety in the visuals
- <https://www.youtube.com/watch?v=Ujw6wXU2hY>

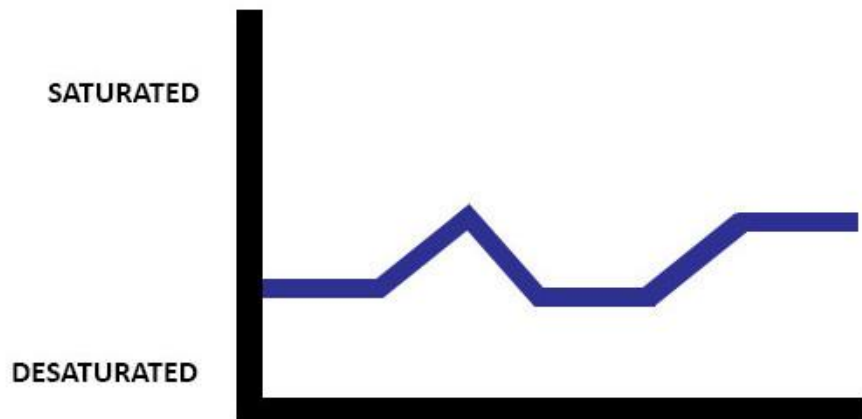


### Slow Paced Editing

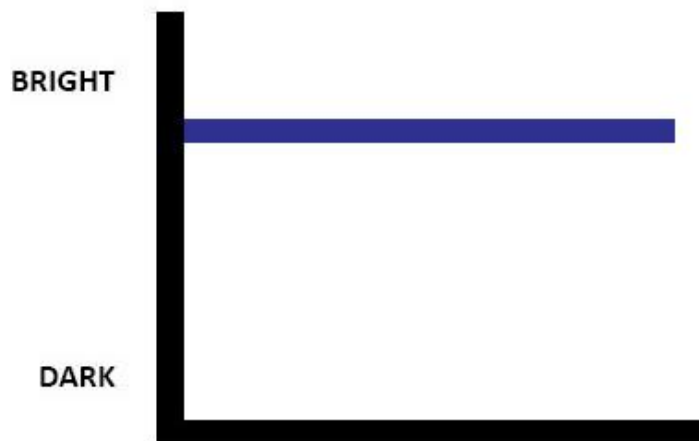
- Slow paced editing is widely used in opening sequences for our chosen genre; this is because the slow paced editing sets the scene; it makes the audience focus on a chosen shot for longer which will prompt them to ask questions and will also engage the audience therefore they will want to watch more of the film.



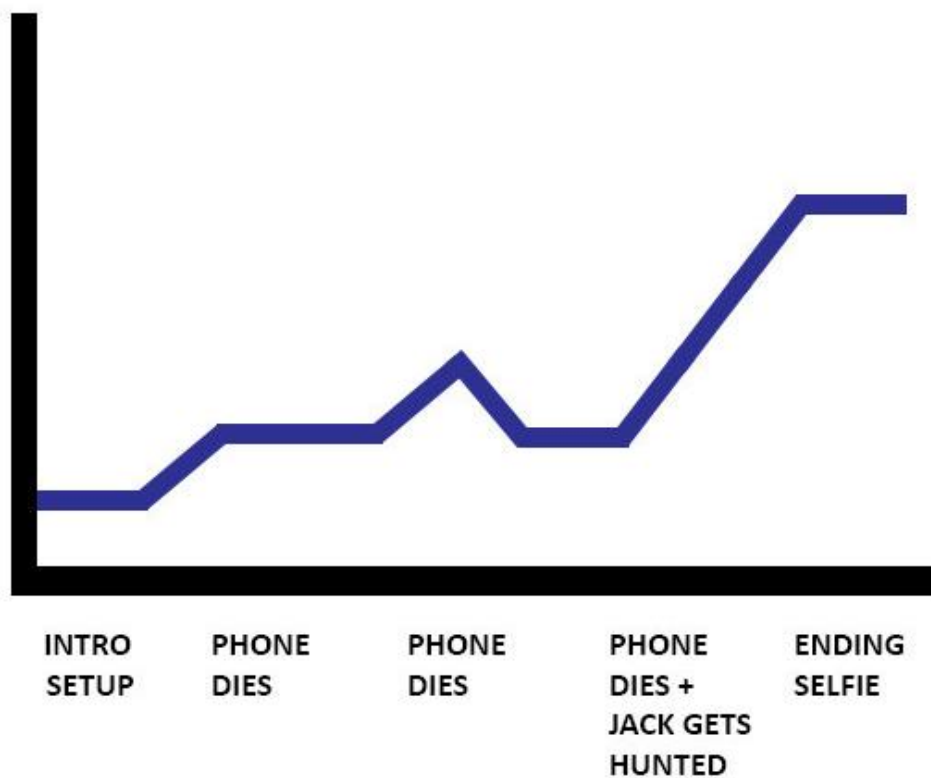
**COLOR (saturation)** - shots on the airplane will be slightly desaturated, while outdoor scenes will be slightly saturated to juxtapose between images in the present and the future



**TONE (brightness)** - shots will be well lit and bright throughout



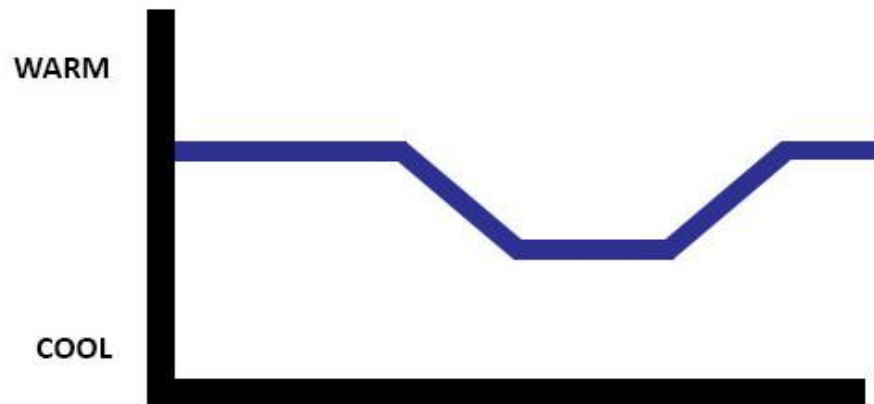
## DISCONNECTED: A "SMART" PHONE TRAGEDY



