



**Five Alive**  
.....PRODUCTIONS

# The Life of **FIVE**

*Presented by: Estella Chiu, Melanie Ng, Allicea Sivanesan,  
Genevieve Ti, Faye Yang, Sophia Xavier Lee*

*Advisor: Karen Sebesta*

**LIFE HAP-PINS!**





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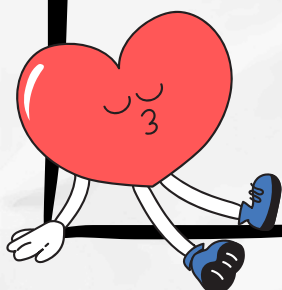
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# The Life of Five

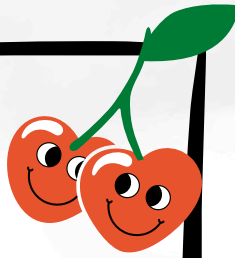
*This 60-minute live-to-tape game show follows 5 contestants, through 5 mini-games, in 5 different decades, as they search for their happiness.*

## SHOW DESCRIPTION

This follows 5 players as they “live” through 5 different decades starting from their childhood in the 1950s. Hosted by the Gamemaster, it features 5 mini-games each set in a different room and themed decade. Each game correlates to a major life milestone for that decade to help players determine their outcome: childhood, adolescence, marriage, mid-life crisis, and retirement.

## GAMES BY DECADE

- 1950s (Childhood): Living with little to no technology, players are tasked to draw pictures for their families and since they’re just kids, they’re still learning how to draw. Players will play Pictionary using a...giant life-sized pencil.
- 1960s (Adolescence): On a night out at the karaoke with their friends, players will listen to the verse and pre-chorus of songs from the 60s, then have to accurately guess the lyrics to the chorus.
- 1970s (Marriage): During their wedding, players are heading into their first dance and play Dance Dance Revolution to gain the highest scores. Their ranking will determine their “happiness” in their marriage.
- 2000s (Mid-Life Crisis): Players are called into their boss’ office to be tested for a promotion. They must memorize a detailed picture within 5 minutes and will be quizzed on what they remember.
- 2020s (Retirement): During the height of the COVID-19 pandemic, players are infected with the virus. With physical restrictions, players compete in a rapid-fire trivia-style race to get the vaccine first and receive immunity.

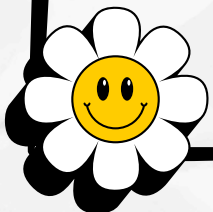


## MISSION STATEMENT

Five Alive Productions aims to entertain and engage audiences through a light-hearted, fun-loving game show. Viewers can connect with diverse players as they watch them grow up and transition through various milestones, seeing how they navigate life's challenges. They will cheer on players from home, reminisce on their past, and gain a glimpse into their potential future. Five Alive strives to test the audience's knowledge and skills as they watch the mini-games unfold and bring joy while watching *The Life of Five*.

## TARGET AUDIENCE

Our intended target audience for our game show is **16 – 60 year olds**. We believe *The Life of Five* would fit the best with this group as our concept can entertain has potential to entertain a large age variety, and also because it is a common target audience for similar game shows within our theme. We started with 16-year-olds as they can feel more captivated by content that feels more mature and can appreciate the aesthetics and notions presented throughout the show. We chose to stop at 60 as that is commonly the cut off with other target audiences for different game shows, since viewers older may not feel intrigued and drawn to the ideas our show discusses.





# MEET THE TEAM!



## Sophia Lee

Producer

As the Producer, Sophia Lee is excited to bring Five Alive's dreams to reality. From paperwork, crew, and vision for the entire show, she is ready to take on the responsibilities and pressures of a producer. She is pursuing a concentration in Television & Video, with volunteer experience in multi-camera and live event student productions. In the past year, Sophia has interned as production and unit assistants. These positions developed her skills to produce content, work with large teams, and understand show development. She cannot wait to help bring life into *The Life of Five*.



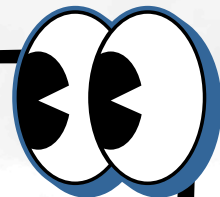
## Genevieve Ti

Director

As the director, Genevieve Ti brings a dynamic and creative vision to *The Life of Five*. Her focus on storytelling through gameplay is evident in every aspect of production, from coordinating multi-camera setups to balancing tension, humor, and excitement. Fresh from completing the selective "RTA in LA" intensive course, this production is a culmination of her experience in unscripted television and multi-camera productions. As a third-culture individual, first-generation immigrant, and woman of color, Genevieve is passionate about exploring diverse media styles and formats. Inspired by the classic board game *The Game of Life*, the visual styling of different decades, and Korean variety show formats, she's directing *The Life of Five* as a visually driven game show with intention.







# Melanie Ng

Technical Producer

Melanie Ng is the Technical Producer for *The Life of Five*. She is responsible for overseeing all technical aspects of our production, including lights, cameras, editing, microphones, and sound. With a passion for the world of multi-camera and broadcasting, Melanie brings industry experience as a production intern at Breakfast Television. In school, she has experience in various production roles from Met-TV, Mass Exodus, TMU Bold Broadcasts, and the TARA Awards. Melanie's well-rounded skill set with equipment in live productions serves as an asset in determining the show's technical needs from both an operational and aesthetic standpoint.

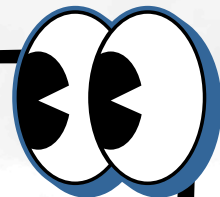


# Faye Yang

Creative Director

As the Creative Director for *The Life of Five*, Faye Yang cannot wait to help bring the show to life. With extensive experience in multi-camera and live events, and even more in art and design, she is ready to combine her creative vision and love for live entertainment together to elevate the show to its highest potential. She will be responsible for the development of the show's creative aspects from pre-production to post-production, including set design, game show concepts, visual styling, and the overall aesthetic. Collaborating closely with the executive team, she will ensure that all the visual elements flow together and enhance the immersive storytelling of the show!





# Estella Chiu

Art Director

As the Art Director, Estella Chiu is eager to turn the concepts and creative vision of *The Life of Five* into an immersive production through props, set designs, costumes, and other design elements. Her experience in creative teams across internships and student groups has honed her skills in conceptualizing ideas and developing compelling visual designs. Additionally, she'll oversee the post-production editing of the final show. With her background in content creation and editing student productions, she's looking forward to bringing together different elements of the show to the final edit.



# Allicea Sivanesan

Business & Logistics Manager

As the Business & Logistics Manager, Allicea handles the budget, sponsorships, and outreach for the production with the support of their team. They're currently studying Television and Film with a minor in Live Event Management and have hands-on experience in multi-camera live production, event planning, venue coordination, concert operations, and more. Excited to utilize and grow their skills on this project, Allicea is thrilled to be involved in something so close to their heart, especially since their family loves the Game Show Network. They can't wait to be part of this memorable RTA experience with such a fantastic team of people.



# SHOFLO RUNDOWN



#	Item	Start	Duration	Audio	Video	CG
0	<b>INTRO</b>	12pm				
1	<b>OPENING SEQUENCE - CONTESTANTS in the white void, opening their eyes and looking around.</b>	12pm	25s	GAMEMASTER narration	ECU	
2	<b>SHOW OPENING ANIMATION</b>	12:00:25pm	15s	SOT		
3	<b>GAME 1 - Pictionary (1950s)</b>	12:00:40pm				
4	<b>FULL PAGER GFX - 1950s</b>	12:00:40pm	5s		GFX	
5	<b>CONTESTANT INTRO: They walk on-screen dressed in their 1950s clothes. They interact with the set and sit in a circle when prompted by GAMEMASTER. Introductions ensue.</b>	12:00:45pm	3m25s	GAMEMASTER, CONTESTANTS	Following contestants, WS, MCU	
6	<b>GAME 1 INSTRUCTIONS ANIMATION</b>	12:04:10pm	45s	SOT		
7	<b>WHEEL INTRO/SPIN: advantages or disadvantages + GAMEMASTER begins game</b>	12:04:55pm	1m50s	GAMEMASTER, CONTESTANTS	Following contestants, WS, MCU	LW3 of the item
8	<b>BUMPER ANIMATION</b>	12:06:45pm	5s			
9	<b>GAMEPLAY GAME #1 - adlib</b>	12:06:50pm	8m15s	BGM	Zone coverage	
10	<b>BUMPER ANIMATION</b>	12:15:05pm	3s			
11	<b>GAMEMASTER reveal results / award pins / banter. CONTESTANTS walk off set.</b>	12:15:08pm	1m55s	GAMEMASTER, CONTESTANTS	Following contestants, WS, MCU	LW3 of points awarded in this round
12	<b>GAME 2 - KARAOKE (1960s)</b>	12:17:03pm				
13	<b>FULL PAGER GFX - 1960s</b>	12:17:03pm	3s			





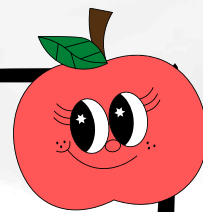
# SHOFLO RUNDOWN



14	CONTESTANTS walk on-screen dressed in their 1960s teenage clothes.	12:17:06pm	1m	GAMEMASTER, CONTESTANTS	Following contestants, WS, MCU	
15	GAME 2 INSTRUCTIONS ANIMATION	12:18:06pm	40s	SOT		
16	CONTESTANTS spin the wheel for advantages or disadvantages + GAMEMASTER begins game	12:18:46pm	2m15s			
17	BUMPER ANIMATION	12:21:01pm	3s			
18	GAMEPLAY GAME #2 - adlib	12:21:04pm	8m	BGM	Zone coverage	
19	BUMPER ANIMATION	12:29:04pm	3s			
20	GAMEMASTER reveal results / award pins / banter. CONTESTANTS walk off set.	12:29:07pm	1m45s	GAMEMASTER, CONTESTANTS	Following contestants, WS, MCU	LW3 of points awarded in this round + total points
21	GAME 3 - DANCE DANCE REVOLUTION (1970s)	12:30:52pm				
22	FULL PAGER GFX - 1970s	12:30:52pm	3s			
23	CONTESTANTS walk on-screen dressed in their 1970's wedding attire. ALIEN INVASION - explains the DDR mat, song choices, and props.	12:30:55pm	1m40s	GAMEMASTER, CONTESTANTS	Following contestants, WS, MCU	
24	GAME 3 INSTRUCTIONS ANIMATION	12:32:35pm	40s	SOT		
25	GAMEPLAY GAME #3 - adlib with MONTAGE FLASHBACKS of wheel spinning per CONTESTANT	12:33:15pm	9m	BGM	Zone coverage (edited montage in post)	
26	BUMPER ANIMATION	12:42:15pm	3s			



# EDITED SHOW RUNDOWN

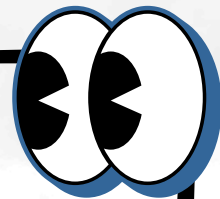


#	Item	Start	Duration	Audio	Video	CG
27	GAMEMASTER reveal results / award pins / banter with the help of the ALIEN. CONTESTANTS and ALIEN walk off set.	12:42:18pm	2m10s	GAMEMASTER, CONTESTANTS	Following contestants, WS, MCU	LW3 of points awarded in this round + total points
28	GAME 4 - MEMORIZATION (2000s)	12:44:28pm				
29	FULL PAGER GFX - 2000s	12:44:28pm	3s			
30	CONTESTANTS walk on-screen wearing 2000s business attire.	12:44:31pm	1m	GAMEMASTER, CONTESTANTS	Following contestants, WS, MCU	
31	GAME 4 INSTRUCTIONS ANIMATION	12:45:31pm	30s	SOT		
32	MEMORIZATION PERIOD - adlib with MONTAGE FLASHBACKS of wheel spinning per CONTESTANT	12:46:01pm	1m20s			
33	FULL PAGER GFX of GAME IMAGE with pop-ups of CONTESTANTS	12:47:21pm	20s	BGM		
34	BUMPER ANIMATION	12:47:41pm	3s			
35	GAMEPLAY GAME #4 - adlib with SPLIT-SCREEN of IMAGE	12:47:44pm	3m15s			
36	BUMPER ANIMATION	12:50:59pm	3s			
37	GAMEMASTER reveal results / award pins / banter. CONTESTANTS walk off set.	12:51:02pm	3m30s	GAMEMASTER, CONTESTANTS	Following contestants, WS, MCU	LW3 of points awarded in this round + total points
38	GAME 5 - TRIVIA RACE (2020s)	12:54:32pm				
39	FULL PAGER GFX - 2020s	12:54:32pm	3s			



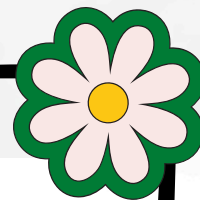


# EDITED SHOW RUNDOWN



#	Item	Start	Duration	Audio	Video	CG
40	CONTESTANTS walk on-screen wearing 2020s senior/elderly clothes.	12:54:35pm	2m	GAMEMASTER, CONTESTANTS	Following contestants, WS, MCU	
41	GAME 5 INSTRUCTIONS ANIMATION	12:56:35pm	50s	SOT		
42	GAMEPLAY GAME #5 - adlib with MONTAGE FLASHBACKS of wheel spinning per CONTESTANT	12:57:25pm	9m35s	BGM	Zone coverage	
43	BUMPER ANIMATION	1:07pm	3s			
44	GAMEMASTER reveal results / award pins / banter. CONTESTANTS walk off set.	1:07:03pm	1m40s			
45	EXTRO	1:08:43pm				
46	DIP TO WHITE TRANSITION	1:08:43pm	3s			
47	CONTESTANTS on-screen already. GAMEMASTER reveals the final results / announces the winner / interviews / WRAP-UPS	1:08:46pm	2m			
48	EXTRO ANIMATION WITH CREDITS	1:10:46pm	20s			
49	FADE TO BLACK	1:11:06pm	0s			





## INTRODUCTION

### VIDEO

Full screen is white (light)

*All-white background & set (VOID)*

ECU – One shot of each person, as they open their eyes. (edited together in POST)

Angelic, white vignette of the sign

Contestants walking through the different decades (Shoot during pickups for each decade – Cam 2 match-cut)

Small highlights of each person as their name is said & then group interacting

The audience sees a peek at each of the five different rooms. This part acts like a teaser -- visually, we will cut to parts of the show which will happen later on where hap-pins, life, and the last game occur. (edited in POST)

Take specific close-ups from game 5 & ending & pickups of hap-pins as a hint/teaser. (edited in POST)

Cut/transition to intro animation (20s)

### AUDIO

SFX: Babies crying (1 baby, then 2 babies, then 3 babies ... to 5 babies crying in unison) (edited in POST)

SFX: Swoosh-y VOID sound transition (edited in POST)

**Gamemaster:** Welcome to The Life of Five, a world where life is just a bit simpler – and happiness is everywhere! Life is a game, and you can win it!

Maya, Jimmy, Rina, Dharshini, Paul – together, you will journey through life's major milestones, growing up throughout the decades.

At each stage, you'll enter a new room and face a different game. You'll compete to earn happiness pins, more commonly referred to as "hap-pins" — the physical manifestation of happiness. But beware, you must spin the Wheel of Life which can change your fate in an instant!

Once you're old, gray, and ready to pass away, the person with the most hap-pins will win at life!

Cut/transition to intro animation (20s)





## ROOM 1 (1950's)

### VIDEO

#### BLOCK 1: Opening

Title card/motion graphic: 1950's

Contestants walk on-screen into **NEUTRAL POSITION**, dressed in their 1950s clothes. They interact with the set, looking around, playing with props, etc.

Contestants each pick an item that represents them / start to build bits and their characters up

### AUDIO

#### BLOCK 1: Opening

AUDIO: Play 1950's BGM

**Gamemaster:** Hey, kids! Let's step into the 50's!

Welcome to your very first stage of life! Are you ready to have some fun and make some new friends?

**Contestants:** *(improv)*

**Gamemaster:** Now, it's time for our favourite classroom activity... Show and Tell! One by one, I want you to come up, tell us your name, and share something special you've brought to class today. It could be a toy, a picture, or anything you want! Let's get started. Jimmy, you go first!

**Jimmy:** *(improv)*

*(all of the contestants go forward taking turns, talking)*

**Gamemaster:** Wonderful! Let's give a round of applause to your new friends!

*(contestants applause)*

**Gamemaster:** And I'm the Gamemaster, the voice from above, chatting with you through life! And I have two things to show to the class too!





Contestants walk to the back, into **WHEEL POSITION**.

Paul goes to the back and gets the treasure box, holding it and bringing it to the middle. Contestants go back to **NEUTRAL POSITION**.

Look over there at the back. This is the *Wheel of Life*! It can either be your best friend or your worst enemy. Just like life, it's unpredictable. Before you start playing each game, you have to spin the wheel, and it'll either give you an advantage or disadvantage! Get it? Good!

And my second thing! Check out the treasure box back there... Inside are some hap-pins! In each game, whoever wins first place gets three pins, second place gets two pins, and third place gets one pin! And you already know... you need to win the most hap-pins to win life!

Now... Rina! Who do you think will win the most hap-pins?

**Rina:** *(improv)*

**Contestants & Gamemaster:** *(improv - fight/bicker)*

**Gamemaster:** Okay! Now, hold onto your hats, because we're not done yet! Who's ready to let their imaginations run wild?

Let's get creative... it's time for art class!

*(pause - 5 seconds)*

## BLOCK 2: Game rules animation

Contestants to **WHEEL POSITION**

## BLOCK 2: Game rules animation

AUDIO: Mute contestant mics, keep Gamemaster booth mic on. No BGM.

**Gamemaster (V/O):** Our very first game is all about drawing — no words allowed, only pictures! Here's how it works:







One person will stand at the easel while the rest of your friends will sit and get ready to guess. If you're the artist, you'll pick a card from the deck, take a quick peek at it, and then put it into the discard pile. Got it?

Then, you'll pick up this giant pencil — which is almost bigger than you — and start drawing the word on the card. Your job is to get through as many prompts as possible! You only have one minute. Easy, right?

But don't forget! You have to spin The Wheel of Life to see if luck is on your side!

For the guessers, your job is to figure out what the artist is drawing as fast as you can! It's as simple as that.

Once time's up, we'll rotate and a new artist will step up to the easel. We'll keep going until everyone has had a turn. Let's see how many points you can rack up!

Animation ends  
(pause - 5 seconds)

Animation ends

## BLOCK 3: Spin the wheel

(Maya spins the wheel)

## BLOCK 3: Spin the wheel

AUDIO: Play 1950's BGM

**Gamemaster:** What are you afraid of? Go spin the wheel Maya!

**Gamemaster (improv):** Read out the advantage/disadvantage, react, explain if needed. Contestants improv.

**Gamemaster:** Go next Jimmy!







(Jimmy spins the wheel)

**Gamemaster (improv):** Read out the advantage/disadvantage, react, explain if needed. Contestants improv.

**Gamemaster:** And now your turn, Rina!

(Rina spins the wheel)

**Gamemaster (improv):** Read out the advantage/disadvantage, react, explain if needed. Contestants improv.

**Gamemaster:** Come on up Dharshini!

(Dharshini spins the wheel)

**Gamemaster (improv):** Read out the advantage/disadvantage, react, explain if needed. Contestants improv.

**Gamemaster:** And finally, Paul!

(Paul spins the wheel)

**Gamemaster (improv):** Read out the advantage/disadvantage, react, explain if needed. Contestants improv.

(BUMPER)

(BUMPER)

## BLOCK 4: Gameplay

Contestants move to **GAME 1 POSITION**

## BLOCK 4: Gameplay

AUDIO: Play 1950's gameplay BGM

**Gamemaster:** Okay, now are we ready to get started?! Maya, you're up first!

(GAMEPLAY)

(GAMEPLAY)

## BLOCK 5: Closing

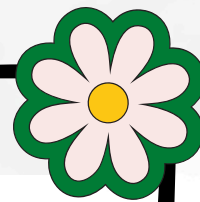
Contestants to **NEUTRAL POSITION**

## BLOCK 5: Closing

AUDIO: Play 1950's BGM

**Gamemaster:** Okay kids, gather around! Let's see who's the best artist.





Contestants pick up the hap-pins

**Gamemaster (improv):** Repeat the number of points each person has. Tease/banter with contestants who win/lose.

**Gamemaster:** (1st place contestant), grab your three hap-pins!

(2nd place contestant), you go next. Make sure you're grabbing two!

(3rd place contestant) take one! Be happy you're at least getting something...

(4th place) and (5th place), I hope you're better at art in your next life. It's okay though, we can't all be great at everything.

**Contestants:** (*improv*)

Contestants walk off the set.

**Gamemaster:** You've played well! Are you ready to continue along the path of life and enter your teen years? You're going to be big kids now! Let's find out what the next stage of life has in store for you!





## ROOM 2 (1960's)

### VIDEO

#### BLOCK 1: Opening

Title card/motion graphic: 1960's

Contestants walk on-screen dressed in their 1960s clothes, into **NEUTRAL POSITION**. They're now teens!

### AUDIO

#### BLOCK 1: Opening

AUDIO: Play 1960's BGM

**Gamemaster:** Whoa, welcome to the swingin' 60s, baby! You're not kids anymore — now you're teenagers, and life just got a whole lot cooler.

No more time-outs! Now, you can hang with your friends and listen to your favourite records for as long as you want! You're crazy for good vibes and great music!

Dharshini! Kiss, marry, kill! The Beatles, The Rolling Stones, Elvis Presley!

**Dharshini:** *(improv)*

**Gamemaster/contestants:** *(improv)*

**Gamemaster:** Okay now, no matter your decision — this is THE decade for music. There's no better way to feel out the catchy tunes and iconic rhythms than right here, right now!

It's time to see if you've got what it takes to become the next John Lennon!

*(pause - 5 seconds)*

#### BLOCK 2: Game rules animation

Contestants to **WHEEL POSITION**.

#### BLOCK 2: Game rules animation

AUDIO: Mute contestant mics, keep Gamemaster booth mic on. No BGM.





**Gamemaster (V/O):** Can you carry a tune from the '60s, no matter what the Wheel of Life gives you?

Here's how it's gonna go: One of you will step up to take center stage. You're the singer! And the rest of you will sit back and enjoy the show — but don't get too comfortable, because you'll be up next!

Now, the singer will grab the lyrics from the record sleeve. You'll get the verse and pre-chorus of a popular '60s hit. The challenge? You've got to try and sing the melody of the song as best as you can while reading. Don't worry if you're a little off at first — just feel the music!

If you nail the melody, you'll get the chance to sing the rest of the lyrics and show off your skills with the chorus. Here's how the points break down:

If you get the melody right and sing the whole chorus with the right lyrics, you score 3 points!

If you get the melody right but only half of the chorus lyrics, that's 2 points.

If you've got the melody down but don't know the chorus, you'll still earn 1 point.

And if the melody's a little off, well... 0 points this round. Sorry!

Once your turn is done, we'll switch it up and a new singer will take the stage. Let's see who's ready to be the pop icon of the 60s!

Animation ends

Animation ends  
(pause - 5 seconds)





## BLOCK 3: Spin the wheel

(Maya spins the wheel)

(Jimmy spins the wheel)

(Rina spins the wheel)

(Dharshini spins the wheel)

(Paul spins the wheel)

## BLOCK 3: Spin the wheel

AUDIO: Play 1960's BGM

**Gamemaster:** Okay everyone, let's warm up our voices together. Do... re... mi... fa... so... la... ti... do!

**Gamemaster (improv):** *Teasing them or getting them excited, something lively*

**Gamemaster:** Okay, Maya! Let's go spin the wheel!

**Gamemaster (improv):** *Read out the advantage/disadvantage, react, explain if needed. Contestants improv.*

**Gamemaster:** Jimmy, you're next!!

**Gamemaster (improv):** *Read out the advantage/disadvantage, react, explain if needed. Contestants improv.*

**Gamemaster:** Test your luck, Rina! Go on ahead.

**Gamemaster (improv):** *Read out the advantage/disadvantage, react, explain if needed. Contestants improv.*

**Gamemaster:** And now you go, Dharshini!

**Gamemaster (improv):** *Read out the advantage/disadvantage, react, explain if needed. Contestants improv.*

**Gamemaster:** Finally it's your turn now, Paul!

**Gamemaster (improv):** *Read out the advantage/disadvantage, react, explain if needed. Contestants improv.*







(BUMPER)

## BLOCK 4: Gameplay

Contestants move to **GAME 2 POSITION**.

### LIGHTING:

When contestants are grabbing lyrics:  
LIGHTING will be cued to turn *Spotlight off*  
and *Lights on*

When contestants are singing: LIGHTING  
will be cued to turn *Spotlight on and Dim*  
*lights*

(GAMEPLAY)

## BLOCK 5: Closing

LIGHTING: Spotlight off. Lights on.

Contestants move to **NEUTRAL POSITION**.

(BUMPER)

## BLOCK 4: Gameplay

AUDIO: 1960's gameplay BGM. Fade out  
when contestants are trying to sing.

**Gamemaster:** I'm getting excited! Let the  
show begin! Come on up, Rina! Grab a lyric  
sheet, I hope you know the song!

AUDIO: Will be cued during "allowance"  
advantage to play "60s-7seconds"

(GAMEPLAY)

## BLOCK 5: Closing

AUDIO: Play 1960's BGM

**Gamemaster:** Who has the potential to be  
the next big star? And who ruined the good  
vibes with their tone-deaf screeching?

**Gamemaster (improv):** Repeat the number  
of points each person has. Tease/banter with  
contestants who win/lose.

**Gamemaster:** (1st place contestant), take  
your three hap-pins, you melodic bum.

(2nd place contestant) – Grab your two pins!

(3rd place contestant) treasure this one pin...

(4th place) and (5th place), good try. Thanks  
for putting yourself out there...





Lower-thirds (in post)

**Gamemaster:** Now, at the end of your teenage years, here are your happiness ranks!

In first place, it's... \_\_\_\_

In second, \_\_\_\_

Third place! \_\_\_\_

Fourth... \_\_\_\_

And last, the saddest of them all, \_\_\_\_

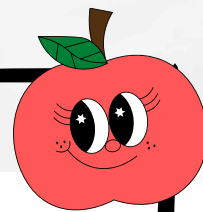
(Last place), do you have anything to say to defend your honour?

**Contestants:** (*improv*)

**Gamemaster:** Although our teenage years are fun, aren't we glad it's over? No more puberty, mood swings, excessive body odour, and awkward interactions. I wouldn't want to relive that again, phew. Now that this stage of life is closing, let's go forward to see what life has in store for you!

Contestants walk off-set.





## ROOM 3 (1970's)

### VIDEO

#### BLOCK 1: Opening

Title card/motion graphic: 1970's  
LIGHTING: Maintain LIGHT MODE

Contestants walk on-screen dressed in their 1970's clothes, into NEUTRAL POSITION. They're dressed in formal wedding attire, like bridesmaids and groomsman!

LIGHTING: Flicker

An anonymous person in an alien costume walks in a circle, then puts down the DDR mat and walks away.

LIGHTING: Dark mode (dim)

### AUDIO

#### BLOCK 1: Opening

AUDIO: Play 1970's BGM

**Gamemaster:** Welcome to the 1970s, everybody! And what's more exciting than a good ol' '70s wedding?!

This stage of life is just a bit hectic. We're here to celebrate love and disco – where weddings are all about groovy vibes, dance floors, and out-of-this-world moments. You're torn between attending your best friend's cousin's uncle's-once-removed-niece's wedding, or staying home and keeping up with the sci-fi craze with a Star Trek marathon! Are you lovesick? Or sick of love!

