



## **THE SCOPE OF PRODUCTION | "2" SEASON ONE**

Streaming Series, Independent

(Fantasy | Myth | Grounded Sci-Fi | Neo-Western Noir)

Season One: 6 Chapters (Episodes), Approximately 330 minutes

Cast: Ensemble

Time: The Present | Setting: The U.S. Desert Southwest

Production Locations: International

... This is the power that the media now gives to the artist: To get out there, and do what they want, and not be sanctioned in any way. And get it out directly to the public... I think that's good.

~ Dan Ackroyd

Season One of the Streaming Series “2” — currently entitled “2 | *A New Man*” — originated as a modestly-budgeted, independently produced, multi-episode, serialized production prepped for direct distribution as well as license to one or more streaming platforms.

The Series is the first story set in *The SEI Universe*, a narrative, transmedia *multi-verse* currently the home of multiple, separate but interwoven stories.

The goals of the “2 | *A New Man*” production are:

1. To tell an interesting, imaginative story through developed characters and dialogue; smart, ensemble storylines; and classic thematic elements from Fantasy, Mythology, Grounded Science Fiction, and Neo-Western Noir genres without sacrifice of Mystery and Thriller tones;
2. To showcase talented Cast, Crew, and Creative Collaborators, providing each with opportunities and challenges that will allow all involved to demonstrate themselves as talented storytellers and contribute to a story in which each can find creative fulfillment and worthy presentation;
3. To allow and encourage creative contributions that elevate the Series beyond the predictable, the mundane, and the “safe” (story-wise);
4. To compensate, travel, and lodge all contributors (equitably, but necessarily limited); provide a professional, eco-friendly, diverse, and safe work environment; operate with a sincere respect for both the work and all involved; and
5. To create an entertainment property with as much ethical care, thought, and creative approach to the business and investment opportunities as crafted for the story.

Season One is written and designed to produce approximately 300 minutes of story content, intended for delivery in 6 episodes to be shot in 13 - 15 weeks in locations on one or more of Spain’s Canary Islands. While our initial Season is the current focus, the underlying intellectual property and Series episodes are boarded for subsequent seasons in the event anticipated success warrants.

At this time in the entertainment industries, independent production and the medium format “Streaming Series” can look like a lot of things. In the case of “2,” the production and story scope are most similar to independent film in terms of emphases on story depth and tone, detailed characterizations, production values, bespoke marketing campaigns, territorial distribution rollouts, inclusion of original score and music, and collaborative professionalism inherent in the production. Though the Season One budget is relatively modest when compared to notable productions on well-established streaming platforms, the Production Team is as committed to artistic quality and production success — both creatively and financially — as it would be on a production the scale of Netflix’s *Stranger Things* or (HBO) Max’s *Westworld*.

In the spirit of transparency — which is a foundational point of the company Mission Statement — some select FAQ’s with regard to normal Cast and Crew concerns:

## **Will there be pay?**

Yes. Everyone will be paid. While Season One production is not one where anyone involved is going to get rich from daily / weekly pay rates, it is our policy that professional-level talent, preparation, and performance, and professionals deserve to be paid.

Additionally, all Cast, Crew, and Production Team members will be fed per SAG•AFTRA guidelines (per terms of 2023 Collective Bargaining Agreement, “CBA”), and all non-local Cast, Crew, and Production Team members will be traveled and lodged per SAG•AFTRA requirements or at applicable professional standards.

## **Speaking of SAG•AFTRA, is the production a signatory?**

“2 | *A New Man*” will submit all documentation necessary to be a signatory to the prevailing SAG•AFTRA Main or Side Letter Agreement of the CBA, at the appropriate time in advance of our Production Schedule, in order to be produced as a SAG•AFTRA production.

*For our first season, it is anticipated that the SAG•AFTRA CBA is the only guild to which the series will be a signatory.*

## **Why is the “Scope of Production” what it is?**

In all candor, we got tired. Tired of waiting. Tired of false hopes. Tired of 11th-hour evaporation of investors, collaborators, and distributors. Even tired of being told that audiences don’t want their entertainment to be... *too smart*. We suspect

one or more of these are sources of fatigue for cast and crew talent in the industry as well.

