

Production Book
Fusion Entertainment
CC_CRB_CP2A

Charlotte Schoell 50895I4
Jonas Haerter 5080525
Lasma Lizete Kiploka 502I936
Franziska Arens 498I553
Laurine Große-Peclum 50I640I
Rafael Fernandez Barhumi 4968360



sound hunters



Contents

03 Debrief/Format Description

05 Production Plan

I3 Visualization of Production Plan

I4 Company Feedbacks/Research

I9 Budgeting

2I Appendix/Group Reflection

64 Production Book Version I

65 Sources

1. Debrief

1.1 Preface

Have you ever wondered if you could pick up music production? Did you also disregard that idea immediately after thinking it because you think starting with music production would be too hard? What is it that you need, to take the first steps towards your first very own song? Is it expensive equipment? Is it a fancy software?

Soundhunters will show you how easy it can be to start off with music production! Our participants even create their music with random objects that we give them such as a bell pepper, a whisk or aluminium foil. You don't believe that works? See for yourself!

This production plan serves as a step-by-step manual for creating, carrying out, and promoting Soundhunters. It will take you along with us on the process of creating the idea, including all the challenges and victories we encountered.

1.2 Context description

Our assignment was to create meaningful content for our client matters.frl. Matters is a platform that shows content made by students for students, therefore the target audience consists of students aged roughly between 18 and 25. The content must be meaningful to the target audience while maintaining enough quality to convince the matters.frl board to let the show be aired and uploaded on their platform.

But what is meaningful content? That is a question that cannot be generally answered. Meaningful content can mean different things to different people, some are maybe interested in cars others are interested in music. Some individuals would label inspiring content as meaningful, others maybe only entertaining content. But with the help of ideating and research, we found out that a lot of members of the target audience categorize it as products that are inspiring, entertaining, or educational.

This led us to design the concept of Soundhunters. A show that combines all three of the above-mentioned approaches. This concept book is meant to clearly show how our concept works and where it originates from. It will explain in detail, what the idea behind the show is, what it will look like, how we arrived at our conclusions and what the programme consists of as well as how it will be structured.

2. Format Description

2.1 Explanation of the title

The format we created is called Soundhunters. It combines the word sound, which is the base of any kind of music, and the word hunting, which basically means catching certain things. The name drew inspiration from a design campaign from the high fashion brand Balenciaga called "Speedhunters". The title catches the beat of the fast-paced environments that surround nearly each and every individual on planet earth.

2.2 The idea

Our idea is simple. We came up with the concept of an audiovisual series that follows a student and one experienced music producer who go on a sound hunt together, looking for sounds that will later be put together by them, creating an entire song. The location for this Soundhunt will be picked at the beginning of each episode and will vary from park to restaurant. Hence, the music producer will not be in their usual environment, their studio but at a random spot we take them to, recording sounds with objects we supply, which are unusual to use in the music industry. Those can be vegetables, cleaning supplies and others, which require creative input to transform them into useful sounds. The plot is there to spice up this rather unconventional music production show.

Soundhunters takes the viewer on a journey, following the storyline of continuing the legacy of Soundhunters. The idea is that a suitcase appears on the doorsteps of a music producer, the 'Chosen One', and shows them the history of Soundhunters and how they already existed ten thousand years ago. The suitcase then teleports the music producer to the location where they get sent on their way to continue that legacy. In every episode there is a new suitcase, picking its own 'Chosen One' and teleporting them to another location. This journey adds to the meaning behind the show, evoking creativity and going back to the roots.

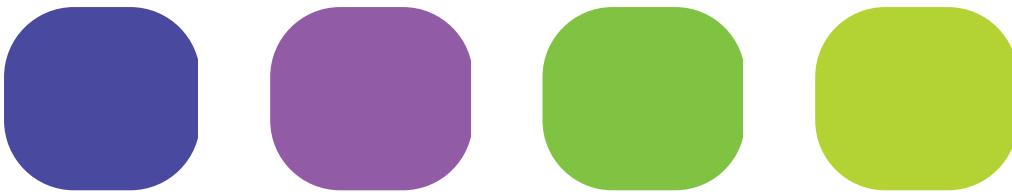
2.3 Form, Duration, Genre

Soundhunters is an audiovisual series. The first season will consist of six different episodes that will be around eight minutes long.

The concept will combine different genres, as it aims to be entertaining by maintaining a rather comedic approach to the programme, but it will not try to be a comedy. The intention is to also include inspirational and educational parts that are designed to give people a behind-the-scenes look at music production and inspire them to maybe produce music themselves. In conclusion, it can be said that Soundhunters aims to be comedic infotainment.

2.4 Design Choices

Colour scheme, inspiration, and idea behind the urban style, youngster.



The Design chosen for the concept Soundhunters is inspired by a certain style, that in our opinion evokes a feeling in our target group best suitable for our show. The main colour is a kind of neon green, recurring everywhere in the layout, logo and designs for social media. That colour highlights the black and white visuals, which display urban youngsters who skate and/ or listen to music or else. As the show also takes place outside at different locations and aims at students who are music-interested or enthusiasts, we wanted to achieve a street style and urban outer look. The colour neon also stands for attention and has an energizing effect on people (Braam, 2021).

The show is interactive and lively, taking place at many different locations which fits the energy we aim for. It is a modern colour, matching the modern fonts and images we included. The design overall appeals to the youth by incorporating a modern, urban street style. The colours purple and blue are used as accents next to the green tones. For this decision, we didn't include any colour psychology but our own feelings as we are part of the target audience. Purple and dark blue resemble the colours of the youth and fit into the design as they add perfectly to the green.

2.5 Segments

ARTISTS JOURNEY

Start each episode by introducing the main artist, which will be the chosen one for the episode. We would implement the suitcase as a definition of moving along the journey. First introducing the main artist and then going on introducing the one who wants to learn. This way we open up the story of Soundhunters for our audience. We also show their dynamics together and give a clear explanation of each one. They would appear at our chosen location, where they would open the given suitcase and read the letter together with the given tools. This would be the start of the hunting part. This segment would be different for each episode as we have new artists and locations each time.

ANIMATION

This would be a short animation explaining the idea behind Soundhunters. This shows the relevance to the outside world and gives the audience some kind of understanding of the sound concept. This animation together with the Soundhunters logo would be introduced in every episode.

TEASER

Continuing with the next segment where we would show a short snippet of what's coming on this episode. This part would also include the voice-over where we explain the concept a bit more and introduce the challenge that this show offers. This part would also stay the same for every episode for the audience to remind them what the show is about.

SOUNDHUNT

We would start our Soundhunt with artists at the chosen location where they are looking for sounds. This part would include our given objects and their surroundings. Parallel to the hunt, both artists would be explaining what exactly they are looking for and why. This would help the audience to get more knowledge about how sounds are recorded in general. Soundhunt would change every episode as we have new locations and tools.

EDITING STUDIO
Moving on to the editing segment - our contestants will return back to their editing studio where they will put together all the found sounds and make a final song. Also, during this part, both artists will explain and show what they are doing so that the viewers can learn themselves. This part would end with a finished product that they will place on the SD card and in the suitcase, which then will be given to our table of judges.

GAMESHOW

As for the last segment, we will include a gameshow and reaction to the just-made song. Our judges will try to guess the origin of the recorded sounds and the location where they were gathered from. Moreover, they will react to the video and the making of the song. Judges will give their feedback on artists' work and we will thank the artists for participating.

FINAL JOURNEY

Our people will put the SD card back in the suitcase and put it in our storage room, where they will take a new suitcase indicating that the new episode is coming. This part will be the end of a journey and symbolise the finished route and journey of the suitcase, that carries the legacy of Soundhunters.

3. Production Plan

3.1 Bottleneck Analysis

A bottleneck is a point of congestion in a production that stops or severely slows the system. The inefficiencies brought about by the bottleneck often create delays and higher production costs. It is named "Bottleneck" because it refers to the form of a bottle. The bottle's neck is the narrowest point, making it the most probable location for congestion to develop and restrict the flow of liquid from the bottle. Bottlenecks can lead to lower efficiency, a lot of stress and poor results. According to new research the Bottleneck analysis aims to find solutions for possible bottlenecks that might occur, minimize subpar goods, boost worker effectiveness, cut downtime and to increase the overall production capacity (Bottleneck, 2022).

3.2 What are bottlenecks?

There are two types of bottlenecks;

1. System-based bottlenecks: Old, slow, or out-of-date hardware, software, devices, applications, and infrastructure are the root causes of systems-based bottlenecks.
2. Performer-based bottlenecks: Bottlenecks in a project that are caused by performers include teams or people that perform poorly and if there are too many demands placed on a team or team member. It's crucial to remember that performer-based bottlenecks do not always indicate that your teams or personnel are not working diligently enough. Performer-based bottlenecks might occasionally indicate that your staff is overworked.

(What Is a Bottleneck in Project Management? | Wrike, n.d.)

In order to prevent issues as mentioned above, every bottleneck that might occur was stated and analyzed.

SOLUTIONS

i. Pre-Production

Lack of Organization (system-based)

In the case of lacking organization, we will have a team meeting, in which we will talk about everything that is messed up. We will organize it again and divide tasks, if needed.

Missing Team Members (performer-based)

If team members are absent or not available, due to work, illness, etc., we will temporarily divide their tasks within the rest of the team, in order to keep efficiency.

No availability for equipment (system-based)

When there is no availability for the equipment we need for our production, we will ask Jonas to pull some strings, because the people at the iShop love him, apparently.

No available participants (performer-based)

In the case of not finding participants for our show, we have to reschedule our filming schedule and ask again. In the worst-case scenario, we have to act as participants ourselves, or have to film again after the Christmas holidays.

No available filming location (system-based)

If we can't find a location where we are allowed to film, we have to fall back on public places.

ii. Production

Technical issues (system-based)

If there are technical issues, (e.g. low battery, tripod not stable, camera not working, etc.), we will have to find a spare option or can already bring one, if the availability of the equipment allows it.

Participant is not able to come (spontaneous) (performer-based)

If we get a spontaneous cancellation, we must reschedule or find another person.

Missing equipment (system-based)

In the case of missing equipment, we need to ask the iShop for its availability. If they don't have it, film again on another day, or ask other groups if we can borrow it for the time we need it.

Missing team member(s) (performer-based)

If team members are absent or not available, due to work, illness, etc., we will temporarily divide their tasks within the rest of the team, in order to keep efficiency. Laurine and Lasma act as spare options, since they don't have a fixed role on set.

Poor Implementation of the script by participants (performer-based)

If the participants can't implement the script how we want it, we will take some extra time to explain it to them in detail.

Weather conditions (system-based)

If the weather doesn't fit the needed conditions for our production, we must find a spare location or film later/earlier that day. In order to prevent this, we will be organizing our shooting locations depending on a weather app.

iii. Post-Production

Missing skills regarding editing (performer-based)

If there is a lack of skill in post-production the editor can watch tutorials, ask a coach or someone experienced, to fill the missing knowledge.

Software issues (system-based)

In the case of software issues, we will try to solve them or ask an expert for help.

Missing shots/ Poor quality of shots (system-based)

If we realize that shots are missing or have a poor quality we will reshoot them in the best way possible.

Implementation of bottleneck analysis

This bottleneck analysis helps and prepares us for obstacles and problems we might face. We can already prepare solutions, like another location in for bad weather, other people for cancellations or replacement for missing equipment.

3.2 Introduction & Team Roles

PRODUCERS-DIRECTOR-WRITER			
EXECUTIVE PRODUCER / PRODUCER	LASMA LIZETE KIPOLOKA	(371) 29226590 - cell phone	lasma.lizete@gmail.com
DIRECTOR / WRITER 1	JONAS HAERTER	(49) 1762 2556970 - cell phone	jonashaerter00@gmail.com
WRITER 2	RAFAEL FERNÁNDEZ BARHUMI	(31) 628129775 - cell phone	rfernandezbarhum@gmail.com
<hr/>			
PRODUCTION			
PRODUCTION MANAGER / ASSISTANT	LAURINE GROSSE-PECLUM	(49) 1573 8241586 - cell phone	laurine_gp5030@gmail.com
<hr/>			
ACCOUNTING			
PRODUCTION ACCOUNTING	LASMA LIZETE KIPOLOKA	(371) 29226590 - cell phone	lasma.lizete@gmail.com
<hr/>			
ART DEPARTMENT			
PRODUCTION DESIGNER / GRAPHIC DESIGNER	LASMA LIZETE KIPOLOKA	(371) 29226590 - cell phone	lasma.lizete@gmail.com
<hr/>			
CAMERA DEPARTMENT			
DIRECTOR OF PHOTOGRAPHY / CAMERA OPERATOR	FRANZISKA ARENS	(49) 1511 7699045 - cell phone	Franzia_2002@gmail.com
1ST ASST. CAMERAPERSON	CHARLOTTE SCHOELL	(49) 1515 4723774 - cell phone	charlotte.schoell@gmail.com
<hr/>			
EDITORIAL DEPARTMENT			
EDITOR / MUSIC EDITOR	RAFAEL FERNÁNDEZ BARHUMI	(31) 628129775 - cell phone	rfernandezbarhum@gmail.com
ASSISTANT EDITOR	JONAS HAERTER	(49) 1762 2556970 - cell phone	jonashaerter00@gmail.com
<hr/>			
LOCATION DEPARTMENT			
LOCATION MANAGER	FRANZISKA ARENS	(49) 1511 7699045 - cell phone	Franzia_2002@gmail.com
<hr/>			
SOUND DEPARTMENT			
CHIEF SOUND TECHNICIAN / SOUND MIXER / BOOM OPERATOR	CHARLOTTE SCHOELL	(49) 1515 4723774 - cell phone	charlotte.schoell@gmail.com
<hr/>			
LIGHT DEPARTMENT			
CHIEF LIGHTING	LAURINE GROSSE-PECLUM	(49) 1573 8241586 - cell phone	laurine_gp5030@gmail.com
LIGHTING ASSISTANT	LASMA LIZETE KIPOLOKA	(371) 29226590 - cell phone	lasma.lizete@gmail.com
<hr/>			
MARKETING DEPARTMENT			
SOCIAL MEDIA MANAGER	LAURINE GROSSE-PECLUM	(49) 1573 8241586 - cell phone	laurine_gp5030@gmail.com
<hr/>			
RESEARCH DEPARTMENT			
PROJECT RESEARCHER	CHARLOTTE SCHOELL	(49) 1515 4723774 - cell phone	charlotte.schoell@gmail.com

3.3 Episode 1 - Moldae Music

Introduction

In this pilot episode of Soundhunters, Mark's destiny is to make a song with the music producer Dominic. They meet each other in a park, Prinsentuin, where they find a lot of great possibilities to create sounds for their song, mostly nature related. The park offers a huge diversity of noises, which also makes the guessing game at the end of the episode more fun, and a bit harder for Felix and Denis. Furthermore, Prinsentuin is a beloved place for students to meet each other, for taking a walk or to just sit down and relax.