AUDIO: Fade out 1970's BGM

AUDIO: Alien SFX

AUDIO: Play Alien BGM

**Gamemaster:** (actually confused) Oh? What's going on?!

**Alien:** (recording) We come in peace. We have a wedding gift for you, from the future.

**Contestants:** (improv)

AUDIO: Fade out alien BGM and play 1970's BGM

**Gamemaster:** This isn't your average wedding dance floor, folks. No, no! Our alien friends have gifted us a futuristic device — a Dance Dance Revolution mat from the far-off future! And it's time for you to put your dance





moves to the test. Let's see who'll boogie their way to victory and make those aliens proud!

*(pause - 5 seconds)*

## BLOCK 2: Game rules animation

Contestants move to **WHEEL POSITION**.

## BLOCK 2: Game rules animation

**AUDIO:** Mute contestant mics, keep Gamemaster booth mic on. No BGM.

**Gamemaster (V/O):** Alright, listen up, wedding guests! One of you will step up to the mat, while the rest of you get to watch and cheer from the sidelines.

The challenge? You'll need to step on the arrows in time with the music — there will be four arrows pointing in different directions, and you'll use your feet to follow along with the beat. Think you've got rhythm? Now's the time to prove it!

The song will be the same for everyone — unless, of course, the Wheel of Life has given you an advantage or disadvantage that shakes things up. The better you time your steps with the arrows, the higher your score will be!

After each player finishes their song and gets their score, you'll switch out, and the next dancer will take their turn. Once everyone's had their shot on the mat, the player with the highest score wins!

Animation ends

Animation ends  
*(pause - 5 seconds)*







## BLOCK 3: Spin the wheel

LIGHTING: Wheel light (ch 36) fade up

(Maya spins the wheel)

(Jimmy spins the wheel)

(Rina spins the wheel)

(Dharshini spins the wheel)

(Paul spins the wheel)

LIGHTING: Wheel light (ch 36) fade down

(BUMPER)

## BLOCK 3: Spin the wheel

AUDIO: Play 1970's BGM

**Gamemaster:** Now, who's ready to dance their way to the stars?! Let's spin the wheel! Maya, you go first!

**Gamemaster (improv):** Read out the advantage/disadvantage, react, explain if needed. Contestants improv.

**Gamemaster:** Jimmy, it's your turn next!

**Gamemaster (improv):** Read out the advantage/disadvantage, react, explain if needed. Contestants improv.

**Gamemaster:** Okay Rina, come on up!

**Gamemaster (improv):** Read out the advantage/disadvantage, react, explain if needed. Contestants improv.

**Gamemaster:** Dharshini, you know the drill!

**Gamemaster (improv):** Read out the advantage/disadvantage, react, explain if needed. Contestants improv.

**Gamemaster:** And last but not least, Paul!

**Gamemaster (improv):** Read out the advantage/disadvantage, react, explain if needed. Contestants improv.

(BUMPER)





## Block 4: Gameplay

Contestants move to **GAME 3 POSITION**

LIGHTING: Spotlight on at 50%

(GAMEPLAY)

## BLOCK 5: Closing

LIGHTING: Flicker

Contestants to **NEUTRAL POSITION**

Alien comes in, sighing in disappointment (the contestants did a bad job). Shaking their head, the alien angrily snatches the mat and leaves.

LIGHTING: Light mode (fade up)

## Block 4: Gameplay

AUDIO: Play 1970's BGM, fade out when the first song plays

**Gamemaster:** Okay, now are we ready to get started?! Let the show begin! Come on up, Dharshini!

(GAMEPLAY)

## BLOCK 5: Closing

AUDIO: Play Alien BGM

**Gamemaster:** (Worst dancer), come on! You disappointed the alien, and now they decided to take back the wedding gift... It's okay though, everyone's got their quirks! I hope your own spouse is at least forgiving in the "dance" department... Now it's time for the hap-pins!

AUDIO: Fade out Alien BGM

AUDIO: Play 1970's BGM

**Gamemaster:** (1st place contestant) You did decent, you deserve some happiness. Take three hap-pins!

2nd place! You know the drill – Grab your two pins!

(3rd place contestant) this one pin, as if to say "I suck at dancing but not that much!"...

(4th place) and (5th place), good try. I hope the aliens didn't see your flailing!

**Gamemaster:** And now, after some groovy futuristic disco dancing, here are your happiness ranks!





Lower-thirds (in post)

In first place, it's... \_\_\_\_

In second, \_\_\_\_

Third place! \_\_\_\_

Fourth... \_\_\_\_

And last, the most unfortunate \_\_\_\_

(2nd place), you're going into your adult years in 2nd place. Do you plan to continue staying at number 2?

**Contestants:** (*improv*)

**Gamemaster:** Okay! That was a crazy, hectic, but ultra-exciting decade for you! Are you ready to move on to your next stage of life? I can't wait to see what's in store for your bright, or not-so-bright future! Onto the next!

Contestants walk off-set.





## ROOM 4 (2000s)

### VIDEO

#### BLOCK 1: Opening

Title card/motion graphic: 2000's

Contestants walk on-screen in their mid-life crisis. There's a stark contrast. They trudge onto **NEUTRAL POSITION**. They're tired, stressed, burnt out. Life has been sucked out of their souls, as they slump onto the room.

#### BLOCK 2: Game rules animation

Contestants to **WHEEL POSITION**

### AUDIO

#### BLOCK 1: Opening

AUDIO: Play 2000's BGM

**Gamemaster:** Oh! Wow... The 2000s look... different. Remember when you had so much passion for life? The energy of youth! Where did it all go? Has the 9 to 5 grind really drained every last drop of excitement out of you? Really... watching you slog through this mid-life crisis is just... depressing.

**Gamemaster:** (Losing contestant) – Not only are you stuck in the middle of this existential crisis with everyone else, but you're also losing... remind me, how many hap-pins do you have again?

**Losing contestant:** (*improv*)

**Contestants:** (*improv*)

AUDIO: Phone ringing SFX

**Gamemaster:** Oh, right! Your boss is calling. It's time for that very important conference meeting. Remember all those deadlines you ALL missed? Now's your chance to prove yourself... or you might really get fired. Your entire job is riding on this!

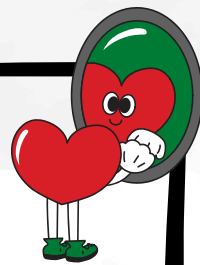
(*pause - 5 seconds*)

#### BLOCK 2: Game rules animation

AUDIO: Mute contestant mics, keep Gamemaster booth mic on. No BGM.







**Gamemaster (V/O):** Here's how you can save your job and claw your way to some hap-pins, and hopefully get out of this mid-life crisis.

You're going to have 5 minutes to look at a lovely, detailed collage. Study it carefully — every little detail — because you'll need to memorize as much as you can.

When your time's up, we'll take the picture away, and you'll sit at the conference table.

I'll ask one of you a question about the picture. If you answer correctly, you'll score a point. But if you get it wrong... well, that's when things get interesting. The next person can steal the point right out from under you! So you better stay sharp.

Each player has 10 seconds to answer before we move on. This rapid-fire Q&A will last for 3 minutes, and every point you score will bring you one step closer to redeeming your hap-pins... and maybe, just maybe, salvaging your dignity...

*(dramatic pause)*

Remember — if you get it wrong, you're not out. You get to keep playing and answering questions until the clock runs out. Who's ready to spin the wheel?

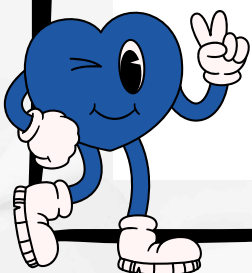
Animation ends  
*(pause - 5 seconds)*

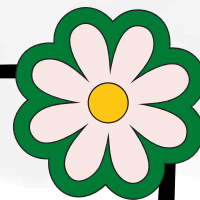
Animation ends

BLOCK 3: Spin the wheel

BLOCK 3: Spin the wheel

AUDIO: Play 2000's BGM





(Maya spins the wheel)

**Gamemaster:** Maya, it's time to show your boss who's the boss! Let's spin the wheel!

**Gamemaster (improv):** Read out the advantage/disadvantage, react, explain if needed. Contestants improv.

(Jimmy spins the wheel)

**Gamemaster:** Jimmy, go ahead and spin it!

**Gamemaster (improv):** Read out the advantage/disadvantage, react, explain if needed. Contestants improv.

(Rina spins the wheel)

**Gamemaster:** Are you ready to try your luck Rina? Come on up!

**Gamemaster (improv):** Read out the advantage/disadvantage, react, explain if needed. Contestants improv.

(Dharshini spins the wheel)

**Gamemaster:** Dharshini, your turn next!

**Gamemaster (improv):** Read out the advantage/disadvantage, react, explain if needed. Contestants improv.

(Paul spins the wheel)

**Gamemaster:** And finally, Paul!

**Gamemaster (improv):** Read out the advantage/disadvantage, react, explain if needed. Contestants improv.

**Gamemaster:** Okay, okay! You gotta go! The meeting started five minutes ago, so let's hope you're ready to lock in!

(BUMPER)

(BUMPER)





## BLOCK 4: Gameplay

Contestants move to **GAME 4 POSITION 1**

(BUMPER) - move table & positioning

Contestants move to **GAME 4 POSITION 2**

(Q&A GAMEPLAY)

## BLOCK 4: Gameplay

AUDIO: Memorization music

(MEMORIZATION GAMEPLAY)

AUDIO: Buzzer SFX

(BUMPER)

AUDIO: 2000's gameplay BGM

**Gamemaster:** Do you have it all memorized? Everything in your head? Let's take a moment to pause and reflect on the beauty of life. Let's all count slowly together. One, two, three... Deep breath, in, and out... *(teasing them by going slowly)*

*(beat)*

**Gamemaster:** Ahhh, okay I'm done. I hope you didn't forget it!

(Q&A GAMEPLAY)

## BLOCK 5: Closing

Contestants move to **NEUTRAL POSITION**

## BLOCK 5: Closing

AUDIO: Play 2000's BGM

**Gamemaster:** Okay... it's time for the results! Remember, this will determine how you deal with this work crisis!

**Gamemaster:** (1st place contestant) Your memorization skills kept you ahead of the game. In a crazy turn of events, you got promoted! Take your three hap-pins!

(2nd place contestant) You did well! Your boss was impressed, and bought you some coffee! Grab two hap-pins.





(3rd place contestant) You didn't get fired, so that's pretty good! Take a breather, because you saved yourself this time! Take your hap-pin.

(4th place) and (5th place), unfortunately, you got fired. It's okay though, maybe happiness wasn't meant to be, not everyone's an office person.

**Gamemaster:** Oh! (Last place contestant), I've just got a note from your boss! She's decided to give you one more chance to redeem yourself. Let's test your memory one last time... what was the title of the song and artist that (1st place contestant) sang to when you were teens?

**Last place contestant:** *(improv)*

**Gamemaster (if correct):** Wow! Somehow, you won over your boss..... she decides to keep you! You get \_\_ hap-pins!

**Gamemaster (if incorrect):** Good try... you could have potentially won 3 hap-pins... but you couldn't remember... AGAIN.

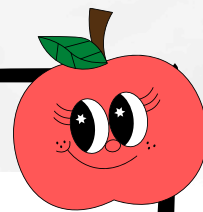
**Contestants:** *(improv)*

**Gamemaster:** Well, life goes on. Are you ready to see what the last stage of life has in store for you? Hint: you get to lounge around all day, have meals served to you, and become really good at playing Bingo.

Contestants walk off-set.







## ROOM 5 (2020s)

### VIDEO

#### BLOCK 1: Opening

Title card/motion graphic: 2020's

Contestants slowly reach **NEUTRAL POSITION**, as they are limping and using canes (they're old).

They get startled. Maybe someone can fall.

### AUDIO

#### BLOCK 1: Opening

AUDIO: Play 2020's BGM

**Gamemaster:** Welcome to the 2020's! (speaking gently to elders) Oh, look at you all, so wise and graceful. Careful now, take your time, watch your step! You've worked so hard, lived full lives, and now you've earned your rest. This is the time to slow down, and relax...

**Gamemaster:** (does a complete 360) BUT WAIT! Rest?! Oh, no, no, no... not just yet! Don't forget, we're still in the middle of a competition here, my dear elders! And right now, it's more important than ever to ask: who's truly winning at life?

**Gamemaster:** For a little score recap... (Contestant) is in first place with \_\_\_ you've lived the happiest life so far! (2nd place contestant) is in second place with \_\_\_... do you think you'll be able to snatch some hap-pins in this next game?

**2nd place contestant:** (*improv*)

**Gamemaster:** (*improv response*) (3rd place contestant) you're in the middle of the pack with \_\_\_! (4th place contestant), you have \_\_\_ hap-pins, and (5th place contestant), you have \_\_\_! I guess you just have to hope for a retirement home miracle!

**Contestants:** (*improv*)

**Gamemaster:** That's right. You might have made it through the decades, but now's the





time to see how well you've stood the test of time. Can you keep up with kids these days?

It's time to find out... with a little trip down memory lane! We'll see how sharp your minds still are with a game of pop-culture trivia. Get ready to race to the finish line, one step at a time!

*(pause - 5 seconds)*

## BLOCK 2: Game rules animation

Contestants move to **WHEEL POSITION**.

Animation ends

## BLOCK 2: Game rules animation

AUDIO: Mute contestant mics, keep Gamemaster booth mic on. No BGM.

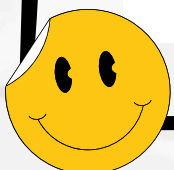
**Gamemaster (V/O):** Alright, you golden oldies, here's how this works:

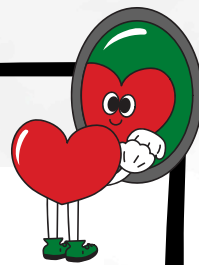
All of you will line up at the starting line with buzzers in your hands. I'll be asking you pop-culture trivia questions, and whichever one of you buzzes in first, will get to answer. You've got 10 seconds to come up with your answer. If you don't, you'll lose your turn — and the others can swoop in to steal it!

Now, if you get the answer right, you'll take one glorious step forward. We'll keep repeating this — questions, answers, buzzing, stepping — until someone reaches the finish line.

Whoever makes it to the end first wins the game, and the rest of you will have to stop in your tracks! And to raise the stakes just a little bit, first place will get five hap-pins! Second place will get four pins, and so forth til the last place... will only get 1 pin.

Animation ends  
*(pause - 5 seconds)*





## BLOCK 3: Spin the wheel

(Maya spins the wheel)

(Jimmy spins the wheel)

(Rina spins the wheel)

(Dharshini spins the wheel)

(Paul spins the wheel)

(BUMPER)

## BLOCK 4: Gameplay

Contestants move to **GAME 5 POSITION**

## BLOCK 3: Spin the wheel

AUDIO: Play 2020's BGM

**Gamemaster:** Now, let's try your luck with the wheel one last time! Maya, go ahead!

**Gamemaster (improv):** Read out the advantage/disadvantage, react, explain if needed. Contestants improv.

**Gamemaster:** Jimmy, go ahead!

**Gamemaster (improv):** Read out the advantage/disadvantage, react, explain if needed. Contestants improv.

**Gamemaster:** Okay Rina, wobble on up!

**Gamemaster (improv):** Read out the advantage/disadvantage, react, explain if needed. Contestants improv.

**Gamemaster:** Dharshini, hope for the best! Go spin the wheel!

**Gamemaster (improv):** Read out the advantage/disadvantage, react, explain if needed. Contestants improv.

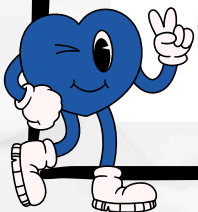
**Gamemaster:** And last but not least, Paul!

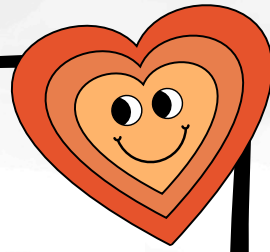
**Gamemaster (improv):** Read out the advantage/disadvantage, react, explain if needed. Contestants improv.

(BUMPER)

## BLOCK 4: Gameplay

AUDIO: Play 2020's gameplay BGM





(GAMEPLAY)

## BLOCK 5: Closing

Contestants move to NEUTRAL POSITION

**Gamemaster:** Now, let's see if you're still sharp enough to take on the world... or if time's finally caught up to you!

(GAMEPLAY)

## BLOCK 5: Closing

AUDIO: Play 2020's BGM

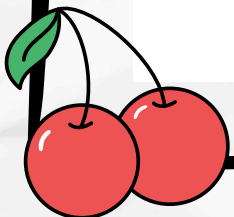
**Gamemaster:** *(improv) relay the results, make jokes, tease them*

**(pause)**

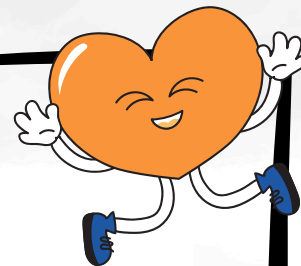
AUDIO: 2020's BGM quickly fades out

**Gamemaster:** Oh no! Are you okay?

(voices/noise gets echoey)







## OUTRO

### VIDEO

Fade from white (light)

All of the contestants are standing in a white void, confused. Turns out, it's judgement day...

Each contestant steps forward as they are called up.

CONFETTI, then they get Smiley (tossed from behind the cameras)

### AUDIO

AUDIO: Ambience Music (edited in POST)

**Contestants:** improv/adlib on being in the void (confused?)

**Gamemaster:** You've made it to the other side! Are you feeling excited? Now it's time for me to crown the winner...

AUDIO: Awaiting results music

When I call your name, please step forward.

(5th place), step forward. You have \_\_\_ hap-pins. Do you think you were the unhappiest person?

*(5th place): improv / banter*

**Gamemaster:** (4th place), step forward. You have \_\_\_ hap-pins.

(3rd place), step forward. You have \_\_\_ hap-pins.

(last two contestants), please step forward. And now, who will win The Life of Five....

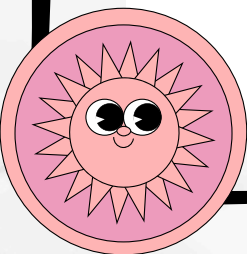
*(suspense)*

**Gamemaster:** 1st place – Congratulations, you WIN AT LIFE!

AUDIO: Theme music (edited in POST)

**Gamemaster:** Would you say you were the happiest?

*(1st place): improv / banter*





Cut/transition to outro animation

After outro animation:

Contestants in NEUTRAL POSITION

Fade to black

**Gamemaster:** Anyone have final thoughts?

**Contestants:** *(improv)*

**Gamemaster:** And that, everyone, is The Life of Five. Thanks for watching!

Cut/transition to outro animation

After outro animation:

**Gamemaster:** Peekaboo! Did you miss us? I have just one last thing! Life is complete with the love and support from people around us, and The Life of Five team was supported by many amazing people! We'd like to give an extra special special thank you to:

**Contestants take turns and say these names:**

Sharon Woo and Kirby Lee

Elsa Wah

Joanna and KT Lee

Benedict and Fiona Lee

Alice and Raul Xavier

Marvin & Vanessa Ti

Emily Ti

Michael & Josephine Sy

Fang Yang

Kelsey Brockelbank

**Gamemaster:** Thank you so much to everyone who has supported us!





## GAME #1: 1950S

Living with little to no technology, players are tasked to draw pictures for their families. Since they're just kids, they're still learning how to draw. Players will play Pictionary using a...giant life-sized pencil.

1. The drawer stands at the easel while the other four players, the guessers, sit.
2. The drawing player picks a card from a deck on a table.
3. The drawing player places that card into the discard pile on the table after looking at the card.
4. The drawing player picks up the life-sized pencil and starts drawing on the easel.
5. Drawers are forbidden from drawing words and numbers
6. The guessing players try to guess what the drawing is.
7. If a drawing has been guessed correctly, the drawing player will repeat the previous steps by picking up another card.
8. Exact words only – must say the prompt
9. The drawer has 1 minute to go through as many drawings as they can
10. Points will be awarded on how many prompts were completed.
11. Once time is up, the players will rotate and a new drawer will go.
12. This next round repeats the previous steps until all players have drawn.
13. The total gameplay time is 6 minutes (1 minute per player + buffer).

### Drawing Prompts:

- Elvis Presley
- Soda Pop
- Mr. Potato Head
- Elf
- High Heels
- Teddy Bear
- French Fries
- Birthday Cake
- Mini Van

### Advantages from the Wheel of Life:

- GROWTH SPURT: Regular-sized market for the drawer
- PLAYTIME: Add 15 seconds
- TOO EASY: Pile of easy prompts

### Disadvantages from the Wheel of Life:

- ONE HAND: The drawer must use one hand to hold the pencil
- MADE A MESS!: Sunglasses with smiley face stickers
- TIME OUT: Subtract 15 seconds





## GAME #2: 1960S

On a night out at the karaoke with their friends, players will listen to the verse and pre-chorus of songs from the 60s, then have to accurately guess the lyrics to the chorus.

1. One player, the singer, will stand in the middle of the room with a mic stand, while the other four players sit behind them.
2. They will be given lyrics for the first verse and pre-chorus of a popular 60s song.
3. They must read the lyrics aloud and try to sing the correct melody of the song while reading.
  - a. If they get the correct melody, then can sing the rest of the lyrics and sing the chorus if they know the lyrics.
4. If they achieve the correct melody and chorus with the right lyrics, they receive 3 points
  - a. If they get the correct melody and half-correct lyrics for the chorus, 2 points
  - b. Correct melody, no chorus, 1 point
  - c. No melody, 0 points

### Song Choices:

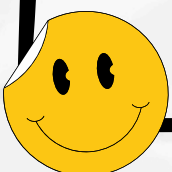
- Can't Take My Eyes Off Of You by Frankie Valli
- Be My Baby by The Ronettes
- I Want You Back by The Jackson 5
- Can't Help Falling In Love by Elvis Presley
- Sweet Caroline by Neil Diamond

### Advantages from the Wheel of Life:

- ALLOWANCE: The first 7 seconds of the song will be played
- DON'T DIG IT: Singing player can choose another song
- FIVE FINGER DISCOUNT: Singing player can switch songs with another player

### Disadvantages from the Wheel of Life:

- DOUBLED-UP: Lyrics of another song will be spoken in the background throughout your turn
- WHITE OUT: Lyrics will be missing some words
- SKIPPED CLASS: The lyrics to the pre-chorus will be removed







## GAME #3: 1970S

During their wedding, players head into their first dance and play Dance Dance Revolution to gain the highest scores. Their ranking will determine their “happiness” in their marriage.

1. One player, the dancing player, will stand on the Dance Dance Revolution mat with the other four players behind them.
2. To play the game, a song will play and the player will have to step on four arrows (pointing in different directions as laid out on the mat) with their feet to musical and visual cues.
3. The song will be the same for every player unless their advantage/disadvantage changes it.
4. Players will get a score from the game depending on how well they time their dance to the patterns presented to them.
5. Once they finish the song and get their score, they will switch positions with another player, who will stand on the mat.
6. Each player will take turns playing on the Dance Dance Revolution mat until they have all received their scores. The player with the highest score wins!
7. The total game time will be about 7 minutes long, with around 1m to 1m 30s of songs per player.
  - a. The total song duration will be cut in post-production

### Song Choices:

- Disco Inferno by OK OK OK
- The Beat by Sparky

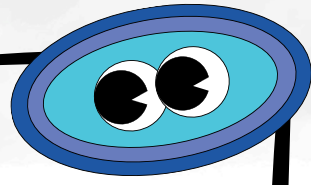
### Advantages from the Wheel of Life:

- BOOGIE DOWN: 1000 pts are added to your final score
- OFF THE HOOK: The player can skip a song if it is too difficult for them
- KEEP ON STEPPIN: They have a second chance to improve their score

### Disadvantages from the Wheel of Life:

- NEXT LEVEL: Dancer must dance to a slightly more difficult song
- DRUNK: The player will be spun around 10 times and must dance afterwards
- WHAT?: The player will wear noise-cancelling headphones





## GAME #4: 2000S

Players are called into their boss' office to be tested for a promotion. They must memorize a detailed picture within 5 minutes and will be quizzed on what they remember.

1. Players will have 5 minutes to memorize as many details as possible within a 2000s-esque picture.
  - a. This time will be shortened in post-production.
2. Once the time is up, the board will be taken away and players stand at their podiums with buzzers on top.
  - a. The picture will be on-screen for audiences to see if their answer is correct.
3. The Gamemaster will ask the players questions relating to the picture, and players must buzz in to answer the questions with 10 seconds to answer.
4. Each question correctly answered will be one point awarded to the corresponding player
5. If a player gets a question wrong, other players can buzz in to steal the answer.
6. This Q&A period will go on for 3 minutes as players try to gain as many points.
7. The player with the most points will win 3 pins, second most points - 2 pins, etc.

### Questions:

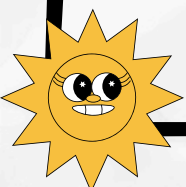
- Q: What social networking site was featured?  
A: Facebook
- Q: Who is the famous NBA player wearing a yellow jersey in the image?  
A: Kobe Bryant
- Q: Who is the U.S. President shown giving a speech in this image?  
A: George Bush

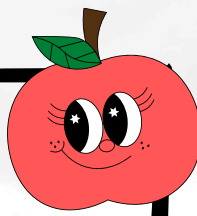
### Advantages from the Wheel of Life:

- CHEAT SHEET: A player can have a piece of the picture to look at during the Q&A period
- MEETING MINUTES: A player can take notes during the memorization period
- OVERTIME: A player can study the picture for an extra 30 seconds

### Disadvantages from the Wheel of Life:

- TOO COOL: A player must wear sunglasses during the memorization period.
- SLACKER: A player will have only 4 minutes to study the picture
- LOW FIVE: A player will have 5 seconds to answer the question





## GAME #5: 2020S

During the height of the COVID-19 pandemic, players are infected with the virus. With physical restrictions, players compete in a rapid-fire trivia-style race to get the vaccine first and receive immunity.

1. All players will line up at the starting line, with buzzers attached to a lanyard hanging around their necks.
2. The Gamemaster will ask a 2020s pop-culture trivia question and whichever player buzzes first, will have the opportunity to answer the question.
  - a. Players have 10 seconds to say their answer and can lose their turn if they fail to answer.
3. If the player is incorrect or loses their turn, other players can steal their question and answer.
4. Whoever answers correctly will move 1 steps forward.
5. These rounds will repeat, the Gamemaster asking a question and players answering until a player reaches the finish line.
6. Whoever reaches the finish line first, wins the game and receives immunity. The player earns the amount of points in correlation to their position on the leaderboard.
  - a. Ex. If a player is first on the leaderboard, they will earn 5 points. If a player is last on the leaderboard, they will earn 1 point.

