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TICK TOCK

CIM312 MAJOR PROJECT DEVELOPEMENT

TICK TOCK PROSPECTUS



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Project Synopsis and Driving Problem

Tick Tock is a horror short film, following Oliver Brown, a young boy, locked in an undiagnosed limbo, as he faces a daunting test without the accommodations he desperately needs. In a classroom with regular year 11 students, he struggles to keep himself from distracting the others simply trying to finish their tests. As the ticking clock counts down, Oliver begins to feel the pressure. His reality warps, and transforms the very fabric of his existence. It's a chilling revelation: Oliver was never in a classroom, and the relentless pressure he endured was not from the test but rather a malevolent demon lurking within his own psyche.

Our film aims to critique the Australian high school education system, which often neglects the well-being and needs of neurodivergent students. Our goal is to shed light on the issue, hoping that the film may inspire or spark change.

Studies have found that the stigma surrounding mental health disorders, such as ADHD, not only impacts peers but also affects teachers. This stigma can result in expectations that lead to "unjustifiably low evaluations of students" (Metzger & Hamilton, 2021). This issue is prevalent in numerous school systems in Western society, and we aim to shed light on it, advocating for the systematic change that is needed.

The project title is "Tick Tock," derived from the sound of a clock ticking that will be audible throughout the entire film. This concept was influenced by *The Hunger Games: Catching Fire* (Lawrence, 2013), where the Hunger Games arena was based on a clock. In the movie, when Amanda Plummer's character, Wiress, discovers this, she repeatedly utters the phrase "Tick Tock, Tick Tock!" In our film, our character, Miss Nomed, echoes a similar phrase at the end to signal the conclusion of the test: "Pens down, time's up."

Additionally, the title is intended to allude to the significance of time passage within the film, highlighting how time in the world of "Tick Tock" is not what it seems.

Furthermore, this title serves as a playful marketing point, as it can be promoted as 'Tick Tock the film, not the app!' Additionally, it ensures that anyone searching for the phrase "Tick Tock," even if they intended to search for the app "TikTok," will encounter our short film as the result.

Aesthetic Style and Intended Audience

Aesthetic Style

One main aesthetic inspiration for our short film is the concept of the Uncanny, originally introduced by Ernst Jentsch as the Unheimliche, further elaborated upon by Sigmund Freud. In 1906, Jentsch remarked that the uncanny is "something new and unknown that can often be seen as negative at first" (TATE, n.d.). However, when Freud delved into the idea, he defined it as an "instance when something can be familiar and yet alien at the same time," and "that 'unheimlich' was specifically in opposition to 'heimlich'," indicating something familiar (TATE, n.d.).

In our film, we intend to employ the Uncanny to instill a false sense of security within the viewer. Initially, the story may appear to revolve around a young boy taking a test. Nevertheless, we will use the Uncanny to introduce subtle foreshadowing, hinting that not everything is as it seems. Upon closer inspection, viewers may notice peculiar movements among the students in the classroom or find the overall brightness of the setting oddly intense. Our plan involves incorporating dance-like elements into the students' movements, such as twitching when Oliver is being distracting, to convey the hive-mind under which they operate.

The cinematic aesthetics align with the psychological thriller and horror genres, with the Uncanny as a central theme. The use of color, lighting, and setting is crucial in creating a visually unsettling atmosphere, essential to these genres.

Wide Lenses for Claustrophobia

The deliberate choice of employing wide lenses within the confines of the classroom serves as a strategic cinematic approach to instill a palpable sense of claustrophobia. Our cinematography aims to immerse the audience in a chilling atmosphere, aligning seamlessly with the horror genre's objective of inducing feelings of confinement and isolation. The intentional distortion introduced by wide lenses becomes a visual metaphor, intensifying the narrative's psychological horror by heightening the perception of being trapped within the unsettling environment (Sipos, 2014). This cinematographic technique plays a pivotal role in elevating the audience's emotional engagement, offering a unique and immersive experience

Close-ups for Intimacy

Alongside using wide lenses, our cinematography employs close-ups to create moments of intimacy and unease. These close-up shots intimately focus on Oliver's expressions, meticulously capturing the nuanced details of his internal struggle. By juxtaposing the sweeping wide shots with these intimate close-ups, we craft a dynamic visual experience that enriches the impact of horror elements in the narrative. This combination not only adds depth to the character portrayal but also serves as a powerful storytelling tool, allowing the audience to delve into the intricate emotions of Oliver's journey. The blend of wide and close-up shots forms a crucial aspect of our cinematographic vision, enhancing the overall cinematic appeal of *Tick Tock*.