Concept

For the pilot episode Dominik and Mark are the chosen one for the location Prinsentuin, where they meet and face the challenge to create a song out of noises. Mark meets Dominik on a bridge first, after this they stroll around the park on their mission to find interesting sounds. After this they go to Dominiks place to cut the song together. After finishing, they send it to the judges; Felix and Denis, who will listen to and discuss it.

Tasks & Roles

Producer: Lasma
Production Assistant: Laurine
Social Media: Laurine
Director: Jonas
Camera Operator: Franzi (Main Camera), Charlotte (Second Camera)
Sound Operator: Charlotte
Light Assistants: Rafael & Laurine
Behind the scenes footage: Laurine
Scriptwriter: Jonas
Editor: Rafael (rough cut), Jonas (more in detail)

Feedback/ Changes to make

In order to be able to improve our editing, angles, etc. we presented our first episode to our class and coach Jaap. Since it was our first episode, we already expected to get some criticism and suggestions for improvement. One wish of our fellow students was, for example, to insert the song the participants created. Furthermore, they would love to have subtitles.

Reflection

We all were excited to finally start producing our show. The first episode was very fun to create, but also took us the longest, because we didn't have the work flow yet. We had to figure out a lot of things to make it smooth, for example how we could start filming at the same time. The weather was okay, wet but not rainy. Since we were filming outside it was a good condition. Also, the actors did a good job and we did not have problems with them. The editing went a bit hectic because we had 2 editors and there was a lack of communication.

3.4 Episode 2 - Pancakes

1. Introduction

In this episode, a very lost Jochem is sent to the streets of Leeuwarden to meet with Rafa, an expert in making music. They are put to the test with seemingly unique items: a basketball, a tennis racket, and elastic bands to make the song of their life. How will they manage to make a song in the lively streets of Leeuwarden? What will they encounter? And, most importantly... pancakes??? Watch

Concept

In this episode, Rafa and Jochem are set out to perform in the Leeuwarden city centre with a suitcase containing sports equipment: a basketball, a tennis racket, and elastic bands. Going from the start of the Oldehove all the way to the side of the canal, they take a good amount of sounds and go back to Rafa's house and edit the song. Once the song is completed, Edgars and Eliza are there to guess the sounds that were used and to react to the song that was created.

Tasks and roles

Producer: Lasma
Production Assistant: Laurine
Light assistant(s): Laurine
Director: Jonas
Camera Operator: Franzi (Main Camera), Charlotte (Second Camera)
Sound Operator: Charlotte & Rafael
Behind-the-scenes footage: Laurine
Scriptwriter: Jonas
Editor: Rafael (rough cut), Jonas (more in detail)

Feedback received

The feedback received was very positive, but at the same time could have some improvements. The feedback mentioned that Rafa and Jochem did very well together and it showed that they make a very funny duo. However, some of the scenes, especially the scene with Rafa and Jochem speaking their own languages, was a bit too long. Some of the feedback we received was that the sound quality was not the best, due to the weather conditions present at the time and place of recording.

Changes to make

From feedback:

Make some scenes a bit shorter

Faster cuts in between scenes

For filming process:

Test out sound before shooting

Use windproof microphone covers

Try to keep long scenes to a minimum

3.5 Episode 3- Afrobeats

Introduction

In the third episode, Beatrice meets Abel, the amateur meets the expert chosen for this episode. The Gym is a fun and diverse place where many different possibilities await you. This episode will take place at the Bewegingscentrum in Leeuwarden, one of the many places available for students in this town.

Concept

For this episode the expert and the amateur meet in the gym where the big challenge lies upon them again to create a song out of sounds that the random objects for this episode will create. Beatrice, the amateur, and Abel, the expert, go on a journey through the gym and find sounds that they are looking for. After the Soundhunt Beatrice and Abel get to Abel's place where we can find his editing studio. There Beatrice learns a lot from Abel and they review how the song was created. When the song is done they send the SD card with the song on it to the reactants who will be reacting to and guessing certain sounds that were created in the hunting beforehand. The beachy vibes of the song and its grooviness got our contestants feeling like spending their time on a beach on Ibiza.

Tasks and roles

Producer: Lasma

Production Assistant: Laurine

Light assistant(s): Laurine & Rafael

Director: Jonas

Camera Operator: Franzi (Main Camera), Charlotte (Second Camera)

Sound Operator: Charlotte

Behind the scenes footage: Laurine

Scriptwriter: Jonas

Editor: Rafael (rough cut), Jonas (more in detail)

Thursday feedback and Implemented things/ things to change

To gather feedback on our rough cutted episode number three, we showed it in class to fellow students and this time, through switching classes up, to Jan Anno instead of our usual coach Jaap Ruurd. Other students that were in said class said it would be better to separate the segments to each other and to some extent explain to the viewer as to why they find themselves in another location each time. Additionally, the sound hunting part has to be shorter in order for the viewer to stay engaged. If the soundhunt part is shorter it automatically shortens the reactions of the sounds by a bit which is also something we have received as feedback. Also, the students we have shown it to did not get as to why the judging part is necessary, which is something that we will work on. Throughout the soundhunt and throughout certain parts of this episode the light varies from really dark to the regular lighting we have set for this show. We should work on keeping similar lighting throughout the episodes. Other students wanted to see an intro of the experts, like their name and a little something about themselves which is yet another thing that we wanted to do. At the very end it would be nice to hear the entire song that was created which we could not show since the artist couldn't create it yet.

We also received feedback from Jan Anno at the end of the lesson. He said similar things to us than the other students like relating the segments a little more to each other while also separating them a little better. During the reactions he suggested it would be best to also show the object that created the sounds used in the song, which we already implemented. He couldn't relate the beginning of the video to the rest of it which is why we wanted to work on that more.

Even before receiving the feedback for week three my team and I knew there was still a lot to improve. The feedback just gave us a better direction what had yet to be corrected.

3.6 Episode 4: Haartje Music

Introduction

In this episode we send our music enthusiast Denis on the Sounhunt of his life. This time the challenge awaits him and our expert, Felix, in Intratuin, a big and diverse garden center, a place perfect for all plant enthusiasts and withholding many opportunities for this week's Chosen Ones. When you want to see what and how this amazing song came together out of sounds from a garden center, this episode is for you!

Concept

For this episode the expert and the amateur meet in the Intratuin where the big challenge lies upon them again to create a song out of sounds they can find in their environment and with the random objects they are provided with. Denis, the amateur, and Felix, the expert, go on a journey through the garden center and find sounds that they could use in their song. After recording enough sounds, they go off to Felix's editing studio, explaining the idea behind the song and how he created it.

The finished song is put back into the suitcase as the final product and gets sent to our sound judges, this week Hardik and Stefano, who represent our lovely community, reacting to the song and guessing the sounds. Find out what our reactants think of the song and make an opinion yourself!

Tasks & Roles

Producer: Lasma (planning schedule and organization)

Production Assistant: Laurine

Light assistant(s): Laurine & Rafael

Director: Jonas

Camera Operator: Franzi (Main Camera), Charlotte (Second Camera)

Sound Operator: Charlotte

Behind the scenes footage: Rafael, Laurine

Scriptwriter: Jonas

Editor: Rafael (rough cut), Jonas (more in detail)

Location Manager: Franzi

Artistscout: Laurine

Thursday Feedback

For this Thursday, we had a prototype that wasn't fully edited, had some missing segments and didn't go through the group feedback yet. Nevertheless, it was very helpful to show everything we had so far, to see what the audience was missing and generally perceive when watching.

The main feedback point was that the video itself was too slow. The shots can be cut much faster after each other to fasten the pace throughout. This makes the experience much more interesting and attention grabbing.

Another point was that the intro needs to be much shorter, as it got boring and a bit useless. The point could have been made clearer in less time.

In the prototype we showed, there were many shots where the crew was visible, which was a reasonable point of the audience.

Other feedback, we also saw ourselves right away, was that the order of some shots were not making sense and an important beginning scene was missing.

The last feedback, the team received, was that the audience was missing a context of why the episode takes place in Intratuin and a general more explanatory introduction.

All the feedback we received was logical and made sense to us. Starting with the faster pace throughout the video, it was the plan anyways to still cut it way faster, make it more entertaining. Since this was only a rough cut, we expected that kind of feedback.

That the intro needed to be way shorter was a good insight, we implemented right away, in just cutting out the middle part that was not necessary for the concept to work.

The shots where the crew was in were not originally planned to include. This is why it was just a mistake that we knew how to fix, as we have enough footage where the crew is not in the frame. With the gopro footage and always one moving camera it is sometimes not avoidable to have the crew in the frame. As we had big troubles in the first episodes, we had a big improvement in communication with the camera operators. It was now clear to everyone when the one camera had to wait or needed to get into the frame.

The problem with the order of the clips was clear to the whole team. We had a screening the week after to go through the episodes all together and pin down exactly what is missing and what needs to be changed to be on the same page again.

The feedback about the context was a point we could answer with the simple argument that the scene and voiceover which explains the whole journey was simply not in yet. Hence, this was nothing to be worried about, except from working on the voiceover even more.

This was a great progress for us, as we right away looked for a solution when we realized there was a slight problem in the communication. All in all, we implemented everything that the audience pointed out as we agreed with it fully. We learned once more, how important communication is in the team and acted with planning a meeting with everyone to get on the same page again.

3.7 Episode 5 - SupaFly Records

Introduction

For the 5th episode of Sounhunters, we are welcomed into one of Leeuwarden's greatest libraries - Driebb library which is located in the old prison of Leeuwarden. Our contestants Ivo and Patrick will work together to create a song out of everyday house objects. For this episode, their end product will be judged by Alina & Jonna.

Concept

This episode looks at two music lovers - Ivo and Patrick. They both meet under mysterious circumstances in the local prison library to create a musical masterpiece together. Ivo is teaching Patrick his producing skills, as he has years of experience in his own company. The objects artists are using are so simple that we can all find them in our household items. This episode plays with creativity and humour as we follow along the journey of our power couple.

Tasks & Roles

Producer: Lasma (planning schedule and organization)

Production Assistant: Laurine

Light assistant(s): Laurine & Rafael

Director: Jonas

Camera Operator: Franzi (Main Camera), Charlotte (Second Camera)

Sound Operator: Charlotte

Behind the scenes footage: Rafael, Laurine

Scriptwriter: Jonas

Editor: Rafael (rough cut), Jonas (more in detail)

Location Manager: Franzi

Artistscout: Laurine

Thursday feedback and Implemented things/ things to change

Some of the main feedback we got this week was regarding the light in our video. As we were filming in a rather dark place with quite bad lighting we could have handled this a bit better and set up a bit more lights and think more about the angles that we are filming. People also mentioned that the intro of the episode is confusing and does not really showcase what is coming up in the episode.

Regarding the actors - most feedback was positive and people enjoyed their energy. However, there were comments about how only one of them is put up in the spotlight and the learner of this episode seems to be a bit more distant from the music making. As for the next episode, we will make sure that both participants are equally involved and appear on the screen. Some good things that our peers mentioned were that the episode is very consistent with its colours and looks very enjoyable throughout. Moreover that they loved the chemistry between both actors and that they found this episode funny and entertaining. We can take a good example from this and try to keep the same entertainment level further on.

To sum it all up this was a very successful episode and we achieved the goals we aimed for at the beginning.

Episode 6 - Scream for me

Introduction

In the sixth episode, we are sending Jonas on his quest to make a song together with Balint. Jonas happens to be the director of the show and hopefully will not stop acting to talk to his crew. Both are dear friends who like similar music, which sets up for a fun and entertaining episode.

Concept

For this episode the expert and the amateur meet in Omrin Estafette, one of the biggest if not the biggest second hand store in the city of Leeuwarden. The challenge is again to create a song with the sounds they can create with their environments and the items contained in the suitcase. Which in this episode are vegetables. Jonas and Balint go through a journey full of nostalgia that takes them back to their childhoods even. After the Soundhunt they meet again at Balint's place to create the song. Both are fairly on the same page and create a song that you could not put into any genre. When the song is done they send the SD card with the song on to the reactants who will be reacting to the song and guessing certain sounds that were created in the hunting beforehand. The rather unordinary sound this song has is not for everyone which has the reactants shocked.