Possible Question Examples:

- Q: What does the acronym "iykyk" stand for? A: If you know you know
- Q: Who is the most subscribed YouTuber? A: MrBeast
- Q: Name 3 TikTok dance challenges. A: Renegade, Say So, Savage (answers will vary)

Advantages from the Wheel of Life:

- WALKER: A player will be granted 1 extra step for each question answered correctly
- LIFELINE: A player will receive a hint from the Gamemaster
- FREEBIE: A player will have a one-time chance to steal a point from another player who answered correctly

Disadvantages from the Wheel of Life:

- FELL ASLEEP: The player skips their turn when the game starts
- LIFE GOES ON: They will only have 5 seconds to answer the question
- ROUGH START: They will be asked a difficult question when the game starts







## WHAT ARE HAP-PINS?

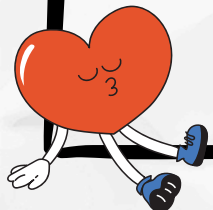
- Happiness Pins ("Hap-pins") are TLOF's point system
- The top 3 of each game wins players hap-pins
- These will be physical smiley face pins that players pin onto an accessory as they earn points
- This provides a visual representation of each players total points
- The player with the most hap-pins at the end of the 5 mini-games wins!



## PRE-PRODUCED CONTENT

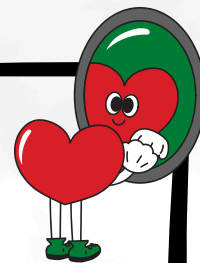
Since *The Life of Five* is a live-to-tape gameshow, we will require pre-recorded content to use on production day. These videos will be produced, recorded, and edited before production day. Five Alive Productions will form a feature production team to ensure everything is completed.

- **Intro Animation:** This opens our show and helps set the tone for viewers, previewing what the show is about. It is upbeat and intriguing for audiences, keeping them engaged and interested. This will likely be a motion graphics project, and we may outsource production. Aim for 30 seconds in duration.
- **Gamemaster Introduction:** Following that, the Gamemaster introduction video introduces TLOF's host, the Gamemaster. Viewers will only hear the Gamemaster and their character is an ominous presence. The Gamemaster will explain the show's format, how contestants earn points and the game's objective. The video will showcase each decade's set, props, and details that may be missed during gameplay. The Gamemaster will narrate through voice-over and ensure viewers understand the show's concept. Aim for 45 seconds in duration.
- **Mini-Game Instructions (x5):** Each mini-game will have its own introduction video, explaining the contestants' life stage and providing instructions for that mini-game. The video's aesthetics and tone will connect with each decade, meaning each video will look different. Aim for 45 seconds in duration per video.
- **Extro Animation with Credits:** This closes our show and will be the last thing viewers see. Like the Intro, this video will be created through motion graphics and closely resemble the show's opening. In addition to the animations, the credits will appear throughout the video and feature the names of the executive team and all crew involved. Aim for 1 minute in duration.





# CHARACTER PROFILES



## GAMEMASTER

### Johnny Thirakul (he/him)

Johnny is a Hamilton-based actor with a childhood dream of hosting a game show. With experience varying from short films to theatre productions, he makes the perfect entertaining and charming host for The Life of Five. His enthusiasm heard through his voice will drive the show and provide a guiding hand for the contestants.



## CONTESTANTS

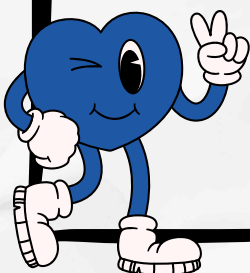
### Paul Beniaminov (they/them)

Paul brings a unique character and personality that enhances The Life of Five. They're excited to participate in this show with their easy-going personality and funny one-liners. With experience as a social media host/personality, they're a self-proclaimed "clown" online.

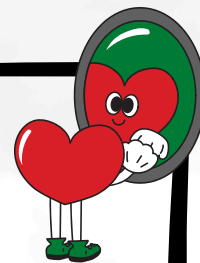


### Dharshini Kannan (she/her)

Dharshini's talkative, funny, and outgoing personality is the perfect addition to our line-up. She has been acting since elementary, has won awards in theatre, and loves to improv. Her energy lightens up the mood and her eagerness to try new things will shine in our show.



# CHARACTER PROFILES



## CONTESTANTS

### Maya Tan (she/her)

Maya provides a competitive, energetic, and funny vibe to The Life of Five. She loves playing games and makes an effort to thoroughly understand each game. She loves to be silly and has no shame in making a fool of herself.



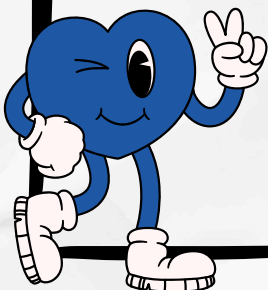
### Jimmy Rai (he/him)

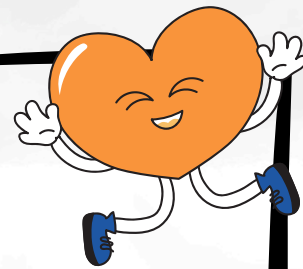
Jimmy is eager to bring life to The Life of Five through his awkward yet charismatic personality. He brings fun energy to the show by lightening the mood with his jokes, without holding back on his competitive side. Jimmy is the perfect addition to our cast and will bridge any awkwardness, by being awkward himself.



### Rina Elias (she/her)

Rina has experience hosting and being on-camera in studio environments, allowing her personality to shine. She's quick on her feet which makes her improvisation witty and entertaining. She isn't afraid to do something outlandish to keep the energy going.



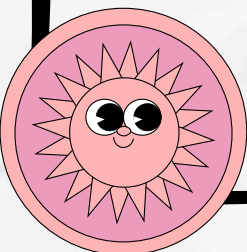


## PLATFORM & PREMIERE

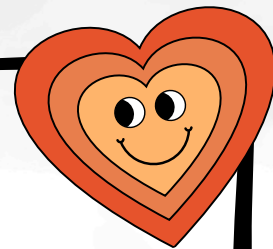
The intended platform to showcase our project is YouTube. It is easily accessible as viewers can watch anywhere on their preferred device, on their own time. This also creates an opportunity for *The Life of Five* to go viral online since the general public can watch the show and increase exposure. As we are creating and crediting all assets, we will ensure YouTube doesn't take down our show due to copyright policies and any potential ad revenue. We will ensure that the comments section is a safe space for viewers to express their excitement for the show.

*The Life of Five* will have a two-element premiere process: a premiere/thank you party and a YouTube premiere countdown. Five Alive Productions wants to extend gratitude towards their entire crew and celebrate their hard work through an in-person party. The venue will be somewhere central to everyone, preferably free or cheap to rent for the night. We will place props from our show around the space so attendees can immerse themselves in the show's aesthetics. There will be light refreshments and finger food for attendees while they chat and mingle with one another. At some point in the night, we will premiere our show for everyone to watch and enjoy, with a potential Q&A afterwards.

While the premiere party occurs, there will be a YouTube Premiere countdown on the Five Alive Productions channel. It will feature a countdown to the release of the show and a chat for viewers to interact with. People can watch the show together and chat before the video is posted on YouTube. This creates a space for anyone and everyone to enjoy the show, whether they're in person or at home online.





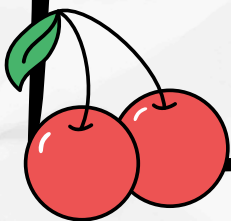


## VENUE: STUDIO C

*The Life of Five* will be filmed entirely on campus to save costs and ensure accessibility for everyone. We will be using Studio C in the Rogers Communication Centre, located at 80 Gould St, Toronto, ON M5B 2M7. This venue is a multi-camera studio with pre-existing equipment already connected to its respective control rooms. The studio floor is large enough to build our sets and ensure safe and fun gameplay, with easy access to the props room. It is also free to rent out as RTA students, saving our production costs.

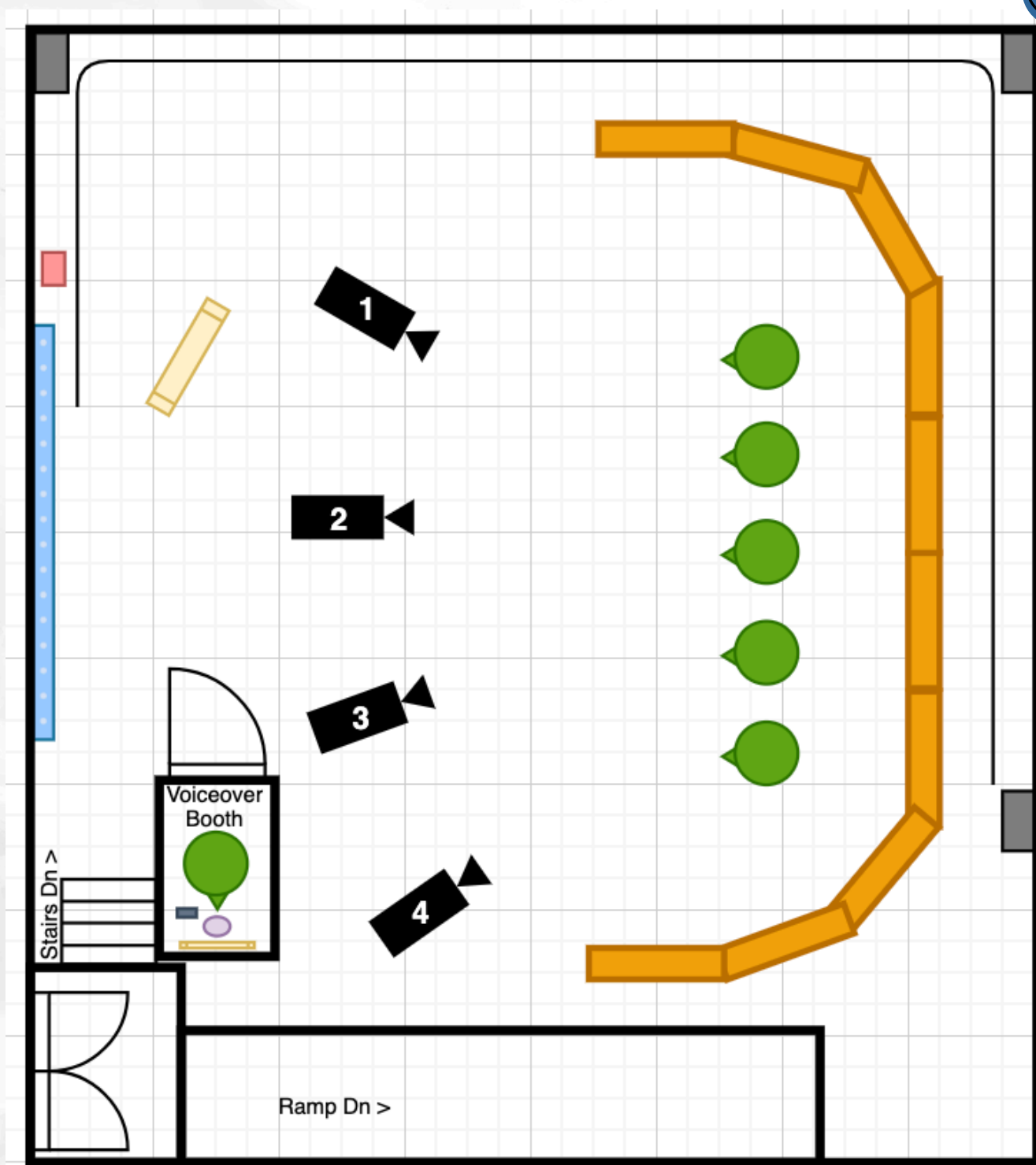
Compared to renting out a new venue and learning how to use it, Five Alive Productions is very familiar with Studio C as they've taken multiple classes there and learned how to use each piece of equipment. The executive crew alongside the RTA Technicians will answer any questions.

Five Alive Productions will be shooting on October 15-17, 2024. This is the Fall 2024 reading week and the TMU campus will be free to film. We will coordinate with the RTA Technician that is on standby to assist with any issues we run into.

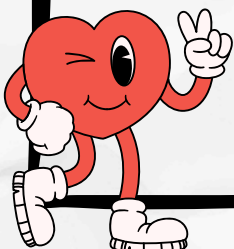


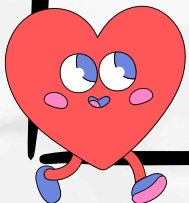
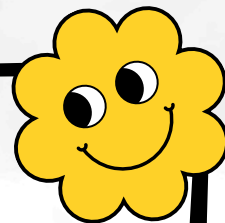


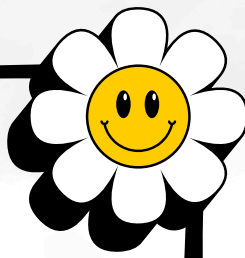
# FLOOR PLAN



	Camera		Bulkhead
	Lighting Board		
	Flat		
	Program Monitor		
	Booth Mic		
	Intercom		





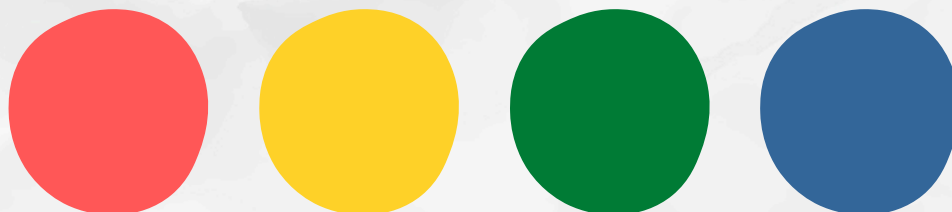


## AESTHETIC TREATMENT

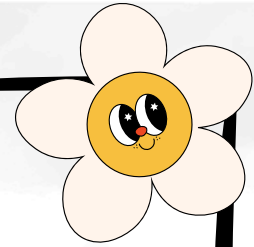
"The Life of Five" is a show that will aim to capture the viewers' undivided attention through its design and story. With five different decades and five different sets, we will be creating and styling each set to match the setting of each respective decade. The players' styling and HMU will also be curated to imitate the styling of each decade in the age group that they are playing as. Various camera shots and lighting setups are planned to add to the atmosphere of each setting as well. We will also be using post-production to edit the colour, audio, and graphic elements to further enhance the overall viewing experience. More detailed explanations of each area will be provided in the next few sections.

## COLOUR PALETTE

For our project, we will be using a combination of various bright colours to create a cohesive brand identity across all aspects of the show. From marketing and social media to show graphics, we will be using these colours consistently. These shades of yellow, green, red, and blue are inspired by "The Game of Life", and represent the multitude of joyful feelings that you get when watching the show (or playing the games)! We want to invoke positive feelings when the audience sees these colours, and using them throughout our show elements and branding will keep this atmosphere. Each of the colours also represent different feelings in life that we want to portray in our show: red represents passion, yellow represents happiness, green for new beginnings and growth, and blue for energy & strength.







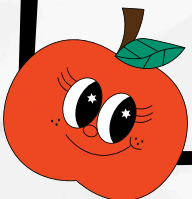
## SET DESIGN

Since the players in our show will be travelling throughout various decades and locations through time, we will be creating five different sets to replicate these settings. Using two studios to increase efficiency, we will set up two large rooms with three walls made with many wall panels. Each set will be decorated with various props, furniture, and decor to transform the space within the walls to the setting and location that we desire. This will establish a proper game setting area and increase the immersive experience for the players as well as the audience. To achieve this look, we will be sourcing the needed decor from online stores, thrift shops, rental prop places, and borrowed from people. In addition, we will have two doors on either side of each room, acting as the magical door the players walk through that leads from one decade to the next.

Below will be examples of the kinds of furniture and props that we would like to use in the sets.

### GAME 1

The first game takes place in a children's play room or classroom-like setting, with toys, books, and other objects placed around the colourful room. A rug will be on the floor, which is where they will be playing the game. An easel with the drawing paper stands on one side of the room. There will be childrens' playing blocks and small shelves lined with objects.







## GAME 2

The second game takes place in a karaoke room; a room with multi-coloured lights and colourful walls painted with music symbols, popular albums of the 1960s displayed along the walls. We may use small tables, a couch, a karaoke machine, and other musical items. Posters of musical icons and films of the time line the walls.

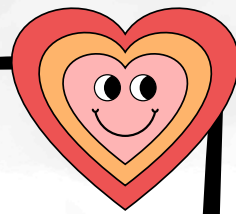


## GAME 3

The third game takes place during a wedding reception in the 1970s, so the set will be decorated with flowers, drapes, and other furniture to convey a wedding reception hall area. Podiums with flower arrangements are placed around the room, and a fake tiered cake will be placed on a table.



# VISUALS



## GAME 4

The fourth game will be in an office setting in the 2000s; office chairs, desks littered with notebooks and stationary, fake plants, shelves lined with binders and books, and more will be placed to simulate that setting.



## GAME 5

The last game will take place in a retirement home in the present day, with comfortable armchairs, nicely curated decor, and warm light. We will place tasteful paintings, old-fashioned curtains, a lamp, and other simple home decor on wall flats on the set.



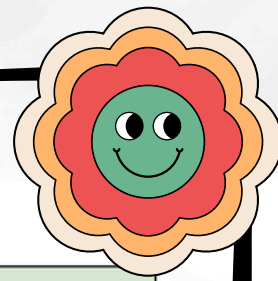


## PROPS LIST

Game 1	Game 2
<p><u>Set/Props:</u></p> <ul style="list-style-type: none"> <li>- Window Curtains</li> <li>- 2 Stools</li> <li>- Bookshelf</li> <li>- Books</li> <li>- Kid Drawings</li> <li>- Armchair</li> <li>- Lamp</li> <li>- Old Toys</li> <li>- Picture Frames</li> <li>- Toy Basket</li> </ul> <p><u>Game:</u></p> <ul style="list-style-type: none"> <li>- Giant Pencil</li> <li>- Game Cards</li> <li>- Large Easel</li> <li>- Drawing Pad</li> <li>- Normal Marker</li> <li>- Sunglasses with Smiley Sticker</li> </ul>	<p><u>Set/Props:</u></p> <ul style="list-style-type: none"> <li>- Coloured Curtains</li> <li>- Posters of Singers</li> <li>- DJ Lights</li> <li>- Picture Frames</li> <li>- Table</li> <li>- Bar Chairs</li> <li>- Pop Cans</li> <li>- Wall Tapestry</li> <li>- Black Cloth</li> <li>- Radio/Stereo</li> <li>- Pop Cans, Snacks</li> <li>- Couch &amp; Table</li> </ul> <p><u>Game:</u></p> <ul style="list-style-type: none"> <li>- Mic Stand</li> <li>- Karaoke Microphone</li> <li>- Karaoke Machine</li> <li>- Songbook (as Game Cards)</li> </ul>
Game 3:	Game 4:
<p><u>Set/Props:</u></p> <ul style="list-style-type: none"> <li>- Reception Tables &amp; Chairs</li> <li>- Glasses of (non-alcoholic) champagne</li> <li>- Flowers</li> <li>- Wedding Decor</li> <li>- DJ lights</li> <li>- White tablecloth</li> <li>- Balloons</li> <li>- Fake cake</li> <li>- Streamers</li> <li>- Fairy lights</li> <li>- Picture frame</li> <li>- Congrats sign</li> <li>- Helium heart balloon</li> <li>-</li> </ul> <p><u>Game:</u></p> <ul style="list-style-type: none"> <li>- Dance Dance Revolution Mat &amp; Game</li> <li>- TV for Just Dance</li> </ul>	<p><u>Set/Props:</u></p> <ul style="list-style-type: none"> <li>- 5 Desks</li> <li>- Large Illustrated Picture</li> <li>- Fake plants</li> <li>- Books</li> <li>- Briefcase</li> <li>- Umbrella</li> <li>- Company Lanyards</li> <li>- Desk supplies</li> <li>- Keyboard and mouse</li> <li>- Inspirational posters</li> <li>- Clock</li> <li>- Calendar</li> <li>- Blinds for window</li> <li>- Picture Frames</li> </ul> <p><u>Game:</u></p> <ul style="list-style-type: none"> <li>- 5 Buzzers</li> </ul>







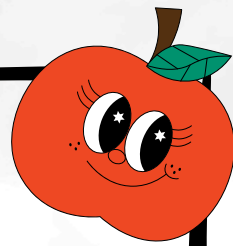
## PROPS LIST

Game 5	Other:
<p><u>Set/Props:</u></p> <ul style="list-style-type: none"> <li>- Picture frame</li> <li>- Large sign</li> <li>- Curtains</li> <li>- Armchair</li> <li>- Flowers</li> <li>- Vases</li> <li>- Side tables</li> <li>- Table trinkets</li> <li>- Candle holders</li> <li>- Masks</li> <li>- Cane</li> </ul> <p><u>Game:</u></p> <ul style="list-style-type: none"> <li>- Floor Markings</li> <li>- 5 Buzzers on Lanyards</li> </ul>	<ul style="list-style-type: none"> <li>- Wheel of Life</li> <li>- Old Dial Telephone</li> <li>- Hap-pins (Happiness Pins)</li> </ul>

## ELEVATION PLANS







## TALENT STYLING

The styling of the players will be changed according to the decade and the stage of life that they are in. We will source most of these clothing pieces from the players themselves, as well as from thrift stores and other shops.

For hair and makeup, we will keep the changes simple as we are on a time limit during the shoot days. Natural makeup will be suitable for most decades, except for the teenage and wedding years (1960s & 1970s), where a more colourful and bold look will be applied. Other than those two decades where the hairstyling will be a bit different, in general, the hairstyling will be kept more simple and natural.

### GAME 1

The players will be dressed as children from the 1950s, with simple denim, corduroy, and cotton garments. Smock dresses, blouses, and matching accessories were popular for girls, and colourful patterned collared short-sleeve shirts for boys (striped & plaid). Knitted sweaters and cardigans for boys. Hair and makeup will be left neat and natural.





## GAME 2

Set in the 1960s, the players will be dressed as their teenage selves. Brighter colours and bolder patterns, more casual and fun clothing. Bell-bottom jeans, tie-dye shirts, headbands.

As teenagers in the 1960s, their makeup can be a bit more bold, with eyeliner and colourful eyeshadow. Hair will be neatly made, with the trending voluminous hairdos and headbands.



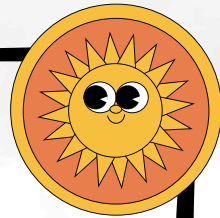
## GAME 3

Set in the 1970s, the players are dressed as if they're going to a wedding as the guests. Simple loose, flowing gowns, pearl accessories, feather boas. Glamorous evening dresses and suits.

For makeup, sparkling eyeshadows and black eyeliner were popular for a fancy wedding event. Voluminous curls, shag cuts, and feathered hair were in style, which we can plan to simulate.







## GAME 4

Players will be dressed as office workers in the 2000s. Bootcut jeans, simple blazers and trousers. A much more modern feeling than the previous game.

Hair and makeup will be kept clean and professional for this office setting.



## GAME 5

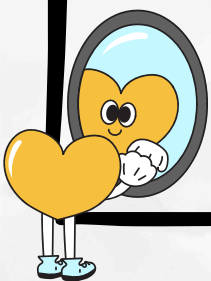
The final game takes place in the 2020s during their retirement years. The players will wear simple and comfortable clothing. Cotton cardigans and light colours will be sourced for them.

Natural hair and makeup.

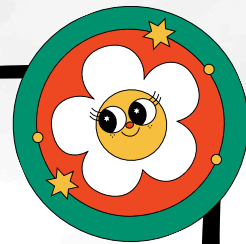


## TECHNICAL REQUISITION

- x4 Studio Cameras
- x3 Pedestals
- x1 Tripod
- x4 DUO Cables
- x8 Pan Handles
- x4 Zoom Rockers
- x4 Focus Knobs
- x1 Lighting Board
- x1 Chameleon Lighting Software
- x1 5-Pin XLR Cable
- x1 Lighting Grid + Lights
- x2 Kino LED 30 Lights
- x3 Grip Stands
- x3 Grip Arms
- x3 Grip Heads
- x15 Sandbags
- x5 Power Reels
- x6 Wireless Lavalier Microphones
- x1 Booth Microphone
- x1 Audio Receiver
- x1 Intercom System
- x5 Headsets
- x2 Belt Pack
- x1 Behringer X32 Audio Board
- x1 QLab Audio Playback Software
- x6 Foldback Monitors (2 Control Room, 2 Floor, 2 Audio)
- x1 Wii Console
- x1 Dance Mat
- x1 Sensor Bar
- x2 Wii Remotes + Nunchuks
- x1 120V AC Adapter Cable
- x5 25' BNC Cables
- x3 HDMI Cables
- x1 RCA to HDMI Converter
- x1 HDMI to SDI Converter
- x4 3-Pin XLR Cables
- x1 Euro Cable
- x1 Audio Mixer (Portable)
- x1 Ross Carbonite Switcher
- x1 DDR
- x1 CCU
- x1 4-Monitor Multiviewer (1 Program, 1 Preview, 2 Source)
- x1 AD Timer
- x2 Clocks (1 Control Room, 1 Floor)
- x2 Program Monitor (1 Floor, 1 Booth)
- x2 Laptops (1 Producer, 1 AD)
- x2 Computers (1 DDR, 1 Audio)
- x3 2TB Hard Drives
- x1 Canon 5D MKIII Bundle
- x2 Gaffer Tape
- x1 Curtain Kit







## CAMERA

The camera coverage remains uniform across all five decades to ensure cohesion and consistency throughout the show. The show will integrate the standard three-camera setup, along with an additional camera to assist with a wider variety of shots as camera 4.

Camera 1 will be for close-ups, medium close-ups, and medium shots of the players, specifically capturing players' expressions and reactions primarily on the right half of the set. This camera provides more detailed shots to enhance the show's narrative and audience engagement. From capturing closer shots, camera 1 will track players' movements through panning and tilting. Outside of gameplay, this camera may be required to capture medium two and three shots. This camera will also be responsible for catching the action when players spin the Wheel of Life as they receive their advantages or disadvantages.

Camera 2 will be the regular wide and medium wide shots located in the center of cameras 1 and 3. Additionally serving as a safety shot, this ensures capturing all action across the set, especially during gameplay. This camera will be utilized as an establishing shot, as well as zooming in and out. These movements will be incorporated during the beginning and end of segments and the entire show to produce inviting, yet dynamic camera movements that signal an introduction or conclusion.

Camera 3 will also be for close-ups, medium close-ups, and medium shots of the players. It captures players' expressions and reactions predominantly on the left half of the set. This camera provides more detailed shots to enhance the show's narrative and audience engagement. From capturing closer shots, camera 3 will track players' movements through panning and tilting. Outside of gameplay, this camera may be required to capture medium two and three shots.

Camera 4 will serve as an aid in presenting close-ups, medium close-ups, and medium shots of the players. The camera will be positioned either to the right of camera 3 or to the left of camera 1. Its main focus will be placed on capturing more creative shots that the other three cameras may not be able to catch, especially as players enter and exit each decade. Providing a diverse selection of shots and angles, this camera ensures no key action or details are missed as shots may be adjusted during post-production.