Color Theory & Lighting

Color theory and lighting are pivotal in shaping audience perception in our horror film, particularly through the use of the color blue. Blue, often associated with coldness and isolation (Bogushevskaya & Colla, 2015), underpins the film's psychological horror, subverting its typical connotations of loyalty and trust. This subversion creates visual and emotional tension, essential in horror storytelling (Bogushevskaya & Colla, 2015).

In horror, contrasting shadows and dark lighting with warmer reds and oranges evoke mystery and fear (Fotodiox, 2021). Our final scene's lighting design employs heavy

shadows to amplify these emotions. The classroom's cold, hospital-like colors and lighting mirror Oliver's anxiety, symbolizing his isolation and unease. This visual strategy, contrasting the cold blues of the classroom with the warm, harsh oranges of the shack, creates a dynamic and engaging transition. Such color and contrast shifts intensify emotional responses, maintaining suspense and enhancing the horror's impact.

Intended Audience

Tick Tock is primarily targeted at an audience aged between 15 and 25 years old, who are enthusiasts of the horror genre. This particular age group, typically made up of high school and university students or recent graduates, is a strategic choice for several reasons. Firstly, these individuals are often still grappling with the pressures and stress associated with exams and tests, making the themes in *Tick Tock* especially relatable and impactful. Additionally, according to the Australian Bureau of Statistics (2020-2022), a significant 38.8% of 16 to 24-year-olds have experienced a mental illness for a duration of 12 months (Figure 1). This statistic highlights a heightened awareness and understanding of mental health issues within this demographic, which aligns closely with some of the underlying themes of our film. By focusing on this target audience, *Tick Tock* aims to resonate deeply with viewers who are navigating similar challenges and experiences in their own lives, making the film not just entertainment, but also a relatable and thought-provoking experience.

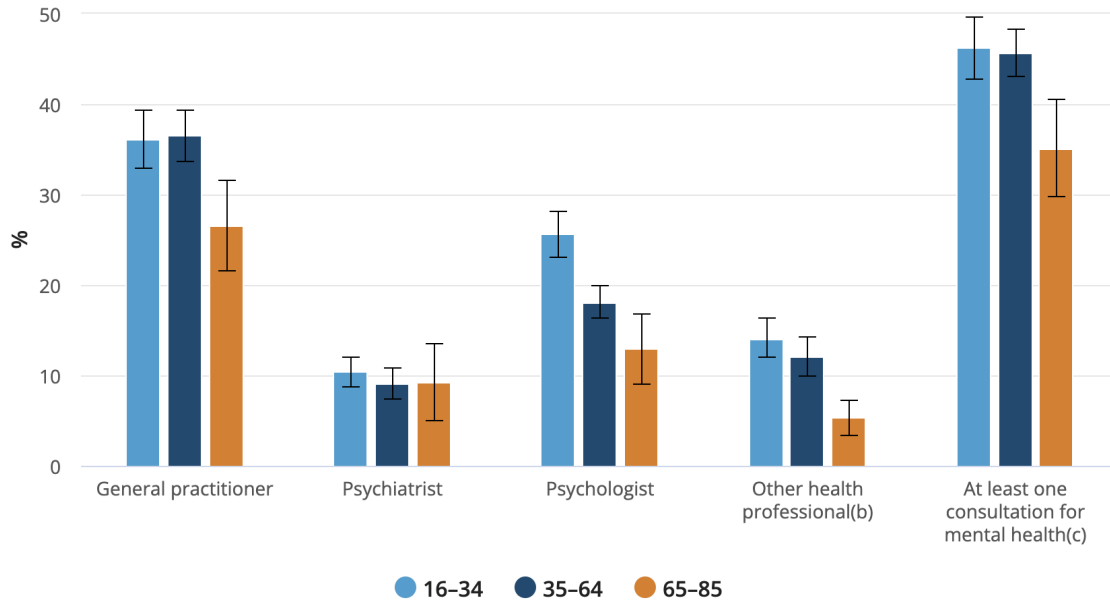


Figure 1. Consultations with Health Professionals for Mental Health(s) by People with Any 12-month Mental Disorder, by age, 2020-2022

Literature Review and Context of Practice

Neurodivergent Representation in Tick Tock

Tick Tock looks heavily into the social and cultural impacts of Mental Health, especially that of mental disorders such as; Attention Deficit Hyperactivity Disorder (ADHD), Anxiety and Dyslexia.