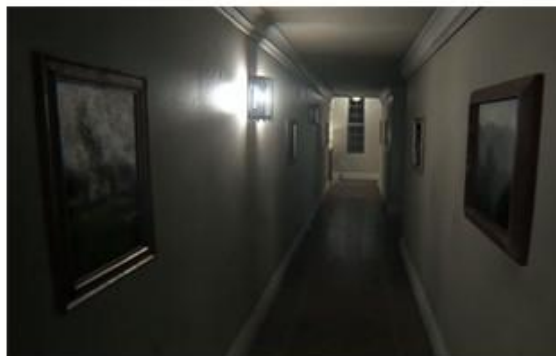
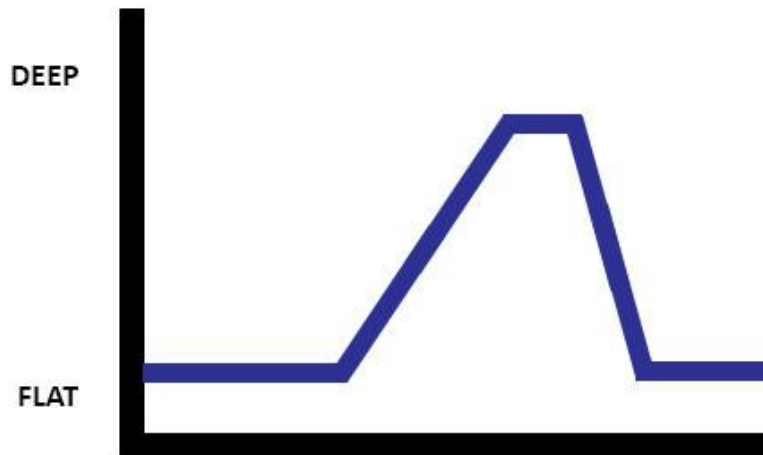
COLOR PALATE - warm orange tones and cool blue tones



**HUE** - warm colors are used in the scenes with the four friends, while cool colors are used in the scene where Jack is being hunted



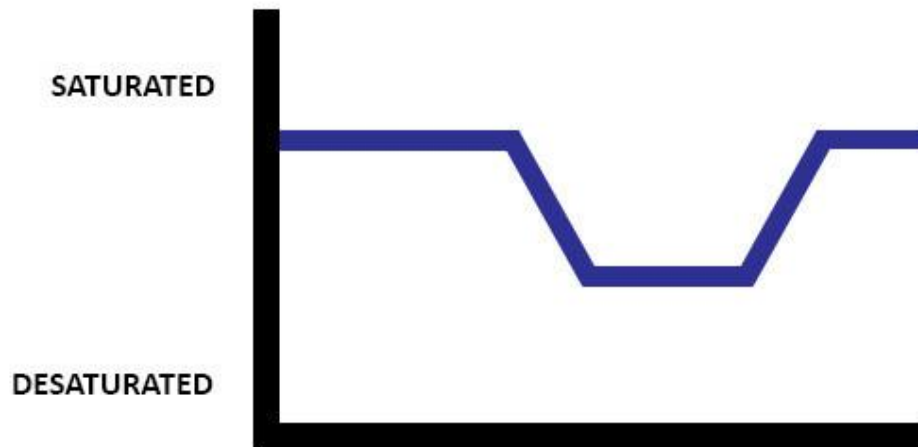
**SPACE (deep)** - create the sense of deep space with a moving camera that follows a character through the location



**TONE (brightness)** - scenes will be shot at a darker tone to simulate a power outage and a scary, fearful feeling



**COLOR (saturation) - scenes in warm light with the friends together will be saturated to give off a happy feel, while the scene of Jack being hunted will be desaturated to give it an eery, uneasy feeling**