Tasks and roles

Producer: Lasma

Production Assistant: Laurine

Light assistant(s): Laurine & Rafael

Director: Jonas

Camera Operator: Franzi (Main Camera), Charlotte (Second Camera)

Sound Operator: Charlotte

Behind the scenes footage: Laurine

Scriptwriter: Jonas

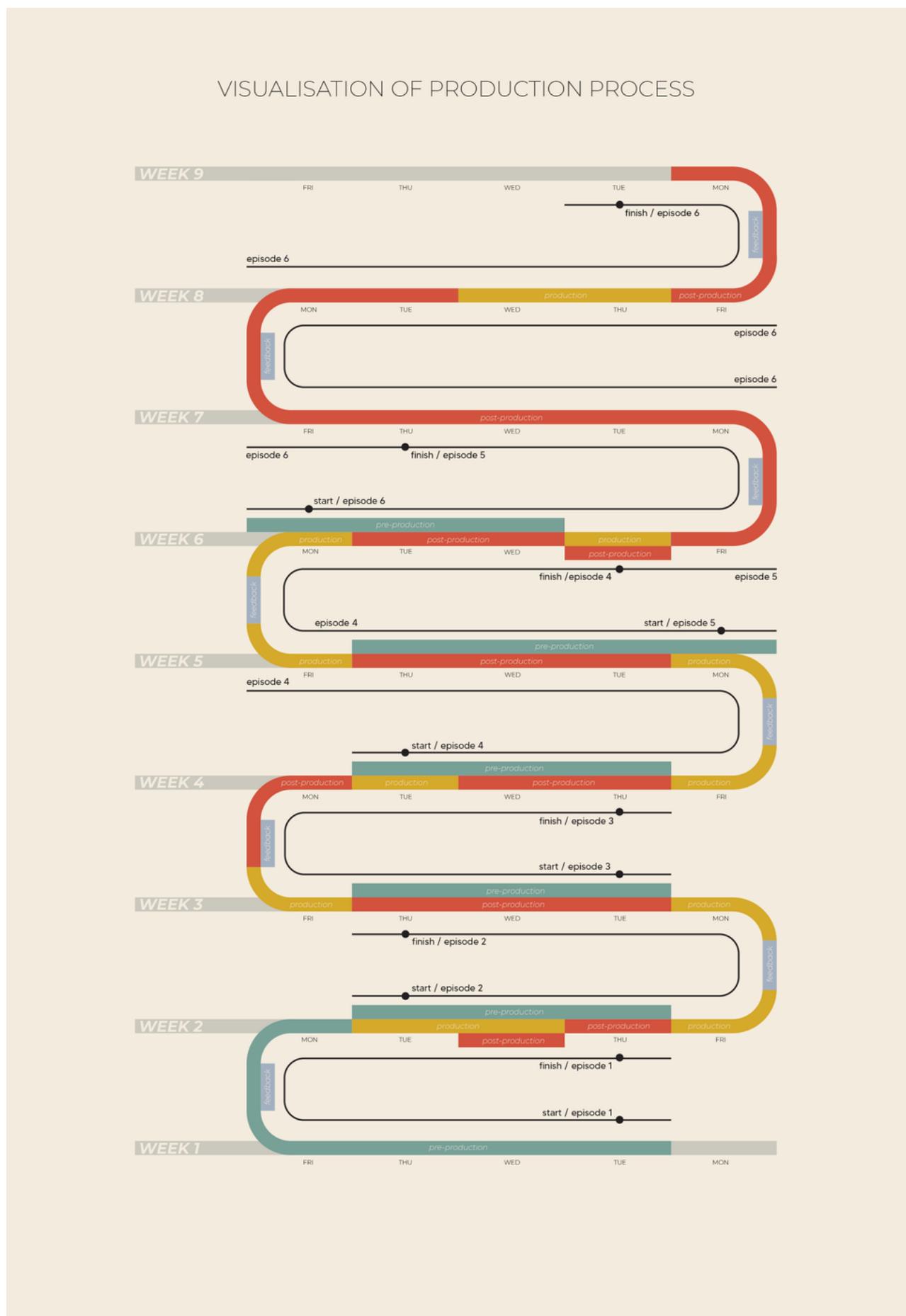
Editor: Rafael

Thursday feedback and Implemented things/ things to change

As we finished filming this episode only on the Thursday after the holidays, we sadly had not the chance to get feedback in class. But we looked through it together as a team and gave feedback ourselves.

We wanted to have some different angles in the intro, which was done later. Again we had some scenes with the camera crew in the shots, which were also changed later. As well as some scenes we figured are way too long to keep in the episode. We had some creative ideas, for example "Jonas - Quote of the day" because he said some things that would be fun to emphasize on. We also agreed on using more zooms if there are funny reactions. We also decided to have sounds during the guessing game for right and wrong answers by the reactants, which will also be implemented in every other episode.

4. Visualization of Production Plan



5. Company Feedback

The company

To test out "Soundhunters" in the real world, we gathered feedback from a dutch production company, called les Hoofd Producties. We contacted Karim Hamad, and this is the feedback he gave us:

I watched the episode and I have to say that I'm impressed with the format you created. I'm not necessarily fond of the 'thriller' part in the beginning. But I really like the idea of putting to 'random' people together with a couple of ingredients and have them make sounds and even create a song out of it. It's also a fun part in the end where people have to guess the sounds that were made and how they are made. Good job!

On technical aspects; I like the mix between main camera and gopro. This makes it look like you're actually there as a participant. I don't really like the fact that it's really dark. But maybe this is done for the 'thriller' element.

Overall, I would say you did a good job! It's a fun episode to watch. You might shorten in a bit, but I as a filmmaker, I would like to collaborate with this format.

6. Research

6.1 Introduction

The following report includes the conduction and the results of A/B testing that we have carried out. A/B testing in the form of survey is a method of quantitative research that is a standard way to evaluate user engagement or satisfaction from a new product or concept (Ya Xu, Nanyu Chen, Addrian Fernandez, Omar Sinn, and Anmol Bhasin, 2015). In addition to that, does it also inspect what effect which changes cause. To keep it short, the A/B testing is creating two versions of something and through conducting studies being able to look at the analytical and statistical differences both versions receive and contain.

In our case, we are speaking about Soundhunters which is an audio-visual production in which two people, one expert and one beginner, go on a "journey" together in which they are looking for sounds that they will later use to create a song. The location and challenges by adding a suitcase every happening will change every episode. At the end we invite two randomly chosen students that will guess sounds that were collected during the so-called "soundhunt" and will react to the song that was created by the expert. Soundhunters carries many key elements in itself to make it entertaining and unique, yet the question remains what elements are the most influential to the show. One of the elements that make it so unique is the editing style and use of music and sound.

We put together a google survey to find out if adding mysterious and dramatic music during the introduction scene and the well-known, classic sound of angelic singing when opening up the suitcase adds a triggering, tension building effect and thus adds additional entertaining value to the introduction scene which every episode starts off with. This will be judged by our target audience which consists of international students in Leeuwarden that are 18 to 24 years old. Through adding mysterious and dramatic music during the introduction scene and a sound of people singing (angelic) when opening up the suitcase in post-production, we expect an increase in interest and persistence when watching the first scene of the episode which is also known as the introduction scene.

We would want to find out and test whether or not adding music and special sound effects during the editing builds tension for the content that is following (rest of the episode) and through that keeps the interest of the viewer by not losing their interest. Additionally, does this create extra curiosity about what is really in the suitcase that is shown in the scene. We assume that people are more likely to be excited for the rest of the episode when the beginning starts off dramatic and exciting.

Version A: The Introduction Scene is shown without music or any additional sound than background noise.

Version B: The Scene is being shown with added on (dramatic and mysterious) music and an attention grabbing sound effect when the actor in the scene is opening the suitcase.

6.2 Theoretical Framework

Theory on Background Music (in Film)

According to research the use of background music within film does not only entertain, it additionally adds a remembering effect on the filmed sequences on the viewer. Background music in film is all the music that gets added on later during post-production; it sets the tone of the entire sequence that the viewer is about to see (Mysticalankar, 2021). The feeling a certain effect evokes in the watcher can happen subconsciously, yet they do occur every time when a certain kind of background music is used. Music in film adds a certain dynamic which the viewer gets confronted with and thus taken in when watching a scene or sequence. It keeps the watcher entertained and through entertaining them certain emotions get awoken.

Theory on Sound effects in Film

Similar to background music in film, adding certain sound effects can have a considerable difference when perceiving a piece of film. According to further research it does not only engage the audience it moreover evokes an emotional response, increases the production value and emphasizes what is being seen on the screen. Sound effects in film are used to elevate a production by inserting a small sound effect an entire scene can gain more meaning or entertaining value. When done the right way sound effects can really make the watched sequence more memorable and increase the quality of what is seen. On top of it all, it plainly increases the entertainment for the viewer and keeps them engaged.

Measure Method

For our measure method we have chosen the so-called Likert scale which is a six-point scale ranging from Strongly Disagree to Strongly Agree. Through allowing the Surveyee to answer the asked questions on this scale it allows the responder to either agree or disagree with a statement (Efficacy, 2022)

Likert Scale: What it is and how you can use it in your company. (2022)

Through using the Likert scale in our survey we will be able to find out whether or not adding background music and sound effects has a positive consequence on our concept. Our evaluation question is stated down below and we will be able to answer it with the outcome of the survey we have conducted.

Evaluation Question: What is the effect of a mysterious and dramatic sound in the introduction scene when the student opens the suitcase on the engagement of the viewer?

Statistical Hypothesis/ Null Hypothesis: By adding mysterious and dramatic music during the introduction scene and a sound of people singing (angelic) when opening up the suitcase, there is no difference in entertaining value.

Hypothesis: By adding mysterious and dramatic music during the introduction scene and a sound of people singing (angelic) when opening up the suitcase, there is a difference of entertaining value of Soundhunters.

Manipulation: mysterious and dramatic music during the introduction scene and a sound of people singing (angelic) when opening up the suitcase.

Outcome Variable: Entertaining value

6.3 Measurement of entertaining value

With the goal of measuring the entertaining value, already existing research about entertaining value will be used and will function as guidance for the attributes of the study.

A study from 2018 which displays the research on the effects of soundtrack music on the video game experience, used the variables "enjoyment" and "positive emotions" "measuring" the experience of playing with and without soundtrack music (Klimmt et al., 2018). As this is a very similar attempt as we have, these variables will be adapted into our research and phrased as the following serving our questionnaire:

- I enjoy watching this scene
- There are positive emotions evolving while watching this scene

Another research from 2008 about the Entertainment Value: The Concept and Its Dimensions, shows multiple existing perspectives on the entertainment value, using variables such as “fun,” “exciting,” “cool,” “imaginative” to measure the entertaining value of a website (Dobni, 2007). Since in this case it is important to capture the attention and make the best first impression, we decided to use these variables in our research as these characteristics of a website are much relatable with our concept. The variables are phrased as the following:

- I find this scene fun to watch
- I find this scene exciting to watch
- I find this scene cool to watch
- This scene seems to be very imaginative to me

That same research article had included another survey about the entertainment value of shopping. This topic seems quite different but also not, as it requires attention and persistence. The variables used in this study are “captivation” and “escapism” which will be adapted into our own research and are phrased as the following (Dobni, 2007):

- I feel captivated by this scene
- This scene gives me a feeling of escapism

6.4 Operationalization

Operationalization means turning abstract concepts into measurable observations. Therefore this method is of great use for us to create a measurable questionnaire for our target audience.

Concept/ Construct		Variable/ Items
Perceived Entertaining value	Entertainment score (Compute it afterwards)	
		I enjoy watching this scene
		There are positive emotions evolving while watching this scene
		I find this scene fun to watch
		I find this scene exciting to watch
		This scene seems to be very imaginative to me.
		I feel captivated by this scene
		This scene gives me a feeling of escapism

6.5 Results

The A/B testing was distributed to analyse the reaction of the target audience to the intro of Soundhunters. Therefore, group A was shown the intro with added sound effects and music and group B was shown the intro with no background sounds. This was done to determine whether the sound effects add to the entertainment value of Soundhunters.

First, the Cronbach's Alpha test was done to assess the reliability and internal consistency of the statements in the test and ensure its sufficiency (Goforth, 2015). Because all the statements measure the entertainment value, they have been combined for this test. As shown in Fig. 1 the reliability was measured at 0.895, which means there is a good internal consistency (Heijst, 2021).

Reliability Statistics

Cronbach's Alpha	N of Items
.895	8

Fig. 1: Calculation of Cronbach's Alpha on SPSS.

Moving on to the mean of each group, they are calculated to enable the comparison of both groups. In Fig. 2 it shows that the mean of group A has a higher score of 4.07 (SD=0.68) than group B with a mean score of 3.59 (SD=0.72). The mean difference is 0.48, as visible in the Independent Sample Test in Fig. 2.

As can be seen in the Independent Sample Test (Fig. 2), the t-value of this A/B testing is about 2.35 (Df=45). With a significance level of 0.05, the p-value (0.01) is lower than alpha and further indicates that there is a significant effect ($p=0.01 < 0.05$). We therefore successfully reject the Null-Hypothesis.

Independent Samples Test

	Levene's Test for Equality of Variances		t-test for Equality of Means
	F	Sig.	
entertainmentscore	.116	.735	2.347
e			2.328

Independent Samples Test

t-test for Equality of Means

	df	Significance	
		One-Sided p	Two-Sided p
entertainmentscore	45	.012	.023
e	39.798	.013	.025

		t-test for Equality of Means		
		Mean Difference	Std. Error Difference	95% Confidence Interval of the Difference
entertainmentscor e	Equal variances assumed	.48194	.20532	.06842
	Equal variances not assumed	.48194	.20702	.06348

Fig. 2: Independent Samples Test

Fig. 2: Independent Samples Test

6.6 Conclusion and Implementation

The A/B testing examines the relation of the sound effects in the intro with the entertainment value. As the Null-Hypothesis was successfully rejected, it can be concluded that the manipulated Version A with sound effects and music entertained the viewer more than Version B with no sound effects and background music.

Nevertheless, it needs to be considered that the survey results do not mirror a big population and target audience, as it consists of 47 participants. Also, it can not be foreseen whether people answered the survey mindfully and watched the attached video.

As for the implementation, the result was quite clear, that people generally enjoyed the entertainment of Version A with included sound effects and music more, as they added the drama and mystic we were aiming at. Hence, Soundhunters decided to add the sound to each episode and successfully implemented the research.