ADHD, as defined by the DSM-IV-TR, encompasses “excessive motor activity, inattention, and impulsiveness” (Lange et al., 2010). In our short film, Oliver will exhibit many of these symptoms without explicitly stating that he has ADHD for the viewers. He will convey inattention through actions like daydreaming and doodling, as well as excessive motor activity through behaviors such as leg bouncing, pen clicking, finger tapping, and nail biting.

The American Psychological Association defines anxiety as “an emotion characterized by feelings of tension, worried thoughts, and physical changes like increased blood

pressure” (American Psychological Association, 2022). Throughout the movie, Oliver will portray these emotions as we observe him becoming progressively more agitated when the test becomes more challenging, and he runs out of time to complete it.

A student with dyslexia is defined as having “a particular difficulty with single-word reading networks that are brain-based (neurological)” by the Australian Dyslexia Association (Australian Dyslexia Association, n.d.). Although Oliver does not explicitly have dyslexia, the disorder will be represented in our film through subtle details. For example, on page 4 of the script, Oliver does not see the answer to a question, but upon closer inspection, realizes the answer is on the page.

Neurodivergent children and teens not only learn differently but unfortunately, they are also treated differently in school. Metzger & Hamilton (2021) suggest that many young adults diagnosed with ADHD may encounter challenges associated with negative stigma, leading to exclusion within social groups. This often arises from peers who expect them to be “antisocial” or even “violent.”

Additionally, young people must navigate stigma from adults in their lives, including teachers, parents, coworkers, or family friends. Mueller et al. (2012) explain that it is common for older generations to question the reliability, validity, and accuracy of these types of tests. Instead, they may believe that a child should be able to overcome ADHD if they just tried harder. A mindset like this can be extremely debilitating for a young child to develop under.

Metzger & Hamilton (2021) also discuss the impact of teacher bias, especially concerning neurodiversity and ADHD. Their research explains that “teachers are often uninformed about ADHD and may hold negative attitudes about students with this diagnosis” (Metzger & Hamilton, 2021). This misinformation can lead to a skewed perception of a child with a disorder such as ADHD, resulting in biased grading, even if unintentional.

Due to this, spreading awareness of what it truly means to be neurodivergent in this day and age is crucial. This awareness is essential not only for the mental health and stability of younger generations but also for their schooling; affecting how they are graded and how they should be taught.

The Use of Horror

“Horror movies tap into our deepest fears and anxieties, and what is suggested is often more frightening than what is revealed” (Bergan, 2021). Britannica defines a horror story as “a story in which the focus is on creating a feeling of fear... They can feature supernatural elements such as ghosts, witches, or vampires, or they can address more realistic psychological fears.” (Britannica, 1999). Our story focuses on the ‘Demonic Possession’, or ‘Supernatural’, subgenre of Horror. “This subgenre plays into the unknown of the human experience. Demons have been part of historical storytelling for centuries. They represent evil in many forms including mythical, religious and supernatural” (The Los Angeles Film School, n.d.).

Horror often relies on the psychological impact of isolation, turning familiar spaces into unsettling territories (Park, 2018). In this case, the classroom, typically associated with learning and safety, transforms into a breeding ground for psychological horror.

The classroom setting, where one would expect meaningful human contact and safety, becomes a metaphor for the kind of isolation central to horror films. The juxtaposition of a presumed safe space with horror elements serves to destabilize the viewer’s sense of security. The horror, in this context, does not need to manifest in external or distant locations; rather, it infiltrates the familiar safe space of the classroom.

Other horror films like Hitchcock’s *Rear Window* (1954), Lynch’s *Eraserhead* (1977) and *Blue Velvet* (1986), underscores how horror can thrive within domestic spaces (Royer & Cooper, 2013). The need for human connection or help, takes on pathological dimensions within the walls of one’s own home. This thematic exploration aligns with the use of the color blue in creating an environment that is both visually unsettling and

emotionally charged, effectively contributing to the overarching horror aesthetic of the film (Royer & Cooper, 2013).

Cinematography Theories

Lyon (2019) talks about his years with undiagnosed autism, always feeling out of place and how horror films were his favorite genre "Horror has a remarkable ability to present us with a manifestation of our worst nightmares in a contained environment" (Lyon, 2019). Neurodivergent individuals find that the heightened emotions and adrenaline rush associated with horror movies help regulate their emotional responses. Horror can provide a safe space to experience and manage fear in a controlled setting as Lyon (2019) pointed out.