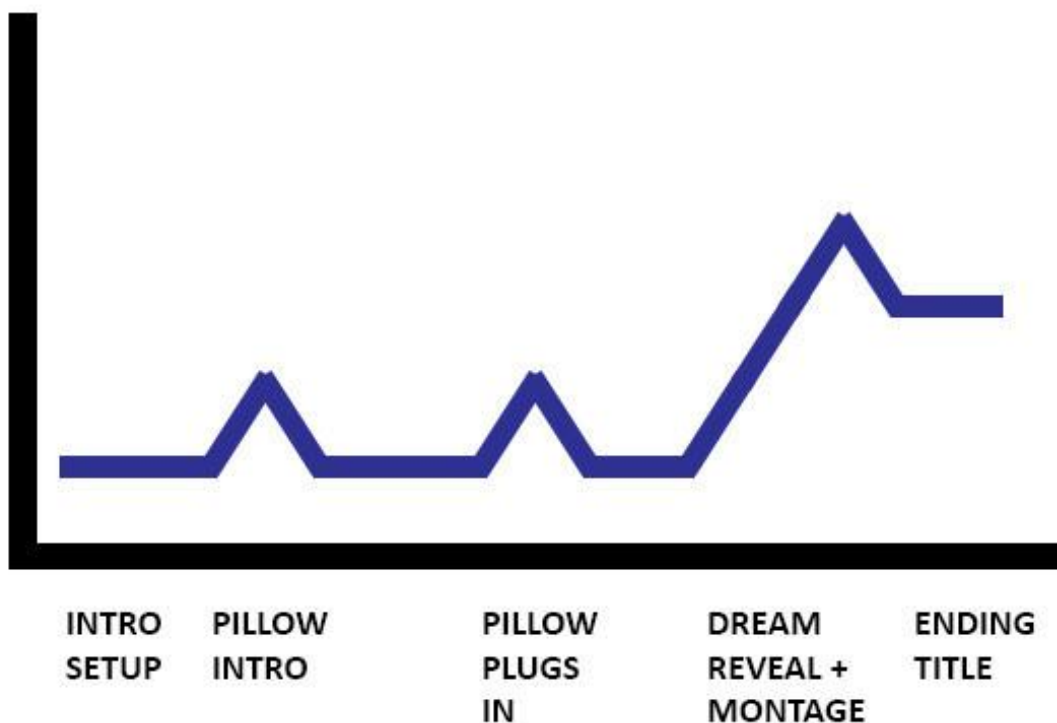
Original

Desaturated

Saturated



## YOUR DREAMS, OUR REALITY

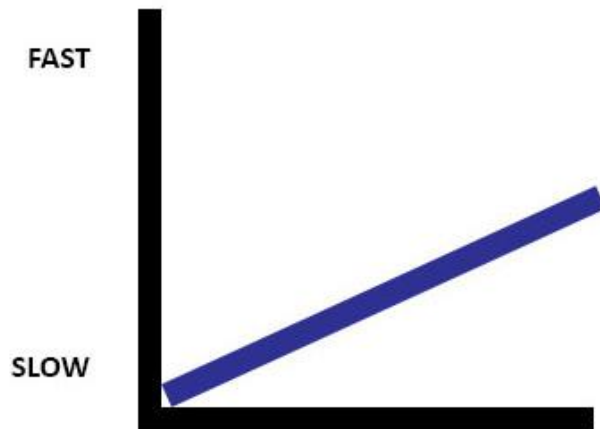


**COLOR PALATE** - lighter color tones for dream sequences, deeper color tones for indoor sequences





**RHYTHM (editing)** - the number and frequency of cuts gradually increases, starting off slow and picking up in speed



Pace of editing

Shot Shot Shot Shot Shot

- Changing the length of shot changes the pace and this can emphasize a change in the film as well eg a change in mood, or contrast one part of the action with another.

Pace of editing

Shot Shot

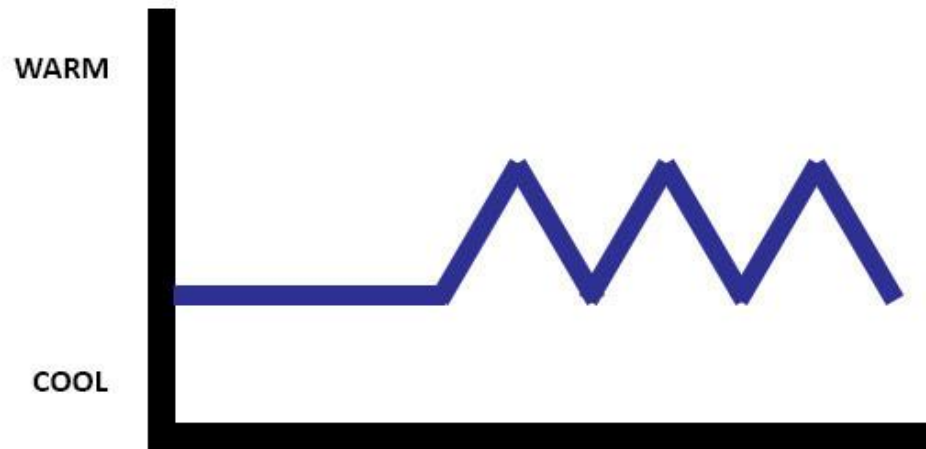
- When the pace of editing is slower, and a shot may continue for a longer period, this may make the scene feel more relaxed
- At the beginning of a film the longer shots may be needed to give us information

### Cross cutting/Parallel editing

Cross-cutting also known as parallel editing is an editing technique most often used in films to establish action occurring at the same time in two different locations. In a cross-cut, the camera will cut away from one action to another action, which can suggest the simultaneity of these two actions but this is not always the case.

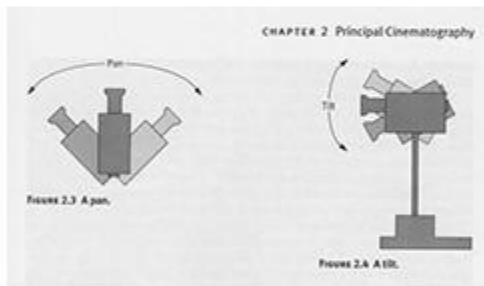


**HUE** - scenes in reality will feature cool colors, and scenes in the dream will feature warm colors



[www.bigstock.com](https://www.bigstock.com) · 86741486

**MOVEMENT (camera) - steady frame for all reality scenes and a moving camera for all scenes in the dream**



**Pan**



- The camera is on a tripod following the object
- This gives the scene a sense of movement with speed

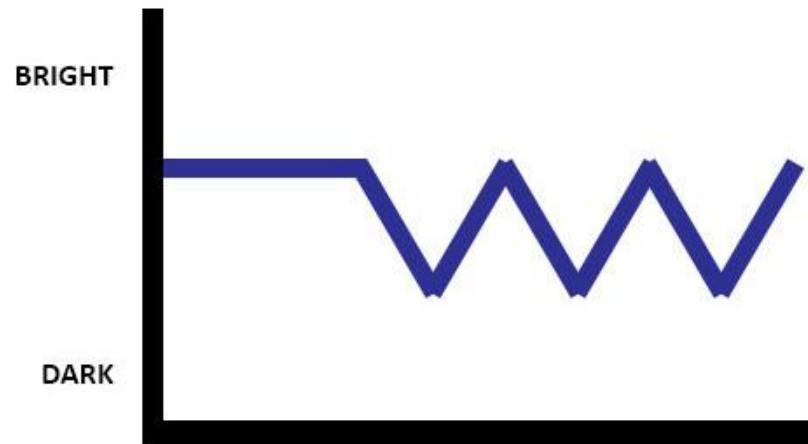
**Tracking shot**



- The camera is on a dolly which follows the object
- This gives the scene a sense of movement with speed



**TONE (brightness)** - scenes in reality will be bright, while scenes in the dream will be slightly darker



# Appendix G

TV Pitch and Leave  
Behind Documents for  
"Click Bait"

## **TV PITCH AND LEAVE-BEHIND DOCUMENT – “Click-Bait”**

### **OUTLINE:**

A scripted comedy about life as a struggling YouTuber, this web series presents an overly exaggerated world full of millennials who would rather work for “likes” than for prestige. The series will provide a satirical look into the clashing of traditional media and new media, as well as what it’s like living as a struggling artist in La-La Land.

A web-only component of the show exists as well, where the viral content that the characters work on during the show, including sketch comedy, short web series, vlogs, and more are actually produced and shared online.

### **LOGLINE:**

A workplace comedy about a narcissistic, self-described "filmmaking auteur" who burns his bridges and finds himself stuck working with quirky viral video YouTube stars and creatives in the crazy, self-absorbed world of social media entertainment.