7. Budgeting

ACTUAL		Analysis								
Total costs of one episode of the project "Soundhunters" by Fusion Entertainment								analysis of the differences		
		purchase price	hours (acc. Budget)	total expenses budget	actual costs per hour	actual hours	total costs actual	difference	Quantity difference	Price difference
1	Production (internal staff)									
1,10	Executive producer (ex.)	60	7 hour	420	66	23 hour	1.518	1.098	-960	-138
1,20	Production manager	45	5 hour	225	50	20 hour	990	765	-675	-90
1,60	Location manager	45	2 hour	90	50	1 hour	50	-41	45	-5
1,70	Production accountant	30	1 hour	30	33	2 hour	66	36	-30	-6
Total Production		180	15	765	198	46	2.624	1.859	-1.620	-239
2	Directing									
2,10	Director	75	7 hour	525	83	24 hour	1.980	1.455	-1.275	-180
2,20	Script-writer	35	7 hour	245	39	3 hour	116	-130	140	-11
2,30	Script-writer assistant	20	0 hour	0	22	1 hour	22	22	-20	-2
Total Direction		130	14	770	143	28	2.118	1.348	-1.155	-193
3	Camera department									
3,10	Director of photography	60	7 hour	420	66	22 hour	1.452	1.032	-900	-132
3,20	Camera operator	55	7 hour	385	61	12 hour	726	341	-275	-66
3,30	Camera-assistant(s)	35	7 hour	245	39	12 hour	462	217	-175	-42
Total Filming		150	21	1.050	165	46	2.640	1.590	-1.350	-240
4	Sound department									
4,10	Chief sound technician	60	7 hour	420	66	20 hour	1.320	900	-780	-120
4,20	Boom operator	55	7 hour	385	61	12 hour	726	341	-275	-66
Total Sound		115	14	805	127	32	2.046	1.241	-1.055	-186
5	Lighting									
5,10	Chief lighting	60	7 hour	420	66	20 hour	1.320	900	-780	-120
5,20	Lighting assistant	35	7 hour	245	39	12 hour	462	217	-175	-42
Total light		95	14	665	105	32	1.782	1.117	-955	-162
6	Editing									
6,10	Editing manager	60	10 hour	600	66	12 hour	792	192	-120	-72
6,20	Editing assistant	35	5 hour	175	39	3 hour	116	-60	70	-11
6,30	Animator	18	10 hour	180	20	0 hour	0	-180	180	0
Total editing		113	25	955	124	15	908	-48	130	-83
7	Art department									
7,10	Production designer	24	2 hour	48	26	1 hour	26	-22	24	-2
7,20	Graphic designer	25	2 hour	50	28	1 hour	28	-23	25	-3
Total design		49	4	98	54	2	54	-44	49	-5
8	Marketing department									
8,10	Social media manager	35	0 hour	0	39	1 hour	39	39	-35	-4
Total marketing		35	0	0	39	1	39	39	-35	-4
9	Other types Crew									
9,10	Researcher	26	5 hour	130	29	1 hour	29	-101	104	-3
Total other crew		26	5	130	29	1	29	-101	104	-3
Total overview		purchase price	hours (acc. Budget)	total expenses budget	actual costs per hour	actual hours	total costs actual	difference	Quantity difference	Price difference
Totaal (1-10)		893	112	5.238	982	203	12.238	7.000	-5.887	-1.113

Budget

Total costs of one episode of the project "Soundhunters" by Fusion Entertainment

		minimum days	purchase price	Ops lag inh WUR	mark-up	sales price	hours	C f V N	expenses
1,10	Executive producer (ex.)	30-50 days	60	-	-	60	7 hour	0	420
1,20	Production manager		45	-	-	45	5 hour	0	225
1,60	Location manager		45	-	-	45	2 hour	0	90
1,70	Production accountant	10-15 days	30	-	-	30	1 hour	0	30
Total Production							15 hour	0	765
2 Directing			purchase price	Ops	mark-up	sales price	hours	C f V N	expenses
2,10	Director	>50 days	75	0	-	75	7 hour	0	525
2,20	Script-writer	>30 days	35	0	-	35	7 hour	0	245
2,30	Script-writer assistant		20	0	-	20	0 hour	0	-
Total Direction							14 hour	0	770
3 Camera department			purchase price	Ops	mark-up	sales price	hours	C f V N	expenses
3,10	Director of photography		60	0	-	60	7 hour	0	420
3,20	Camera operator	>50 days	55	0	-	55	7 hour	0	385
3,30	Camera-assistant(s)	>50 days	35	0	-	35	7 hour	0	245
Total Filming							21 hour	0	1.050
4 Sound department			purchase price	Ops	mark-up	sales price	hours	C f V N	expenses
4,10	Chief sound technician		60	0	-	60	7 hour	0	420
4,20	Boom operator	>50 days	55	0	-	55	7 hour	0	385
Total Sound							14 hour	0	805
5 Lighting			purchase price	Ops	mark-up	sales price	hours	C f V N	expenses
5,10	Chief lighting		60	0	-	60	7 hour	0	420
5,20	Lighting assistant		35	0	-	35	7 hour	0	245
Total light							14 hour	0	665
6 Editing			purchase price	Ops	mark-up	sales price	hours	C f V N	expenses
6,10	Editing manager	>30 days	60	0	-	60	10 hour	0	600
6,20	Editing assistant		35	0	-	35	5 hour	0	175
6,30	Animator		18	0	-	18	10 hour	0	180
Total editing							25 hour	0	955
7 Art department			purchase price	Ops	mark-up	sales price	hours	C f V N	expenses
7,10	Production designer		24	0	-	24	2 hour	0	48
7,20	Graphic designer		25	0	-	25	2 hour	0	50
Total design							4 hour	0	98
8 Marketing department			purchase price	Ops	mark-up	sales price	hours	C f V N	expenses
8,10	Social media manager		35	0	-	35	0 hour	0	-
Total marketing							0 hour	0	0
9 Other types Crew			purchase price	Ops	mark-up	sales price	hours	C f V N	expenses
9,10	Researcher		26	0	-	26	5 hour	0	130
Total ether crew			130				5 hour	0	130
Total overview			purchase price				hours	C f V N	expenses
Total overview							112 hour		5.238

8. Appendix

8.1 Group Reflection - Gibbs Reflective Cycle

In the following, you will read an evaluation about the process of our group work throughout this module, using Gibbs Reflective Cycle.

Graham Gibbs created the Gibbs Reflective Cycle in 1988 to organize learning from experiences. It provides a framework for analyzing events and, given that it is cyclical, lends itself particularly well to repeated encounters, allowing you to draw lessons and make plans from both good and bad situations. It has six stages:

Description of the experience

Feelings and thoughts about the experience

Evaluation of the experience, both good and bad

Analysis to make sense of the situation

Conclusion about what you learned and what you could have done differently

Action plan for how you would deal with similar situations in the future, or general changes you might find appropriate (Gibbs' Reflective Cycle, 2020).

Description of the Experience

We had to turn our concept of the previous module into a series of 6 episodes in 6 weeks as a group. Each week we should present one episode or at least what we had so far. Every person of the group had an assigned job and we decided to give each other feedback each week to be able to improve.

Feelings and thoughts of the experience

Fusion Entertainment, previously consisting of 4 people, welcomed 2 new members to its ranks. This was good, because less work could be distributed among more people. Due to the fact that we distributed the different jobs a production company needs before, it was very well organized and everyone knew what they had to do, so it was less stressful for everyone. Besides, there was a good atmosphere in the group because we all more or less liked and trusted each other. But as it is in real life, disagreements do happen. These have then sometimes led to discussions and small arguments, but due to other people in the group who have a calm energy, it has never degenerated. It is safe to say that we had a good amount of different characteristics in this group, we would even say, a perfect amount of it and it is a group we all could work with again.

Evaluation of the experience

Everyone was dedicated to this project and knew what their job was. Everything went professional, and with each week it improved, regarding the work flow, the time we needed for one episode, and also the atmosphere within the group. Sometimes though, everyone of us could have communicated a bit more about what they are working on currently, what they expect, and when they were bothered by something. We think that this didn't happen, because no one wanted to create tension in the group and interrupt the good working flow, but we had to learn that this is exactly the behavior that causes tension. The weekly feedback was a good way to express concerns, but also give compliments, in a not too personal way. We all agree that it helped our group a lot, because everyone got their little ego boosts, but also the possibility to improve themselves. A good thing was that everyone was mature enough to not take criticism personally. When something unexpected happened, we didn't panic, instead we found solutions and it worked out every time. Also, if someone had an idea he or she wanted to try or implement, everyone was open to it, and sometimes great shots were the result.

Analysis to make sense of the situation

All in all, everyone of us had a good time in this group constellation. We worked well together and had the feeling that every strength needed for this project was given. Nobody ever hesitated to support a group member when help was needed and we could all learn from each other.

Conclusion about what learned and could have been done differently

One main thing we realized is that diversity will always work out the best in group work, since we will have a larger spread of strengths and characteristics. Also, one shouldn't panic if something goes wrong, but think of a solution, because panicking just takes time, which you don't have most of the time. Furthermore, communication about concerns, ideas and feelings is key for everyone to feel respected and welcomed in a group. Another thing we learned is to be open for ideas, because this most of the time causes innovation and results in great shots. This module was a great chance to improve ourselves in a way that we could definitely use for our future.

Future Action Plan

For the future, we would suggest communicating more about everything that we have in mind regarding the project and also about what we are working on currently, so everyone kind of has an idea what is going on right now. Also, we will implement the feedback we got throughout the module, regardless if it is the same group or not.

8.2 Production Plans

PRODUCTION CALENDAR

SHOOTING DAYS	SOCIAL MEDIA ACTIVITY	EQUIPMENT RELATED	DEADLINES	FEEDBACK
---------------	-----------------------	-------------------	-----------	----------

NOVEMBER 2022

PROJECT WEEK	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
1.				Deadline for first version production book			Deadline for script 1. episode / FEEDBACK WEEK 1.
2.	11.00 - PICK UP EQUIPMENT	SHOOTING DAY 1 / 1. episode / Dominik + Mark / 9.00 Set up / @Park-Prinsetuinen / 13.00 Set up / @Jona's place / 14.00 Set up / @Dominik's place	SHOOTING DAY 2 / 1. episode / Dominik + Mark / 14.00 Set up / @NHL / Felix & Denis / 17.00 Set up / @NHL	16.00 - GIVE BACK EQUIPMENT Screening of the 1. episode / Post Instagram reel (1. episode) / Deadline for script 2. episode	8.30 - PICK UP EQUIPMENT SHOOTING DAY 3 / 2. episode / Rafa + Jochem / 9.00 Set up / @Streets of Leeuwarden / 14.00 Set up / @Rafa's place		FEEDBACK WEEK 2.
3.	13.00 - PICK UP EQUIPMENT SHOOTING DAY 4 / 2. episode / Rafa + Jochem / 14.00 Set up / @NHL / Edgars + Eliza / 15.00 Set up / @NHL	11.00 - GIVE BACK EQUIPMENT Post Introduction to Artists (Dominik & Mark) / Screening of 1. episode pt. 2	Post Instagram reel (2. episode)	Screening of the 2. episode Post Introduction to Artists (Jochem & Rafa) / Deadline for script 3. episode	14.00 - PICK UP EQUIPMENT SHOOTING DAY 5 / 3. episode / Beatrice + Abel / 15.30 Set up / @BB's place / 18.00 Set up / @GYM		Post Instagram reel (3. episode) / FEEDBACK WEEK 3.
4. (Deadline Research plan)	9.00 - GIVE BACK EQUIPMENT (gopro+recorder)	9.00 - PICK UP EQUIPMENT (reflectors) Post Introduction to Artists (Abel + BB) SHOOTING DAY 6 / 3. episode / Mathis + Viktoria / 16.30 Set up / @NHL / Beatrice + Abel / 19.00 / @NHL / 20.30 Set up / @Abel's place	9.00 - GIVE BACK EQUIPMENT				

26.	27.	28.	29.	30.	31.
WINTER BREAK					

JANUARY 2023

PROJECT WEEK	MONDAY	TUESDAY	WENDESAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
							1. WINTER BREAK
2.	2.	3.	4.	5.	6.	7.	8.
	WINTER BREAK						
8.	Post Introduction to artists (Ivo + Patrick)		9.00 - PICK UP EQUIPMENT SHOOTING DAY 12 / 6. episode / Bb + Evelyn / 15.30 Set up / @NHL / Jonas / 18.00 Set up / @Franz's place	Screening of the 6. episode / SHOOTING DAY 13 / 6. episode / Balint + Jonas / 13.00 Set up / @Balint's place / 16.00 Set up / @NHL	16.00 - GIVE BACK EQUIPMENT Post Instagram reel (6. episode)		Post Introduction to artists (Balint + Jonas) / FEEDBACK WEEK 8.
9. FINAL WEEK		16.	17.	18.	19.	20.	
		Screening of all episodes				DEADLINE FOR EVERYTHING! 23:59	

8.3 Scripts

Episode I

SCENE I
INT. NIGHT. MARK'S HOUSE

MARK [medium] is sitting in his room, watching something on his laptop.

The atmosphere is rather dark (Aspect ratio 2:I, cinema)

[Camera is slowly zooming into the shot]

door knock

[switches to zooming in shot of the door]

Mark looking up from his chair confused and mediocrely scared.

MARK

What the heck?

MARK looks back to his screen [zooming in]

door knock

[Shot of door, zooming in]

MARK, visually frightened looks to the door and stands up slowly

MARK

What the hell is going on?

MARK goes to the door and opens it

Door squeaks

[Shot of Mark opening door from outside]

MARK looks confused and frightened around.

He notices something on the floor. Close up of his face when he looks down from the front.

[POV shot from floor, shortly after he noticed.]

[Medium Shot from the front]

First appearance of the suitcase (Standard size business suitcase, preferably vintage to give mystic vibe, see pulp fiction)

MARK opens the suitcase, still medium shot.

White light shines through the openings, Mark leans back to getting consumed by the light.

[Close up shot of the face slightly filmed from the ground]

VOICEOVER intro I is playing (Vision/preview of the episode)

You are the chosen one. This is your chance to add to the Legacy of Soundhunters that came before you and will come after you. Go and find Dominik, he will help you on your quest to create a piece of music. Good luck, may the gods of sound be with you.

sword swink/gaming blink sound

SCENE 2
EXT. PARK

[Park, establishing full wide shots of the surroundings.]

Full shot. One pedestrian (Dominik) is walking by on a bridge. Mark appears with the suitcase in his hands, in front of Dominik.

[Full shot] Both confused, MARK first looks around and then at DOMINIK

DOMINIK
Who the hell are you?

MARK
I don't know what I just saw, but I somehow was making song with your help.

DOMINIK
Ähem okay?

MARK
So will you help now or what?

DOMINIK
Yeah, I guess...

VOICEOVER intro 2 is playing (Re occurring intro, introducing every contestant)

SCENE 3
EXT. PARK, INT. COUCH

Setting I: Dominik and Mark sit on a couch in an interview setting, commenting in between the footage of the soundhunt.

DOMINIK
There was this super weird broken apart vinyl, that said we should use the objects wisely!

Mark
The objects were like so random, I don't know what you guys thought, how that should make a song later on.