Tick Tock embraces cinematographic elements that align with the neurodivergent preference for patterns and predictability, as Bowen (2022) states in their article. To be neurodivergent means to have a brain that works differently than most. These people "have different strengths and challenges from people whose brains don't have those differences" (Cleveland Clinic, 2022). In "Tick Tock," the cinematography intentionally incorporates symmetry and leading lines. These visual components are chosen to stimulate and engage neurodivergent viewers, recognizing their inclination towards and appreciation for structured visual elements. The aim is to create an immersive cinematic experience that not only aligns with the horror genre's conventions but also caters to the specific preferences and comfort zones of a teenage and neurodivergent audience (Bowen, 2022).

When it comes to the visuals, we have taken inspiration from a few different films. For example, *Stranger Things* (Duffer Brothers, 2016-Present) uses flat lighting; "a style of even lighting that produces very little depth and contrast" (Heckmann, 2022). As the cinematographer of *Stranger Things*, Tim Ives, planned; "flat lighting juxtaposes the high contrast lighting commonly seen in the show's supernatural scenes". We aim to use flat lighting for the classroom scenes, opposed to the high contrast lighting for the

shack scene at the end of the film. This creates a cinematic divide between Oliver's two worlds.

Project Rationale

Tick Tock aims to address a gap in the representation of mental health and disorders within the Australian school system. In our culture, ADHD, especially in children and teens, is often perceived as merely a phase, something that will be outgrown (Norvilitis & Fang, 2005). Many preceding horror films exploring mental health-related disorders tend to portray them in a negative light. Take, for example, *Split* (Night Shyamalan, 2016), a film created by a man in his late 40s, in which James McAvoy's character has Dissociative Identity Disorder (DID). He kidnaps three young girls and holds them hostage. To escape, the girls must confront each of his personalities, culminating in the final one that physically transforms McAvoy's body into that of a literal monster.

While personalities, also known as Alters, of someone with DID may exhibit "physical differences, such as allergies, right- or left-handedness, or the need for eyeglass prescriptions," and may also "harbor aggressive tendencies directed toward individuals in the person's environment" (National Alliance on Mental Illness Michigan, n.d.), *Split* (Night Shyamalan, 2016) exaggerates these aspects in a negative light, spreading false information and contributing to the stigmatization of the disorder.

Our short film, *Tick Tock*, aims to achieve the opposite of this. Created by a woman in her early 20s who has personally dealt with the issue we hope to address, we intend to portray mental health disorders, such as ADHD and Anxiety, as they are; neither more nor less. Our goal is to show the audience that the disorder itself is not inherently bad; instead, external forces, represented by the demon in our case, reflect the challenges within the real Australian school system. The film primarily focuses on the difficulties individuals face when seeking the assistance and accommodations necessary to work efficiently and effectively.

The niche we are tapping into with our film is the horror genre, but with a focus on portraying mental health in a more positive light than it typically receives.

Method / Range of Approaches

Project Timeline & Communication

In the initial phase of pre-production, we successfully secured all department heads and additional key roles, assembling a dedicated crew of 21 members. Anticipating the needs of the upcoming shooting schedule, we are in the process of recruiting two more individuals as production assistants.

In week 6, our casting process began with a casting call on StarNow and various Facebook groups, aimed at attracting diverse talent. Candidates who visually matched our character requirements were invited to submit self-tape auditions. Along with these requests, we provided a character breakdown and script excerpts to assist actors in understanding and embodying their potential roles.

In weeks 10 and 11, we initiated callback sessions for actors whose self-tapes stood out. These sessions allowed us to closely observe each actor's interpretation and presence, crucial for our casting decisions. By the end of week 11, we finalized our cast, selecting actors for the roles of Oliver and Miss Nomed.

At the end of week 11, we conducted an initial recce at Doncaster Secondary College (DSC). This visit involved assessing the space for its potential and capturing visual references. Internal discussions followed, focusing on the suitability of different areas within the school. The following week, we conducted a second recce, this time to finalize our choice of classrooms and to explore the Eynesbury Heritage Trail for the scene in the abandoned shack. During this second visit, we also finalized a location contract with the school, securing the necessary permissions for filming. Our shooting schedule is fixed for January 23rd to 25th, chosen strategically to coincide with the holiday period at DSC, ensuring minimal interference with daily school activities.