**TYPE OF SHOW:** Half-hour TV Comedy / Sketch comedy

The series will be a work-place serial that will show the process of creating a YouTube series and the lives of those behind-the-scenes. The show they are working on is a SNL type show made for the web. In between episodes, actual sketches will be released online, as they would if the show was real.

### **THE TONE:**

A comedy that provides an exaggerated look into the life of struggling YouTubers. Akin to *The Office* when it comes to balancing humor and emotional drama and structured like *30 Rock* or *Parks & Rec*. The characters are over-the-top stereotypes of filmmakers and viral stars, but are still emotionally complex and deep.

### **THE WORLD:**

The story takes place in an exaggerated version of Los Angeles, a city full of hipster boroughs teaming with young 20-somethings looking to make it big in the business. Typical locations include low budget sets (think YouTube space), trendy bars, and crappy apartments, as well as the extravagant offices of high-end agencies and studios and their equally extravagant events and mixers. This Los Angeles is an imaginative version of millennial life, a real world interpretation of Facebook and YouTube.

Much like *30 Rock*, real life people, celebrities and companies inhabit the world, only they are hyper-exaggerated versions of themselves. Characters that represent stereotypes of people working in the film industry also inhabit it.

## **THE CHARACTERS:**

"The Director" - when his graduate student film project makes a huge splash on the indie film scene, everyone in Hollywood wants a piece of him. He signs a massive deal to direct a studio tent-pole film, but when rumors circle around that he is hard to work with and the budget has ballooned to astronomical sizes, people begin to talk. The movie releases and bombs badly at the box office, while The Director himself lashes out to fans, the media, and the studio that supported him. He considers himself an "artist" but his ego continues to burn his bridges until he is left at the bottom and must turn to the web to make his comeback. He is the ultimate narcissist, but deep down he just wants to be accepted and loved.

"The Agent" - the best friend of the director who went to school with him, the agent always wanted to be a writer but got swept up in the director's project and was somewhat forced to become his agent. Finding himself to be pretty good at it, he has amassed a growing roster of talented clients, but always finds himself being drawn back into the downward spiral of his friend and his career. The Agent struggles to balance his growing career with his loyalty to his friend. He is the ultimate best friend, for better or worse.

"The Actress" - the lead actor in The Director's acclaimed student film, and the ongoing love interest as well. The Director ruined his chances with her when he let his impending fame get to him, and he burned his bridges with her as well. Also a client of The Agent, her career is on the rise as she has just landed a major role in an upcoming TV series, much to The Directors chagrin. She was a hopeful dreamer but is now a tough and world-weary actress in the business.

"The Make Up Artist" - a beautiful young woman who does hair and makeup for The Director's web content, she is a happy-go-lucky dreamer with aspirations to launch her own make up blog. She is, however, very ditzy and gullible and falls prey to those around her who would take advantage of her both professionally and personally. Throughout the series, her "dumb blonde" persona ultimately reveals a lonely and depressed young lady who is searching for meaning in her life.

"The Cinematographer" - the D.P. for The Director's web content, the cinematographer also fancies himself an auteur and is always striving to capture the "perfect" shot, but somehow always fails to do so. He is much more concerned with partying and drinking than he is about advancing his career, and this usually lands him and The Director in hot water. Portrayed as a philosophical stoner type.

"The Suit" - a representative of the MCN known as "The X-stablishment," The Suit is responsible for giving The Director his last chance by funding his web series. Always meddling with The Director's "vision," The Suit serves as The Director's primary antagonist, and seems to

have his own hidden agenda to exploit those in the web space for his own gains. Comes across as suave and smooth, but reveals his dark side when others aren't looking.

"The Prankster and The Magician" - two members of the crew who work as grip and electric as well as general PAs. They each have their own aspiring YouTube channels, one dedicated to filming public pranks and the other dedicated to magic. They are unrelenting, and their escapades often prove detrimental to The Director's shoots. They are two peas in a pod, best friends through and through, although they both compete for the admirations of The Make Up Artist. They serve as the comic relief.

### **THE PILOT: Welcome to Your New Life**

A news montage chronicles the quick rise and fall of The Director, with the anchor ending his segment with the phrase, "where is he now?" This quickly leads to a violent confrontation on-air as The Director, a guest on the show alongside celebrity/addict Vivi and ex-producer McCain, attacks The Anchor in outrage. The video quickly goes viral.

The Director is shown meeting with The Suit and The Agent, and is being proposed a comedic web series to be produced by the MCN "The X-stablishment" - an exaggerated version of Maker Studios that seems to embody everything wrong with the MCN model – on behalf of mega-corporation Whammo.

Feeling that comedy is "beneath him," The Director refuses. But after having a heart-to-heart with The Agent, coupled with a chance meeting with The Actress, The Director decides to give it a go. After meeting his wacky potential crewmembers, including The Make Up Artist, The Cinematographer, The Prankster, and The Magician, The Director begins to regret his decision.

The Suit then blindsides The Director with a series of unobtainable demands on a tight deadline. He has no choice but to enlist Vivi and McCain to help him create his first piece of content at the very last minute.

WEB CONTENT: Fake trailer for The Director's first big hit movie.

### **THE SERIES:**

As the show progresses, The Director must learn to deal with his new lot in life and try to adjust to working in the web space. He comes to begrudgingly respect his colleagues while trying to find himself again. His colleagues in turn reveal their own hopes and desires, as well as their vulnerabilities. This rag-tag group of creators grows to become a sort of family, slowly embracing each other and helping each other achieve their dreams in Hollywood while battling against those in the corporate world who would keep them down.



The first season will culminate in The Director nearly finding happiness with his new life and his new friends, only to have the rug pulled out from under him when a corporate sabotage leaves the web show on the brink of cancellation. Will he and the crew survive to create again?

Throughout the series, guest stars and recurring roles will be frequent. Guest stars would be YouTube stars from various genres who play comically exaggerated versions of themselves, or play wholly unique characters introduced in the show. These unique characters can be actors or behind-the-scenes personnel as well as journalists and businessmen and women involved in the industry.