Setting 2: Mark and Dominik are in the park

[Medium shot, Full shot from the side showing the camera crew as well] Dominik is looking around at the camera crew while complaining and smiling, looking like he is fooled.

DOMINIK

Guys what the fuck is this?

Camera zooms onto one of the crew members, who is looking at it and shrugging

MARK
Is something wrong?

Dominik
This is mad, but... it is gonna work. Let's get off the goddamn bridge first though.

Music stops as they get from the bridge.

Both shaking their head.

Dominik and Mark go on their quest to hunt for useful sounds, followed by two cameras.

SCENE 4
EXT. PARK, INT. COUCH

[Full shot] Them recording for some sounds, they start speaking in Hungarian and the camera switches to the go pro that they have with them.

Mark
[translated cc]: This is the best show ever.

Dominik
[translated cc]: I am so glad they invited me to be here.

Handheld shot zooms on to a crew member again, smiling, showing a thumbs up.

Mark
Not what we said

Dominik
No was more like, *beep*

SCENE 5
EXT. PARK, INT. COUCH

[Full shot] Them recording for some sounds, they start speaking in Hungarian and the camera switches to the go pro that they have with them.

Mark
[translated cc]: What an amazing show!
Mark
Really?

SCENE 6
INT. DOMINIKS ROOM

Dominik sits together with Mark in front of the PC, Dominik is explaining to him what he is doing. Some nice shots from in front and behind the screen intervene with him explaining during the interview how everything worked.

Episode 2

SCENE I

INT. NIGHT. JOCHEMS'S KITCHEN

JOCHEN [medium] is cooking in his kitchen alone while having headphones on. Music is playing in the background
The atmosphere is rather dark (Aspect ratio 2:I, cinema)

JOCHEN turns right to check on his food.

A piece of paper appears on his left.

JOCHEN is looking left again visibly frightened and confused by the appearance of the paper. [close up of paper (ots)]
JOCHEN reads the paper, it says "look left".

JOCHEN

What is this?

JOCHEN [POV shot from suitcase], very much frightened, looks left and sees a suitcase. First appearance suitcase, small
in size and vintage looking.

JOCHEN [Medium from his left] goes to the suitcase.

[Medium from the front] JOCHEN leans down to open the suitcase.

[Close up shot of the face slightly filmed from the ground] as he opens the suitcase, lights shines out of the suitcase

VOICEOVER intro I is playing (Vision/preview of the episode)

You are the chosen one. This is your chance to add to the Legacy of Soundhunters that came before you and will come
after you. Go and find Dominik, he will help you on your quest to create a piece of music. Good luck, may the gods of
sound be with you.

SCENE 2

EXT. OLDEHOUVE

[Oldehove, establishing full wide shots of the surroundings.]

Full shot. One pedestrian (RAFA) is walking by. JOCHEN appears *sword swink/gaming blink sound* with the suitcase in
his hands, open, in front of RAFA.

[Full shot] Both confused, JOCHEN first looks around up the Oldehouve and then at RAFA.

RAFA

Who the hell are you?

[Medium shot of JOCHEN] remembering what he just saw

JOCHEN

Wait, are you Rafa?

RAFA

Yes, and you are?

JOCHEN

[Medium shot of JOCHEN] Enthusiastic

Not important, but I just had some kind of vision and I need to make a song with you. Will you help me? It's Jochem
btw.

RAFA

[Full shot] Confused

Yeah, I guess...

JOCHEN

Enthusiastic: Well then let's go!

VOICEOVER intro 2 is playing (Re occurring intro, introducing every contestant)

SCENE 3
EXT. OLDEHOUVE, INT. COUCH

Setting I: Rafa and Jochem sit on a couch in an interview setting, commenting in between the footage of the soundhunt.

Setting 2: Jochem and Rafa are at the Oldehouve.
They are looking at the objects to see what they can work with. They find a Vinyl and read it out loud.

JOCHEN
Using a ball pump wisely... to make music

RAFA
The objects were so random, I don't know what you guys thought, how that should make a song later on.

[Medium shot, Full shot from the side showing the camera crew as well]

RAFA
This is ridiculous. Looking at the filming crew

Camera zooms onto one of the crew members, who is looking at it and shrugging, with no facial expression.

Rafa and Jochem go on their quest to hunt for useful sounds in the streets of Leeuwarden, followed by two cameras.

SCENE 4
EXT. PARK, INT. COUCH

[Full shot] Rafa recording a sound alone, Jochem is talking to some dutch stranger about something pointless.

JOCHEN (filmed from far)
[translated cc]: These guys that film us are so cool, I don't even need to do anything!

Rafa looks at Jochem a little bit annoyed

JOCHEN
What's the Problem?

SCENE 5
EXT. LEEUWARDEN, INT. COUCH

JOCHEN is holding the suitcase after they just recorded a sound.

JOCHEN
To Rafa: So what do I do with it now?

Jochem goes to the camerawoman and gives her the suitcase, it is filmed by a second camera on the site.

JOCHEN
Can you hold this for a second?

RAFA
Do you know who she is?

JOCHEN
I have no clue.

Jochem moves out of the frame, camerawoman happy but confused, looks at the camera

SCENE 6
EXT. LEEUWARDEN, INT. COUCH

After they are finished they are picking up the suitcase again from the camerawoman.

JOCHEN
Thanks!
JOCHEN

Still don't know who she is.

SCENE 7
INT. RAFAS ROOM

Rafa sits together with Jochem in front of the PC, Rafa is explaining to him what he is doing. Some nice shots from in front and behind the screen intervene with him explaining during the interview how everything worked.

Episode 3

SCENE I
INT. NIGHT. BEA'S KITCHEN

The atmosphere is rather dark (Aspect ratio 2:I, cinema).

Bea [medium front] is sitting in her kitchen alone while checking on her phone and drinking tea/coffee. Music is playing in the background from her phone. (close up face + phone) She puts down the mug to type smth with two hands leaning a little bit to the right.

Bea reaches for the mug again. (medium shot) She pads the table then looks and sees not a mug anymore but a note A piece of paper appears on her left.

Bea is looking at it visibly frightened and confused by the appearance of the paper then grabs it. [close up of paper (ots)] Bea reads the paper, it says "look left/up/right(Option 2: open the door)".

BEA
What is this?

Bea [POV shot from suitcase], very much frightened, looks left/right/up and sees a suitcase. First appearance suitcase, rather big in size and vintage looking, brown.

Bea [Medium from her left/front/right] goes to the suitcase.
[Medium from the front] Bea leans down to open the suitcase.

[Close up shot of the face slightly filmed from the ground] as she opens the suitcase, lights shine out of the suitcase. Bea is shocked and gets consumed by the lights

(option 2: see previous episodes she opens the door and the suitcase lays underneath it)

VOICEOVER intro 1 is playing (Vision/preview of the episode)

You are the chosen one. Go and find Abel. You have 24h to create a song with him out of sounds you record in his current location. You must include the objects of this suitcase. Good luck, may the gods of sound be with you.

SCENE 2
INT. GYM ROOM

Full shot. Abel is doing some sports exercise. [Medium Shot] Bea appears *sword swink/gaming blink sound* with the suitcase in her hands, open, next to Abel.

[Full shot] Both confused, Bea first looks around then at Abel.

BEA
To Abel: Excuse me, are you Abel?

ABEL
Ehh yeah, who are you?

BEA
[Medium Shot] I just saw something real crazy, believe it or not someone told me to find you and make a song with you.

ABEL
Okay?

BEA
[Full shot] Confused
So you are in?

ABEL
Well yeah I guess

VOICEOVER intro 2 is playing (Re occurring intro, introducing every contestant)

SCENE 3
INT. GYM, INT. COUCH

Setting I: Bea and Abel sit on a couch in an interview setting, commenting in between the footage of the soundhunt.

Setting 2: Bea and Abel are in the gym.
They are looking at the objects to see what they can work with. They find a Vinyl and read it out loud [OTS Vinyl].

ABEL
Using a (...) wisely... to make music

[Medium shot/Full shot, OTS, Full shot from the side showing the camera crew as well] They are looking through all the objects together

BEA
The objects were so random, nowhere near music instruments whatsoever

ABEL
[Looking at the filming crew]

This is ridiculous.

Camera zooms onto one of the crew members, who is looking at it and shrugging, with no facial expression.

Bea and Abel go on their quest to hunt for useful sounds in the gym opposite uni, followed by two cameras.

Bea
Bea pretending to be the expert in working out, showing Abel how to use the machines and objects (wrongly), make it look ridiculous.
Scenes of both wrongly working out on different machines throughout the whole hunt(inserted in 2 sec shots).

SCENE 4
EXT. PARK, INT. COUCH

[Full shot] Rafa recording a sound alone, Jochem is talking to some dutch stranger about something pointless.

JOCHEN (filmed from far)
[translated cc]: These guys that film us are so cool, I don't even need to do anything!

Rafa looks at Jochem a little bit annoyed

JOCHEN
What's the Problem?

SCENE 5
EXT. LEEUWARDEN, INT. COUCH

Bea is holding the suitcase after they just recorded a sound.

Bea
To Abel: So what should we do with the suitcase now?
Abel
To Bea: We don't need it anymore, do whatever you want with it.

Bea goes to the camerawoman and gives her the suitcase, flirts with her shortly, gives her a wink. It is filmed by a second camera on the site.

Abel
Do you know who she is?

Bea
No, but I think she is cute.
Looking guilty to the side, smirking.

Short shot of Bea and Charlie making out behind the scenes. Camera moves onto production crew, captures surprised faces.

SCENE 6
EXT. LEEUWARDEN, INT. COUCH

After they are finished they are picking up the suitcase again from the camerawoman. Bea gives Charlie a kiss on the cheek. Charlie looking shy but smiley.

JOCHÉM
Thanks!
JOCHÉM

Still don't know who she is.

SCENE 7
INT. ABEL'S ROOM

Abel sits together with Bea in front of the PC, Abel is explaining to him what he is doing. Some nice shots from in front and behind the screen intervene with him explaining during the interview how everything worked.

Episode 4

INT. STUDENTSTAY HALLWAY, DARK AMBIENT

Denis is walking out of his room, turning in the direction of the staircase. He walks up to the door of the staircase. There is a note attached to the door saying: "Out of Order", written in letters cut out by magazines. He is trying to open the door anyways which is unable to be opened.

DENIS

(Confused, annoyed)

Huh??!

Denis is turning around and walks towards the elevator. He is pressing the button and the door opens. As the door opens, Denis can see a suitcase laying on the floor inside the elevator.

DENIS

(Frightened, confused)

Denis is stepping back, moving backwards slowly. He is lurking around the corner towards the other staircase and starts walking towards the door. There is another note stucked to the door towards the staircase saying: "Open it...you idiot.". He tries to open the door.

DENIS

(Confused, looking around, feeling observed)

What the hell is this?

Denis is ripping off the note. Turning it around, it says:
"The suitcase"

DENIS

(Visibly annoyed, rolling his eyes)
sighing

He is walking slowly back to the elevator, looking around confused. The elevator doors open after he presses the button. The suitcase still remains in the same position.

DENIS

(now visibly scared and nervous)

Denis is looking to left and right and then walking slowly towards the suitcase into the elevator. He is kneeling down

2.

DENIS

(curious, looking around,)

Somebody in here named Felix?

Someone is looking through two plants behind him

FELIX

(excited)

My name is Felix!

DENIS

Well, believe it or not, I had a vision about us making music together.

FELIX

Sounds cool!

DENIS

So you want to help me?

FELIX

Sure thing!

DENIS

(Confused)

Why are you in between two plants tho?

FELIX

(Acting innocent)

Intro starts

DIFFERENT PLACES

Re-occurring intro is playing introducing all of the contestants of the show

INT. INTRATUIN (GARDENCENTER)

Denis and Felix go on their hunt for sounds in Intratuin.

After they are done with recording the objects of the suitcase, they want to give it to someone to watch it and they see someone sitting in the cafe area.

FELIX

We should leave the suitcase somewhere.

DENIS

yeah, maybe we can leave it with the person at the table there

They walk up to the person who seems to be on their break, drinking some coffee

FELIX

Hey can you watch this?

CHARLY

(looking at the camera, annoyed)

sure..

DENIS

cool thanks, see you later!

INT. INTERVIEW SETTING

Denis and Felix sit on a couch and are commenting on the scenes of the soundhunt.

FELIX

Wait you work for the production?

I dont know why she was so angry

DENIS

I thought she would kill me

INT. INTRATUIN (GARDENCENTER)

Later they need the suitcase back, they walk up to Charly who is now again behind her camera and take the suitcase from her while leaving the scene.

DENIS

INT. INTERVIEW SETTING

DENIS

have no Idea who that was.

FELIX

Haven't seen her all day

Episode 5

EXT. STREET - AFTERNOON 1

Patrick walks down the street looking at his phone, he bumps into the stranger, who is dressed all in black with a hood up.

PATRICK

(Shouting)

Hey man, how about a sorry?

Patrick is disappointed and lets the person be. He then proceeds to turn around again and looks at the ground. It appears that the stranger lost a suitcase. He turns around again

PATRICK

(Getting slower and more

quiet while talking)

Hey you forgot....your suitcase.

He looks down at the suitcase curious of what it might be. He kneels in front of the suitcase and opens the suitcase. As soon as he opens it he gets consumed by the light that shines out of the suitcase.

2 INT. LIBRARY - AFTERNOON 2

Patrick appears in a library. You can see a person sitting in a chair reading a book in between some bookshelves. Patrick is appearing right next to him gasping for air.

IVAILO
(Angry)
How dare you interrupt my reading
session? Leave me alone!
PATRICK
(Gasping for air)
I am sorry I am so sorry sir!

Patrick leaves the scene for a second only to come back.

PATRICK
(confused, curious)
Wait have I seen you before? What is
your name?
IVAILO
(annoyed)
My name is Ivo...

2.

PATRICK

Ohhhh, now I remember, I just had a
vision when I opened the suitcase
and believe it or not I needed to
find you so you can help me to make
music. So can you help me out?

IVAILO

Finally he found his words, of
course I can help let us see what
you have in there.