Week 13 is set for a camera test, leading into a table read, dress rehearsals, make-up tests, and choreography rehearsals in mid-January. A detailed timeline of our production, outlining these and other milestones, is depicted in the Gantt chart below (Figure 2).

Communication is streamlined through Discord, where we've established dedicated channels for each department, facilitating clear, focused discussions. This setup keeps the general channel uncluttered, reserved for broader communications. Regular meetings and announcements of production updates, scheduled at least once a week and conducted online or in person, keep the team aligned and informed. Specialized channels allow for detailed discussions on various aspects like visual and musical references, storyboarding, equipment setups, and editing references. An announcement channel, managed by the producer, serves as the nexus for important production updates and meeting coordination.

This structured approach to communication is integral to our production, ensuring that each department operates efficiently while staying connected with the broader goals of the project.

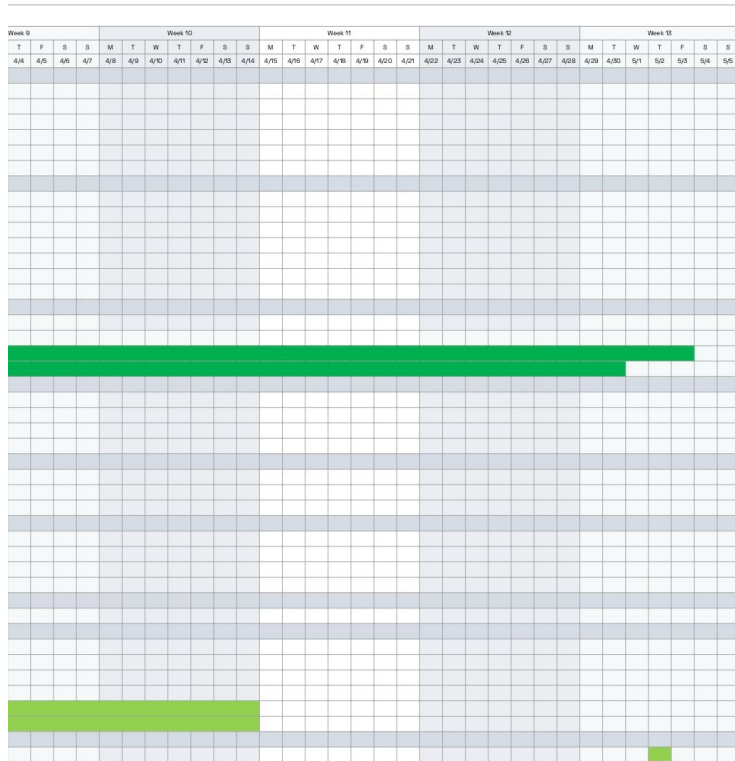
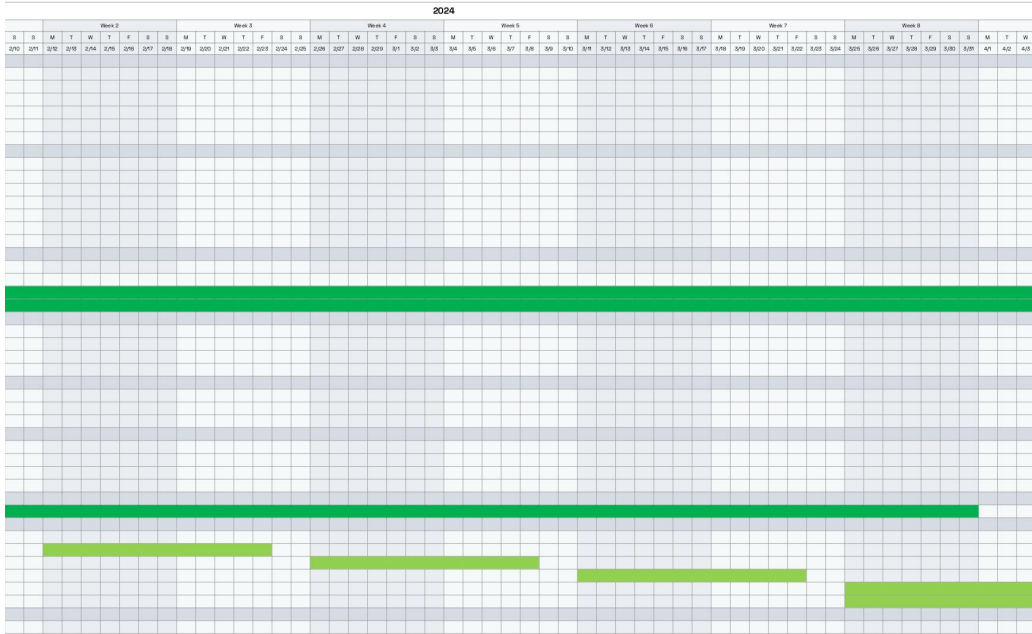