The show will periodically explore the pasts of each character, showing where they came from and how they ended up where they are now. These will be heavily skewed towards The Director, The Agent and The Actress, but will also feature the other cast members from time to time. This will help build out their characters and reveal in particular more about how The Director became the man he is now.

## **EPISODE 2: Branded Content**

The Suit interferes again with The Director, forcing him to incorporate a brand into his content – the ultra cool sports energy drink ExtremoFlavor. The Director is disgusted at the shameless advertising and feels it is against his artistic integrity, but his crewmembers are all thrilled at the opportunity to work with a big brand. The Director quickly learns of the struggles he is going to face in this new world.

WEB CONTENT: Over-the-top advertisement for ExtremoFlavor.

## **EPISODE 3: Influencers**

The Suit and The Agent want The Director to bring in a big YouTube influencer to help launch the web channel and boost the audience by bringing in their followers. The influencer happens to be King Bach, who is famous for his unique brand of urban comedy but is in fact a classically trained thespian that wants to make more “enlightened” content. The Director sees this as a chance to do something good in the web space, and goes against the wishes of The Agent and The Suit.

WEB CONTENT: Sketch Comedy – Ghetto Macbeth.

## **EPISODE 4: Online Stalking**

A piece of content produced by the team is re-uploaded by a random Facebook user, generating 1000x more views and engagements than the team's original upload. The Makeup Artist, The Cinematographer, The Prankster, and The Magician must hunt down the online thief in order to get him/her to pull down the video.

WEB CONTENT: Sketch Comedy – MacGuyv-Bro!

### **EPISODE 5: The Crossover**

The Agent conscripts The Director and his team to produce content to coincide with a new television show being jointly produced by a major network and The X-stablishment. But when the show's lead ends up being The Actress, The Director must confront his past or risk destroying his future.

WEB CONTENT: Fake trailer for the show featuring The Actress.

### **EPISODE 6: We Went Viral**

When the newest piece of content produced by the team becomes a viral hit, the team parties and splurges as if they have made it big in the business. It's up to The Director and The Agent to bring them all back to reality before mistakes are made. Confounding the situation is The Suit, whose meddling draws the ire of The X-Stablishment and threatens to end the show once and for all.

WEB CONTENT: Video Blog / Prank featuring The Makeup Artist, The Magician and The Prankster.

## **BUSINESS + MARKETING PLAN**

### **WHY:**

The success of workplace comedies like *The Office* and *Parks & Rec* and *30 Rock* have proven that there is an audience for this type of content, while more niche versions of the format like *The Muppets* and the upcoming DC Comics *Powerless* and Marvel's *Damage Control* show that networks are willing to keep the format going in new and interesting ways while targeting more unique and specific audiences – something that YouTubers have been doing for years.

### **THE MARKET:**

New media has proven to be a growing industry, with multiple millions of views being driven to digital content on a daily basis across multiple platforms. In addition to this, viral video stars have emerged within the industry and have found success in crossing over to traditional media such as films and television, in addition to new digital content distributors growing to challenge traditional distributors. These trends serve as the basis of the proposed series, which is projected to find success in both traditional and new media audiences.

## **AUDIENCE:**

Web media is increasingly becoming the norm, and millennial audiences are watching YouTube on their phones as much (if not more) than they are watching traditional network content via cable. The content of this show is built around the mobile content that they not only watch but actively engage in on a daily basis, and with the influencers involved and the additional web content connected to the show, millennials may be convinced to tune in, bringing them not only to the show but to the other offerings on the network as well.

Traditional viewers are also increasingly active in viewing web content, but remain connected to traditional media. The show is a unique bridge between the two worlds, and the social commentary involved is one that can further connect them to the evolving web space while keeping them in the traditional media model.

## **NETWORK:**

The show would fit well among the major networks, particularly ABC and NBC who have done shows like this or are currently doing shows like this. The show could be a lead in to another nightly comedy or can be packaged alongside one of the upcoming DC or Marvel workplace shows.

Another viable option is an online distributor like Netflix, Amazon, or Hulu, who have doubled up recently on putting out original content. This type of show, with a focus on web creators, seems like a strong fit for the “big 3” of web distribution.

YouTube Red recently launched and may be willing to invest in this show as well, and would have the best connections to many of the creatives that would feature on the show. It would be a good way for YouTube to cross promote their other shows and creatives. Go90 is another digital platform invested in creating original content for web audiences, and their built in distribution platform coupled with their growing roster of YouTube creatives would make them a good fit.

## **PRODUCTION AND DISTRIBUTION STRATEGY:**

Once a finalized script for the pilot episode is completed and more of the future story planning for the series is underway, the goal will be to shop it around the industry to find a network or production company to acquire and produce the series, as well as to find a distributor for the series via a cable network or SVOD service.

As the writer of the series, another immediate goal will be to shop the script at various talent agencies and MCN's to gain representation in order to help facilitate the shopping of the series to networks and production companies.

## MARKETABILITY:

The roles of the main cast and crew will be a mix of traditional actors and YouTubers who are ripe for transition into traditional media.

### *Potential Actors:*

*The Director: traditional actor*

*The Agent: traditional actor, Anna Akana*

*The Actress: traditional actor*

*The Suit: Ray William Johnson, Lisa Donovan*

*The Makeup Artist: Bethany Mota, Michelle Phan, Zoella*

*The Prankster: Roman Atwood, PrankVSPrank*

*The Magician: Zach King, Ashley Springer*

The YouTuber's in particular will play roles similar to themselves, adding familiarity as well as credibility to their characters. They also bring their fans and audiences to the table and can be utilized to create a grassroots fan building campaign. YouTube guest stars could also be utilized to promote weekly episodes.

The web content is also another way of engaging a millennial audience. Sketch comedy has been a staple part of YouTube since nearly the beginning (i.e., SMOSH) and has continued to have success with traditional media crossovers, as network shows like *Key & Peele*, *Nathan For You*, *Saturday Night Live* and *The Amy Shumer Show* have proved with their viral success.

## TARGET AUDIENCE:

*Click-Bait* is a scripted series about the day-to-day life of filmmakers working in every aspect of the media industry from the creative to the business side. A particular focus of the series deals with the lives of those who work specifically in digital media (aka YouTubers) and the general struggles of finding career success in the space. The series is a comedy that will feature a mix of traditionally trained actors as well as viral video stars who have found success making any and all types of digital video content.