# LIGHTING

## 1950's

- 4000K colour temperature
- Goal: flat, soft, minimal shadow
- The softest lights in the lighting grid, for both fill & key lights
  - Can we add a soft box/diffusion cloth?
- Possibly space for a soft light in the middle of fill/key?
  - Either external light (have to worry about lack of space) or light already on the grid
- No backlight (if needed: soft light or high angle harsh light)
  - Art dept has a window for all 5 decades

## 1960's

- Dim lights (karaoke room) and use gels (red, yellow, some green)
  - Regular lighting during intro of 60s then dim lights when gameplay starts (with potential spotlight on singing player)
- 3200K colour temperature
- Saturated & vibrant colours (skin tones look more red ish)
- Coloured back light (orange), back light not too strong
- Spotlight on person singing (neutral/no gel)
- DJ lights (for patterns on the wall)
- Softer & less intense lights than the 1970s (cozy, chill karaoke vs. intense disco)



## 1970's

- Not as red/saturated skin tones
- Lighter shades of blues, purples, pinks/magenta (more colourful)
  - Purple backlight in window
- Cooler, intense/dramatic light
- Grid lights – remove diffusion cloths/soft boxes (if we can get them)
  - Increase intensity by around 10-20%
- Use harder light sources for key lights and softer fill lights for a balanced contrast
- Keep the spotlight, but it will only hit disco ball (check angles, etc)







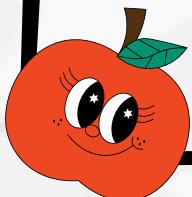
# LIGHTING

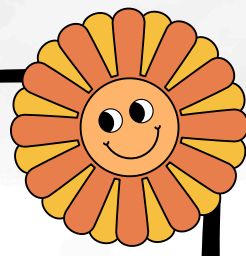
- LED strip lights
  - Can have it change colours
  - Need to buy?
  - Tape it to the flats or the floor



## 2000's

- Similar to regular studio lighting setup for multi-cam
- Greys and blues (cool tones)
- Soft lighting, little shadows (flat, monotonous)
- Cool tone white back light
  - 6000K



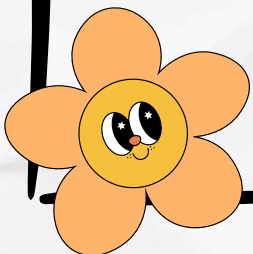


## AUDIO

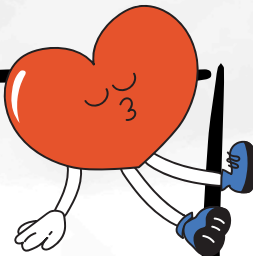
Our primary source of music will derive from the show's theme. The theme music will undertake an upbeat tone to entice the audience's attention, while also blending a travelling-in-time twist considering the show's narrative as players progress through the decades. It will occasionally be embedded beneath dialogue or pre-produced content, such as during animations, the show's intro, and extro segments. Upon transitioning into a new decade, each will have a different theme reflective of either the era's style or the mini-game. As such, the 1970s marriage decade will have the classic wedding march as its theme music. During gameplay, there will be one consistent track across all five mini-games. Likewise to the show's theme, the gameplay music will be a steady upbeat rhythm to complement the players' fun and lighthearted energy.

The sound effects utilized will be frequently repeated during each game with their main function as a signal. Several examples of sound effects we will use include a jingle to indicate the end of a round, a buzzer for any incorrect answers, a ding for correct answers, a time warp sound effect transitioning between decades, and more. Additional sounds common to a specific decade will be utilized within mini-games. For instance, in the 1960s mini-game, a disk scratch sound effect following a song's sound bite denotes to players that it is their time to guess the remaining lyrics to the chorus.

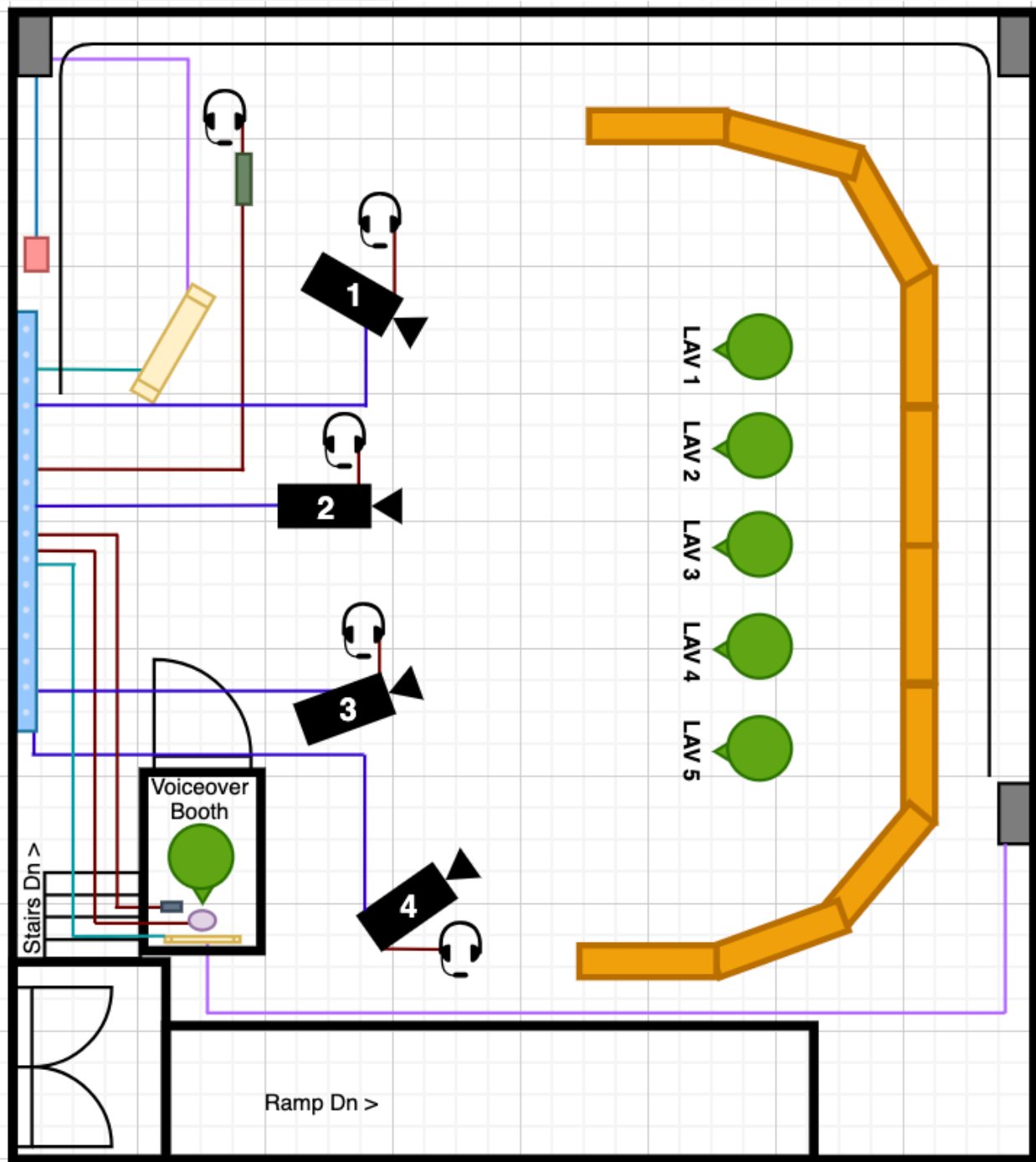
The host, the Gamemaster, will be presented as a voiceover. This will be a strong narrative presence guiding the audience through the lives of the five contestants. The Gamemaster will not only drive the lively atmosphere, but will also add a dynamic twist to the show.



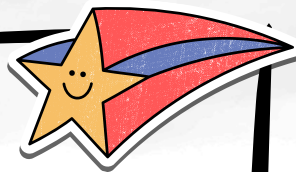




# TECHNICAL FLOOR PLAN



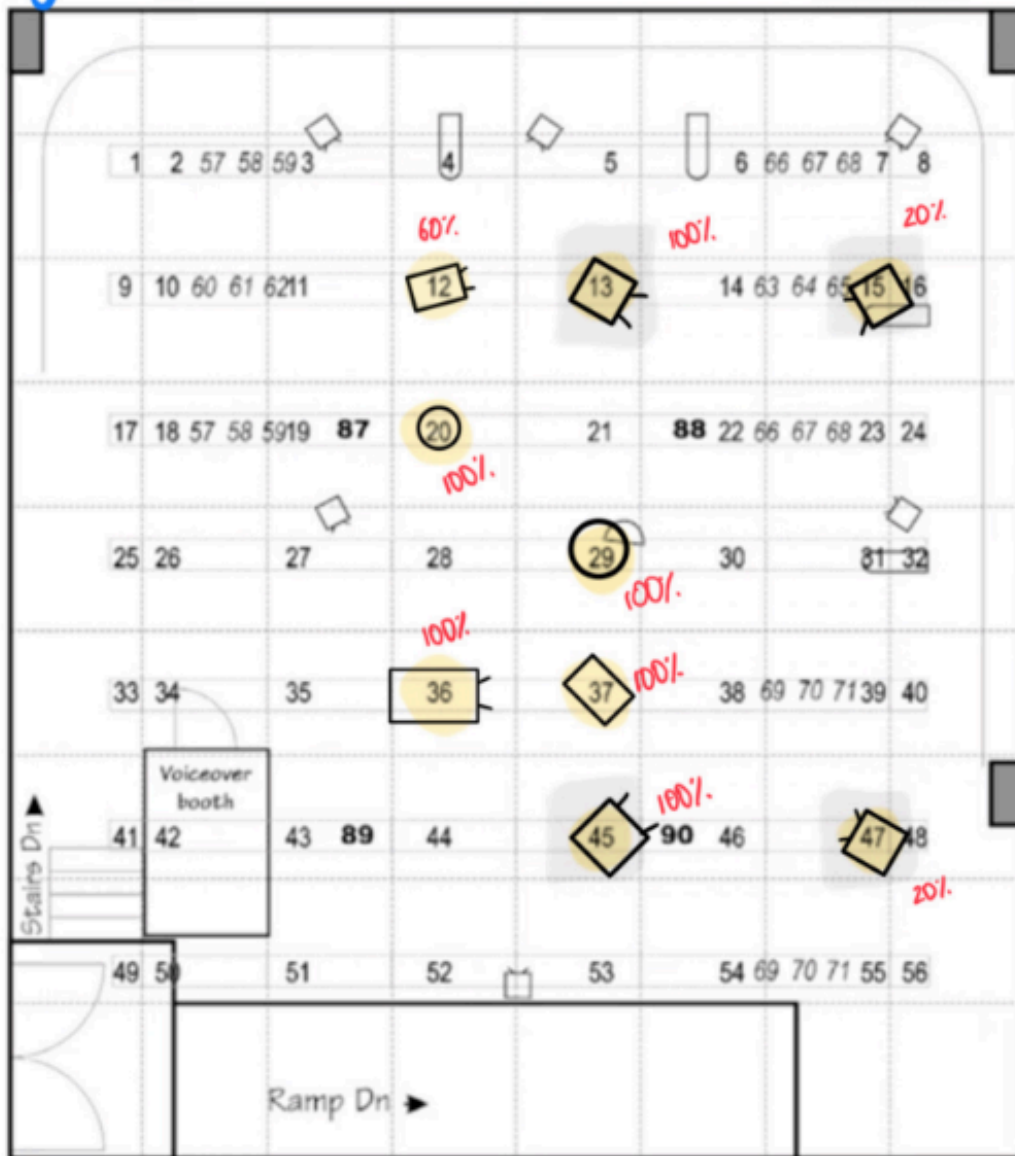
3-Pin XLR Cable	Headset
5-Pin XLR Cable	Mic Pack
DUO Cable	Camera
SDI Cable	DMX Lighting Board
Bulkhead	Flat
	Program Monitor
	AC Power Cable



# LIGHTING PLANS

game 1 : 1950s

no backlight



(RTA) SCHOOL OF MEDIA

Studio C Lighting Plot  
Scale: 1:64 (3/16" = 1) (3/4" = 4')

Program: RTA213-Week 5/6-CAFE-LightingPlot-STC	Production Team:
Art Director:	Shoot Date:

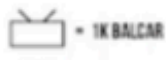
## LEGEND



= 2K FRESNEL



= SCOOP



= 1K BALCON



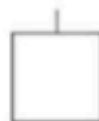
= 1K FRESNEL



= CYC



= SOURCE 4



= 4' X 4' DIFFUSION

diffusion

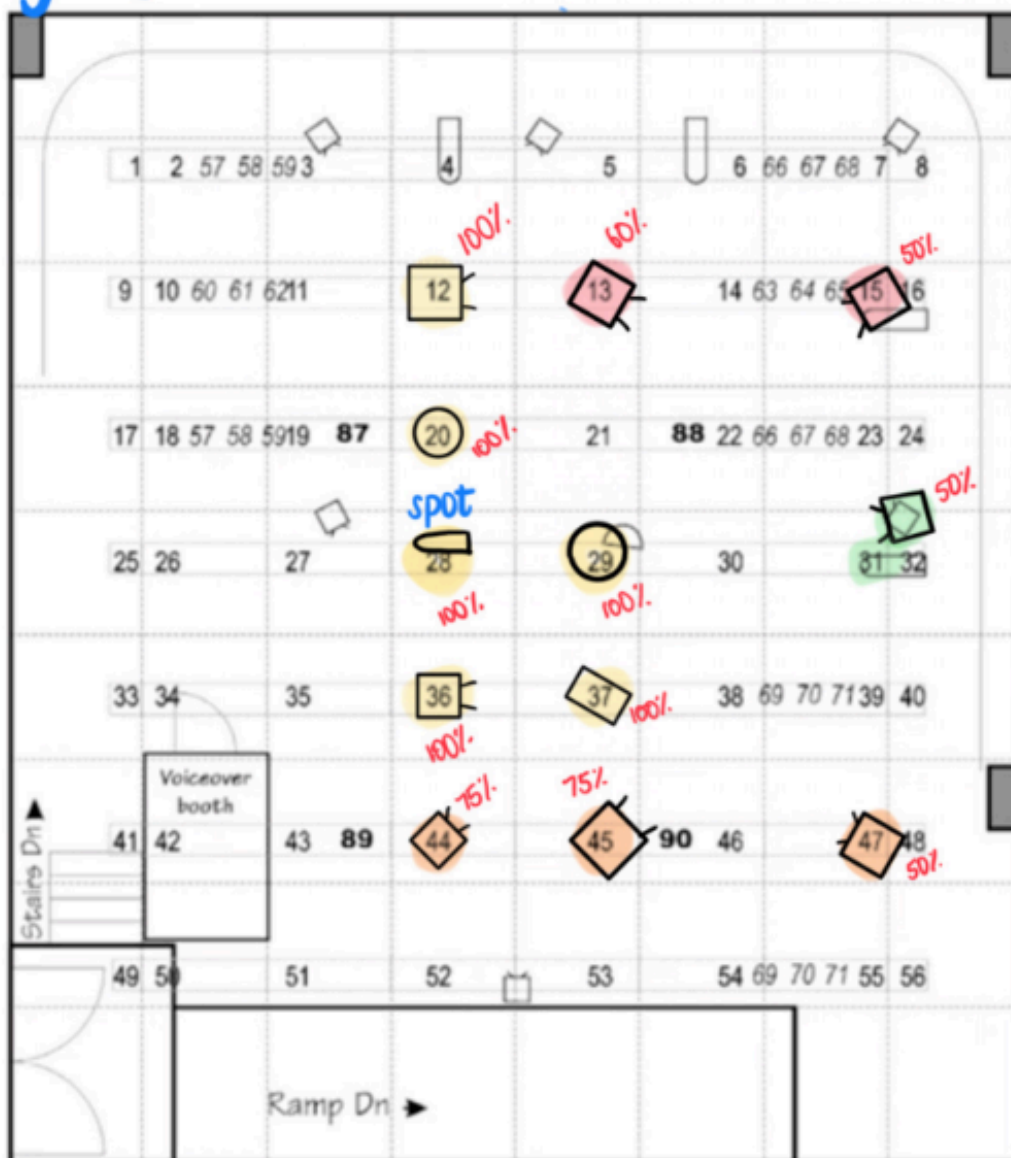


# LIGHTING PLANS

game 2 : 1960s

backlight

50%



(RTA) SCHOOL OF MEDIA

Studio C Lighting Plot  
Scale: 1:64 (3/16" = 1) (3/4" = 4')

Program: RTA213-Week 5/6-CAFE-LightingPlot-STC	Production Team:
Art Director:	Shoot Date:

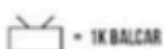
## LEGEND



= 2K FRESNEL



= SCOOP



= 1K BALCAR



= 1K FRESNEL



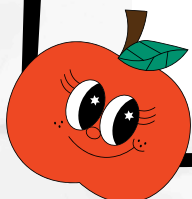
= CYC

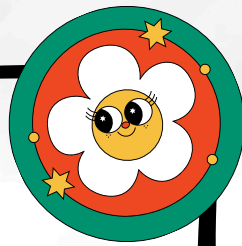


= SOURCE 4



= 4' X 4' DIFFUSION





# LIGHTING PLANS

game 3: 1970s



(RTA) SCHOOL OF MEDIA

Studio C Lighting Plot  
Scale: 1:64 (3/16" = 1) (3/4" = 4')

Program: RTA213-Week 5/6-CAFE-LightingPlot-STC	Production Team:
Art Director:	Shoot Date:

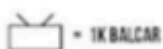
## LEGEND



= 2K FRESNEL



= SCOOP



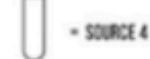
= 1K BALCAR



= 1K FRESNEL



= CYC

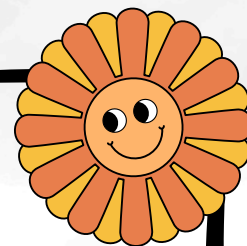


= SOURCE 4



= 4' X 4' DIFFUSION

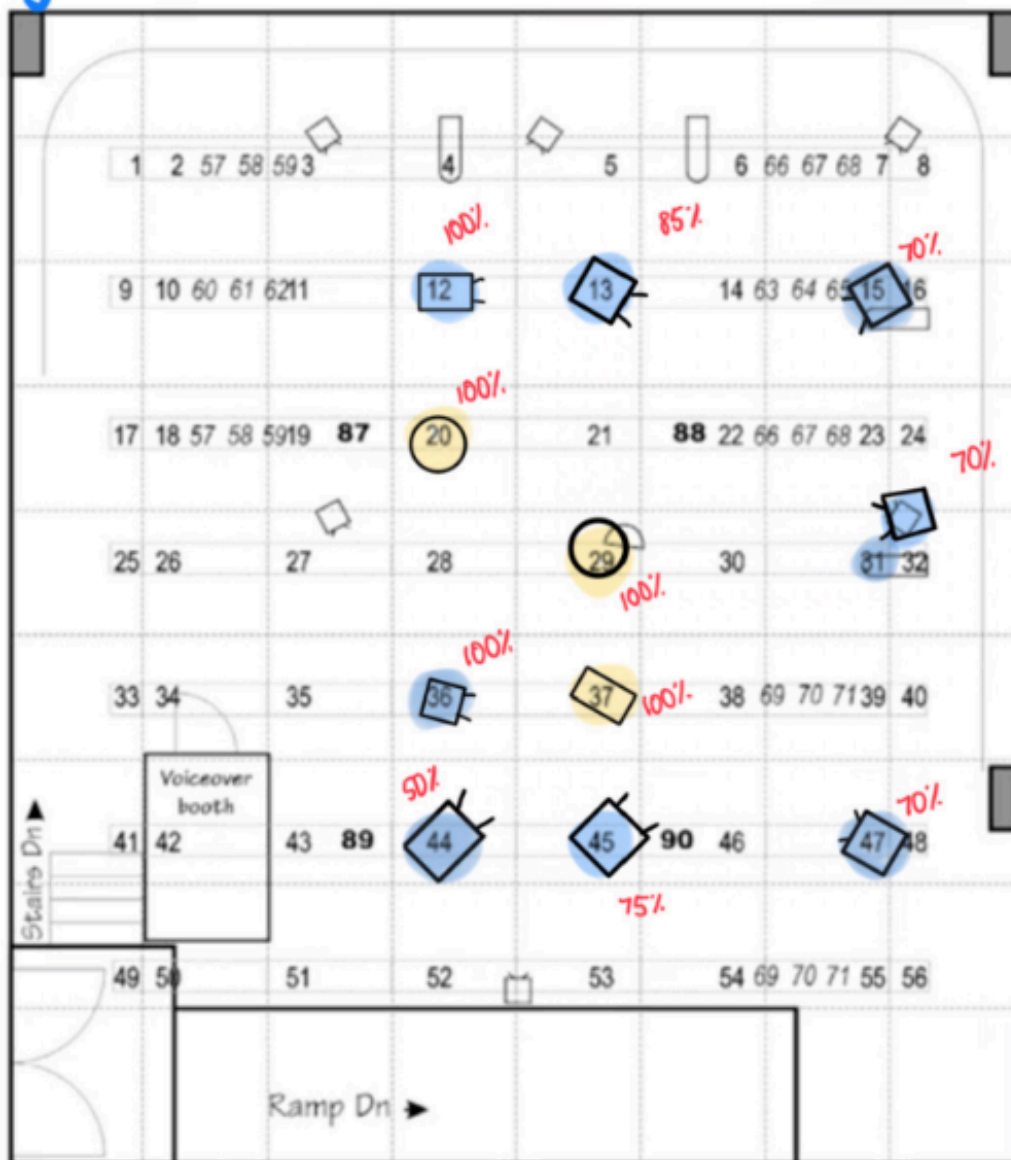




# LIGHTING PLANS

game 4: 2000s

backlight  
80%



(RTA) SCHOOL OF MEDIA

Studio C Lighting Plot  
Scale: 1:64 (3/16" = 1) (3/4" = 4')

Program: RTA213-Week 5/6-CAFE-LightingPlot-SIC	Production Team:
Art Director:	Shoot Date:

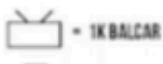
## LEGEND



= 2K FRESNEL



= SCOOP



= 1K BALCAR



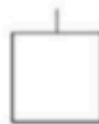
= 1K FRESNEL



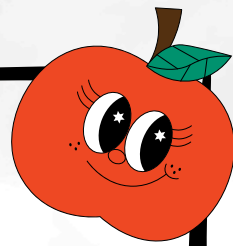
= CYC



= SOURCE 4

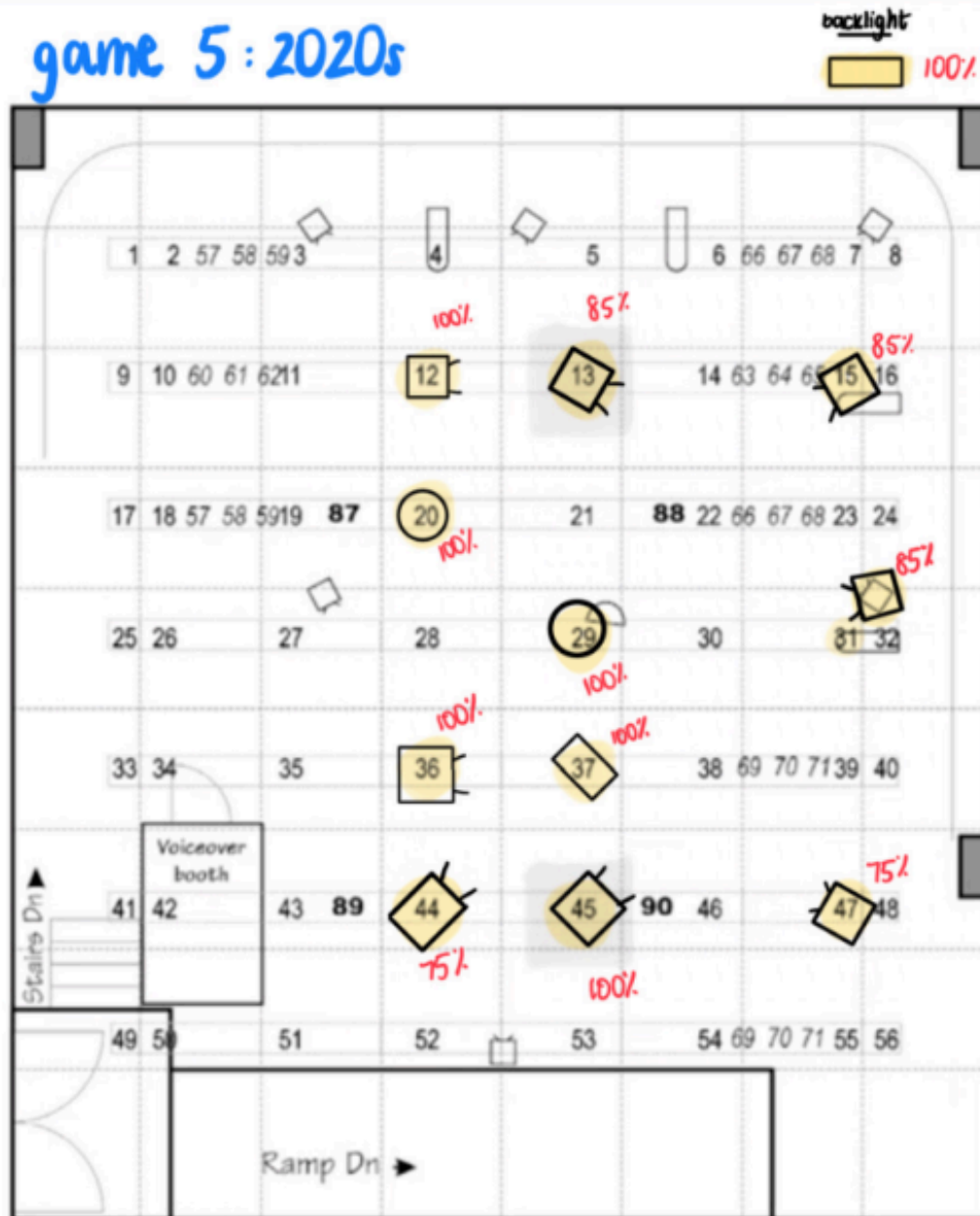


= 4' X 4' DIFFUSION



# LIGHTING PLANS

game 5 : 2020s

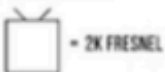


(RTA) SCHOOL OF MEDIA

Studio C Lighting Plot  
Scale: 1:64 (3/16" = 1) (3/4" = 4')

Program: RTA213-Week 5/6-CAFE-LightingPlot-STC	Production Team:
Art Director:	Shoot Date:

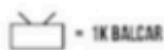
## LEGEND



= 2K FRESNEL



= SCOOP



= 1K BALCAR



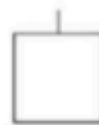
= 1K FRESNEL



= CYC

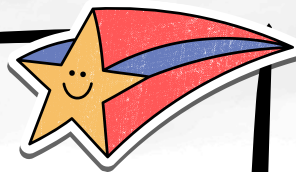


= SOURCE 4



= 4' X 4' DIFFUSION

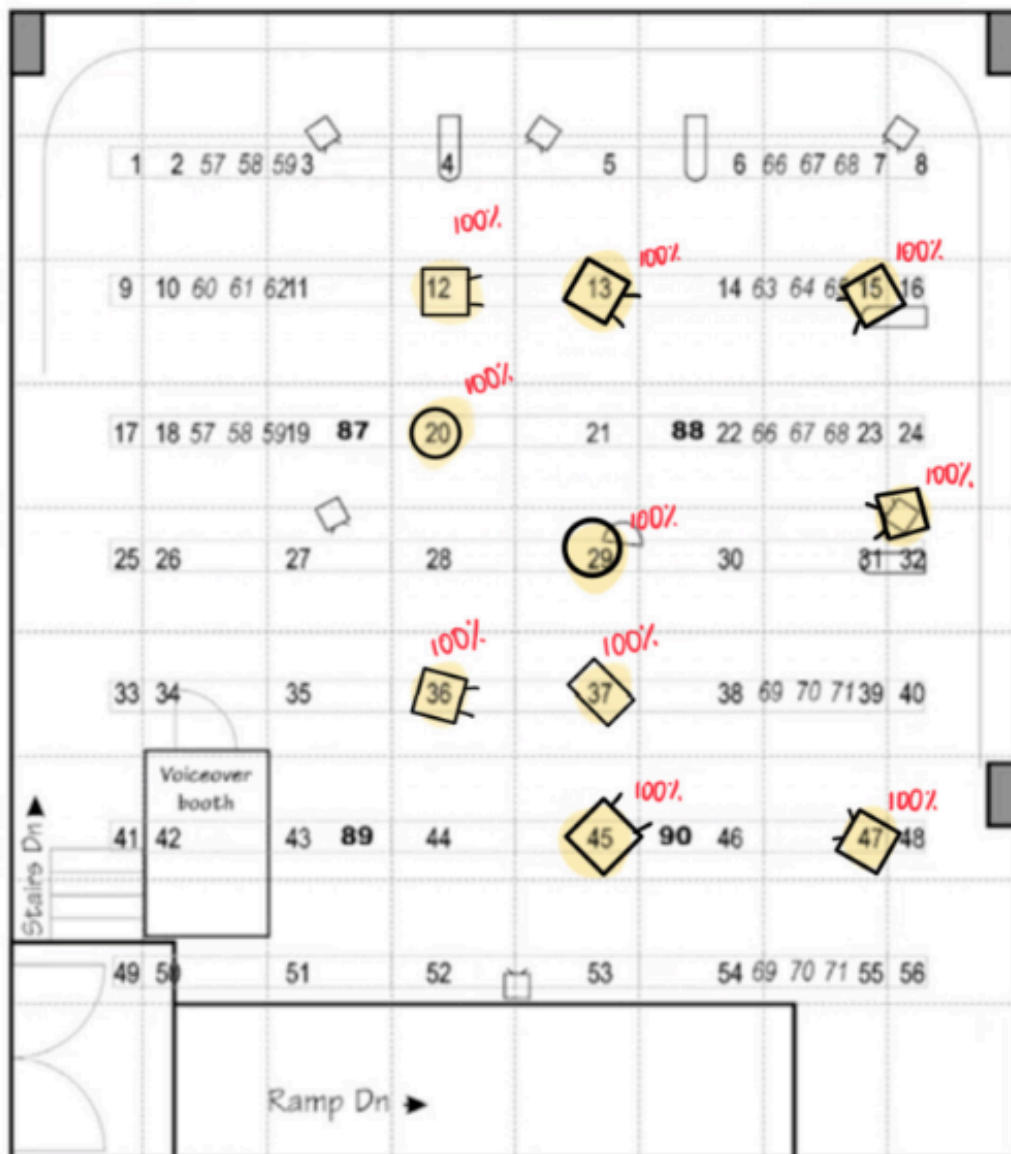
diffusion



# LIGHTING PLANS

intro/outro: void

no backlight

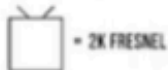


(RTA) SCHOOL of MEDIA

Studio C Lighting Plot  
Scale: 1:64 (3/16" = 1) (3/4" = 4')

Program: RTA213-Week 5/6-CAFE-LightingPlot-SIC	Production Team:
Art Director:	Shoot Date:

## LEGEND



= 2K FRESNEL

= SCOOP



= 1K BALCAR



= 1K FRESNEL



= CVC

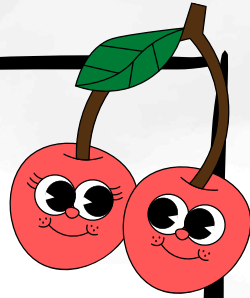


= SOURCE 4



= 4' x 4' DIFFUSION

# CAMERA CARDS

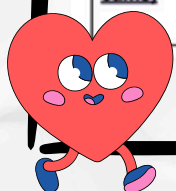


## DECADE 1 (1950's)

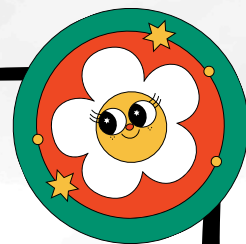
	Camera 1 (Asha)	Camera 2 (Sofi)	Camera 3 (Kelly)
ITEM 1: OPENING ( <u>neutral position - 3 cams</u> )	<ul style="list-style-type: none"> <li>MWS/MS of contestants on the right (cross-shoot)</li> <li>Pan as needed (whoever on the right is talking)</li> <li>Limit movement</li> </ul>	<ul style="list-style-type: none"> <li>EWS of the whole set</li> <li>Mostly static – small pan only if needed</li> </ul>	<ul style="list-style-type: none"> <li>MWS/MS of contestants on the left &amp; middle (cross-shoot)</li> <li>Pan as needed (whoever on the left/middle is talking)</li> <li>Limit movement</li> </ul>
ITEM 1.1: OPENING - WHEEL INTRO ( <u>wheel position - 3 cams</u> )	<ul style="list-style-type: none"> <li>MWS of the general area (back-right) where everyone is</li> <li>EWS as instructed</li> </ul>	<ul style="list-style-type: none"> <li>CU of wheel when it's spinning</li> <li>MS of contestants when wheel is not spinning</li> </ul>	<ul style="list-style-type: none"> <li>MCU of contestant spinning the wheel</li> </ul>
ITEM 1.2: OPENING ( <u>neutral position - 3 cams</u> )	<ul style="list-style-type: none"> <li>MWS/MS of contestants on the right (cross-shoot)</li> <li>Pan as needed (whoever on the right is talking)</li> <li>Limit movement</li> </ul>	<ul style="list-style-type: none"> <li>EWS of the whole set</li> <li>Mostly static – small pan only if needed</li> </ul>	<ul style="list-style-type: none"> <li>MWS/MS of contestants on the left &amp; middle (cross-shoot)</li> <li>Pan as needed (whoever on the left/middle is talking)</li> <li>Limit movement</li> </ul>
ITEM 2: GAME RULES ANIMATION	N/A: Move to next position		
ITEM 3: SPIN THE WHEEL ( <u>wheel position - 3 cams</u> )	<ul style="list-style-type: none"> <li>MWS of the general area (back-right) where everyone is</li> <li>EWS as instructed</li> </ul>	<ul style="list-style-type: none"> <li>CU of wheel when it's spinning</li> <li>MS of contestants when wheel is not spinning</li> </ul>	<ul style="list-style-type: none"> <li>MCU of contestant spinning the wheel</li> </ul>
ITEM 4: GAMEPLAY ( <u>game 1 position</u> )	<ul style="list-style-type: none"> <li>MWS/M2S of the guessers</li> <li>Pan as needed</li> <li>Limit movement</li> </ul>	<ul style="list-style-type: none"> <li>EWS of the whole set</li> <li>Mostly static – small pan only if needed</li> </ul>	<ul style="list-style-type: none"> <li>MS &amp; MCU of the artist &amp; easel</li> <li>Limit movement</li> </ul>
ITEM 5: CLOSING ( <u>neutral position - 3 cams</u> )	<ul style="list-style-type: none"> <li>MWS/MS of contestants on the right (cross-shoot)</li> <li>Pan as needed (whoever on the right is talking)</li> <li>Limit movement</li> </ul>	<ul style="list-style-type: none"> <li>EWS of the whole set</li> <li>Mostly static – small pan only if needed</li> </ul>	<ul style="list-style-type: none"> <li>MWS/MS of contestants on the left &amp; middle (cross-shoot)</li> <li>Pan as needed (whoever on the left/middle is talking)</li> <li>Limit movement</li> </ul>

## DECADE 2 (1960's)

	Camera 1 (Asha)	Camera 2 (Sofi)	Camera 3 (Kelly)	Camera 4 (Victoria)
ITEM 1: OPENING ( <u>neutral position - 4 cams</u> )	<ul style="list-style-type: none"> <li>M2S &amp; MCU of contestants on the right (cross-shoot)</li> <li>Small pan as needed</li> </ul>	<ul style="list-style-type: none"> <li>EWS of the whole set</li> <li>Mostly static – small pan only if needed</li> </ul>	<ul style="list-style-type: none"> <li>MCU &amp; CU of person talking</li> <li>Pan as needed</li> </ul>	<ul style="list-style-type: none"> <li>M2S &amp; MCU of contestants on the left &amp; middle (cross-shoot)</li> <li>Pan as needed</li> </ul>
ITEM 2: GAME RULES ANIMATION	N/A: Move to next position			
ITEM 3: SPIN THE WHEEL ( <u>wheel position - 4 cams</u> )	<ul style="list-style-type: none"> <li>MWS of the general area (back-right) where everyone is</li> <li>EWS as instructed</li> </ul>	<ul style="list-style-type: none"> <li>CU of wheel</li> </ul>	<ul style="list-style-type: none"> <li>MS/MCU of other contestants not spinning the wheel</li> <li>Pan as needed</li> </ul>	<ul style="list-style-type: none"> <li>MCU/CU of contestant spinning the wheel</li> <li>Pan as needed</li> </ul>
ITEM 4: GAMEPLAY ( <u>game 2 position</u> )	<ul style="list-style-type: none"> <li>EWS of the whole set</li> <li>Mostly static – small pan only if needed</li> </ul>	<ul style="list-style-type: none"> <li>M2S &amp; MCU of the two listeners on the right (cross-shoot)</li> </ul>	<ul style="list-style-type: none"> <li>M2S &amp; MCU of the two listeners on the left (cross-shoot)</li> </ul>	<ul style="list-style-type: none"> <li>MCU &amp; CU of the singer</li> </ul>
ITEM 5: CLOSING ( <u>neutral position - 4 cams</u> )	<ul style="list-style-type: none"> <li>M2S &amp; MCU of contestants on the right (cross-shoot)</li> <li>Small pan as needed</li> </ul>	<ul style="list-style-type: none"> <li>EWS of the whole set</li> <li>Mostly static – small pan only if needed</li> </ul>	<ul style="list-style-type: none"> <li>MCU &amp; CU of person talking</li> <li>Pan as needed</li> </ul>	<ul style="list-style-type: none"> <li>M2S &amp; MCU of contestants on the left &amp; middle (cross-shoot)</li> <li>Pan as needed</li> </ul>







# CAMERA CARDS

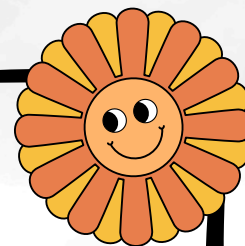
## DECADE 3 (1970's)

	Camera 1 (Asha)	Camera 2 (Monica)	Camera 3 (Kelly)
ITEM 1: OPENING (neutral position - 3 cams)	<ul style="list-style-type: none"> <li>MS/MCU of contestants on the right (cross-shoot)</li> <li>Pan as needed (whoever on the right is talking)</li> <li>Limit movement</li> </ul> <p>When the alien is there: Focus on all contestants' reactions</p>	<ul style="list-style-type: none"> <li>EWS of the whole set</li> <li>Mostly static – small pan only if needed</li> </ul>	<ul style="list-style-type: none"> <li>MS/MCU of contestants on the left &amp; middle (cross-shoot)</li> <li>Pan as needed (whoever on the left/middle is talking)</li> <li>Limit movement</li> </ul> <p>When the alien is there: Focus on the alien</p>
ITEM 2: GAME RULES ANIMATION	N/A: Move to next position		
ITEM 3: SPIN THE WHEEL (wheel position - 3 cams)	<ul style="list-style-type: none"> <li>MWS of the general area (back-right) where everyone is</li> <li>EWS as instructed</li> </ul>	<ul style="list-style-type: none"> <li>CU of wheel when it's spinning</li> <li>MS of contestants when wheel is not spinning</li> </ul>	<ul style="list-style-type: none"> <li>MCU of contestant spinning the wheel</li> </ul>
ITEM 4: GAMEPLAY (game 3 position)	<ul style="list-style-type: none"> <li>M2S &amp; MWS of the dancer and the watchers on the left</li> <li>Pan as instructed</li> <li>Cam 1 or 3 will be on the dancer at all times</li> </ul>	<ul style="list-style-type: none"> <li>EWS of the whole set</li> <li>Mostly static – small pan only if needed</li> </ul>	<ul style="list-style-type: none"> <li>M2S &amp; MS of the dancer and the watchers on the right</li> <li>Pan as instructed</li> <li>Cam 1 or 3 will be on the dancer at all times</li> </ul>
ITEM 5: CLOSING (neutral position - 3 cams)	<ul style="list-style-type: none"> <li>MWS/MS of contestants on the right (cross-shoot)</li> <li>Pan as needed (whoever on the right is talking)</li> <li>Limit movement</li> </ul>	<ul style="list-style-type: none"> <li>EWS of the whole set</li> <li>Mostly static – small pan only if needed</li> </ul>	<ul style="list-style-type: none"> <li>MWS/MS of contestants on the left &amp; middle (cross-shoot)</li> <li>Pan as needed (whoever on the left/middle is talking)</li> <li>Limit movement</li> </ul>

## DECADE 4 (2000's)

	Camera 1 (Asha)	Camera 2 (Monica)	Camera 3 (Kelly)	Camera 4 (Sandy)
ITEM 1: OPENING (neutral position - 4 cams)	<ul style="list-style-type: none"> <li>M2S &amp; MCU of contestants on the right (cross-shoot)</li> <li>Small pan as needed</li> </ul>	<ul style="list-style-type: none"> <li>EWS of the whole set</li> <li>Mostly static – small pan only if needed</li> </ul>	<ul style="list-style-type: none"> <li>MCU &amp; CU of person talking</li> <li>Pan as needed</li> </ul>	<ul style="list-style-type: none"> <li>M2S &amp; MCU of contestants on the left &amp; middle (cross-shoot)</li> <li>Pan as needed</li> </ul>
ITEM 2: GAME RULES ANIMATION	N/A: Move to next position			
ITEM 3: SPIN THE WHEEL (wheel position - 4 cams)	<ul style="list-style-type: none"> <li>MWS of the general area (back-right) where everyone is</li> <li>EWS as instructed</li> </ul>	<ul style="list-style-type: none"> <li>CU of wheel</li> </ul>	<ul style="list-style-type: none"> <li>MS/MCU of other contestants not spinning the wheel</li> <li>Pan as needed</li> </ul>	<ul style="list-style-type: none"> <li>MCU/CU of contestant spinning the wheel</li> <li>Pan as needed</li> </ul>
ITEM 4.1: GAMEPLAY (game 4 position 1) memorization section	<ul style="list-style-type: none"> <li>MS &amp; MCU of the contestants' backs</li> <li>Show their POV, try other different/creative shots</li> <li>Pan as needed</li> </ul>	<ul style="list-style-type: none"> <li>EWS of the whole set</li> <li>Mostly static – small pan only if needed</li> </ul>	<ul style="list-style-type: none"> <li>MCU &amp; CU of contestants</li> <li>Pan as needed</li> </ul>	<ul style="list-style-type: none"> <li>MWS &amp; MS of contestants</li> <li>Small pan as needed</li> </ul>
ITEM 4.2: GAMEPLAY (game 4 position 2) Q&A section	<ul style="list-style-type: none"> <li>M2S of contestants on the center &amp; right (cross-shoot)</li> <li>Pan as needed</li> </ul>	<ul style="list-style-type: none"> <li>EWS of the whole set</li> <li>Mostly static – small pan only if needed</li> </ul>	<ul style="list-style-type: none"> <li>MCU &amp; CU of contestant answering</li> <li>Pan as needed</li> </ul>	<ul style="list-style-type: none"> <li>M2S of contestants on the left (cross-shoot)</li> <li>MWS only when instructed</li> </ul>
ITEM 5: CLOSING (neutral position - 4 cams)	<ul style="list-style-type: none"> <li>M2S &amp; MCU of contestants on the right (cross-shoot)</li> <li>Small pan as needed</li> </ul>	<ul style="list-style-type: none"> <li>EWS of the whole set</li> <li>Mostly static – small pan only if needed</li> </ul>	<ul style="list-style-type: none"> <li>MCU &amp; CU of person talking</li> <li>Pan as needed</li> </ul>	<ul style="list-style-type: none"> <li>M2S &amp; MCU of contestants on the left &amp; middle (cross-shoot)</li> <li>Pan as needed</li> </ul>





## CAMERA CARDS

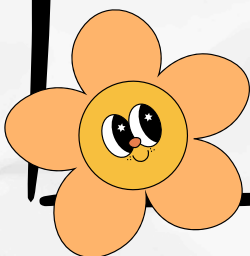
### DECADE 5 (2020's)

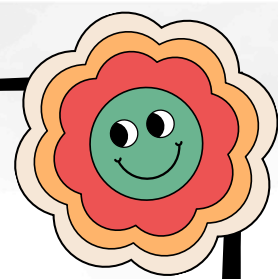
	Camera 1 (Asha)	Camera 2 (Monica)	Camera 3 (Kelly)	Camera 4 (Sandy)
<b>ITEM 1: OPENING</b> <u>(neutral position - 4 cams)</u>	<ul style="list-style-type: none"> <li>M2S &amp; MCU of contestants on the right (cross-shoot)</li> <li>Small pan as needed</li> </ul>	<ul style="list-style-type: none"> <li>EWS of the whole set</li> <li>Mostly static – small pan only if needed</li> </ul>	<ul style="list-style-type: none"> <li>MCU &amp; CU of person talking</li> <li>Pan as needed</li> </ul>	<ul style="list-style-type: none"> <li>M2S &amp; MCU of contestants on the left &amp; middle (cross-shoot)</li> <li>Pan as needed</li> </ul>
<b>ITEM 2: GAME RULES ANIMATION</b>	N/A: Move to next position			
<b>ITEM 3: SPIN THE WHEEL</b> <u>(wheel position - 4 cams)</u>	<ul style="list-style-type: none"> <li>MWS of the general area (back-right) where everyone is</li> <li>EWS as instructed</li> </ul>	<ul style="list-style-type: none"> <li>CU of wheel</li> </ul>	<ul style="list-style-type: none"> <li>MS/MCU of other contestants not spinning the wheel</li> <li>Pan as needed</li> </ul>	<ul style="list-style-type: none"> <li>MCU/CU of contestant spinning the wheel</li> <li>Pan as needed</li> </ul>
<b>ITEM 4: GAMEPLAY</b> (game 5 position)	<ul style="list-style-type: none"> <li>MWS &amp; M2S on contestants on the right</li> <li>Pan as needed</li> </ul>	<ul style="list-style-type: none"> <li>EWS of the whole set</li> <li>Mostly static – push in &amp; out as instructed</li> </ul>	<ul style="list-style-type: none"> <li>MCU &amp; CU of person answering</li> <li>Pan between different contestants as needed</li> </ul>	<ul style="list-style-type: none"> <li>MWS &amp; M2S on contestants on the left</li> <li>Pan as needed</li> </ul>
<b>ITEM 5: CLOSING</b> <u>(neutral position - 4 cams)</u>	<ul style="list-style-type: none"> <li>M2S &amp; MCU of contestants on the right (cross-shoot)</li> <li>Small pan as needed</li> </ul>	<ul style="list-style-type: none"> <li>EWS of the whole set</li> <li>Mostly static – small pan only if needed</li> </ul>	<ul style="list-style-type: none"> <li>MCU &amp; CU of person talking</li> <li>Pan as needed</li> </ul>	<ul style="list-style-type: none"> <li>M2S &amp; MCU of contestants on the left &amp; middle (cross-shoot)</li> <li>Pan as needed</li> </ul>

### OUTRO

	Camera 1 (Asha)	Camera 2 (Monica)	Camera 3 (Kelly)	Camera 4 (Sandy)
<b>ITEM 1</b>	<ul style="list-style-type: none"> <li>CU of contestant talking</li> <li>PED up &amp; down</li> </ul>	<ul style="list-style-type: none"> <li>EWS of the whole set</li> <li>Dolly in &amp; out, often</li> </ul>	<ul style="list-style-type: none"> <li>MWS of all 5 contestants</li> <li>Pan only when needed, mostly static</li> <li>Safety shot</li> </ul>	<ul style="list-style-type: none"> <li>ECU of details, faces, "void"</li> <li>Be creative!</li> <li>Ensure camera is in focus</li> </ul>

Note: The "intro" shots will be done as pickups for the "outro"

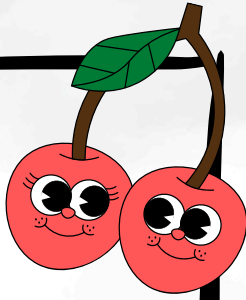




## FONT LIST

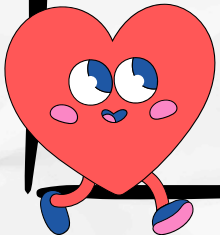
- Assets that need to be made
  - Opening animation - 10s ([bnd: tv animation](#))
    - Starts outside of a 1950's TV in a 1950's room
    - Minimalistic/stylistic recreation of each of our sets
  - General bumper (IN BETWEEN BLOCKS)
    - Before and after the gameplay
    - The logo
    - Use a part of the opening animation
  - Full pagers (IN BETWEEN DECADES)
    - Full Page - 1950s: Childhood
    - Full Page - 1960s: Adolescence
    - Full Page - 1970s: Marriage
    - Full Page - 2000s: Mid-Life Crisis
    - Full Page - 2020s: Retirement
  - Game bumpers (IN BETWEEN CONTESTANTS DURING GAMES)
    - A transitional graphic (blob/swoosh) - simple
  - Game instructions ([Spotify example](#))
    - Game #1 Instructions (Pictionary) - 45s
    - Game #2 Instructions (Karaoke) - 45s
    - Game #3 Instructions (DDR) - 45s
    - Game #4 Instructions (Memorization) - 45s
    - Game #5 Instructions (Trivia Race) - 45s
  - Game-related graphics
    - Game #1: Pictionary keywords
    - Game #2: Lyric sheet subtitles (animated/motion graphic)
    - Game #3: Ready, Here we go!
    - Game #4: Lower thirds of questions
    - Game #5: Lower thirds of questions
  - Extro Animation + Credits - 60s
  - Lower Third - Wheel of Life: Advantage
  - Lower Third - Wheel of Life: Disadvantage
  - Score Bug - Game Score
    - Smiley faces beside their names popping up for every score recap
  - Lower Third - Winner





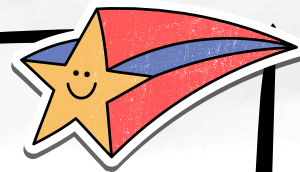
## ASSETS LIST

ITEM #	ITEM NAME	DURATION
1	Opening Animation	15s
2	Gamemaster Introduction	45s
7	Game #1 Instructions (Pictionary)	45s
15	Game #2 Instructions (Karaoke)	45s
23	Game #3 Instructions (DDR)	45s
31	Game #4 Instructions (Memorization)	45s
39	Game #5 Instructions (Trivia Race)	45s
51	Extro Animation + Credits	1m





# POST-PRODUCTION PLAN



## VISUAL EDITING

For post-production, we are planning on editing it so that each decade will emulate the colouring and visual effects of the television programming during that time. We will be doing simple colour grading to enhance the effect and match each decade. For example: for the 1950s segment, since colour television wasn't invented yet, we will edit the footage to be black and white, and perhaps add interpolated effects or glitches to the video to increase the immersive experience. We will edit each period to be as similar as possible to the colouring and effects of that period. Though each period will look different, we will ensure a consistent overall look between all the segments.

During the initial pass of the edit, we will be adjusting, adding, and cutting shots from different cameras to create a streamlined show that flows well and has good pacing. This is possible because we will be ISO recording each camera to make sure we have the flexibility to edit our shots in the post-production process. We will ensure that the edits improve the overall storyline to the greatest quality possible and that it stays engaging for the viewers throughout the entire show.

As for visual effects, we will be adding small graphic elements to simulate the television graphics of that period, such as vintage stickers or text graphics. They will also be cohesive with the other graphic assets created for the show and branding. An animated bumper transition will be played in between decades as the players enter and exit each decade as well.

## SOUND DESIGN

During post-production, music and sound effects will be added. This provides more ease and flexibility when making any adjustments, especially as all audio components will not be combined in one mix. It assists in timing when music or sound effects should be cued as adding them in post-production ensures desirable and correct timing. With the contestant dialogues and the Gamemaster's voiceover, these levels will be balanced, maintaining consistency and clarity where the dialogue is neither peaking, distorting, or too quiet.