Figure 2. Tick Tock Production Gantt Chart

Crew List

Risk Management

SWOT Analysis

Strengths

- **Unique Concept:** *Tick Tock* stands out as it's one of the few horror films that addresses mental health, using metaphors to explore this theme. This unique approach to blending horror with mental health discussions can capture the interest of audiences seeking depth and meaning in film narratives.

Weaknesses

- **Niche Target Audience:** The film's specific focus on mental health through a horror lens may appeal to a more limited audience, which could affect its widespread popularity.
- **Location Accessibility:** Obtaining permission to shoot in schools, a crucial setting for the film, presents a significant challenge. Not all schools are open to film shootings, which can limit location options and affect the film's production quality and authenticity.

In response to this obstacle, we have adopted a more personalized approach. We started reaching out to schools where we have personal connections, such as institutions attended by our crew members or their friends. This strategy is based on the hope that these personal connections might facilitate a more favorable response, potentially leading to permission to use these locations at a reduced cost or even for free. By leveraging our personal networks, we aim to find suitable and affordable locations that align with the vision and requirements of our film. This approach not only aids in location scouting but also helps in fostering community involvement and support for our project.

Opportunities

- **Collaboration with Mental Health Institutions:** Partnering with local mental health institutions or psychologists can lend credibility to the film. By incorporating factual information and insights about mental health issues like ADHD and

dyslexia, the film can play a role in raising awareness about these often undiagnosed conditions.

- **Educational Impact:** By critiquing the education system that fails to accommodate students' needs, *Tick Tock* can serve an educational purpose, potentially influencing policy changes or sparking discussions about the educational system's approach to mental health.

Threats

- **Funding Challenges:** As students, the team faces the significant challenge of securing funding. Being non-professionals might deter potential donors, adding to the common difficulties of funding independent film projects. The success of *Tick Tock* hinges on obtaining sufficient financial support to cover the necessary production costs.

Budget & Funding

Our film project has a budget of \$3,500, which includes a 5% contingency for unforeseen expenses. This budget will be funded through a combination of a GoFundMe campaign (Figure 3), personal contributions from our team, and merchandise sales. We have also partnered with local brands like *Pooch Handmade* and *My Mini Belle*, selling unique, high-quality items like handmade pouches, pet bandanas, bowties, and dolls to support our fundraising efforts. The allocated funds will cover various critical areas of production, including remuneration for actors, crew catering, art department support, transportation, location fees, and film festival submissions. A detailed breakdown of the budget allocation is available in the graph below (Figure 4).