As such, the series will be targeted primarily to the millennial audience who have grown up in the "always connected" world of mobile digital entertainment and who have a familiarity with this type of digital content and the creatives behind it, as well as the new media platforms that drive the distribution of this content. The [Millennial audience](#) is one of the most coveted demographics for the entertainment industry, and are characterized by being technologically savvy and extremely comfortable with new technology, particularly social media. They also possess strong purchasing power, estimated to be from \$150-200 billion annually. Millennials also fall within the prime demographic of 18-34 year olds, a key group for comedy content.

Furthermore, studies as recent as 2015 show that millennials are the most active group of overall digital video consumers, with [eMarketer](#) predicting there will be 77 million millennial digital video viewers in 2015 representing more than 92% of all U.S. millennial internet users. Furthermore, adults in the 18-34 age group along with 12-17 year olds have the highest levels of digital video viewer penetration among all age groups, representing more than 90% of viewers. As the premise of the series revolves around the production of digital video content, millennials will be the clear primary audience to reach out to with our marketing efforts.

Having a cast and crew on the series that comprises professionals who have found success in the digital space further supports our need to target the millennial audience. [57%](#) of millennials prefer online videos over cable TV, spending one third of their total TV time on online sources according to Nielsen. They are also using social media more than any other demographic, which has emerged as the driving distribution and marketing platforms for digital content. Millennials are very active and engaged with social media and digital content, with many millennials posting to make the people around them smile and laugh. With millennials emerging as digital consumers with a strong familiarity with the space and a desire to find fun and entertaining content, utilizing some of the biggest names in the space for this series clearly aligns the series' marketing goals with the millennial audience.

Further supporting this notion is the staggering number of views and users on digital media platforms. [YouTube](#) for example boasts over 1 billion users worldwide and a daily viewership number in the hundreds of millions. Many popular digital creatives also boast subscriber numbers and overall viewership in the millions, often times duplicating these numbers across multiple platforms.

The secondary audience to target for this series are "film lovers" and "techies" who have some interest in the business of media entertainment. Although not as large or as broad as the overall millennial audience, these niche groups are hyper active and engaged in the digital space and have an interest in behind-the-scenes type content. How-to sites related to the industry such as [No Film School](#) and [Filmmaker IQ](#) have large daily page views in addition to a large and active social presence. Journalistic outlets focused on new media also have similarly impressive numbers, with strong examples being [Tubefilter](#) and [What's Trending](#). Marketing efforts targeted to these niche audiences could be beneficial as the series will incorporate characters similar to individuals in this demographic that can be directly relatable, as well as overall themes and ideas shared by this demographic.

**Objective 1:** To reach males and females in the coveted 18-34 demographic, as well as 12-17 year olds. A particular goal is to engage those who are familiar with digital distribution, social media, and new media technologies, as well as those who are active consumers of digital content.

**Objective 2:** To reach males and females in a more niche audience defined for this project as "film lovers" and "techies." A particular goal is to generate interest for the series amongst this group by engaging in their particular interests.

## **RESEARCH:**

Most of the research efforts involved in the marketing of the series will be focused on social media viewership and engagements, particularly among the current audience for the viral stars featured in the series. Research efforts will undertake the task of finding out what these audiences like about the particular viral star and their content, and then comparing those findings with further research into the overall market place for digital entertainment content. This data will be used to develop targeted marketing efforts to engage those viewers in the most organic way possible.

In regards to the research of the overall digital entertainment marketplace, the particular focus will be on finding out what types of content viewers are engaging with on a particular platform, and how they are doing so. This information will help determine what type of marketing content to create for each unique platform, and how best to disseminate it. General marketing research will also be done to determine the bank-ability of the cast and crew, ensuring that the marketing spend and effort is distributed accordingly. This will allow us to focus all digital marketing efforts into maximizing engagements at the right place and in the right way to generate interest in the series.

Demographic research will also be conducted to determine which parts of the country have the highest overall consumption of digital content. Los Angeles and New York will be must-have locations for the bulk of our marketing efforts, but further research will allow us to determine what other major areas may need further consideration. Further demographic research will need to be done to determine overall interest in the series, and will help strengthen marketing efforts overall. Focus groups representing millennials, "film lovers" and "techies" will be of particular importance in this step, and will also represent the targeted audience for any test screenings.

Further research will also have to be done regarding millennial audience representations across other distribution platforms outside of digital. This includes radio, television, print advertising, live events, journalistic outlets, and more. Understanding which of these varied platforms has the greatest representation of millennial viewers will help determine how best to focus our marketing efforts and spend.

## **TRAILERS:**

Three trailers will be produced to help market the series to the targeted audiences.

The first trailer will be focused on story and will preview the plot and themes of the series. Particular focus will be given to the overall world of the series, showcasing the tone and general topics covered. This trailer will be the most grandiose of the three, featuring some of the most comedic segments and interesting scenes from the series. This trailer will have the most broad appeal and will be targeted to all audience types.

The second trailer will be more character driven and will serve to introduce to the audience that big name digital creatives will be featured in the series. This trailer will provide a deeper dive into who these characters are and the overall journey they will take through the series. This trailer will be the most resonant with millennial audiences, showcasing the day-to-day struggles of the people who are behind the online video content they most enjoy. This trailer will also be aimed at the niche groups of "film lovers" and "techies."

The third trailer will be more of a behind-the-scenes featurette, allowing the filmmakers and cast to talk about the series. The featurette will provide new footage from the series as well as behind-the-scenes documentary content to show how the series was made. Interviews with cast and crew will be aimed at providing authenticity to the content while also adding credibility to the topics and themes covered in the series. The goal of this trailer is to be very shareable, allowing audiences who are interested to share with their social groups and for media journalists to share via their outlets.

## **TELEVISION:**

Television commercial spots will be produced and syndicated in targeted cities, including Los Angeles and New York, as these areas have the largest overall population of creatives and people working in the industry. Three unique television spots will be produced, with each one focusing on a particular character and their perspective on the goings on of the series. In conjunction with each other, the three spots will create a comprehensive preview of the varying themes and topics portrayed in the series. Each spot will also serve to showcase a particular digital video talent associated with the series. Television networks that tend to skew towards millennial audiences will be favored, and these include MTV, Spike, FXX and Comedy Central.