# BUDGET



## BUDGET OVERVIEW



### MASTER BUDGET

Last Updated: December 12, 2024

#### INCOME

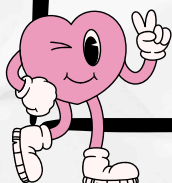
Item	Projected Income**	Actual Income*	
IndieGoGo	\$ -	\$ 1,195.00	
IndieGoGo Fee	\$ -	\$ (59.75)	Subtracted 5%
Private Donations	\$ -	\$ 4,991.00	
Totals:	\$ -	\$ 6,126.25	
<b>Total Income:</b>	<b>\$6,126.25</b>		

\*Actual Income: Actual income/revenues you have received

\*\* Projected income: Income/revenues you anticipate you will receive (realistically)

#### EXPENSES

Item	Projected Expenses**	Actual Expenses*	Date:	Funded By:
<b>Art Department: 1950s</b>				
Picture Frames	\$ 65.00	\$ 64.40	9/15/2024	Estella
Brick Wallpaper	\$ 50.00	\$ 46.47	9/16/2024	Estella
Rocking Horse	\$ 10.00	\$ 15.08	10/6/2024	Estella
<b>Art Department: 1960s</b>				
Beach Ball	\$ 10.00	\$ 9.41	9/16/2024	Estella
Disco Ball	\$ 15.00	\$ 67.77	9/16/2024	Estella
Small Clock	\$ 10.00	\$ 6.76	10/6/2024	Estella
Wall Tapestry	\$ 20.00	\$ 21.46	10/12/2024	Faye
Vinyl Covers	\$ 20.00	\$ 19.20	10/14/2024	Estella
<b>Art Department: 1970s</b>				
Cake Boxes	\$ 50.00	\$ 31.63	10/4/2024	Faye
Wedding Photos	\$ 50.00	\$ 76.37	10/12/2024	Estella
Streamers	\$ 20.00	\$ 22.53	10/13/2024	Mel
<b>Art Department: 2000s</b>				
Illustration Foam Core	\$ 50.00	\$ 62.88	10/10/2024	Faye
<b>Art Department: 2020s</b>				
Buzzer	\$ 50.00	\$ 36.27	9/15/2024	Faye
Wainscoting Wallpaper	\$ 50.00	\$ 42.07	9/15/2024	Faye
Retirement Home Sign	\$ 20.00	\$ 12.46	9/30/2024	Estella
Candleholder	\$ 15.00	\$ 16.94	10/6/2024	Estella
Collage Frame	\$ 5.00	\$ 6.76	10/6/2024	Estella
<b>Art Department: Other</b>				
<b>Overall Props &amp; Decor Budget</b>				
Wheel	\$ 60.00	\$ 49.48	9/3/2024	Estella
Paint	\$ 10.00	\$ 5.13	9/27/2024	Abinaya
3D Self-Adhesive Wall Strips	\$ 50.00	\$ 42.07	9/16/2024	Faye
White Poster Boards, Markers, AA Batteries	\$ 20.00	\$ 9.68	9/29/2024	Alfonso
Laser Cut Signs	\$ 30.00	\$ 21.91	9/30/2024	Ruslan
Life Hap-Pins	\$ 80.00	\$ 80.00	10/4/2024	Sophia
Printing	\$ 5.00	\$ 5.00	10/4/2024	Rachel
Floor Mats	\$ 200.00	\$ 161.42	10/5/2024	Estella
Table Cloths/Curtains/Flowers	\$ 150.00	\$ 108.55	10/5/2024	Estella
Canadian Tire (Paint, Paint Rollers, Balloons)	\$ 80.00	\$ 69.70	10/7/2024	Faye
Dollarama (All Posters)	\$ 20.00	\$ 21.19	10/8/2024	Faye

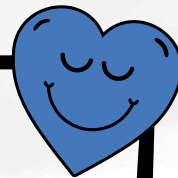


## BUDGET OVERVIEW

Amazon (Window Film, Command Strips, Hooks, Curtains, Zip Ties)	\$ 200.00	\$ 169.79	10/10/2024	Faye
Dollarama (Wall Decor & Props)	\$ 30.00	\$ 29.38	10/10/2024	Faye
Dollarama (Foam Boards & Flowers)	\$ 20.00	\$ 30.66	10/11/2024	Faye
Dollarama Decor (Flowers, Cutlery, Other)	\$ 100.00	\$ 132.78	10/11/2024	Estella
White Paint	\$ 50.00	\$ 33.89	10/12/2024	Estella
Amazon (Table Runners, Fishing Line, Brick Wallpaper, Batteries, Fairy Lights)	\$ 150.00	\$ 130.10	10/13/2024	Faye
Dollarama Decor	\$ 50.00	\$ 44.64	10/13/2024	Estella
Amazon (Flowers, Streamers, Command Strips)	\$ 100.00	\$ 108.98	10/13/2024	Faye
Ikea (Carpets, Pillows, Other)	\$ 200.00	\$ 215.71	10/13/2024	Faye
Dollarama (Flowers & Cloths)	\$ 50.00	\$ 75.99	10/15/2024	Faye
<b>Wardrobe</b>				
SFX Makeup	\$ 30.00	\$ 20.88	10/9/2024	Madeleine
Office Bag (2000s)	\$ 15.00	\$ 10.15	10/9/2024	Estella
Yellow Dress (1970s)	\$ 20.00	\$ 14.69	10/9/2024	Estella
Alien	\$ 70.00	\$ 62.66	10/9/2024	Estella
Wigs	\$ 30.00	\$ 29.69	10/9/2024	Estella
Hair Gel	\$ 10.00	\$ 11.38	10/12/2024	Tarini
Costumes	\$ 70.00	\$ 58.16	10/13/2024	Dharshini
<b>Craft</b>				
Practicum Fair Candy	\$ 20.00	\$ 25.97	9/13/2024	Alicea
Costco Snacks x 3 Days	\$ 500.00	\$ 371.69	10/10/2024	Alicea
Uber w/ Craft	\$ 50.00	\$ 69.46	10/11/2024	Alicea
Metro (Set Up Snacks)	\$ 50.00	\$ 30.59	10/11/2024	Alicea
Saint Germain Buns	\$ -	\$ 35.60	10/13/2024	Mel
Bubble Tea	\$ -	\$ 56.61	10/13/2024	Estella
Water	\$ 30.00	\$ 6.00	10/15/2024	Cadence
Popsicles	\$ -	\$ 7.20	10/15/2024	Estella
Exec Breakfast Day 1	\$ -	\$ 31.00	10/16/2024	Alicea
Asian Legend Day 1 Lunch	\$ -	\$ 375.00	11/22/2024	Sophia
Metro (Extra Snacks)	\$ -	\$ 38.39	10/16/2024	Alicea
Water & Cupcake	\$ -	\$ 8.81	10/16/2024	Sophia
Exec Breakfast Day 2	\$ -	\$ 16.30	10/17/2024	Estella
<b>Post Production</b>				
Overall Sponsor and Donation Perks	\$ 800.00	\$ 840.38		Sophia
Hard Drives	\$ 300.00	\$ 338.97	10/5/2024	Mel
<b>Transportation &amp; Gas</b>				
Overall Transportation & Gas	\$ 150.00			
Parking	\$ -	\$ 9.00	10/13/2024	Mel
Estella's Friends Fare Home	\$ -	\$ 20.00	10/13/2024	Estella
Parking x 3 Days	\$ -	\$ 60.00	10/15/2024	Cadence
Parking x 3 Days	\$ -	\$ 88.20	10/15/2024	Wynter
Uber Home w Boxes	\$ -	\$ 41.08	10/18/2024	Alicea
<b>Other</b>				
RCA to HDMI Converter	\$ 20.00	\$ 17.68	10/4/2024	Sophia
First Aid Kit	\$ 20.00	\$ 17.00	10/13/2024	Alicea
Honorarium for Johnny	\$ 200.00	\$ 150.00	10/17/2024	Sophia
Honorarium for Maddie	\$ 200.00	\$ 150.00	10/17/2024	Sophia
Honorarium Dinner Wynter	\$ -	\$ 44.27	10/17/2024	Alicea
Honorarium Dinner Kelly	\$ -	\$ 44.27	10/17/2024	Alicea
Karen Gift	\$ -	\$ 100.00	11/28/2024	Sophia
Brian Gift	\$ -	\$ 100.00	11/28/2024	Sophia
<b>Contingency</b>				
10% of Projected Expenses	\$ 475.00			
<b>Sub-Total (No Contingency):</b>	\$ 4,750.00			
<b>Totals:</b>	\$ 5,225.00	\$ 5,405.59		
*Actual Expenses: The actual amount you will pay/have paid				
**Projected Expenses: The amount you anticipate to pay for an item(s)				
<b>BUDGET SUMMARY</b>				
Total Income:		\$6,126.25		
Total Expenses (Actuals):		\$5,405.59		
Budget Surplus/Deficit:		\$720.66		

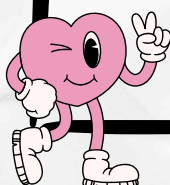
REIMBURSEMENT 11/13		
Name	Etransfer	Amount
Alicea	alicea.sivanesan@gmail.com	\$ 713.72
Estella	chiuestella@gmail.com	\$ 1,089.68
Faye	faye.yy88@gmail.com	\$ 1,087.88
Mel	melaniesyng@gmail.com	\$ 406.10
Sophia	sophia.xavierlee@gmail.com	\$ 406.49
Abinaya	abi12ragu@gmail.com	\$ 5.13
Alfonso	alfonsomanila080205@gmail.com	\$ 9.68
Cadence	kwokcadence@gmail.com	\$ 66.00
Dharshini	sreedharshinik@gmail.com	\$ 58.16
Madeleine	maddieyung2000@gmail.com	\$ 20.88
Rachel	rachkinzi@gmail.com	\$ 5.00
Ruslan	ruslan2001galimov@gmail.com	\$ 21.91
Tarini	tarini.iaya@gmail.com	\$ 11.38
Wynter	wyntertran88@gmail.com	\$ 88.20
		3990.21
Any new expenses added after the November 13 reimbursement will be highlighted in purple.		

# BUDGET



## CRAFT BREAKDOWN

The Life of Five - Craft				
EXPENSES				
Item	Budgetted	Actuals	Funding Source	Purchased By
<b>Day One</b>				
Patty King (Meal)	\$ -	\$ -	Sponsorship	
Dads Cookies (Snack x 54 per box)	\$ 19.00			
Welchs Fruit Gummies (Snack x 60 per box)	\$ 18.00			
Made Good Granola Minis (Snack x 24 per box)	\$ 34.00			
Cliff Bars (Snacks x 12 per box)	\$ 45.00			
Miss Vickies Potato Chips Variety (Snack x 36 per box)	\$ 20.00			
Canada Dry Ginger Ale (Drinks x 32 per pack)	\$ 23.00			
Coke Cola (Drinks x 32 per pack)	\$ 23.00			
Gatorade Zero Variety Pack (Drinks x 28 per pack)	\$ 28.00			
Kirkland Signature Organic Juice Assorted Flavours (Drinks x 40 per pack)	\$ 20.00			
Kirkland Signature Natural Spring Water (Drinks x 40 per pack)	\$ 8.00			
<b>Day Two</b>				
Salad King (Meal)	\$ -	\$ -	Sponsorship	
Orea Cookies (Snacks x 10 per box)	\$ 66.00			
Kashi Layered Fruit Bars (Snacks x 28 per box)	\$ 48.00			
Rice Krispies Squares (Snacks x 54 per box)	\$ 19.00			
Frito Lay Chip Variety Pack (Snacks x 54 per box)	\$ 29.00			
Crush Rainbow Back (Drinks x 32 per pack)	\$ 23.00			
Redbull Mix Pack (Drinks x 24 per pack)	\$ 38.00			
Kirkland Signature Organic Juice Assorted Flavours (Drinks x 40 per pack)	\$ 20.00			
Kirkland Signature Natural Spring Water (Drinks x 40 per pack)	\$ 8.00			
<b>Day Three</b>				
Meal x 30 people	\$ 450.00			
Celebration Cookies (Snacks x 30 per box)	\$ 15.00			
Kirkland Signature Natural Spring Water (Drinks x 40 per pack)	\$ 8.00			
Leftover Snacks				
<b>Totals:</b>	\$ 962.00	\$ -		





# BUDGET

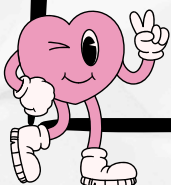


## ART DEPARTMENT BREAKDOWN

### The Life of Five - Art Department

#### EXPENSES

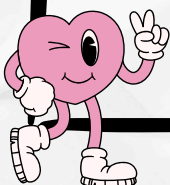
Item	Budgetted	Actuals	Funding Source	Purchased By
<b>1950s</b>				
Brick Wallpaper x 5	\$ 52.00			
Window Curtians	\$ 15.00			
Stools x 2	\$ 30.00			
Wallpaint	\$ 50.00			
Acrylic Paint	\$ 20.00			
Lamp	\$ 30.00			
Rocking Chair	\$ 30.00			
Rocking Horse	\$ 10.00			
Rug	\$ 40.00			
Picture Frames x 6	\$ 20.00			
Constrution Paper	\$ 5.00			
Wooden Blocks	\$ 5.00			
Drawing Pads	\$ 10.00			
Sketch Books	\$ 5.00			
<b>1960s</b>				
Coloured Curtians x 4	\$ 56.00			
Wall Tapestry	\$ 20.00			
Black Cloth	\$ 20.00			
Disco Ball	\$ 30.00			
Binders	\$ 5.00			
<b>1970s</b>				
White Curtians	\$ 15.00			
Fairy Lights	\$ 10.00			
Streamers	\$ 10.00			
Fake Flowers	\$ 50.00			
Ballons	\$ 10.00			
Helium Heart Ballons	\$ 10.00			
White Table Cloth	\$ 5.00			
<b>2000s</b>				
Desk Supplies	\$ 30.00			
Inspirational Posters	\$ 10.00			
Window Blinds	\$ 10.00			
Buzzers	\$ 50.00			
Breift Case	\$ 60.00			
<b>2020s</b>				
Curtians	\$ 20.00			
Paper Rolls	\$ 25.00			
Candle Holders	\$ 10.00			
Printed Photos	\$ 30.00			
Wheels of Life	\$ 20.00			
<b>Other</b>				
Life Hap-Pins	\$ 80.00	\$ 80.00		
Command Hooks	\$ 20.00			
Makeup, Hair, Costumes	\$ 600.00			
<b>Totals:</b>	\$ 1,528.00	\$ 80.00		





## CROWDFUNDING BREAKDOWN

fund tracker						total funds raised:	\$6,186	137%	# of contributors:	78
person	date	amount	tier	fund type	relation to member					
Paige Neuman	Aug 17, 2024	\$10	Basic	Indiegogo	N/A			Basic: \$10/20		
Dana Tohme	Aug 18, 2024	\$10	Basic	Indiegogo	N/A			Standard: \$25/30		
Julia Chung	Aug 20, 2024	\$100	Exclusive	E-transfer	Sophia			Premium: \$50		
Elsa Wah	Aug 20, 2024	\$200	Elite	E-transfer	Sophia			Exclusive: \$100		
Nimra Tariq	Aug 20, 2024	\$10	Basic	E-transfer	Melanie			Elite: \$200/500		
Micaela Xavier Lee	Aug 21, 2024	\$25	Standard	E-transfer	Sophia					
Kenny Kwong	Aug 21, 2024	\$100	Exclusive	E-transfer	Melanie					
Alex Dashwood	Aug 23, 2024	\$25	Standard	Indiegogo	N/A					
Phoebe Lee	Aug 23, 2024	\$100	Exclusive	E-transfer	Sophia					
Joanna Lee	Aug 23, 2024	\$500	Elite	E-transfer	Sophia's gma thank you mama					
Ivy Zou	Aug 24, 2024	\$25	Standard	Indiegogo	Melanie					
Benedict Lee	Aug 24, 2024	\$200	Elite	E-transfer	Sophia (but they dont want the gifts..)					
Rachel Lau	Aug 24, 2024	\$50	Premium	E-transfer	Estella					
Belen Chua	Aug 24, 2024	\$100	Exclusive	Indiegogo	Gen					
Duyen Luu	Aug 24, 2024	\$25	Standard	Indiegogo	Melanie (asked to be excluded from gifts)					
Ananya Mammoottil	Aug 25, 2024	\$10	Basic	E-transfer	Melanie					
Shui Chim & Chuck Kwong	Aug 25, 2024	\$25	Standard	E-transfer	Melanie					
Ryan Chiu	Aug 25, 2024	\$20	Basic	E-transfer	Estella					
Kelly Chiu	Aug 25, 2024	\$10	Basic	E-transfer	Estella					
Raizel Harjosubroto	Aug 26, 2024	\$50	Premium	Indiegogo	Estella					
Janice Choa	Aug 26, 2024	\$25	Standard	Indiegogo	Gen					
Chen Huang	Aug 26, 2024	\$100	Exclusive	E-transfer	Melanie					
Rianna Tenn	Aug 26, 2024	\$10	Basic	E-transfer	N/A/Sophia???					
Alice Xavier	Aug 28, 2024	\$500	Elite	E-transfer	Sophia's gma thank you vó					
Madison So	Aug 28, 2024	\$25	Standard	E-transfer	Sophia					
Brandon Tu	Aug 29, 2024	\$25	Standard	E-transfer	Gen					
Mehdeep Dodd	Aug 29, 2024	\$10	Basic	E-transfer	Estella					
Phiriteka Mahendran	Aug 30, 2024	\$10	Basic	E-transfer	Estella					
Tarini Jaya Shankar	Aug 30, 2024	\$25	Standard	E-transfer	Estella					
Manmeet Bajwa	Aug 30, 2024	\$25	Standard	Indiegogo	Allicea, Estella, Gen <3					
Sarah Sivanesan	Aug 31, 2024	\$25	Standard	Indiegogo	Allicea					
Jia Liang David Liu	Aug 31, 2024	\$50	Premium	E-transfer	Estella (he doesn't want shout out or credits)					
Richard Chen	Aug 31, 2024	\$25	Standard	E-transfer	Estella					
Erwin Zhu	Aug 31, 2024	\$25	Standard	E-transfer	Estella					
Samantha Ti	Sept 3, 2024	\$10	Basic	E-transfer	Gen					
Cathy Gordon	Sept 3, 2024	\$30	Standard	E-transfer	Gen					
Mitchell Ng	Sept 3, 2024	\$50	Premium	E-transfer	Sophia					
Marvin & Vanessa Ti	Sept 4, 2024	\$200	Elite	E-transfer	Gen					
Andy Guo	Sept 4, 2024	\$25	Standard	Indiegogo	Estella					
Robert Ng	Sept 5, 2024	\$50	Premium	Indiegogo	Melanie					
Andy Ng	Sept 5, 2024	\$25	Standard	Indiegogo	Melanie					
Regina Dy-Co	Sept 5, 2024	\$100	Exclusive	E-transfer	Gen					
Bryce Co	Sept 5, 2024	\$50	Premium	E-transfer	Gen					
Rheanna Co	Sept 5, 2024	\$50	Premium	E-transfer	Gen					
Benita Sy	Sept 5, 2024	\$100	Exclusive	E-transfer	Gen					
Emily Ti	Sept 5, 2024	\$200	Elite	E-transfer	Gen					
Leslie Ong	Sept 5, 2024	\$135	Exclusive	E-transfer	Gen					
Sofia Ngan	Sept 6, 2024	\$50	Premium	Indiegogo	Estella/Allicea/Gen					
Deilah Samson	Sept 6, 2024	\$10	Basic	E-transfer	Sophia					
ToniAnnBernice Chua	Sept 7, 2024	\$50	Premium	Indiegogo	Gen					
Iralyn Yu	Sept 8, 2024	\$100	Exclusive	E-transfer	Gen					
Michael & Josephine Sy	Sept 8, 2024	\$200	Elite	E-transfer	Gen					
Tarini Jaya Shankar	Sept 9, 2024	\$50	Premium	E-transfer	e-transferred previously					
Ying Yan	Sept 10, 2024	\$50	Premium	Indiegogo	Faye					
Fang Yang	Sept 10, 2024	\$200	Elite	Indiegogo	Faye					
Jane Yang	Sept 10, 2024	\$10	Basic	E-transfer	Faye					
Derek Chiu	Sept 10, 2024	\$30	Standard	E-transfer	Estella					
Anita Hung	Sept 11, 2024	\$100	Exclusive	Indiegogo	Sophia					
Maxwell Ng	Sept 11, 2024	\$100	Exclusive	E-transfer	Sophia					
Alex Dashwood	Sept 13, 2024	\$2	Stickers	E-transfer	Practicum Fair					
Lucas Moscati	Sept 13, 2024	\$5	Stickers	E-transfer	Practicum Fair					
Josh (?)	Sept 13, 2024	\$2	Stickers	E-transfer	Practicum Fair					
Hayden Koh	Sept 13, 2024	\$5	Stickers	E-transfer	Practicum Fair					
Madison Cueva	Sept 13, 2024	\$25	Standard	E-transfer	Faye (sent)					
Kelsey Brockelbank	Sept 13, 2024	\$200	Elite	E-transfer	Faye ( sent)					
Wynter Tran	Sept 13, 2024	\$100	Exclusive	Indiegogo						
Erica Le	Sept 13, 2024	\$35	Standard	E-transfer	Faye (sent)					
Practicum Fair	Sept 13, 2024	\$25	Stickers	Cash	Practicum Fair					
Paul Beniaminov	Sept 14, 2024	\$2	Stickers	E-transfer	Practicum Fair					
Hiba Yassin	Sept 14, 2024	\$10	Basic	E-transfer	Melanie					
Rebecca Wemyss	Sept 14, 2024	\$100	Exclusive	Indiegogo	Faye					
Linda Chan	Sept 24, 2024	\$25	Standard	Indiegogo	Melanie					
Wilfred Woo	Sept 26, 2024	\$100	Exclusive	Indiegogo	Melanie					
Anthony Rizzuto and Cecilia Lo	Sept 27, 2024	\$100	Exclusive	E-transfer	Melanie					
Tommy Lam	Sept 30, 2024	\$100	Exclusive	E-transfer	Sophia					
Hsing and Dorothy	Oct 3, 2024	\$100	Exclusive	E-transfer	Estella's parents					
Sharon Woo and Kirby Lee	Oct 12	\$800	Elite	Cash	Sophia's family friend					
Diana Ng	Oct 13, 2024	\$50	Premium	E-transfer						





## CROWDFUNDING

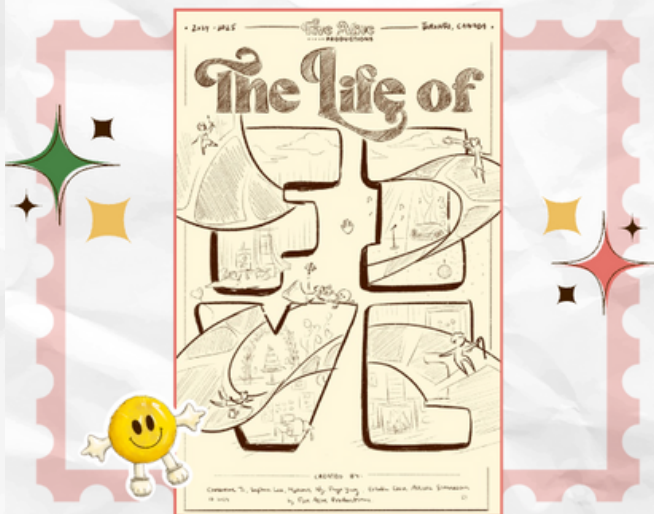
We fundraised at the practicum fair by selling stickers featuring our mascot, Smiley. As of September 16th, we have successfully reached our goal through crowdfunding on Indiegogo and personal transfers. Indiegogo was the ideal platform for us due to its popularity and support for student productions. To accommodate various preferences and some associated fees, we also accepted donations through personal transfers while still qualifying for Indiegogo perks:

### STICKER PACK!



### POSTER!

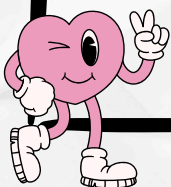
(work in progress! full version to be revealed..)



### POSTCARDS!



### TOTE BAG!







## SPONSORSHIPS

We have secured craft sponsorships from Patty King, Salad King, Asian Legend, Maker Pizza, and South Street Burger.

**asian legend**  
northern chinese cuisine  
418 Dundas Street West,  
Toronto, Ontario, M5T 1G2



Thank you for generously providing meals for our cast and crew on Day 1 of filming The Life of Five.



**PATTY KING**

321 Progress Ave  
Scarborough ON M1P 2Z7



Thank you for generously providing meals for our cast and crew on Day 2 of filming The Life of Five.



**salad king**

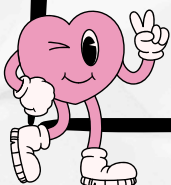
340 Yonge St  
Toronto ON M5B 1R8



Thank you for generously providing meals for our cast and crew on Day 3 of filming The Life of Five.

## LINKS FOR REVIEW

- [Budget Overview](#)
- [Craft Breakdown](#) (third tab)
- [Art Department Breakdown](#) (second tab)
- [Crowd Funding Tracker](#)
- [Sponsorship Tracker](#)





## TLOF PRODUCTION TIMELINE

PROJECT TITLE

The Life of Five

COMPANY NAME

Five Alive Productions

PHASE		DETAILS		WINTER24																			
				JAN					FEB					MAR					APR				
PROJECT WEEK:		ASSIGNED TO: The first Monday of each week -->		1	8	15	22	29	5	12	19	26	4	11	18	25	1	8	15	22	29		
1	Project Development	ALL	Group Charter						Group Charter														
		ALL	Concept Doc and Project Maps for each role						Concept														
		ALL	Audience Research/Platform						Audience														
		ALL	Production Document Outline:										Outline										
		ALL	Final Pitch Presentation													Presentation							
		ALL	Final Production Package													Package							
		ALL	Games test run																			Beta	
		PROD	Create workback calendar																			Create	

PHASE		DETAILS		SPRING/SUMMER24																													
PROJECT WEEK:				ASSIGNED TO:		The first Monday of each week -->																											
				APR					MAY					JUN					JUL					AUG									
				1	8	15	22	29	6	13	20	27	3	10	17	24	1	8	15	22	29	5	12	19	26								
2	Project Refining	ALL	Team meetings	Meetings																													
		ALL	Revise game sheets																														
		ALL	Create talent descriptions/characters																			Talent											
		DIR/PROD	Send out casting call																					Cast call									
		ALL	Script writing																					Script writing									
		ART/GAME	Researching + sourcing props																			Research											
		FINANCE	Finalize budget																														
		FINANCE	Research + contact craft vendors																			Contact											
		FINANCE	Research fundraising/perks																				Research										
		FINANCE	Create + launch fundraiser																					LAUNCH									
		DIR/PROD/TD	Write crew call																														
		CR DIR	Social media promo/call posts																														
		TD	Contact RTA technicians about studio & equipment logistics																						Contact								
		TD	Revise + finalize required tech																														



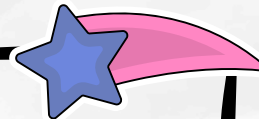
# PRODUCTION TIMELINE



PHASE	PROJECT WEEK:	ASSIGNED TO:	DETAILS	FALL24											
				AUG				SEPT				OCT			
				19	26	2	9	16	23	30	7	14	21	28	NOV
3	Production Launch & Execution	ALL	Team meetings	Meetings											
		CR DIR	Social media promo/call posts												
		FINANCE	Create + launch fundraiser												
		FINANCE	Research + contact craft vendors												
		FINANCE	Finalize budget												
		DIR/PROD	Send out casting call												
		DIR/PROD	Talent auditions												
		DIR/PROD	Finalize casting												
		CR DIR/PROD	Audio assets creation												
		CR DIR/PROD	Finalize audio assets												
		CR DIR	Motion graphics creation												
		CR DIR/PROD	Finalize motion graphics												
		TD	Contact RTA technicians about studio & equipment logistics												
		TD	Revise + finalize required tech												
		TD	Book equipment + studio												
		DIR/PROD/TD	Crew call												
		ALL	Sort through crew call												
		ALL	Finalize crew												
		ALL	Crew meetings												
		PROD	Create shoot day schedule + call sheet												
		ALL	SHOOT DAYS (15-16th)												
		ALL	Backup shoot day (17th)												
		TD	Sort footage												

PHASE	PROJECT WEEK:	ASSIGNED TO:	DETAILS	FALL24									
				NOV					DEC				
				4	11	18	25	2	9	16	22	30	
4	Post-Production	CR DIR	Social media posts										
		TD	Give editor footage + notes										
		EDITOR	AV sync										
		EDITOR	Rough cut										
		ALL	Meet for notes/edits										
		EDITOR	Final cut										
		ALL	Meet to watch final cut										
		PROD	Submit final cut										
		EDITOR	Backup all files, sort harddrives										
		FINANCE	Research + submit to festivals, competitions, screenings										
		ALL	Begin planning premiere party										

# CALL SHEETS



Five Alive Productions  
fivealiveprod@gmail.com

Producer	Sophia Lee	647-328-2509
Director	Genevieve Ti	647-936-9571
Tech Producer	Melanie Ng	647-640-9788



## The Life of Five DAY 1

Snacks	Provided
Lunch	1PM
Sunrise	7:24 AM
Sunset	6:33 PM
Weather	9°C, Cloudy
	St. Michael's Hospital
Nearest Hospital	30 Bond St.
	Toronto, ON M5B 1X1

80 Gould St, Toronto, ON M5B 2M7, Canada



PLEASE REFER TO INDIVIDUAL CALL TIMES.

Please wear black/dark-coloured clothing (this avoids light reflections on the studio floor).

MEET IN STUDIO C in the RCC. If you need access to Studio, please call Sophia!

Sophia is your point of contact if you need help.

#	CAST	CHARACTER	CALL TIME	SPECIAL INSTRUCTIONS
1	Johnny Thirakul	Gamemaster	9:00 AM	Call Sophia upon arriving at RCC!
2	Paul Beniaminov	Contestant	9:00 AM	Please bring costumes!
3	Rina Elias	Contestant	9:00 AM	Please wear base makeup + bring costumes!
4	Dharshini Kannan	Contestant	9:00 AM	Please wear base makeup + bring costumes!
5	Jimmy Rai	Contestant	9:00 AM	Please bring costumes!
6	Maya Tan	Contestant	9:00 AM	Please wear base makeup + bring costumes!