Figure 3. Tick Tock GoFundMe Fundraiser

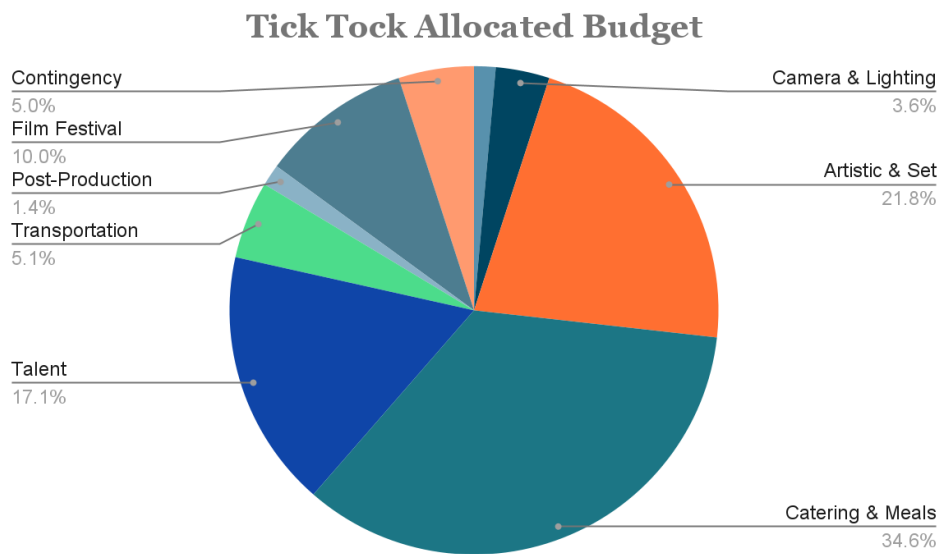


Figure 4. Tick Tock Allocation of Budget

Gear List

No.	Name	Quantity	Department
1	ARRI Amira Camera with Miller Tripod	1	Camera
2	Zeiss Lenses	1	Camera
3	Nucleus-M Wireless Lens Control System	1	Camera
4	Teradek Bolt	1	Camera
5	Cinesaddle	1	Camera
6	Wally Dolly	1	Camera
7	Easy Rig	1	Camera
8	Director Monitor	1	Camera
9	Forza 500	1	Lighting
10	Creme Source	1	Lighting
11	Forza 500	1	Lighting
12	Floppy/cutters	1	Lighting
13	Polyboard	1	Lighting
14	Reflectors	1	Lighting
15	C-Stands	1	Lighting
16	Large Light Stands	1	Lighting
17	China Ball	1	Lighting
18	Radio Mic Packs with Velcro Belts	3	Sound
19	ZOOM F4 Mixer	1	Sound
20	Saken Boom Mic and Boom Pole	1	Sound
21	Tentacle Sync	1	Extra
22	Residual Current Device (RCD)	1	Extra

Post Production

Our goal with the music composition is to evoke a physiological response from the audience using various sound and editing techniques. The sound composition will include elements like dissonant chords, tremolo, glissando, and col legno battuto violin techniques, along with time signature changes to create feelings of uneasiness and disorientation. Techniques such as changes in loudness, speed, and pitch will generate tension and suspense. Inspiration is drawn from "Talk to Me" for the score, utilizing software like East West's Dark Side, Kontakt Violin, and Logic for composing to screen.

The audio stem files are imported into a Pro Tools post-mixing template, ensuring an updated and efficient workflow. Dialogue editing will use Izotope RX features like De-rustle, De-crackle, and De-noise for clear dialogue. The mix will adhere to OP59 loudness specification (Norton-Smith, 2019) and Netflix's loudness standards for streaming distribution (Netflix, 2023).

The sound design, inspired by "Monster" (2005), aims to create an atmospheric ambiance using eerie silence, abrasive noises, foley, and atmospherics recorded both in-studio and on location. This enhances the film's emotional engagement.

Editing aims to build and release suspense and tension at key moments. The softwares Davinci Resolve and Premiere Pro will be used to ensure a smooth workflow. Techniques like L cuts, J cuts, and jump cuts will be used to interlace dialogue with visuals and create unsettling imagery, drawing inspiration from 'The Ring' (2002). Cutting on action and dissolving frames will ensure a seamless flow in transitions.

Overall, the combination of sound and visual editing techniques is designed to enhance the horror film's immersive and unsettling experience, keeping the audience engaged and on edge throughout the movie.

Potential for Publication / Exhibition / Distribution

Marketing Plan

We've chosen to utilize Instagram as a key tool for marketing our short film, a strategic decision driven by several compelling factors. This platform's visual focus aligns with the film's promotion needs, offering an effective platform for showcasing its visual appeal. Studies by TrackMaven (Hootsuite, 2021) and Smith in the Journal of Social Media Studies (2020) highlight Instagram's superior user engagement and its compatibility with the demands of film promotion. With over a billion active users, Instagram provides access to a wide range of demographic groups, making it an ideal platform for reaching a varied audience (Statista, 2022).

We intend to maximize Instagram's potential by using it to post exclusive behind-the-scenes content of our production, promote our GoFundMe page for the film's financing, showcase profiles of our talented crew members, and highlight any awards we receive at film festivals in the future. By harnessing the strengths of Instagram, we can significantly boost the visibility and appeal of our short film, making it resonate with a wide-ranging audience while providing unique insights into our filmmaking journey.