## **RADIO:**

Similar to the television marketing plan, the radio marketing spend will be targeted to specific big market cities as opposed to a nationwide rollout. The radio spots will also consist of three specific ads from the unique perspective of one of the series' characters, supporting but also being different from the television spots. Radio stations to target would be the top 3 most popular stations per city that play contemporary music in the pop, rap, and dance categories.

## **BILLBOARDS:**

Billboard space will be purchased in the major media markets with a particular focus on Los Angeles and New York. The billboards will be character vignettes of sorts, with each billboard featuring a particular character played by one of the digital video talents. These billboards will portray the character doing something that is unique to that character's personality while simultaneously playing up their role in the production of a viral video. These billboards will be comedic and should be obviously playing upon the humorous elements of the series.

## **ONLINE / WEBSITE:**

A webpage will be designed for the project, showcasing the logo and a general extract about what the series is about, setting up the general plot, major themes, and overall tone. Furthermore, character bios will be used to showcase the different types of industry creatives featured in the series, while simultaneously serving to showcase the digital talents being featured. Trailers, behind-the-scenes content, set photos, social media links, and press links will all live on the website, which will serve as the general hub for all things related to the series.

The online advertising spend will also be significant for this series. Because the series deals with the digital entertainment industry and the creatives who live and breathe to make it work, online advertising will be important as it would reach the same audience that is consuming digital content on a daily basis. Based on the market research conducted, websites with large millennial entertainment user traffic will be targeted with banner ads, pre-roll videos, and any other forms of online advertising available.

A big part of the online advertising spend will be targeted to digital video distribution platforms such as YouTube, as well social media platforms like Facebook and Twitter. Utilizing the built in advertising portals inherent to each platform, advertising on these platforms will target the millennial age groups previously described through relevant tags related to the themes and topics of the series. In addition, further specified targeting will be done to reach those who have an interest in or are subscribed to the digital talent featured in the series.

## **SOCIAL MEDIA:**

In addition to the social media accounts created for the series, which will continuously roll out updates leading up to and through the series' release (including behind-the-scenes videos, trailers, interviews, photos, etc.), the series will also utilize the social media presence of the associated digital talents to create audience engagement with the series and to drive digital word-of-mouth through shares. A planned content release for each talent will be implemented, featuring video blogs talking about the series, interviews with the talent and the series' producers, perspective based behind-the-scenes content unique to each talent and more. Premieres of each new bit of marketing materials (featurettes, posters, trailers, etc.) will be shared among the talent, further driving excitement and engagement across each of their audience pools. The goal of this marketing is to activate each talent's audience to serve as ambassadors for the series, sharing their engagement with this content among their own social groups, creating an eventual grassroots waterfall of sorts.

## **BRANDED CONTENT:**

Since the series deals with digital entertainment and the work that goes into it, a big part of the marketing campaign will deal with the creation of branded content to help spread word for the series. Opportunities to work alongside brands that are ingrained in this space are limitless. Some example campaigns include a studio tour of the YouTube space with the digital talents featured



in the series or exclusive interviews, content and native advertising opportunities produced for new media journalism outlets like Tubefilter and What's Trending, as well as established new media businesses like MCN's and digital studios who work in this space alongside other digital creatives.

## **PUBLICITY AND SCREENINGS:**

A good amount of the marketing spend will be to activate media journalism outlets such as *Variety*, *Entertainment Weekly*, Tubefilter and more to help spread the word among their viewership. Media journalism will not only help spread word of the series but will also add authenticity to the project and could help the audience to believe in the quality of the work. These opportunities can also help disseminate the message of the series through more in-depth discussions about the series, the characters, the major themes, and the people behind the scenes making it all happen.

In addition to the more traditional journalistic outlets mentioned, television news outlets such as daytime talk shows or late night talk shows would be a great way to reach other audiences and to talk about the series in a more organic and engaging way.

Select screenings of the pilot episode leading up to the series premiere for test audiences as well as critics could allow for further opportunities to not only create word-of-mouth but to create more unique marketing content to use for the promotion of the series.

Having a presence at new media festivals, events, and conventions will also be key to the publicity of the series, allowing the creative team behind the project to meet and engage with the target audience in a direct, one-on-one way. Particular focus will be on mixers at the YouTube space as well as big conventions like VidCon, New Fronts and Playlist Live.

## **DISTRIBUTION TIMELINE:**

Marketing for the series will begin as early as the Pre-Production phase, with the digital talent activating their social audience very early on to build early excitement. Three months before the pilot premieres is when the more traditional marketing will begin, and will include the release of the trailers in conjunction with the branded content and publicity events which will roll out over that three month period leading up the pilot premiere. Traditional P&A elements like television spots, radio, and billboards will also release during this time frame and will continue to play up to one month after the pilot premiere.

# Appendix H

## Lists

## **LISTS**

### **CREW LIST**

Tanya Bramson (assistant producer)  
James Fields (cinematographer)  
Timi Bumatay (sound)  
Mitchel Garcia (camera operator / general PA)  
Toni Bramson (hair and makeup)

### **EQUIPMENT LIST**

DSLR 5d Mark iii x3  
Prime lens kit + Telephoto lens  
Tripod x3  
Camera Slider  
Camera Shoulder Mount  
Litepanels Astra 1x1 Bi-Color x2 + Chimera x2  
ikan iLED312-v2  
Light Stands x3  
Zoom H6  
Shotgun Mic  
Boom Pole  
C-stand x2  
Sand Bags x5  
CF + SF Cards  
Reflectors / Shields  
UV Filters

# **Appendix I**

## **Call Sheets & Releases**

**Your Dreams, Our Reality**

Contact: Chirag Patel  
805-304-0617  
[cbpatel@pepperdine.edu](mailto:cbpatel@pepperdine.edu)