Episode 6

INT. KITCHEN - NIGHT I

Jonas sits in the kitchen, reading. The light starts to
flicker, Jonas looks confused to the light. The light turns
off completely and the screen turns completely black

JONAS
(Scared)
Ahh fuck.

Jonas lights up a match to see again, right next to his face.
Right after the light turns on again.
Jonas now looks annoyed as he lighted the match for no
reason, not only that but he also looks stupid holding a
match in a lit room next to his face.

JONAS
(annoyed)
sighs deeply really?

He then notices a suitcase on the floor.

JONAS

(confused)

Wait this wasn't here before?

Jonas is intrigued and goes to the suitcase. He proceeds to open it and then gets consumed by the light inside.

2 INT. OMRIN ESTAFETTE, IN FRONT OF A COUCH - MORNING 2

Jonas appears alone in the scene.

JONAS

(confused)

Wait so this is how it feels??

Balint enters the scene.

BALINT

(annoyed)

Jonas, stop it please. We all know this is fake you are even the director of this whole thing leave it, and lets just get started with the soundhunt...okay?

JONAS

2.

(speaking with a low volume voice)

Balint, please don't do this in front of the camera.

BALINT

(looking at Jonas annoyed)

...

Awkward silence for a second.

JONAS

Okay okay lets go.

BREAKDOWN SHEET #1

Page Count:1 Date:10.01.23

Production Company: Fusion Entertainment

Production Title: Soundhunters Episode 6

Scene #:1 Scene Name: Intro INT/EXT: INT DAY/NIGHT: NIGHT

Description: Jonas is sitting in the kitchen, when the light turns off he lights up a match, shortly after the light goes on again and he is annoyed. He then notices a suitcase and proceeds to open it.

CAST

Jonas Haerter

STUNTS

Lighting up a match close to a face

EXTRAS/ATMOSPHERE

None

EXTRAS/SILENT

None

SPECIAL EFFECTS

Light coming out of the suitcase

PROPS

Matches, Suitcase, Light

VEHICLES/ANIMALS

None

WARDROBE

Casual clothing of a student

From 2023

MAKEUP/HAIR

Short hair, ordinary

SOUND EFFECTS/MUSIC

Ambient suspense music,

Sound of suitcase appearing and falling down

SPECIAL EQUIPMENT

Two cameras, Tripods,

Lights, Reflectors, Matches, Mic

PRODUCTION NOTES

Show lighting up the match as close as possible

8.4 Call Sheets

PRODUCTION COMPANY: FUSION ENTERTAINMENT

SHOW: SOUNHUNTERS

Episode: 1

Date: 15.11.2022.

Day: 1 out of 13

Director: JONAS HAERTER

Exec. Producer: LASMA LIZETE KIPOLOKA

Writers: JONAS HAERTER

RAFAEL FERNÁNDEZ BARHUMI

Phone: +31 111111

CALL SHEET

CREW CALL

9.00 AM

LEAVING CALL: 4.00 PM

PRE-CALL(Gip/Elect): 9.30 AM

CAST REHEARSAL: 9.45 AM

SHOOTING CALL: 10.00 AM

Weather: 13C / 6C, cloudy

Sunrise: 8:02 AM

Sunset: 4:40 PM

Nearest Hospital: Medical Center
Leeuwarden -Henri Dunantweg 2, 8934
AD Leeuwarden

SET & SCENE DESCRIPTION	SCENE	CAST	D/N	PGS	LOCATION	
Appearing on the scene - park with suitcase / meeting each other	2	1,2	D	2-3	Prinsentuin	
Looking trough suitcase	2	1,2	D	2-3	Prinsentuin	
Soundhunt in the park	2,4,5	1,2	D	2-6	Prinsentuin	
Introduction scene / finding suitcase / opening	1	2	D	1-2	Jonas' place	
Editing scene / breakdown at studio	6	1,2	D	6	Dominiks' place	
Closing the suitcase	6	1,2	D	6	Dominiks' place	
NAME	STATUS	ROLE	PICK UP	MU	ON SET	REMARKS
DOMINIK MOLNAR	SW	SOUNDHUNTER EXPERT 1	9.15 AM	9.30 AM	9.45 AM	
MARK HORVATH	SW	SOUNDHUNTER STUDENT 1	9.15 AM	9.30 AM	9.45 AM	

PRODUCTION COMPANY: FUSION ENTERTAINMENT

SHOW: SOUNHUNTERS

Episode: 1

Director: JONAS HAERTER

Exec. Producer: LASMA LIZETE KIPLOKA

Writers: JONAS HAERTER

RAFAEL FERNÁNDEZ BARHUMI

Phone: +31 111111

Date: 16.11.2022.

Day: 2 out of 13

Weather: 12C / 8C, mostly sunny

Sunrise: 8:03 AM

Sunset: 4:45 PM

Nearest Hospital: Medical Center
Leeuwarden -Henri Dunantweg 2, 8934
AD Leeuwarden

CALL SHEET	
CREW CALL	
2.00 PM	
LEAVING CALL: 5.30 PM	
PRE-CALL(Gip/Elect): 2.30 PM	
CAST REHEARSAL: 2.45 PM	
SHOOTING CALL: 3.00 PM	

SET & SCENE DESCRIPTION	SCENE	CAST	D/N	PGS	LOCATION	
Interview with artists	3	1,2	D	3-6	NHL Stenden	
Game show / reactions		3,4	D		NHL Stenden	
NAME	STATUS	ROLE	PICK UP	MU	ON SET	REMARKS
DOMINIK MOLNAR	WF	SOUNDHUNTER EXPERT 1	2.15 PM	2.30 PM	2.45 PM	
MARK HORVATH	WF	SOUNDHUNTER STUDENT 1	2.15 PM	2.30 PM	2.45 PM	
FELIX HARTJE	SW	REACTIE 1	4.15 PM	4.30 PM	4.45 PM	
DENIS CRISTEA	SW	REACTIE 2	4.15 PM	4.30 PM	4.45 PM	

PRODUCTION COMPANY: FUSION ENTERTAINMENT

SHOW: SOUNHUNTERS

Episode: 2

Date: 21.11.2022.

Day: 4 out of 13

Director: JONAS HAERTER

Exec. Producer: LASMA LIZETE KIPLOKA

Writers: JONAS HAERTER

RAFAEL FERNÁNDEZ BARHUMI

Phone: +31 111111

CALL SHEET

CREW CALL

2.00 PM

LEAVING CALL: 5.00 PM

PRE-CALL(Gip/Elect): 2.30 PM

CAST REHEARSAL: 2.45 PM

SHOOTING CALL: 3.00 PM

Weather: 4C / -1C, Cloudy

Sunrise: 8:12 AM

Sunset: 4:39 PM

Nearest Hospital: Medical Center

Leeuwarden -Henri Dunantweg 2, 8934

AD Leeuwarden

SET & SCENE DESCRIPTION	SCENE	CAST	D/N	PGS	LOCATION	
Interview with artists	3,4,5,6	5,6	D	3-6	NHL Stenden	
Game show / reactions		7,8	D		NHL Stenden	
NAME	STATUS	ROLE	PICK UP	MU	ON SET	REMARKS
RAFAEL FERNÁNDEZ BARHUMI	WF	SOUNDHUNTER EXPERT 2	2.10 PM	2.30 PM	2.45 PM	
JOCHEN VAN DER SCHAAF	WF	SOUNDHUNTER STUDENT 2	2.10 PM	2.30 PM	2.45 PM	
EDGARS CIRKUNS	SWF	REACTIE 3	2.35 PM	2.45 PM	3.00 PM	
ELIZA VASKA	SWF	REACTIE 4	2.35 PM	2.45 PM	3.00 PM	

PRODUCTION COMPANY: FUSION ENTERTAINMENT

SHOW: SOUNHUNTERS

Episode: 3

Date: 25.11.2022.

Day: 5 out of 13

Director: JONAS HAERTER

Exec. Producer: LASMA LIZETE KIPLOKA

Writers: JONAS HAERTER

RAFAEL FERNÁNDEZ BARHUMI

Phone: +31 111111

CALL SHEET	
CREW CALL	
2.00 PM	
LEAVING CALL: 9.00 PM	
PRE-CALL(Gip/Elect): 3.30 PM	
CAST REHEARSAL: 3.15 PM	
SHOOTING CALL: 3.30 PM	

Weather: 12C / 4C, Mostly sunny

Sunrise: 8:19 AM

Sunset: 4:35 PM

Nearest Hospital: Medical Center
Leeuwarden -Henri Dunantweg 2, 8934
AD Leeuwarden

SET & SCENE DESCRIPTION	SCENE	CAST	D/N	PGS	LOCATION	
Introduction scene / finding suitcase / opening suitcase	1	10	D	1-2	Beatrices' place	
Appearing at GYM / meeting eachother	2	9, 10	D	2-3	Bewegingscentrum Leeuwarden	
Looking trough suitcase	3	9, 10	D	3-4	Bewegingscentrum Leeuwarden	
Soundhunt at the GYM	4,5,6	9, 10	D	4-6	Bewegingscentrum Leeuwarden	
NAME	STATUS	ROLE	PICK UP	MU	ON SET	REMARKS
ABEL JORNA	SW	SOUNDHUNTER EXPERT 3	2.50 PM	3.00 PM	3.15 PM	
BEATRICE SCHOLZ	SW	SOUNDHUNTER STUDENT 3	2.50 PM	3.00 PM	3.15 PM	

PRODUCTION COMPANY: FUSION ENTERTAINMENT

SHOW: SOUNHUNTERS

Episode: 3

Date: 29.11.2022.

Day: 6 out of 13

Director: JONAS HAERTER

Exec. Producer: LASMA LIZETE KIPLOKA

Writers: JONAS HAERTER

RAFAEL FERNÁNDEZ BARHUMI

Phone: +31 111111

CALL SHEET

CREW CALL

4.00 PM

LEAVING CALL: 10.00 PM

PRE-CALL(Gip/Elect): 4.30 PM

CAST REHEARSAL: 4.45 PM

SHOOTING CALL: 5.00 PM

Weather: 10C / 0C, Cloudy

Sunrise: 8:25 AM

Sunset: 4:31 PM

Nearest Hospital: Medical Center
Leeuwarden -Henri Dunantweg 2, 8934
AD Leeuwarden

SET & SCENE DESCRIPTION	SCENE	CAST	D/N	PGS	LOCATION	
Game show / reactions		11,12	D		NHL Stenden	
Interview with artists	3,4,5,6	9, 10	D	3-6	NHL Stenden	
Editing scene at Abel's studio	7	9, 10	D	6	Abels' place	
Closing the suitcase	7	9, 10	D	6	Abels' place	
NAME	STATUS	ROLE	PICK UP	MU	ON SET	REMARKS
ABEL JORNA	WF	SOUNDHUNTER EXPERT 3	6.30 PM	6.45 PM	7.00 PM	
BEATRICE SCHOLZ	W	SOUNDHUNTER STUDENT 3	6.30 PM	6.45 PM	7.00 PM	
VIKTORIA GRUENIGER	SWF	REACTIE 5	4.20 PM	4.30 PM	4.45 PM	
MATHIS AHA	SWF	REACTIE 6	4.20 PM	4.30 PM	4.45 PM	

PRODUCTION COMPANY: FUSION ENTERTAINMENT

SHOW: SOUNHUNTERS

Episode: 4

Date: 02.12.2022.

Day: 7 out of 13

Director: JONAS HAERTER

Exec. Producer: LASMA LIZETE KIPLOKA

Writers: JONAS HAERTER

RAFAEL FERNÁNDEZ BARHUMI

Phone: +31 111111

CALL SHEET

CREW CALL

8.30 AM

LEAVING CALL: 1.50 PM

PRE-CALL(Gip/Elect): 9.00 AM

CAST REHEARSAL: 9.15 AM

SHOOTING CALL: 9.30 AM

Weather: 4C / 0C, Sunny with clouds

Sunrise: 8:29 AM

Sunset: 4:29 PM

Nearest Hospital: Medical Center
Leeuwarden -Henri Dunantweg 2, 8934
AD Leeuwarden

SET & SCENE DESCRIPTION	SCENE	CAST	D/N	PGS	LOCATION	
Appearing at Intratuin / meeting eachother	2	13,14	D	2-3	Intratuin Leeuwarden	
Looking trough suitcase	3	13,14	D	3	Intratuin Leeuwarden	
Soundhunt at Intratuin	4,5	13,14	D	4	Intratuin Leeuwarden	
Editing scene at Felix's studio		13,14	D		Student Stay	
Closing suitcase		13,14	D		Student Stay	
NAME	STATUS	ROLE	PICK UP	MU	ON SET	REMARKS
FELIX HARTJE	W	SOUNDHUNTER EXPERT 4	8.45 AM	9.00 AM	9.15 AM	
DENIS CRISTEA	W	SOUNDHUNTER STUDENT 5	8.45 AM	9.00 AM	9.15 AM	

PRODUCTION COMPANY: FUSION ENTERTAINMENT

SHOW: SOUNHUNTERS

Episode: 4

Date: 05.12.2022.

Day: 8 out of 13

Director: JONAS HAERTER

Exec. Producer: LASMA LIZETE KIPLOKA

Writers: JONAS HAERTER

RAFAEL FERNÁNDEZ BARHUMI

Phone: +31 111111

CALL SHEET

CREW CALL

1.00 PM

LEAVING CALL: 5.00 PM

PRE-CALL(Gip/Elect): 1.15 PM

CAST REHEARSAL: 1.15 PM

SHOOTING CALL: 1.30 PM

Weather: 7C / 3C, Rainy, Cloudy

Sunrise: 8:23 AM

Sunset: 4:27 PM

Nearest Hospital: Medical Center
Leeuwarden -Henri Dunantweg 2, 8934
AD Leeuwarden

SET & SCENE DESCRIPTION	SCENE	CAST	D/N	PGS	LOCATION	
Introduction scene / finding the suitcase / opening suitcase	1	14	D	1-2	Student Stay	
NAME	STATUS	ROLE	PICK UP	MU	ON SET	REMARKS
DENIS CRISTEA	W	SOUNDHUNTER STUDENT 5	12.55 PM	1.00 PM	1.15 PM	
STEFAN GHIORGHIU	SWF	REACTIE 7	3.50 PM	4.00 PM	4.15 PM	
HARDIK MALHOTRA	SWF	REACTIE 8	3.50 PM	4.00 PM	4.15 PM	

PRODUCTION COMPANY: FUSION ENTERTAINMENT

SHOW: SOUNHUNTERS

Episode: 5 + Introduction scenes

Date: 09.12.2022.