### PRODUCTION SCHEDULE

9:00AM - Call time  
9:30AM - Rehearsal Game 1  
10:30AM - RECORD GAME 1 + PICK-UPS  
11:45AM - Strike G1 set, prep G2 set + talent/wardrobe change  
1PM - LUNCH

2PM - Crew re-assemble  
2:30PM - Rehearse Game 2  
3:30PM - RECORD GAME 2 + PICK-UPS  
4:30PM - Team debrief  
5PM - Strike G2, prep G3 set  
6PM - WRAP

POSITION	NAME	CALL TIME	EMAIL
Producer	Sophia Lee	8:00AM	sophia.xavierlee@torontomu.ca
Director	Genevieve Ti	8:00AM	genevieve.ti@torontomu.ca
TP / Switcher	Melanie Ng	8:00AM	melanie.ng@torontomu.ca
Floor Director	Alicea Sivanesan	8:00AM	alicea.sivanesan@torontomu.ca
Art Director	Estella Chiu	8:00AM	estella.chiu@torontomu.ca
Art Director	Faye Yang	8:00AM	faye.yang@torontomu.ca
Assist. Director/DDR	Alex Dashwood	9:00AM	adashwood@torontomu.ca
Assist. Game Prod	Dana Tohme	9:00AM	dana.i.tohme@torontomu.ca
Camera 1	Asha Smith	9:00AM	asha.smith@torontomu.ca
Camera 2	Sofi Shevchuk	9:00AM	sofia.shevchuk@torontomu.ca
Camera 3	Kelly Zhou	9:00AM	ke.zhou@torontomu.ca
Lead Audio	Dylan Lehto	9:00AM	dlehto@torontomu.ca
Audio Assistant	Marc Rende	9:00AM	marc.rende@torontomu.ca
Lighting Operator	Nadya Hall	9:00AM	nadya.hall@torontomu.ca
Art Production Assist.	Ji-Hoo Kweon	9:00AM	jkweon@torontomu.ca
Art Production Assist.	Abinaya Ragupathy	9:00AM	abinaya.ragupathy@torontomu.ca
Production Assistant	Victoria Di Carlo	9:00AM	victoria.dicarlo@torontomu.ca
Production Assistant	Cadence Kwok	9:00AM	cadence.kwok@torontomu.ca
BTS Photo/Video	Wynter Tran	9:00AM	wyntertran88@gmail.com
Makeup Artist	Maddie Yung	9:00AM	maddieyung2000@gmail.com
Hair Stylist	Tarini Jaya Shankar	9:00AM	tarini.jaya@gmail.com
Switcher (2)	Aliyaan Amlani-Kurji	2:00PM	aliyaan.amlanikurji@torontomu.ca

Five Alive Productions  
fivealiveprod@gmail.com

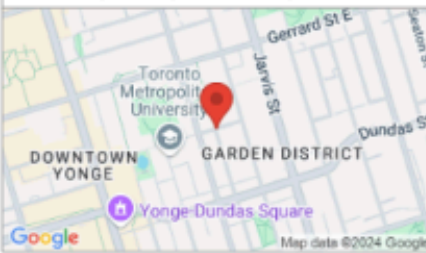
Producer	Sophia Lee	647-328-2509
Director	Genevieve Ti	647-936-9571
Tech Producer	Melanie Ng	647-640-9788



## The Life of Five DAY 2

Snacks	Provided
Lunch	1:30 PM
Sunrise	7:34 AM
Sunset	6:32 PM
Weather	8°C, Sunny
Nearest Hospital	St. Michael's Hospital 30 Bond St. Toronto, ON M5B 1X1

80 Gould St, Toronto, ON M5B 2M7, Canada



PLEASE REFER TO INDIVIDUAL CALL TIMES.

Please wear black/dark-coloured clothing (this avoids light reflections on the studio floor).

MEET IN STUDIO C in the RCC. If you need access to Studio, please call Sophia!

Sophia is your point of contact if you need help.

#	CAST	CHARACTER	CALL TIME	SPECIAL INSTRUCTIONS
1	Johnny Thirakul	Gamemaster	9:30 AM	Call Sophia upon arriving at RCC!
2	Paul Beniaminov	Contestant	9:30 AM	Please bring costumes!
3	Rina Elias	Contestant	9:00 AM	Please wear base makeup + bring costumes!
4	Dharshini Kannan	Contestant	9:00 AM	Please wear base makeup + bring costumes!
5	Jimmy Rai	Contestant	9:15 AM	Please bring costumes!
6	Maya Tan	Contestant	9:15 AM	Please wear base makeup + bring costumes!

### PRODUCTION SCHEDULE

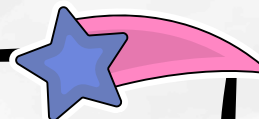
9:00AM - Call time  
10:00AM - Rehearsal Game 3  
11:00AM - RECORD GAME 3 + PICK-UPS  
12:15PM - Strike G3 set, prep G4 set + talent/wardrobe change  
1:30PM - LUNCH

2:30PM - Crew re-assemble  
3:00PM - Rehearse Game 4  
4:00PM - RECORD GAME 4 + PICK-UPS  
5:00PM - Team debrief  
5:30PM - Strike G4, prep G5 set  
6:30PM - WRAP

POSITION	NAME	CALL TIME	EMAIL
Producer	Sophia Lee	8:00AM	sophia.xavierlee@torontomu.ca
Director	Genevieve Ti	8:00AM	genevieve.ti@torontomu.ca
TP / Switcher	Melanie Ng	8:00AM	melanie.ng@torontomu.ca
Floor Director	Alicea Sivanesan	8:00AM	alicea.sivanesan@torontomu.ca
Art Director	Estella Chiu	8:00AM	estella.chiu@torontomu.ca
Art Director	Faye Yang	8:00AM	faye.yang@torontomu.ca
Assist. Director/DDR	Alex Dashwood	9:00AM	adashwood@torontomu.ca
Assist. Game Prod	Dana Tohme	9:00AM	dana.l.tohme@torontomu.ca
Camera 1	Asha Smith	9:00AM	asha.smith@torontomu.ca
Camera 2/PA	Victoria Di Carlo	9:00AM	victoria.dicarlo@torontomu.ca
Camera 3	Kelly Zhou	9:00AM	ke.zhou@torontomu.ca
Camera 4	Sandy Lee	9:00AM	seohyun.lee@torontomu.ca
Lead Audio	Dylan Lehto	9:00AM	dlehto@torontomu.ca
Audio Assistant	Marc Rende	9:00AM	marc.rende@torontomu.ca
Lighting Operator	Nadya Hall	8:30AM	nadya.hall@torontomu.ca
Art Production Assist.	Ruslan Galimov	9:00AM	ruslandevgalimov@gmail.com
Art Production Assist.	Alfonso Manila	9:00AM	alfonso.manila@torontomu.ca
Production Assistant	Cadence Kwok	9:00AM	cadence.kwok@torontomu.ca
BTS Photo/Video	Wynter Tran	9:00AM	wyntertran88@gmail.com
Makeup Artist	Maddie Yung	9:00AM	maddieyung2000@gmail.com
Hair Stylist	Tarini Jaya Shankar	9:00AM	tarini.jaya@gmail.com



# CALL SHEETS



Five Alive Productions  
fivealiveprod@gmail.com

Producer	Sophia Lee	647-328-2509
Director	Genevieve Ti	647-936-9571
Tech Producer	Melanie Ng	647-640-9788



## The Life of Five DAY 3

80 Gould St, Toronto, ON M5B 2M7, Canada



Snacks	1:00 PM
Lunch	4:00 PM
Sunrise	7:35 AM
Sunset	6:30 PM
Weather	14°C, Sunny
Nearest Hospital	St. Michael's Hospital 30 Bond St. Toronto, ON M5B 1X1

PLEASE REFER TO INDIVIDUAL CALL TIMES.

Please wear black/dark-coloured clothing (this avoids light reflections on the studio floor).

Please bring gloves for set deconstruction! There may be wood splinters or nails on the flats.

MEET IN STUDIO C in the RCC. If you need access to Studio, please call Sophia!

Sophia is your point of contact if you need help.

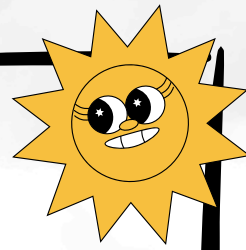
#	CAST	CHARACTER	CALL TIME	SPECIAL INSTRUCTIONS
1	Johnny Thirakul	Gamemaster	9:30 AM	Call Sophia upon arriving at RCC!
2	Paul Beniaminov	Contestant	9:15 AM	Please bring costumes!
3	Rina Elias	Contestant	7:30 AM	Please wear base makeup + bring costumes!
4	Dharshini Kannan	Contestant	8:00 AM	Please wear base makeup + bring costumes!
5	Jimmy Rai	Contestant	9:00 AM	Please bring costumes!
6	Maya Tan	Contestant	8:30 AM	Please wear base makeup + bring costumes!

### PRODUCTION SCHEDULE - LAST DAY! WE GOT THIS!

9:30AM - Crew call time	1:30PM - Crew re-assemble
11:00AM - Rehearsal Game 5	2:00PM - Rehearse Void
11:30AM - RECORD GAME 5 + PICK-UPS	2:45PM - RECORD VOID + PICK-UPS
12:30PM - Strike G5 set, prep Void set + talent/wardrobe change	4:00PM - LUNCH
1:00PM - SNACK	5:00PM - Strike set
	6:00PM - WRAP

POSITION	NAME	CALL TIME	EMAIL
Producer	Sophia Lee	7:15AM	sophia.xavierlee@torontomu.ca
Director	Genevieve Ti	7:15AM	genevieve.ti@torontomu.ca
TP / Switcher	Melanie Ng	7:15AM	melanie.ng@torontomu.ca
Floor Director	Alicea Sivanesan	7:15AM	alicea.sivanesan@torontomu.ca
Art Director	Estella Chiu	7:15AM	estella.chiu@torontomu.ca
Art Director	Faye Yang	7:15AM	faye.yang@torontomu.ca
Assist. Director/DDR	Alex Dashwood	9:30AM	adashwood@torontomu.ca
Assist. Game Prod	Dana Tohme	9:30AM	dana.i.tohme@torontomu.ca
Camera 1	Asha Smith	9:30AM	asha.smith@torontomu.ca
Camera 2/PA	Victoria Di Carlo	9:30AM	victoria.dicarlo@torontomu.ca
Camera 3	Kelly Zhou	9:30AM	ke.zhou@torontomu.ca
Camera 4	Sandy Lee	9:30AM	seohyun.lee@torontomu.ca
Lead Audio	Dylan Lehto	9:30AM	dlehto@torontomu.ca
Audio Assistant	Marc Rende	9:30AM	marc.rende@torontomu.ca
Lighting Operator	Nadya Hall	9:30AM	nadya.hall@torontomu.ca
Art Production Assist.	Ji-Hoo Kweon	9:30AM	jkweon@torontomu.ca
Art Production Assist.	Abinaya Ragupathy	9:30AM	abinaya.ragupathy@torontomu.ca
Production Assistant	Cadence Kwok	9:30AM	cadence.kwok@torontomu.ca
BTS Photo/Video	Wynter Tran	9:30AM	wyntertran88@gmail.com
Makeup Artist	Maddie Yung	7:30AM	maddieyung2000@gmail.com
Hair Stylist	Tarini Jaya Shankar	8:30AM	tarini.jaya@gmail.com

# RISK ASSESSMENT

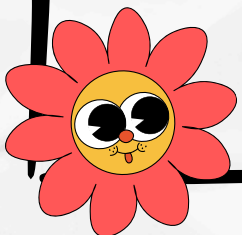


## STRENGTHS

*The Life of Five* is the only practicum group this semester developing a multi-camera production in a game show format. It suggests the benefit of our show's particular uniqueness and limited competition. The show's uniqueness is further revealed as *The Life of Five* does not necessarily follow the traditional structure of an American game show, especially considering the overarching plot of contestants living through their lives. As a school production, there is easy access to a studio-based environment accompanied by the necessary equipment that is readily available. The show's multi-camera aspect additionally implies a reduced time required to both shoot and edit. The majority of the show will be shot and edited live utilizing a switcher during the days of production, increasing the efficiency of our project's completion. As all cameras will be simultaneously recorded, it provides flexibility in editing where any camera angles require adjustments. This elevates a stronger narrative, while minimizing the opportunity of missing any noteworthy moments.

## WEAKNESSES

As a student project with a limited budget, it restricts our creative freedom and access to equipment. This produces difficulties in making our show distinctive, along with the possible inability to execute the project's look and feel as intended. Along with a limited window of time to execute the production, there is a high level of complexity involved in order to pull the show off successfully. It may be difficult, but not impossible, to execute all five decades within a single day, augmenting *The Life of Five's* advanced content. It is important to note that this production will only be as successful depending on the available resources. Depending on the cast and crew sourced, there is the likelihood that some will have limited experience in multi-camera environments. With these weaknesses in place, it is essential our team has backup plans while constructing realistic expectations regarding the show's result.





## OPPORTUNITIES

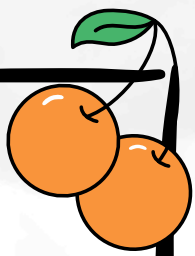
As our show is a multi-camera production, this enables us to simultaneously shoot from various angles where not all will be utilized for the final product. This provides our show with the opportunity to take advantage of them by repackaging unused shots for purposes such as social media marketing. These easy-to-access platforms will attract a larger range of audiences, while also providing more flexibility in creating content for marketing or trailers with different and refreshing angles. With the increasing popularity of live-streaming platforms, *The Life of Five* plans to be premiered through a YouTube livestream, reaching a wider and perhaps a global audience. This drives our show to be more easily accessible where the livestream can be watched anywhere and on any device.

## THREATS

The obvious threat arises from the competition against several other practicum groups developing live multi-camera productions. These may attract similar target audiences to *The Life of Five* and possibly minimize our vast scope of viewers. An additional threat emerges from the chosen days of shooting. If the production involves shooting during reading week, this limits our availability upon seeking out a solid team. As well, there will always be the risk that a cast or crew member may not show up for the day of production. Our core team must ensure our cast and crew are committed to the scheduled production day to minimize last-minute conflicts. Lastly, the nature of live productions involves a significant amount of equipment. This signals a higher likelihood of technical difficulties or malfunctions. As this production demands it to be shot in a studio environment, it becomes complicated where something as simple as tripping the breaker or a power outage could cancel an entire day of production.





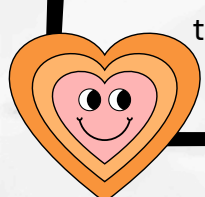


## HEALTH & SAFETY

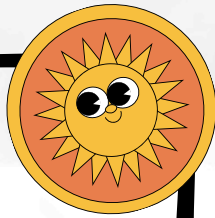
The health and safety risks fall under the technical elements. It is important to be aware of hazards that can result in tripping and falling from loose cables and wiring. Cables must be given enough slack where they are compiled together, securely taped on the floor, and if available, under floor mats. There is additionally a hazard using overhead or suspended equipment, cables, and props. To avoid injuries from falling equipment, they must be properly secured where safety chains may be employed. All overhead equipment should not interfere with or hang too closely to a crew member or talent's head. With the high voltage of power, all cables must be correctly connected, not exposed, and avoided by food or beverages that could result in electric shock. Lighting plays an important role in safety risks as injuries may include burns, cuts, and radiation exposure. Upon handling hot bulbs or safety equipment, ensure suitable protective gear and clothing, such as gloves and closed-toe shoes, are utilized. There must be proper ventilation throughout the studio floor to maintain a sufficient temperature for equipment, talent, and crew. Particular attention must be given to certain lights that require filters to avoid emitting harmful sources, such as UV radiation, where exposure may cause skin damage. Lastly, all equipment, cables, and props should be positioned accordingly to provide sufficient space for flexible movement, while also steering clear of injuries.

## KEY PERFORMANCE INDICATORS

1. Capture and engage our target audience with the show who have a solid understanding of how the gameplay ties into the overarching storyline.
2. Identify a clear winner of the game that satisfies the audience's viewing experience.
3. Ensure straightforward gameplay that results in a smooth production shoot with our cast, crew, scheduling, and budget constraints.
4. Encourage reasonably high and positive engagement on social media and online viewership of the show.
5. Create an entertaining show using the available resources that the production team is both satisfied with and excited about sharing.







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**STUDENT MEDIA PROJECT TITLE:**  
The Life of Five by Five Alive Productions

**PRODUCERS:**  
Sophia Xavier Lee, Genevieve Ti, Melanie Ng, Faye Yang, Allicea Sivanesan, Estella Chiu

## TALENT RELEASE AGREEMENT

**Name of talent:** Johnny Thirakul

THIS AGREEMENT is made and entered into as of (date) October 5, 2024, by and between Sophia Xavier Lee, Genevieve Ti, Melanie Ng, Faye Yang, Allicea Sivanesan, Estella Chiu and the talent.

The Producers intend to create a student media project called "The Life of Five".

The Producers wish to utilize the talent's services in connection with the student media project upon the terms and conditions herein contained.

I, Johnny Thirakul hereby grant The Producers the right to create recordings of my performance and my image, likeness, voice, sounds, and movements, and use any derivation of my physical likeness in connection with The Project.

I agree to grant The Producers and its successors, the perpetual right to use, reuse, alter, adapt, modify, crop, produce, reproduce by mechanical or electronic means, publish, republish, display, broadcast, distribute to the public, communicate to the public by telecommunication or exhibit in public, preserve, conserve and archive for any purpose whatsoever, including but not limited to, in any exhibition, publication, broadcast, posting on the Internet (Web), advertising or display.

I agree not to receive compensation or other payment of any kind, including, but not limited to, any royalties for the use of such material and I agree to waive any right to approve such use.

I further grant the right to reproduce in any manner whatsoever any recordings including all instrumental, musical, vocal or other sound effects produced by me, in connection with The Project.

I hereby release, remise and forever discharge The Producers and their successors, assigns, and licensees, and their respective employees, agents, representatives and related persons, from all claims, counterclaims, complaints, demands, causes of action, liabilities, and obligations of any nature or kind, whatsoever and howsoever arising, whether known or unknown, whether in law or in equity or pursuant to contract or statute (including for libel, defamation, invasion of privacy or right of publicity, and infringement of copyright), which now or hereafter exist by reason of any events, acts or omissions that are in any way connected with, or which arise directly or indirectly from or relate to this agreement or the Project.



I agree this agreement is irrevocable and perpetual, and is not subject to termination, revocation or rescission by me or any other person for any reason whatsoever. This agreement is the entire agreement between me and The Producers regarding my involvement with The Project, and may be modified only by a written instrument signed by both parties or their successors or assigned, before 48 hours of the first production date.

I agree this Agreement is for the benefit of The Producers and their successors, assigns and licensees. This agreement is binding on me and my heirs, executors, administrators, successors, and personal representatives. This agreement and all related matters will be governed by and construed in accordance with the laws of Ontario, Canada and the laws of Canada applicable in Ontario (excluding any rules that would lead to the application of any other laws); and the Supreme Court of Ontario, will have original and exclusive jurisdiction over any dispute arising from, connected with or relating to this agreement or any related matter.

I declare that I am over the age of 18, have read and understood the foregoing release and authorization before signing below.

TALENT NAME:

Johnny Thirakul

TALENT SIGNATURE:



DATE SIGNED:

October 5, 2024

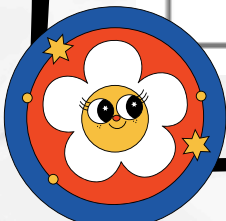
PRODUCER NAME: Sophia Xavier Lee

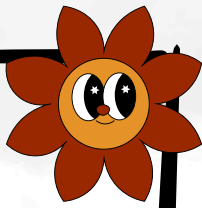
PRODUCER SIGNATURE:



DATE SIGNED:

October 5, 2024





PRODUCER NAME: Genevieve Ti

PRODUCER SIGNATURE: *Genevieve Ti*

DATE SIGNED: October 4th, 2024

PRODUCER NAME: Melanie Ng

PRODUCER SIGNATURE: *Melanie Ng*

DATE SIGNED: October 4th, 2024

PRODUCER NAME: Faye Yang

PRODUCER SIGNATURE: *Faye Yang*

DATE SIGNED: October 4th, 2024

PRODUCER NAME: Allicea Sivanesan

PRODUCER SIGNATURE: *Allicea Sivanesan*

DATE SIGNED: October 4th, 2024

PRODUCER NAME: Estella Chiu

PRODUCER SIGNATURE: *Estella*

DATE SIGNED: October 4th, 2024



**STUDENT MEDIA PROJECT TITLE:**

The Life of Five by Five Alive Productions

**PRODUCERS:**

Sophia Xavier Lee, Genevieve Ti, Melanie Ng, Faye Yang, Allicea Sivanesan, Estella Chiu

**TALENT RELEASE AGREEMENT**

Name of talent:

MAYA TAN

THIS AGREEMENT is made and entered into as of (date) OCT 5, 2024, by and between Sophia Xavier Lee, Genevieve Ti, Melanie Ng, Faye Yang, Allicea Sivanesan, Estella Chiu and the talent.

The Producers intend to create a student media project called "The Life of Five".

The Producers wish to utilize the talent's services in connection with the student media project upon the terms and conditions herein contained,

I, MAYA TAN hereby grant The Producers the right to create recordings of my performance and my image, likeness, voice, sounds, and movements, and use any derivation of my physical likeness in connection with The Project.

I agree to grant The Producers and its successors, the perpetual right to use, reuse, alter, adapt, modify, crop, produce, reproduce by mechanical or electronic means, publish, republish, display, broadcast, distribute to the public, communicate to the public by telecommunication or exhibit in public, preserve, conserve and archive for any purpose whatsoever, including but not limited to, in any exhibition, publication, broadcast, posting on the Internet (Web), advertising or display.

I agree not to receive compensation or other payment of any kind, including, but not limited to, any royalties for the use of such material and I agree to waive any right to approve such use.

I further grant the right to reproduce in any manner whatsoever any recordings including all instrumental, musical, vocal or other sound effects produced by me, in connection with The Project.

I hereby release, remise and forever discharge The Producers and their successors, assigns, and licensees, and their respective employees, agents, representatives and related persons, from all claims, counterclaims, complaints, demands, causes of action, liabilities, and obligations of any nature or kind, whatsoever and howsoever arising, whether known or unknown, whether in law or in equity or pursuant to contract or statute (including for libel, defamation, invasion of privacy or right of publicity, and infringement of copyright), which now or hereafter exist by reason of any events, acts or omissions that are in any way connected with, or which arise directly or indirectly from or relate to this agreement or the Project.



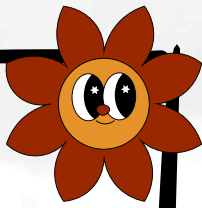
I agree this agreement is irrevocable and perpetual, and is not subject to termination, revocation or rescission by me or any other person for any reason whatsoever. This agreement is the entire agreement between me and The Producers regarding my involvement with The Project, and may be modified only by a written instrument signed by both parties or their successors or assigned, before 48 hours of the first production date.

I agree this Agreement is for the benefit of The Producers and their successors, assigns and licensees. This agreement is binding on me and my heirs, executors, administrators, successors, and personal representatives. This agreement and all related matters will be governed by and construed in accordance with the laws of Ontario, Canada and the laws of Canada applicable in Ontario (excluding any rules that would lead to the application of any other laws); and the Supreme Court of Ontario, will have original and exclusive jurisdiction over any dispute arising from, connected with or relating to this agreement or any related matter.

I declare that I am over the age of 18, have read and understood the foregoing release and authorization before signing below.

TALENT NAME:	MAYA TAN
TALENT SIGNATURE:	Maya
DATE SIGNED:	Oct 5, 2024

PRODUCER NAME:	Sophia Xavier Lee
PRODUCER SIGNATURE:	Sophia Xavier Lee
DATE SIGNED:	October 5, 2024



PRODUCER NAME: Genevieve Ti

PRODUCER SIGNATURE: *Genevieve Ti*

DATE SIGNED: October 4th, 2024

PRODUCER NAME: Melanie Ng

PRODUCER SIGNATURE: *Melanie Ng*

DATE SIGNED: October 4th, 2024

PRODUCER NAME: Faye Yang

PRODUCER SIGNATURE: *Faye Yang*

DATE SIGNED: October 4th, 2024

PRODUCER NAME: Allicea Sivanesan

PRODUCER SIGNATURE: *Allicea Sivanesan*

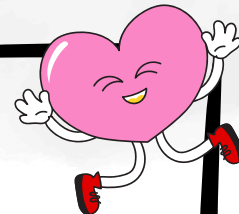
DATE SIGNED: October 4th, 2024

PRODUCER NAME: Estella Chiu

PRODUCER SIGNATURE: *Estella*

DATE SIGNED: October 4th, 2024





**STUDENT MEDIA PROJECT TITLE:**

The Life of Five by Five Alive Productions

**PRODUCERS:**

Sophia Xavier Lee, Genevieve Ti, Melanie Ng, Faye Yang, Allicea Sivanesan, Estella Chiu

**TALENT RELEASE AGREEMENT**

**Name of talent:** Jimmy Rai

THIS AGREEMENT is made and entered into as of (date) October 4, 2024, by and between Sophia Xavier Lee, Genevieve Ti, Melanie Ng, Faye Yang, Allicea Sivanesan, Estella Chiu and the talent.

The Producers intend to create a student media project called "The Life of Five".

The Producers wish to utilize the talent's services in connection with the student media project upon the terms and conditions herein contained.

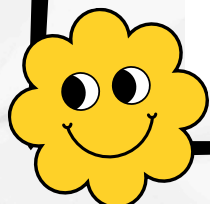
I, Jimmy Rai hereby grant The Producers the right to create recordings of my performance and my image, likeness, voice, sounds, and movements, and use any derivation of my physical likeness in connection with The Project.

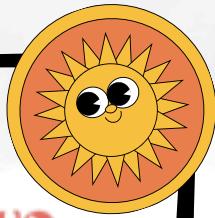
I agree to grant The Producers and its successors, the perpetual right to use, reuse, alter, adapt, modify, crop, produce, reproduce by mechanical or electronic means, publish, republish, display, broadcast, distribute to the public, communicate to the public by telecommunication or exhibit in public, preserve, conserve and archive for any purpose whatsoever, including but not limited to, in any exhibition, publication, broadcast, posting on the Internet (Web), advertising or display.

I agree not to receive compensation or other payment of any kind, including, but not limited to, any royalties for the use of such material and I agree to waive any right to approve such use.

I further grant the right to reproduce in any manner whatsoever any recordings including all instrumental, musical, vocal or other sound effects produced by me, in connection with The Project.

I hereby release, remise and forever discharge The Producers and their successors, assigns, and licensees, and their respective employees, agents, representatives and related persons, from all claims, counterclaims, complaints, demands, causes of action, liabilities, and obligations of any nature or kind, whatsoever and howsoever arising, whether known or unknown, whether in law or in equity or pursuant to contract or statute (including for libel, defamation, invasion of privacy or right of publicity, and infringement of copyright), which now or hereafter exist by reason of any events, acts or omissions that are in any way connected with, or which arise directly or indirectly from or relate to this agreement or the Project.