Instagram Content Plan (5 Week Plan)

Month	Week	Type	Content	Notes
December	1	Feed	Title - Coming Soon	Introduction to Film
December	1	Feed	Film Description & Director's Statement	Introduction to Film
December	1	Story	Coming Soon	Introduction to Film
December	2	Feed	GoFundMe	Fundraiser
December	2	Feed	Market Sale	Fundraiser
December	2	Story	GoFundMe	Fundraiser
December	3	Feed	HOD Profile	Introduction to Crew

December	3	Feed	Collaboration with Pooch Handmade & My Mini Belle	Fundraiser
December	3	Story	Christmas Sale	Fundraiser
December	4	Feed	Christmas Wishes	Greeting
December	4	Feed	BTS Pre-Production	Pitch, Callbacks, Location Scout
December	4	Story	BTS Pre-Production	Pitch, Callbacks, Location Scout
December	5	Feed	Merch Sale	Fundraiser
December	5	Feed	Donation Update	Update
December	5	Story	Merch Sale	Fundraiser

To effectively leverage Instagram for marketing our short film, we have devised a content strategy that balances regular updates with audience engagement. We plan to post a minimum of twice a week on our Instagram feed and upload one story each week. This approach allows us to keep our audience informed about the production progress without overwhelming or annoying them with excessive posts. Such a posting frequency is optimal for maintaining audience interest and engagement, as suggested by Smith (2020) who found that a moderate posting schedule can enhance follower retention and interaction. Additionally, this schedule provides ample time for our graphic designer and marketing team to strategically plan and curate content, ensuring that each post is purposeful and aligns with our overall marketing objectives. Adhering to this schedule will help us to create a steady stream of high-quality, engaging content that effectively promotes our film.

Film Festivals

We intend to submit our film to various national and international film festivals, scheduled from mid-2024 through 2025. We have chosen these festivals for their renown in supporting and promoting independent films. They provide a platform for emerging filmmakers to showcase their work to a broader audience. Additionally, these

festivals are recognized for their diverse and inclusive programming, aligning well with the themes and artistic vision of our film.

To manage our submissions, we will be using FilmFreeway, a comprehensive platform designed for film festival applications. With a budget of \$350 allocated for festival sign-ups, our strategy includes registering during the early bird periods to take advantage of lower entry fees. Below is the list of festivals we plan to participate in.

National

Canberra Short Film Festival	Flickerfest International Short Film Festival
Melbourne International Film Festival	St. Kilda Film Festival
Sydney International Film Festival	Sydney Women's International Film Festival

International

12th Short Film Breaks	Aspen Shortfest
Berlin Short Film Festival	Blow-Up Arthouse Filmfest Chicago
Boston Short Film Festival	Flickers' Rhode Island International Film Festival
Cannes Short Film Festival	Golden Short Film Festival
Glasgow Short Film Festival	Hollywood Shortsfest
HollyShorts Film Festival	IN THE PALACE International Short Film Festival
Leeds International Film Festival	Short Shorts Film Festival & Asia
Spotlight Short Film Awards	Student Los Angeles Film Awards
Studio City International Film & TV Festival	Tribeca Film Festival
Vancouver Island Short Film Festival	Vienna Shorts

Brand Guideline & Merchandise



Tick Tock Logo

Size & **BREAKDOWN**



Tick Tock Logo Size & Breakdown

Clear **SPACE**



The minimum space left between the logo and the surroundings should be equal to the width of 1 square of the logo extending out in each direction.

4

Tick Tock Logo Clear Space

Visual **FONT TYPE**

First Word or Line,
Highlight, Sub-headline

HANKEN GROTESK LIGHT

The quick brown fox jumps over the lazy dog
0123456789

**Single Line,
Second Line**

ANTON

**The quick brown fox jumps over the lazy dog
0123456789**

Body Text

HANKEN GROTESK LIGHT

The quick brown fox jumps over the lazy dog
0123456789

5

Tick Tock Visual Font Type

Color PALETTE



#252525
R 37 G 37 B 37
C 71 M 65 Y 64 K 70

#FBF9FF
R 251 G 249 B 255
C 1 M 2 Y 0 K 0

#004D00
R 0 G 77 B 0
C 83 M 42 Y 100 K 46

#8B4513
R 139 G 69 B 19
C 31 M 76 Y 100 K 29

This color combination is crafted for a haunting and mysterious ambiance. The main background is a deep charcoal gray (#252525), setting a foreboding tone. A light lavender secondary background (#FBF9FF) introduces an otherworldly element. The first accent is a dark green (#004d00), hinting at the supernatural, while a rich brown (#8B4513) adds warmth and grounding.

Together, they create a visually compelling and eerie palette, perfect for a horror theme.

6

Tick Tock Color Palette



Tick Tock Mug and Keychain Design



Tick Tock Crew T-Shirt Design



Tick Tock Myki Card Cover Design



Tick Tock Notebook Cover Design

Reference List

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