After more than a half-dozen near misses on production of independent film projects, we were tired of the processes. But not beaten by them. We were hungry, too. Hungry to make something. Tell a story. In a production we could stand next to and defend as *worthy* of audiences.

When the story for “2” came along and began to blossom — first as a Novel, and then as a Series — we knew it was the kind of story that we could produce without waiting for permissions. A story that ideally suits the Streaming Series format and the audiences that love them. So, we did the only sensible thing at that point...

### ***We green-lighted ourselves...***

We believed in the production enough to commit the initial money. We realize that our “labor of love” will not appeal to every potential actor, crew member, or even audience, but we strongly believe that deep pools of talent exist, starved for the chance to express themselves. Famished for the chance to create and build something worthwhile. And presently near-desperate to do so in an environment that values and protects contributors. Where ethics and directness and transparency are not abstract concepts, but rather standard modes of operation.

We are confident that within that scope, the right Cast and Crew will find us.

### **How will the production handle... *sensitive material*?**

We have made concerted efforts (and to good result, we have been told) to be proactive and declarative in this area.

While the content of “2” is not significantly extreme when put alongside material found in mainstream shows on platforms like (HBO) Max, Netflix, Amazon Prime, Apple+, Showtime, and others, we recognize that sensitivities to certain story elements is a personal matter — even among industry professionals. Violence, simulated drug use, nudity, prop weapon handling, simulated sexual activity, and so on. Each are capable of lying outside someone’s comfort zone as a viewer. Even more so as a creator.

We feel the best way to empower actors and collaborators is to inform and even include them in the development, crafting, and staging of any material reasonably considered “sensitive.” Each of our employment agreements contains a detailed description on how we handle sensitive material, from concept through capture.

Our policies in this area, which build upon and broaden / extend protections guaranteed in the SAG•AFTRA CBA, are available by request to anyone in advance of applying for an actor role or crew position.

## **Okay, so what's the bad news?**

None that we can see, but then again, it's our baby. Okay, the truth is that it will be a challenging production, no matter the "exotic production location."

Yes, we are going to take care of everyone to the greatest extent possible, but our Season is going to see minimal Crew (relatively speaking) and crowded production days (averaging 4 - 5 pages a day), occasionally in remote locations. Everyone will be safe and provided for (plenty of food, water, ample shade, cooling, etc.), but the shoot will have demands.

Actors will need to know their lines more akin to live theatre production than that of typical motion pictures and television. The ability to shoot long, uninterrupted takes will make for fewer set-ups and more manageable days, both on set and in the edit.

Crew will need to work in concert, quickly adapting to the needs (or limitations) of a location or environment. *Lean, Fast, Efficient* is our mantra. We won't ask anything unreasonable, but it may feel a whirlwind compared to other productions.

## **Oh, and what was that mention of future seasons and other stories?**

We have plans... indeed, we have plans. With the good favor of the "audience gods," Season One will build a loyal following that validates the Series as a business. One fortunate aspect of our lower-budgeted initial Season is a significantly lower bar to clear in terms of financial return. And we have no qualms about going it alone (*independently producing and distributing*) for as many seasons as audiences will have us.

With the expected response from worldwide audiences, plans call for launch of Season Two as soon as possible following release of Season One. While it should go without saying that we would want and hope for all Cast & Crew back for our next season, we gladly confirm that here and now.

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For any questions not addressed or needs for additional information, we hope one and all will feel welcome to contact us. As is likely evident from all of our communications, our policy is to err on the side of too much information rather than too little. After careers spent on productions where those who do the

heaviest lifting (Cast, Crew, and Investors) are routinely the last to be provided candid, important, and relevant information (if they are included at all), we think things can be done differently. *Should be done differently*. So, from our side, no question or concern is trivial, inappropriate, or unimportant if it is something you need or want to know.

*One of the most exciting aspects for the current environment of independent production, marketing, and distribution is the chance for audiences to watch stories and characters presented as the creators intended. No “watering down” of content or theme by committee or corporate concerns. Love it or hate it, at least the story seen was the story told.*

~ Greg Anderson  
Series Creator