Day: 9 out of 13

Director: JONAS HAERTER

Exec. Producer: LASMA LIZETE KIPLOKA

Writers: JONAS HAERTER

RAFAEL FERNÁNDEZ BARHUMI

Phone: +31 111111

CALL SHEET

CREW CALL

11.00 AM

LEAVING CALL: 8.00 PM

PRE-CALL(Gip/Elect): 11.15 AM

CAST REHEARSAL: 11.30 AM

SHOOTING CALL: 12.00 AM

Weather: 2C / -4C, Cloudy

Sunrise: 8:38 AM

Sunset: 4:26 PM

Nearest Hospital: Medical Center
Leeuwarden - Henri Dunantweg 2, 8934
AD Leeuwarden

SET & SCENE DESCRIPTION	SCENE	CAST	D/N	PGS	LOCATION	
Suitcase scenes / bringing them downstairs / taking each out		19	D		De Kanslerji	
Final scene with phone call with Mr. X		19	D		De Kanslerji	
Introduction scene at Patrick's garden / finding suitcase / opening suitcase	1	18	D	1	Patrick's place	
Appearing at Library / meeting eachother	2	17,18	D	2	Dbieb library	
Looking trough suitcase		17,18	D		Dbieb library	
Soundhunt at library		17,18	D		Dbieb library	
NAME	STATUS	ROLE	PICK UP	MU	ON SET	REMARKS
JAAP RUURD FEITSMA	SWF	SUPREME SOUNDHUNTER	11.00 AM	11.15 AM	11.30 AM	
IVAYLO TONOV	SW	SOUNDHUNTER EXPERT 5	4.30 PM	4.45 PM	5.00 PM	
PATRIKS GRINFOGELS	SW	SOUNDHUNTER STUDENT 5	2.30 PM	2.45 PM	3.00 PM	

PRODUCTION COMPANY: FUSION ENTERTAINMENT

SHOW: SOUNHUNTERS

Episode: 4 & 5

Date: 12.12.2022.

Day: 10 out of 13

Director: JONAS HAERTER

Exec. Producer: LASMA LIZETE KIPLOKA

Writers: JONAS HAERTER

RAFAEL FERNÁNDEZ BARHUMI

Phone: +31 111111

CALL SHEET

CREW CALL

9.00 AM

LEAVING CALL: 7.00 PM

PRE-CALL(Gip/Elect): 9.30 AM

CAST REHEARSAL: 9.45 AM

SHOOTING CALL: 10.00 AM

Weather: 2C / -4C, Cloudy

Sunrise: 8:41 AM

Sunset: 4:26 PM

Nearest Hospital: Medical Center
Leeuwarden -Henri Dunantweg 2, 8934
AD Leeuwarden

SET & SCENE DESCRIPTION	SCENE	CAST	D/N	PGS	LOCATION	
Editing scene at Ivaylo's studio		17,18	D		Student Stay	
Closing suitcase		17,18	D		Student Stay	
Interview with artists		13,14	D		NHL Stenden	
Interview with artists		17,18	D		NHL Stenden	
Game show / reactions		20,21	D		NHL Stenden	
NAME	STATUS	ROLE	PICK UP	MU	ON SET	REMARKS
IVAYLO TONOV	WF	SOUNHUNTER EXPERT 5	9.20 AM	9.30 AM	9.45 AM	
PATRIKS GRINFOGELS	WF	SOUNDHUNTER STUDENT 5	9.20 AM	9.30 AM	9.45 AM	
FELIX HARTJE	WF	SOUNDHUNTER EXPERT 4	1.35 PM	1.45 PM	2.00 PM	
DENIS CRISTEA	WF	SOUNDHUNTER STUDENT 5	1.35 PM	1.45 PM	2.00 PM	
ALINA HAEHNDEL	SWF	REACTIE 9	5.30 PM	5.45 PM	6.00 PM	
JONNA VAN DONGEN	SWF	REACTIE 10	5.30 PM	5.45 PM	6.00 PM	

PRODUCTION COMPANY: FUSION ENTERTAINMENT
SHOW: SOUNHUNTERS
Episode: 6

Date: 15.12.2022.
Day: 11 out of 13

Director: JONAS HAERTER
Exec. Producer: LASMA LIZETE KIPLOKA
Writers: JONAS HAERTER
RAFAEL FERNÁNDEZ BARHUMI
Phone: +31 111111

CALL SHEET

CREW CALL

8.00 AM

LEAVING CALL: 12.30 PM
PRE-CALL(Gip/Elect): 8.30 AM
CAST REHEARSAL: 9.00 AM
SHOOTING CALL: 9.30 AM

Weather: 5C / -4C, Cloudy

Sunrise: 8:44 AM

Sunset: 4:26 PM

Nearest Hospital: Medical Center
Leeuwarden -Henri Dunantweg 2, 8934
AD Leeuwarden

SET & SCENE DESCRIPTION	SCENE	CAST	D/N	PGS	LOCATION	
Appearing at Vintage store / meeting eachother	2	22,23	D	1-2	Estafette	
Looking trough suitcase		22,23	D		Estafette	
Soundhunt at Vintage store		22,23	D		Estafette	
NAME	STATUS	ROLE	PICK UP	MU	ON SET	REMARKS
BALINT DUDAS	SW	SOUNHUNTER EXPERT 6	8.20 AM	8.45 AM	9.00 AM	
JONAS HAERTER	SW	SOUNHUNTER STUDENT 6	8.20 AM	8.45 AM	9.00 AM	

PRODUCTION COMPANY: FUSION ENTERTAINMENT

SHOW: SOUNHUNTERS

Episode: 6

Date: 11.01.2023.

Day: 12 out of 13

Director: JONAS HAERTER

Exec. Producer: LASMA LIZETE KIPLOKA

Writers: JONAS HAERTER

RAFAEL FERNÁNDEZ BARHUMI

Phone: +31 111111

CALL SHEET

CREW CALL

3.00 PM

LEAVING CALL: 7.00 PM

PRE-CALL(Gip/Elect): 3.15 PM

CAST REHEARSAL: 3.45 PM

SHOOTING CALL: 4.00 PM

Weather: 11C / 6C, Sunny with clouds

Sunrise: 8:47 AM

Sunset: 4:42 PM

Nearest Hospital: Medical Center
Leeuwarden -Henri Dunantweg 2, 8934
AD Leeuwarden

SET & SCENE DESCRIPTION	SCENE	CAST	D/N	PGS	LOCATION	
Game show / reactions		24,25	D		NHL Stenden	
Introduction at Kitchen / finding suitcase / opening suitcase	1	23	D	1	Franzi's place	
NAME	STATUS	ROLE	PICK UP	MU	ON SET	REMARKS
BEATRICE SCHOLZ	WF	REACTIE 11	3.20 PM	3.30 PM	3.45 PM	
EVELYN WEBER	SWF	REACTIE 12	3.20 PM	3.30 PM	3.45 PM	
JONAS HAERTER	W	SOUNDHUNTER STUDENT 6	5.30 PM	5.45 PM	6.00 PM	

PRODUCTION COMPANY: FUSION ENTERTAINMENT

SHOW: SOUNHUNTERS

Episode: 6

Director: JONAS HAERTER

Exec. Producer: LASMA LIZETE KILOKA

Writers: JONAS HAERTER

RAFAEL FERNÁNDEZ BARHUMI

Phone: +31 111111

Date: 12.01.2023.

Day: 13 out of 13

CALL SHEET

CREW CALL

1.00 PM

LEAVING CALL: 7.00 PM

PRE-CALL(Gip/Elect): 1.15 PM

CAST REHEARSAL: 1.30 PM

SHOOTING CALL: 1.45 PM

Weather: 11C / 7C, Rainy, Cloudy

Sunrise: 8:46 AM

Sunset: 4:44 PM

Nearest Hospital: Medical Center
Leeuwarden -Henri Dunantweg 2, 8934
AD Leeuwarden

SET & SCENE DESCRIPTION	SCENE	CAST	D/N	PGS	LOCATION	
Editing scene at Balint's studio		22,23	D		Balint's place	
Closing suitcase		22,23	D		Balint's place	
Interview with artists		22,23	D		NHL Stenden	
NAME	STATUS	ROLE	PICK UP	MU	ON SET	REMARKS
BALINT DUDAS	WF	SOUNHUNTER EXPERT 6	1.10 PM	1.15 PM	1.30 PM	
JONAS HAERTER	WF	SOUNDHUNTER STUDENT 6	1.00 PM	1.15 PM	1.30 PM	

Fusion Entertainment
Rengerslaan 8-10
Leeuwarden, The Netherlands
P: +31 111111
M: fusionentertainment@gmail.com

Production Report

Soundhunters

15 November , 2022

Day of 1 of 12

START DATE: November 15, 2022
END DATE: November 15, 2022

TIMES:

CREW CALL:	9:00	MEAL 2 / BREAK IN:	-
SHOOT CALL	10:00	MEAL 2 / BREAK OUT:	-
FIRST SHOT:	10:25	CAMERA WRAP:	16:00
MEAL 1 IN:	13:00	CREW WRAP:	16:15
MEAL 1 OUT:	13:30	LAST MAN:	16:30

LOCATIONS:		LEAD PRODUCTION CREW:	
1. Prinsentuin		Production Assistant:	Laurine Große-Pecum
2. Jonas' place		Producer:	Läisma Kiploka
3. Dominiks' place		Director:	Jonas Haerter
4.		Operator 1:	Franziska Arens
5.		Sound Assistant:	Charlotte Schoell
6.		Editor/ Operator 2:	Rafa Barhum

CREW / TALENT TIMESHEET:

POSITION	NAME	TRAVEL	TIME IN	TIME OUT	OVERTIME	REASON FOR OT
DIRECTOR	Jonas Haerter	5	9:10	16:30	-	-
PRODUCER	Läisma Kiploka	10	9:00	16:30	-	-
PA	Laurine Große-Pecum	5	9:05	16:30	-	-
CAM ASSIST	Franziska Arens	5	9:00	16:30	-	-
SOUND	Charlotte Schoell	5	9:00	16:30	-	-
WARDROBE	Laurine Große-Pecum	5	9:05	16:30	-	-
TALENT	Dominik Moldar	10	10:15	16:30	-	-
TALENT	Mark Horvath	10	10:30	16:30	-	-

MEDIA USAGE:

# OF CARDS USED	3	SHOT TODAY (GB)	69
PREVIOUSLY SHOT (GB)	-	TOTAL TO DATE (GB)	69

CARD NUMBER	FOOTAGE DESCRIPTION	AUDIO NOTES
1	Close-up shots	
2	Wide shots	
3	Go-Pro shots	

EQUIPMENT / TECH NOTES:

2x Clip On Microphones, 2x Canon Eos 90D, 1x Soundrecorder, 2x Headphones, 2x Lights

Läisma and Laurine had to go back to the iShop to get the lights

TALENT RELEASES LOG:

NUMBER	NAME	LOCATION	DESCRIPTION
1	Dominik Moldar	Prinsentuin	signed consent form
2	Mark Horvath	Prinsentuin, Jonas' place	signed consent form
ANY RELEASES MISSING? WHY?			

LOCATION RELEASES LOG:

NUMBER	LOCATION	OWNER NAME	DESCRIPTION
#1	Prinsentuin	-	It is a public place, no consent needed
#2	Jonas' place	Jonas Haerter	he offered to film at his place
#3	Dominiks' place	Dominik Moldar	he offered to film at his place
ANY RELEASES MISSING? WHY?			

PAYMENTS (if applicable):

TO WHOM	FOR WHAT	AMOUNT
Läisma Kiploka	paid for lunch	€5
		TOTAL €5

COMMENTS (absences, delays, pick up shots, etc):

... ↻ + ↺

Fusion Entertainment
Rengerslaan 8-10
Leeuwarden, The Netherlands
P: +31 111111
M: fusionentertainment@gmail.com

Production Report

Soundhunters

16 November , 2022

Day of 2 of 12

START DATE: November 16, 2022
END DATE: November 16, 2022

TIMES:

CREW CALL:	14:00	MEAL 2 / BREAK IN:	-
SHOOT CALL	15:00	MEAL 2 / BREAK OUT:	-
FIRST SHOT:	15:30	CAMERA WRAP:	17:30
MEAL 1 IN:	-	CREW WRAP:	17:45
MEAL 1 OUT:	-	LAST MAN:	18:00

LOCATIONS:

LEAD PRODUCTION CREW:	
1. NHL Stenden	Production Assistant: Laurine Große-Pecum
2.	Producer: Läisma Kiploka
3.	Director: Jonas Haerter
4.	Operator 1: Franziska Arens
5.	Sound Assistant: Charlotte Schoell
6.	Editor/ Operator 2: Rafa Barhum

CREW / TALENT TIMESHEET:

POSITION	NAME	TRAVEL	TIME IN	TIME OUT	OVERTIME	REASON FOR OT
DIRECTOR	Jonas Haerter	10	14:00	18:00	-	-
PRODUCER	Läisma Kiploka	10	14:00	18:00	-	-
PA	Laurine Große-Pecum	5	14:00	18:00	-	-
CAM ASSIST	Franziska Arens	10	14:00	18:00	-	-
SOUND	Charlotte Schoell	10	14:00	18:00	-	-
WARDROBE	-	-	-	-	-	-
TALENT	Dominik Moldar	10	15:00	16:30	-	-
TALENT	Mark Horvath	10	15:00	16:30	-	-
TALENT	Felix Hartje	3	17:00	18:00	-	-
TALENT	Denis Craciun	3	17:00	18:00	-	-

MEDIA USAGE:

# OF CARDS USED	2	SHOT TODAY (GB)	50
PREVIOUSLY SHOT (GB)	69	TOTAL TO DATE (GB)	50

CARD NUMBER	FOOTAGE DESCRIPTION	AUDIO NOTES
1	Close-up shots	
2	Wide shots	

EQUIPMENT / TECH NOTES:

1x Boom Mic, 2x Lights, 2x Canon Eos 90D, 2x Headphones, 1x Laptop

TALENT RELEASES LOG:

NUMBER	NAME	LOCATION	DESCRIPTION
#1	Dominik Moldar	NHL Stenden	signed consent form
#2	Mark Horvath	NHL Stenden	signed consent form
#3	Felix Hartje	NHL Stenden	signed consent form
#4	Denis Craciun	NHL Stenden	signed consent form
ANY RELEASES MISSING? WHY?			