I agree this agreement is irrevocable and perpetual, and is not subject to termination, revocation or rescission by me or any other person for any reason whatsoever. This agreement is the entire agreement between me and The Producers regarding my involvement with The Project, and may be modified only by a written instrument signed by both parties or their successors or assigned, before 48 hours of the first production date.

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I declare that I am over the age of 18, have read and understood the foregoing release and authorization before signing below.

TALENT NAME:

**Jimmy Rai**

TALENT SIGNATURE:

DATE SIGNED:

**October 4, 2024**

PRODUCER NAME: Sophia Xavier Lee

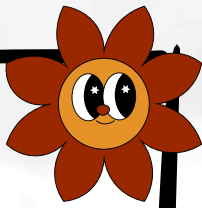
PRODUCER SIGNATURE:

DATE SIGNED:

**October 4, 2024**







PRODUCER NAME: Genevieve Ti

PRODUCER SIGNATURE: *Genevieve Ti*

DATE SIGNED: October 4th, 2024

PRODUCER NAME: Melanie Ng

PRODUCER SIGNATURE: *Melanie Ng*

DATE SIGNED: October 4th, 2024

PRODUCER NAME: Faye Yang

PRODUCER SIGNATURE: *Faye Yang*

DATE SIGNED: October 4th, 2024

PRODUCER NAME: Allicea Sivanesan

PRODUCER SIGNATURE: *Allicea Sivanesan*

DATE SIGNED: October 4th, 2024

PRODUCER NAME: Estella Chiu

PRODUCER SIGNATURE: *Estella*

DATE SIGNED: October 4th, 2024



**STUDENT MEDIA PROJECT TITLE:**

The Life of Five by Five Alive Productions

**PRODUCERS:**

Sophia Xavier Lee, Genevieve Ti, Melanie Ng, Faye Yang, Allicea Sivanesan, Estella Chiu

**TALENT RELEASE AGREEMENT****Name of talent:** RINA ELIAS

THIS AGREEMENT is made and entered into as of (date) 10/04/2024, by and between Sophia Xavier Lee, Genevieve Ti, Melanie Ng, Faye Yang, Allicea Sivanesan, Estella Chiu and the talent.

The Producers intend to create a student media project called "The Life of Five".

The Producers wish to utilize the talent's services in connection with the student media project upon the terms and conditions herein contained.

I, RINA ELIAS hereby grant The Producers the right to create recordings of my performance and my image, likeness, voice, sounds, and movements, and use any derivation of my physical likeness in connection with The Project.

I agree to grant The Producers and its successors, the perpetual right to use, reuse, alter, adapt, modify, crop, produce, reproduce by mechanical or electronic means, publish, republish, display, broadcast, distribute to the public, communicate to the public by telecommunication or exhibit in public, preserve, conserve and archive for any purpose whatsoever, including but not limited to, in any exhibition, publication, broadcast, posting on the Internet (Web), advertising or display.

I agree not to receive compensation or other payment of any kind, including, but not limited to, any royalties for the use of such material and I agree to waive any right to approve such use.

I further grant the right to reproduce in any manner whatsoever any recordings including all instrumental, musical, vocal or other sound effects produced by me, in connection with The Project.

I hereby release, remise and forever discharge The Producers and their successors, assigns, and licensees, and their respective employees, agents, representatives and related persons, from all claims, counterclaims, complaints, demands, causes of action, liabilities, and obligations of any nature or kind, whatsoever and howsoever arising, whether known or unknown, whether in law or in equity or pursuant to contract or statute (including for libel, defamation, invasion of privacy or right of publicity, and infringement of copyright), which now or hereafter exist by reason of any events, acts or omissions that are in any way connected with, or which arise directly or indirectly from or relate to this agreement or the Project.



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I agree this agreement is irrevocable and perpetual, and is not subject to termination, revocation or rescission by me or any other person for any reason whatsoever. This agreement is the entire agreement between me and The Producers regarding my involvement with The Project, and may be modified only by a written instrument signed by both parties or their successors or assigned, before 48 hours of the first production date.

I agree this Agreement is for the benefit of The Producers and their successors, assigns and licensees. This agreement is binding on me and my heirs, executors, administrators, successors, and personal representatives. This agreement and all related matters will be governed by and construed in accordance with the laws of Ontario, Canada and the laws of Canada applicable in Ontario (excluding any rules that would lead to the application of any other laws); and the Supreme Court of Ontario, will have original and exclusive jurisdiction over any dispute arising from, connected with or relating to this agreement or any related matter.

I declare that I am over the age of 18, have read and understood the foregoing release and authorization before signing below.

TALENT NAME:

RINA ELIAS

TALENT SIGNATURE:

Rina Elias

DATE SIGNED:

10/04/2024

PRODUCER NAME: Sophia Xavier Lee

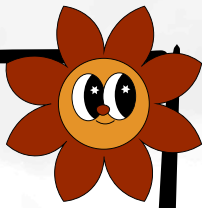
PRODUCER SIGNATURE:

Sophia Xavier Lee

DATE SIGNED:

October 4, 2024





PRODUCER NAME: Genevieve Ti

PRODUCER SIGNATURE: *Genevieve Ti*

DATE SIGNED: October 4th, 2024

PRODUCER NAME: Melanie Ng

PRODUCER SIGNATURE: *Melanie Ng*

DATE SIGNED: October 4th, 2024

PRODUCER NAME: Faye Yang

PRODUCER SIGNATURE: *Faye Yang*

DATE SIGNED: October 4th, 2024

PRODUCER NAME: Allicea Sivanesan

PRODUCER SIGNATURE: *Allicea Sivanesan*

DATE SIGNED: October 4th, 2024

PRODUCER NAME: Estella Chiu

PRODUCER SIGNATURE: *Estella*

DATE SIGNED: October 4th, 2024





**STUDENT MEDIA PROJECT TITLE:**

The Life of Five by Five Alive Productions

**PRODUCERS:**

Sophia Xavier Lee, Genevieve Ti, Melanie Ng, Faye Yang, Allicea Sivanesan, Estella Chiu

**TALENT RELEASE AGREEMENT****Name of talent:** Paul Benjaminov

THIS AGREEMENT is made and entered into as of (date) Oct 1, 2024, by and between Sophia Xavier Lee, Genevieve Ti, Melanie Ng, Faye Yang, Allicea Sivanesan, Estella Chiu and the talent.

The Producers intend to create a student media project called "The Life of Five".

The Producers wish to utilize the talent's services in connection with the student media project upon the terms and conditions herein contained.

I, Paul Benjaminov hereby grant The Producers the right to create recordings of my performance and my image, likeness, voice, sounds, and movements, and use any derivation of my physical likeness in connection with The Project.

I agree to grant The Producers and its successors, the perpetual right to use, reuse, alter, adapt, modify, crop, produce, reproduce by mechanical or electronic means, publish, republish, display, broadcast, distribute to the public, communicate to the public by telecommunication or exhibit in public, preserve, conserve and archive for any purpose whatsoever, including but not limited to, in any exhibition, publication, broadcast, posting on the Internet (Web), advertising or display.

I agree not to receive compensation or other payment of any kind, including, but not limited to, any royalties for the use of such material and I agree to waive any right to approve such use.

I further grant the right to reproduce in any manner whatsoever any recordings including all instrumental, musical, vocal or other sound effects produced by me, in connection with The Project.

I hereby release, remise and forever discharge The Producers and their successors, assigns, and licensees, and their respective employees, agents, representatives and related persons, from all claims, counterclaims, complaints, demands, causes of action, liabilities, and obligations of any nature or kind, whatsoever and howsoever arising, whether known or unknown, whether in law or in equity or pursuant to contract or statute (including for libel, defamation, invasion of privacy or right of publicity, and infringement of copyright), which now or hereafter exist by reason of any events, acts or omissions that are in any way connected with, or which arise directly or indirectly from or relate to this agreement or the Project.



I agree this agreement is irrevocable and perpetual, and is not subject to termination, revocation or rescission by me or any other person for any reason whatsoever. This agreement is the entire agreement between me and The Producers regarding my involvement with The Project, and may be modified only by a written instrument signed by both parties or their successors or assigned, before 48 hours of the first production date.

I agree this Agreement is for the benefit of The Producers and their successors, assigns and licensees. This agreement is binding on me and my heirs, executors, administrators, successors, and personal representatives. This agreement and all related matters will be governed by and construed in accordance with the laws of Ontario, Canada and the laws of Canada applicable in Ontario (excluding any rules that would lead to the application of any other laws); and the Supreme Court of Ontario, will have original and exclusive jurisdiction over any dispute arising from, connected with or relating to this agreement or any related matter.

I declare that I am over the age of 18, have read and understood the foregoing release and authorization before signing below.

TALENT NAME:

Paul Beniaminov

TALENT SIGNATURE:



DATE SIGNED:

Oct 1, 2024

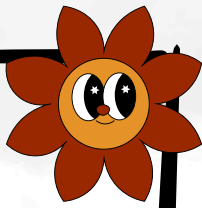
PRODUCER NAME: Sophia Xavier Lee

PRODUCER SIGNATURE:



DATE SIGNED:

October 1, 2024



PRODUCER NAME: Genevieve Ti

PRODUCER SIGNATURE: *Genevieve Ti*

DATE SIGNED: October 4th, 2024

PRODUCER NAME: Melanie Ng

PRODUCER SIGNATURE: *Melanie Ng*

DATE SIGNED: October 4th, 2024

PRODUCER NAME: Faye Yang

PRODUCER SIGNATURE: *Faye Yang*

DATE SIGNED: October 4th, 2024

PRODUCER NAME: Allicea Sivanesan

PRODUCER SIGNATURE: *Allicea Sivanesan*

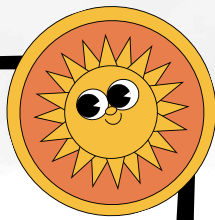
DATE SIGNED: October 4th, 2024

PRODUCER NAME: Estella Chiu

PRODUCER SIGNATURE: *Estella*

DATE SIGNED: October 4th, 2024





RTA School of Media  
The Creative School



**STUDENT MEDIA PROJECT TITLE:**

The Life of Five by Five Alive Productions

**PRODUCERS:**

Sophia Xavier Lee, Genevieve Ti, Melanie Ng, Faye Yang, Allicea Sivanesan, Estella Chiu

**TALENT RELEASE AGREEMENT**

**Name of talent:** Sreedharshini Kannan

THIS AGREEMENT is made and entered into as of (date) October 4th, 2024, by and between Sophia Xavier Lee, Genevieve Ti, Melanie Ng, Faye Yang, Allicea Sivanesan, Estella Chiu and the talent.

The Producers intend to create a student media project called "The Life of Five".

The Producers wish to utilize the talent's services in connection with the student media project upon the terms and conditions herein contained.

I, Sreedharshini Kannan hereby grant The Producers the right to create recordings of my performance and my image, likeness, voice, sounds, and movements, and use any derivation of my physical likeness in connection with The Project.

I agree to grant The Producers and its successors, the perpetual right to use, reuse, alter, adapt, modify, crop, produce, reproduce by mechanical or electronic means, publish, republish, display, broadcast, distribute to the public, communicate to the public by telecommunication or exhibit in public, preserve, conserve and archive for any purpose whatsoever, including but not limited to, in any exhibition, publication, broadcast, posting on the Internet (Web), advertising or display.

I agree not to receive compensation or other payment of any kind, including, but not limited to, any royalties for the use of such material and I agree to waive any right to approve such use.

I further grant the right to reproduce in any manner whatsoever any recordings including all instrumental, musical, vocal or other sound effects produced by me, in connection with The Project.

I hereby release, remise and forever discharge The Producers and their successors, assigns, and licensees, and their respective employees, agents, representatives and related persons, from all claims, counterclaims, complaints, demands, causes of action, liabilities, and obligations of any nature or kind, whatsoever and howsoever arising, whether known or unknown, whether in law or in equity or pursuant to contract or statute (including for libel, defamation, invasion of privacy or right of publicity, and infringement of copyright), which now or hereafter exist by reason of any events, acts or omissions that are in any way connected with, or which arise directly or indirectly from or relate to this agreement or the Project.





I agree this agreement is irrevocable and perpetual, and is not subject to termination, revocation or rescission by me or any other person for any reason whatsoever. This agreement is the entire agreement between me and The Producers regarding my involvement with The Project, and may be modified only by a written instrument signed by both parties or their successors or assigned, before 48 hours of the first production date.

I agree this Agreement is for the benefit of The Producers and their successors, assigns and licensees. This agreement is binding on me and my heirs, executors, administrators, successors, and personal representatives. This agreement and all related matters will be governed by and construed in accordance with the laws of Ontario, Canada and the laws of Canada applicable in Ontario (excluding any rules that would lead to the application of any other laws); and the Supreme Court of Ontario, will have original and exclusive jurisdiction over any dispute arising from, connected with or relating to this agreement or any related matter.

I declare that I am over the age of 18, have read and understood the foregoing release and authorization before signing below.

TALENT NAME: Sreedharshini Kannan

TALENT SIGNATURE:



DATE SIGNED: October 4th, 2024

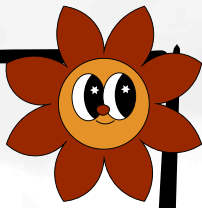
PRODUCER NAME: Sophia Xavier Lee

PRODUCER SIGNATURE:



DATE SIGNED: October 4th, 2024





PRODUCER NAME: Genevieve Ti

PRODUCER SIGNATURE: *Genevieve Ti*

DATE SIGNED: October 4th, 2024

PRODUCER NAME: Melanie Ng

PRODUCER SIGNATURE: *Melanie Ng*

DATE SIGNED: October 4th, 2024

PRODUCER NAME: Faye Yang

PRODUCER SIGNATURE: *Faye Yang*

DATE SIGNED: October 4th, 2024

PRODUCER NAME: Allicea Sivanesan

PRODUCER SIGNATURE: *Allicea Sivanesan*

DATE SIGNED: October 4th, 2024

PRODUCER NAME: Estella Chiu

PRODUCER SIGNATURE: *Estella*

DATE SIGNED: October 4th, 2024



## PRODUCER & STUDIO REPORT

### Producer Report

*The Life of Five* is a multi-camera live-to-tape game show that follows five contestants growing up and competing in five mini-games to become the happiest in life. Filming occurred from October 15th-17th, 2024 in Studio C in the RCC. As Producer, I oversaw the team and ensured we met deadlines while meeting our goal as a group.

#### 1. Executive Team, Cast, and Crew

Our Executive Team initially had 4 members but expanded to 6 to accommodate the ambitious scope of our project, covering roles like Producer, Director, Technical Producer, Creative Director, Art Director, and Finance/Logistics Director. Including the executives, we had a daily crew of 30 people, with 6 cast members and 25 crew. Our cast was selected from the 11 applicants or personally invited by our executive team, creating our cast of 5 TMU students and one aspiring actor. Our crew of 25 was chosen from nearly 50 applications, reflecting a strong interest in a studio multi-camera production. Among them, 6 Art Production Assistants contributed significantly, some even working outside shoot days to create props.

While our team worked hard, we identified areas for improvement. A dedicated technical assistant or an additional Technical Producer would have eased the workload, especially given the complex setup in Studio C. We also needed a dedicated stylist for costumes and makeup, as this responsibility fell to our already busy Art Directors. With only 2 Production Assistants per day, we had to rely on friends and family for tasks like set changes and craft support. These challenges offered valuable lessons for future productions, highlighting the importance of adequate crew size for ambitious projects like TLOF.

#### 2. Art: Sets + Costumes/Makeup

Briefly touching on TLOF's art direction, our two executives carried a heavy burden. They were responsible for 5 different sets, all with decade-themed decorations. Since we were on a budget, they had to make almost all of the props by hand which was time-consuming and occasionally frustrating. It was difficult for them to juggle all 5 sets, costumes and make-up, and their personal lives. Our art executives truly elevated TLOF's vision and scale, allowing us to create a professional-looking gameshow.

In hindsight, we should have expanded their team and delegated more responsibilities to crew members with higher titles. Creating 5 different sets was too much for only two people, so adding more people to their team would've been beneficial. They needed dedicated people for talent costuming and makeup since they couldn't focus on both set decoration and talent appearance. We were also struggling to find a hair and makeup artist for our show, so our team had to personally reach out to people we knew and ask for their help. Thankfully people agreed and they saved our show from chaos.





# PRODUCER & STUDIO REPORT

## 3. Shoot Day Schedule

As Producer, I maintained a strict shoot schedule, but TTC delays caused late arrivals on the first two days, disrupting our plans. This significantly impacted our schedule as a multi-camera production requires everyone to be present. We quickly adapted, and after a stern reminder during the second-day debrief to arrive at your call time, everyone arrived early on the final day. Despite a prior technical rehearsal, unforeseen technical issues on the first two days delayed us by nearly an hour each day. Thanks to the responsive tech staff, our problems were resolved quickly and we established a system to keep cast and crew comfortable during delays. Though we ran behind schedule for the 3 shoot days, we wrapped close to the planned time, with minimal overruns of 15–20 minutes. Overall, I'm proud of how the team handled challenges, was willing to help, and had fun during the shoot.

## Studio Report

### 1. Studio C + Booking Conflicts

For TLOF, we used Studio C in the RCC, utilizing both the studio floor and the control room. Initially, we had envisioned our show in Studio A, but due to construction, we had to switch to Studio C. This posed a challenge as Studio C is significantly smaller and less suited for our large-scale set and numerous props. Our executive team was also more familiar with Studio A, so we had to adapt to Studio C's quirks. Thankfully, we managed to work around these limitations, with the prevailing difficulty being moving props in and out of the studio. The ramp leading to the studio floor proved a significant obstacle, requiring strength and perseverance to navigate with large props.

Additionally, we encountered booking conflicts the weekend before our shoot. We failed to realize the high demand for Studio C since students only had two studios to film their practicums, which were all happening around the same time. This led to some confusion and frustration within our team. Fortunately, we resolved the issue by coordinating with staff and another practicum group. Our team made time sacrifices to set up the flats and decorate before our shoot days, which was worth it in the end as it helped our tight schedule.

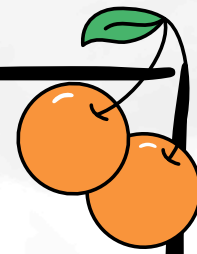
### 2. Layout + Flats

Our set design consisted of 10 flats arranged in a U-shape, creating the set foundation and allowing for easy camera access. These flats were the core of our show and remained stationary, with only the decorations, props, and furniture changing between sets. Finding 10 flats of the same size was challenging, so we used 8 flats that were 8 feet tall and 2 that were 10 feet tall. Sourcing enough A-frames and sandbags also proved difficult due to the large quantity needed. Fortunately, we rented enough sandbags from the EDC and asked staff to help find additional A-frames.

Additionally, our Art Directors spent several nights in Studio C painting the flats white. Unfortunately, it was just the two of them working with only two paint rollers, which slowed the







## PRODUCER & STUDIO REPORT

process: they had to apply multiple coats and wait for each layer to dry. Thankfully, on the final day, extra hands were available to assist with painting and storing the flats, allowing the Art Directors to take a well-deserved break.

### **3. Shoot Day Difficulties - Moving props, changing sets, changing lighting during shoot days, audio bleed because of the audio booth on the floor**

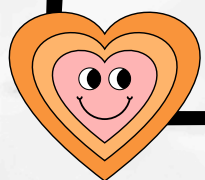
During our shoot days, our Art Directors were under significant stress. They had to ensure they had all the necessary props and a clear understanding of the layout for each set. Moving props in and out of Studio C was physically demanding for them and the Production Assistants, especially since we lacked sufficient hands. Fortunately, they could take breaks during rehearsals and filming to recover their energy and we reached out to friends to come in and help.

Some decades posed challenges for the Art Directors in terms of set layout. With five different sets to design and source props for, a few fell short during pre-production. For instance, on the first day, the Art Directors stayed late to finalize and decorate the 1970s set. Without a solid plan going into the shoot, they had to invest extra time and effort the night before to bring the set together.

Additionally, we encountered an issue with audio bleed from the audio booth on the studio floor. In Studio C, the audio booth is located on the floor, and the Contestant mics picked up the Gamemaster's voice from the booth. Since the booth wasn't fully soundproof, this audio bleed will be challenging to address in post-production. Unfortunately, this issue was beyond our control, given Studio C's layout and our limited time and resources.

### **4. Final Thoughts**

Overall, I am incredibly proud of what we accomplished in Studio C. Despite various limitations, we successfully created a high-quality game show using school equipment. During our shoot days, several tech staff complimented our set design and vision, which motivated us to keep pushing forward and not let the challenges discourage us. It is rare for a practicum group to create a multi-camera production using traditional TV practices, so I'm proud to show people what we've created with TLOF. With six different sets created over three days, we are still in awe of how we transformed Studio C and maximized our resources. I'm excited to see the final product and proud of our executive team and crew for their hard work and positive attitude throughout the process. I hope TLOF inspires future practicum groups to pursue multi-camera studio productions.





# TECHNICAL PRODUCER REPORT

## 1. Project Overview

The project executed was *The Life of Five*, which was shot over the course of three days between Tuesday, October 15, 2024, and Thursday, October 17, 2024. Tech training with camera, lighting, and audio occurred during the first week of October, and tech runs were executed in the weeks following training. *The Life of Five* is a 60-minute multi-camera live-to-tape game show. Hosted by the voice of the Gamemaster, it follows five contestants navigating life by competing in five mini-games, each set in a different room and themed decade. Each game corresponds to a major life milestone for that decade to aid players in determining their outcome in life.

## 2. Technical Setup, Equipment, Evaluation & Troubleshooting

### Cameras & CCU

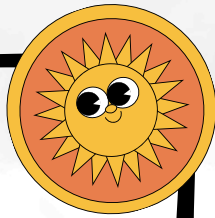
We varied between using a three and four camera setup. The three cameras were the Sony R-Series Power HAD FX mounted on pedestals with two panhandles each with a zoom rocker and focus knob. The fourth camera was the Sony EX3 mounted on a rollable tripod with two panhandles with only a zoom rocker.

It would have been optimal if all four cameras were identical in model and lenses to deliver a more consistent look. With the Sony EX3, this produced challenges in being unable to match the look using the CCU, even with the help of the tech staff. If all cameras were uniform, this would significantly assist in reducing the time spent using the CCU during production and when colour grading in post-production.

Similarly, the fourth camera differed in being mounted on a tripod and using manual focus. It would be preferable for this to be identical once again to the remaining three cameras, specifically being mounted on a pedestal and having the focus knob to remotely control the focus. From the perspective of a camera operator, this alternative would have provided more ease with the zoom and focus controls in the same location. The use of a pedestal would also offer enhanced flexibility in camera movement.

If it were possible, the ideal option would involve using a different camera model that retains a larger dynamic range. Especially in low-light situations, this would have been helpful when shooting in the 1960s and 1970s when illuminating the set in contrast to the spotlight. This would have provided more flexibility in lighting and would have assisted in constructing more accurate lighting of that decade.





# TECHNICAL PRODUCER REPORT

## Audio

We used a total of six wireless lavalier microphones with five for the contestants and one for the Gamemaster. With only four lavaliers available in Studio C, this required renting an additional lavalier receiver and transmitter from the EDC, as well as connecting the transmitter to the control room through the bulkhead via a 3-pin XLR connection. Regarding music and sound effects, QLab was employed with each day's tracks uploaded to separate workspaces. All of this audio was monitored and controlled through the X32 Behringer audio board. With the intercom, we used one belt pack and headset for the Floor Director also connected through the bulkhead via 3-pin XLR and two wireless intercom packs. Intercom was also available for the Director, audio crew, Gamemaster in the booth, and Camera Operators.

Initially, we planned to use the condenser microphone with a pop filter already available and installed in the booth, which was tested the week prior and the desired choice. Due to audio issues with the signal cutting in and out, we had to pivot to using another lavalier for the entirety of production. The lavalier microphones would occasionally produce static noises that would not be favourable in the recording. The static would arise from something brushing on the lavalier itself or the antenna of the microphone pack. The more suitable route would have been ensuring the lavaliers and microphone packs were sufficiently and properly positioned on talent. Another option includes verifying if there are any obstructions, such as necklaces or hair, and possibly securing or positioning the microphone to avoid any possible interference.

## Lighting

For lighting, we employed the Chameleon lighting software and a DMX lighting board. With six different lighting plans, many scenes were built with different lights set to varying intensities that allow for simple operation on production days. There were scenes for each decade to group different lights, along with a scene for the spotlight and another to illuminate the wheel in the 1970s. The types of lights used consisted of numerous fresnels, two scoop lights, one Flux light, and one Source Four. Diverse gel colours and diffusion were placed on roughly half of the lights that varied across each decade to subtly enhance the mood.

At times during production, the talent's faces would minorly shine and reflect light despite makeup application. As fresnels are known to be harsh lights, this was likely the cause for the shininess. The more suitable option would have been using LED lights, which would have provided softer lighting, offered a range of colour temperatures to reduce the time swapping gels, and reduced the heat of the tungsten lights.







# TECHNICAL PRODUCER REPORT

## DDR

Four to five DDR channels, depending on whether four or five cameras were utilized, were recorded with some retained different channels of audio sent to them. As Studio C's DDR can only hold a maximum of four channels, Studio A's DDR was mirrored onto the teleprompter's monitor to present additional DDR channels. DDR 1 recorded camera 4 with the Wii game audio for the 1970s, along with the contestants and booth mic separated into the left and right channels for the other decades. DDR 2 recorded camera 1 with the contestants' audio, DDR 3 recorded camera 2 with the booth audio, DDR 4 recorded camera 3 with the program audio, and Studio A's DDR 1 recorded the line cut with the program audio.

As this resulted in limitations to recording many audio channels, the ideal route would have been ISO recording all of the contestants' audio. Instead of compiling all contestants into one audio channel, the preferable option would offer versatility in revising levels and making adjustments in post-production.

## Switcher

Upon switching, we utilized the Ross Carbonite Switcher. As a live-to-tape production, we decided to only switch between three to four cameras and not cue any graphics, pre-produced content, or use the teleprompter. With relatively simple tasks regarding switching, operations proceeded very smoothly across all days of production.

## Wii Console

The Wii console was used to play Dance Dance Revolution for the third mini-game in the 1970s. The Wii comprises four connections with one into power via an AC outlet, one proprietary cable to the sensor bar, one proprietary cable to the dance mat, and the last outputted as RCA with composite video.

For the video signal, the RCA composite video cable was inputted into an RCA to HDMI converter. An HDMI cable was outputted from this converter and inputted into an HDMI to SDI converter. A BNC cable was outputted from the converter and inputted into the control room through the bulkhead via a BNC connection. It is important to note that the Blackmagic HDMI to SDI bi-directional converter did not work as the video signal was connected to the control room, but absent from the DDR. The issue was resolved by swapping this converter to the Decimator HDMI to SDI 4K Cross Converter.

For the audio signal, the left and right RCA audio cables were inputted into "Tape Input" of an external audio mixer. The audio mixer was powered via a Euro cable. Two 3-pin XLR cables connected to the left and right channels were outputted from the mixer and into the control room through the bulkhead via a 3-pin XLR connection.