Hospital 1:  
Simi Valley Hospital  
2975 Sycamore Dr.  
Simi Valley, CA 93065

Sunrise: 6:08am  
Sunset: 6:01pm

Saturday March 12, 2016

Hospital 2:  
Malibu Urgent Care  
23656 Pacific Coast Hwy  
Malibu, CA 90265

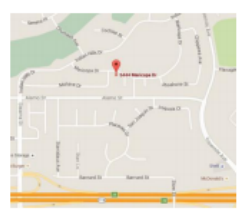
Temp: 64 degrees

**Shoot Location 1**  
El Matador Beach  
32100 Pacific Coast Hwy.  
Malibu, CA 90265



<http://bit.ly/1UWKsdl>

**Shoot Location 2**  
5444 Maricopa Dr.  
Simi Valley, CA 93063



<http://bit.ly/1P2FkNs>

NAME	ROLE	PHONE	EMAIL	CALL TIME
Chirag Patel	Director / Producer	805-304-0617	<a href="mailto:cbpatel@pepperdine.edu">cbpatel@pepperdine.edu</a>	5:45AM @ El Matador Beach
Mitchell Garcia	Production Asst.	805-915-8744	<a href="mailto:gmitch101@yahoo.com">gmitch101@yahoo.com</a>	5:45AM @ El Matador Beach
Tanya Bramson	Production Asst.	805-587-0770	<a href="mailto:tbramson2@gmail.com">tbramson2@gmail.com</a>	5:45AM @ El Matador Beach
Allison Blaize	Actor	504-400-1812	<a href="mailto:allyblaize@gmail.com">allyblaize@gmail.com</a>	5:45AM @ El Matador Beach

Street Parking at El Matador Beach on Pacific Coast Hwy



## DISCONNECTED: A "SMART" PHONE TRAGEDY

Contact: Chirag Patel  
805-304-0617  
[chirag\\_patel@pepperdine.edu](mailto:chirag_patel@pepperdine.edu)

Sunrise - 6:35am  
Sunset - 5:43pm  
Temp. - 70 degrees

Hospital: Simi Valley Hospital  
2975 Sycamore Dr,  
Simi Valley, CA 93065  
805-955-6000

Shoot Location:  
5444 Maricopa Dr,  
Simi Valley, CA 93063



Name	Position	Phone	Email	Call Time
Chirag Patel	Director / Producer	805-304-0617	<a href="mailto:chirag_patel@pepperdine.edu">chirag_patel@pepperdine.edu</a>	4:00pm
James Fields	Cinematographer	818-359-2517	<a href="mailto:deakyne@gmail.com">deakyne@gmail.com</a>	4:00pm
Time Bumatay	Sound / Camera	949-419-7474	<a href="mailto:timibumatay@mac.com">timibumatay@mac.com</a>	4:00pm
Tanya Bramson	Hair / Makeup + BTS	805-587-0770	<a href="mailto:tbramson2@gmail.com">tbramson2@gmail.com</a>	5:00pm
Cameron McKendry	Actor	440-829-9410	<a href="mailto:ccmckendry@yahoo.com">ccmckendry@yahoo.com</a>	5:00pm
Reagan James	Actor	323-537-9032	<a href="mailto:reagan.jar@gmail.com">reagan.jar@gmail.com</a>	5:00pm
Alicia Humphrey	Actor	419-957-4156	<a href="mailto:arhumphrey91@gmail.com">arhumphrey91@gmail.com</a>	5:00pm
Eric D' Agostino	Actor	440-391-3260	<a href="mailto:edagostino15@gmail.com">edagostino15@gmail.com</a>	5:00pm

## ACTOR RELEASE FORM

I (the undersigned) do hereby confirm the consent heretofore given you with respect to your photographing me in connection with your motion picture/video (Hereinafter the term "Picture" refers to such motion picture, in whatever form, whether digital or film or other media now known or later developed, including but not limited to all non-final and unedited versions, footage, clips, segments, drafts, and portions of such motion picture, and all ideas, research, notes, scripts, transcripts, texts, photographs, graphics, and other raw material used to produce such motion picture),

Title: Cell Phone Dependency (working title)

and I hereby grant to Chirag Patel, its successors, assigns and licensees the perpetual right to use, in any manner or in any media currently existing or which may be developed in the future, as Chirag Patel may desire, all video, still and motion pictures and sound track recordings and records which you may make of me or of my voice, and the right to use my name or likeness in or in connection with the exhibition, advertising, exploitation or any other use of such motion picture or recording. Accordingly, the Picture is considered a "work made for hire" for which Chirag Patel will be deemed the author and creator for copyright purposes. I agree not to challenge Chirag Patel's rights to copyright ownership of the Picture as a work made for hire. I am an independent contractor of Chirag Patel. Nothing herein is to be construed as creating any employment relationship between Chirag Patel and me.

I understand, although I may or may not receive any monetary compensation for my participation in the Picture, that Chirag Patel may provide to me a copy of the Picture for my personal use only. I will not sell said copy or use it for any commercial purposes such as broadcasting, streaming online, or any other releases. I shall receive a limited license to use the copy for personal promotional purposes, which shall be limited to using a maximum of 5 minutes of the Picture on my personal website and/or reel.

I also understand that it takes a significant amount of time to complete a motion picture/video, and in some cases student projects are abandoned and not completed at all. If the student filmmaker has promised a copy of the Picture, I agree to allow a reasonable amount of time to elapse after the performance for completion (i.e. six months). I agree that should the Picture not be completed, I will take no action against Chirag Patel.

Signature: \_\_\_\_\_

Name (print): \_\_\_\_\_

Home address: \_\_\_\_\_

Phone number: \_\_\_\_\_

Date: \_\_\_\_\_

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# **Appendix J**

## Production Stills











# **Appendix K**

## **Media Links to Projects**

## [Production Reel](#)

([https://drive.google.com/file/d/1ogFdgb3LnMEfvbzUnRB-VFnTZh\\_FkfK7/view?usp=sharing](https://drive.google.com/file/d/1ogFdgb3LnMEfvbzUnRB-VFnTZh_FkfK7/view?usp=sharing))

## [Your Dream, Our Reality](#)

(<https://drive.google.com/file/d/1GSLW4OKPkK69zkPCm1pMMFyXIysSZiC5/view?usp=sharing>)

## [Disconnected: A "Smart" Phone Tragedy](#)

(<https://drive.google.com/file/d/1yRsr6eyfX9efGmC5OWJdXj7yuRmY1MKz/view?usp=sharing>)

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*What Are Millennials Up to with Digital Video? - eMarketer*. Emarketer.com. (2021). Retrieved 16 April 2021, from <https://www.emarketer.com/Article/What-Millennials-Up-with-Digital-Video/1012939>