LOCATION RELEASES LOG:

NUMBER	LOCATION	OWNER NAME	DESCRIPTION
#1	NHL Stenden	-	It is a public place, no consent needed
ANY RELEASES MISSING? WHY?			

PAYMENTS (if applicable):

TO WHOM	FOR WHAT	AMOUNT
-	-	-
		TOTAL -

COMMENTS (absences, delays, pick up shots, etc):

-

Fusion Entertainment
Rengerslaan 8-10
Leeuwarden, The Netherlands
P: +31 111111
M: fusionentertainment@gmail.com

Production Report

Soundhunters

19 November , 2022

Day of 3 of 12

START DATE: November 19, 2022
END DATE: November 19, 2022

TIMES:

CREW CALL:	9:00	MEAL 2 / BREAK IN:	-
SHOOT CALL	10:00	MEAL 2 / BREAK OUT:	-
FIRST SHOT:	10:25	CAMERA WRAP:	16:00
MEAL 1 IN:	13:00	CREW WRAP:	16:15
MEAL 1 OUT:	13:30	LAST MAN:	16:30

LOCATIONS:		LEAD PRODUCTION CREW:	
1. Streets of Leeuwarden		Production Assistant:	Laurine Große-Pecum
2. Rafa's place		Producer:	Läisma Kiploka
3.		Director:	Jonas Haerter
4.		Operator 1:	Franziska Arens
5.		Sound Assistant:	Charlotte Schoell
6.		Editor/ Operator 2:	Rafa Barhum

CREW / TALENT TIMESHEET:

POSITION	NAME	TRAVEL	TIME IN	TIME OUT	OVERTIME	REASON FOR OT
DIRECTOR	Jonas Haerter	5	9:10	16:30	-	-
PRODUCER	Läisma Kiploka	10	9:00	12:00	-	appointment
PA	Laurine Große-Pecum	5	9:05	14:00	-	appointment
CAM ASSIST	Franziska Arens	5	9:00	16:30	-	-
SOUND	Charlotte Schoell	5	9:00	16:30	-	-
WARDROBE	Laurine Große-Pecum	5	9:05	16:30	-	-
TALENT	Rafa Barhum	10	9:00	16:30	-	-
TALENT	Jochem van der Schaaf	10	10:00	16:30	-	-

MEDIA USAGE:

# OF CARDS USED	3	SHOT TODAY (GB)	139
PREVIOUSLY SHOT (GB)	135	TOTAL TO DATE (GB)	139

CARD NUMBER	FOOTAGE DESCRIPTION	AUDIO NOTES
1	Close-up shots	
2	Wide shots	
3	Go-Pro shots	

EQUIPMENT / TECH NOTES:

2x Clip On Microphones, 2x Canon Eos 90D, 1x Soundrecorder, 2x Headphones, 2x Lights, 1x Boom Microphone

TALENT RELEASES LOG:

NUMBER	NAME	LOCATION	DESCRIPTION
1	Rafa Barhum	Streets of Leeuwarden, Rafa's place	signed consent form
2	Jochem van der Schaaf	Streets of Leeuwarden, Rafa's place	signed consent form
ANY RELEASES MISSING? WHY?			-

LOCATION RELEASES LOG:

NUMBER	LOCATION	OWNER NAME	DESCRIPTION
#1	Streets of Leeuwarden	-	It is a public place, no consent needed
#2	Rafa's place	Rafa Barhum	he offered to film at his place
ANY RELEASES MISSING? WHY?			-

PAYMENTS (if applicable):

TO WHOM	FOR WHAT	AMOUNT
Laurine Große-Pecum	paid for lunch	€24
		TOTAL €24

COMMENTS (absences, delays, pick up shots, etc):

Läisma and Laurine had to leave the set earlier due to personal reasons.

Fusion Entertainment
Rengerslaan 8-10
Leeuwarden, The Netherlands

P: +31 111111
M: fusionentertainment@gmail.com

Production Report

Soundhunters

21 November , 2022

Day of 4 of 12

START DATE: November 21, 2022
END DATE: November 21, 2022

TIMES:

CREW CALL:	14:00	MEAL 2 / BREAK IN:	-
SHOOT CALL	15:00	MEAL 2 / BREAK OUT:	-
FIRST SHOT:	15:20	CAMERA WRAP:	17:00
MEAL 1 IN:	-	CREW WRAP:	17:30
MEAL 1 OUT:	-	LAST MAN:	17:30

LOCATIONS:		LEAD PRODUCTION CREW:	
1. NHL Stenden		Production Assistant:	Laurine Große-Pecum
2.		Producer:	Läisma Kiploka
3.		Director:	Jonas Haerter
4.		Operator 1:	Franziska Arens
5.		Sound Assistant:	Charlotte Schoell
6.		Editor/ Operator 2:	Rafa Barhum

CREW / TALENT TIMESHEET:

POSITION	NAME	TRAVEL	TIME IN	TIME OUT	OVERTIME	REASON FOR OT
DIRECTOR	Jonas Haerter	5	-	-	-	appointment
PRODUCER	Läisma Kiploka	10	14:00	17:30	-	-
PA	Laurine Große-Pecum	5	14:00	17:30	-	-
CAM ASSIST	Franziska Arens	5	14:00	17:30	-	-
SOUND	Charlotte Schoell	5	14:00	17:30	-	-
TALENT	Rafa Barhum	10	14:00	17:30	-	-
TALENT	Edgars Cirkuns	10	13:30	14:50	-	only needed for reaction
TALENT	Eliza Vaska	10	14:00	14:50	-	only needed for reaction
TALENT	Jochem van der Schaaf	10	10:00	17:30	-	-

MEDIA USAGE:

# OF CARDS USED		SHOT TODAY (GB)	80
PREVIOUSLY SHOT (GB)	139	TOTAL TO DATE (GB)	80

CARD NUMBER	FOOTAGE DESCRIPTION	AUDIO NOTES
1	Wide shots	

EQUIPMENT / TECH NOTES:

1x Canon Eos 90D, 2x Headphones, 2x Lights, 1x Boom Microphone, Laptop

TALENT RELEASES LOG:

NUMBER	NAME	LOCATION	DESCRIPTION
1	Rafa Barhum	NHL Stenden	signed consent form
2	Jochem van der Schaaf	NHL Stenden	signed consent form
3	Edgars Cirkuns	NHL Stenden	signed consent form
4	Eliza Vaska	NHL Stenden	signed consent form
ANY RELEASES MISSING? WHY?	-		

LOCATION RELEASES LOG:

NUMBER	LOCATION	OWNER NAME	DESCRIPTION
#1	NHL Stenden	-	It is a public place, no consent needed
ANY RELEASES MISSING? WHY?	-		

PAYMENTS (if applicable):

TO WHOM	FOR WHAT	AMOUNT
-	-	-
		-

COMMENTS (absences, delays, pick up shots, etc):

Jonas was not on set due to personal reasons. Only one camera was used due to technical problems.

Fusion Entertainment
Rengerslaan 8-10
Leeuwarden, The Netherlands
P: +31 111111
M: fusionentertainment@gmail.com

Production Report

Soundhunters
25 November , 2022

Day of 5 of 12

START DATE: November 25, 2022
END DATE: November 25, 2022

TIMES:

CREW CALL:	14:00	MEAL 2 / BREAK IN:	-
SHOOT CALL	15:30	MEAL 2 / BREAK OUT:	-
FIRST SHOT:	15:40	CAMERA WRAP:	21:00
MEAL 1 IN:	-	CREW WRAP:	21:00
MEAL 1 OUT:	-	LAST MAN:	21:05

LOCATIONS:		LEAD PRODUCTION CREW:
1. Bewegingscentrum Leeuwarden	Production Assistant:	Laurine Große-Pecum
2.	Producer:	Läisma Kiploka
3.	Director:	Jonas Haerter
4.	Operator 1:	Franziska Arens
5.	Sound Assistant:	Charlotte Schoell
6.	Editor/ Operator 2:	Rafa Barhum

CREW / TALENT TIMESHEET:

POSITION	NAME	TRAVEL	TIME IN	TIME OUT	OVERTIME	REASON FOR OT
DIRECTOR	Jonas Haerter	5	14:00	21:00	-	-
PRODUCER	Läisma Kiploka	10	14:00	21:00	-	-
PA	Laurine Große-Pecum	5	14:00	21:00	-	-
CAM ASSIST	Franziska Arens	5	14:00	21:05	-	-
SOUND	Charlotte Schoell	5	14:00	21:05	-	-
WARDROBE	Läisma Kiploka	10	14:00	21:00	-	-
TALENT	Abel Jorna	10	19:05	21:00	-	-
TALENT	Beatrice Scholz	5	14:00	21:00	-	-

MEDIA USAGE:

# OF CARDS USED	2	SHOT TODAY (GB)	83
PREVIOUSLY SHOT (GB)	143	TOTAL TO DATE (GB)	83

CARD NUMBER	FOOTAGE DESCRIPTION	AUDIO NOTES
1	Close-up shots	
2	Wide shots	

EQUIPMENT / TECH NOTES:

2x Canon Eos 90D, 2x Headphones, 2x Lights, 2x Boom Microphone, 2x Reflectors

TALENT RELEASES LOG:

NUMBER	NAME	LOCATION	DESCRIPTION
1	Beatrice Scholz	NHL Stenden, Abels' place	signed consent form
2	Abel Jorna	NHL Stenden, Abels' place	signed consent form
3	Viktoria Grüninger	NHL Stenden	signed consent form
4	Mathies Aha	NHL Stenden	signed consent form
ANY RELEASES MISSING? WHY?			

LOCATION RELEASES LOG:

NUMBER	LOCATION	OWNER NAME	DESCRIPTION
#1	NHL Stenden	-	It is a public place
#2	Abels' place	Abel Jorn	he offered to film at his place
ANY RELEASES MISSING? WHY?			

PAYMENTS (if applicable):

TO WHOM	FOR WHAT	AMOUNT
-	-	-
		TOTAL -

COMMENTS (absences, delays, pick up shots, etc):

Jonas could not be there due to illness. Laurine came to set later due to an appointment.

Fusion Entertainment
Rengerslaan 8-10
Leeuwarden, The Netherlands
P: +31 111111
M: fusionentertainment@gmail.com

Production Report

Soundhunters
29 November , 2022

Day 6 of 12

START DATE: November 29, 2022
END DATE: November 29, 2022

TIMES:

CREW CALL:	16:00	MEAL 2 / BREAK IN:	-
SHOOT CALL	17:00	MEAL 2 / BREAK OUT:	-
FIRST SHOT:	17:15	CAMERA WRAP:	22:00
MEAL 1 IN:	-	CREW WRAP:	22:00
MEAL 1 OUT:	-	LAST MAN:	22:10

LOCATIONS:

LOCATIONS:		LEAD PRODUCTION CREW:
1. NHL Stenden	Production Assistant:	Laurine Große-Pecum
2. Abels' place	Producer:	Läisma Kiploka
3.	Director:	Jonas Haerter
4.	Operator 1:	Franziska Arens
5.	Sound Assistant:	Charlotte Schoell
6.	Editor/ Operator 2:	Rafa Barhum

CREW / TALENT TIMESHEET:

POSITION	NAME	TRAVEL	TIME IN	TIME OUT	OVERTIME	REASON FOR OT
DIRECTOR	Jonas Haerter	5	-	-	-	illness
PRODUCER	Läisma Kiploka	10	16:00	22:10	-	-
PA	Laurine Große-Pecum	5	16:30	22:00	-	appointment
CAM ASSIST	Franziska Arens	5	16:00	22:10	-	-
SOUND	Charlotte Schoell	5	16:00	22:10	-	-
TALENT	Abel Jorna	10	19:00	22:00	-	-
TALENT	Beatrice Scholz	5	18:00	22:10	-	-
TALENT	Viktoria Grüninger	20	16:50	17:50	-	-
TALENT	Mathies Aha	10	17:00	17:50	-	-

MEDIA USAGE:

# OF CARDS USED	2	SHOT TODAY (GB)	83
PREVIOUSLY SHOT (GB)	143	TOTAL TO DATE (GB)	83

CARD NUMBER	FOOTAGE DESCRIPTION	AUDIO NOTES
1	Close-up shots	
2	Wide shots	

EQUIPMENT / TECH NOTES:

2x Canon Eos 90D, 2x Headphones, 2x Lights, 2x Boom Microphone, 2x Reflectors

TALENT RELEASES LOG:

NUMBER	NAME	LOCATION	DESCRIPTION
1	Beatrice Scholz	NHL Stenden, Abels' place	signed consent form
2	Abel Jorna	NHL Stenden, Abels' place	signed consent form
3	Viktoria Grüninger	NHL Stenden	signed consent form

Erstmal einfügen

LOCATION RELEASES LOG:

NUMBER	LOCATION	OWNER NAME	DESCRIPTION
#1	NHL Stenden	-	It is a public place
#2	Abels' place	Abel Jorn	he offered to film at his place
ANY RELEASES MISSING? WHY?			

PAYMENTS (if applicable):

TO WHOM	FOR WHAT	AMOUNT
-	-	-
		TOTAL -

COMMENTS (absences, delays, pick up shots, etc):

Jonas could not be there due to illness. Laurine came to set later due to an appointment.

Production Report

Fusion Entertainment
Rengerslaan 8-10
Leeuwarden, The Netherlands
P: +31 111111
M: fusionentertainment@gmail.com

Day of 7 of 12

Soundhunters

2 December , 2022

START DATE: December 2, 2022
END DATE: November 2, 2022

TIMES:

CREW CALL:	8:30	MEAL 2 / BREAK IN:	-
SHOOT CALL	9:30	MEAL 2 / BREAK OUT:	-
FIRST SHOT:	10:00	CAMERA WRAP:	13:50
MEAL 1 IN:	11:30	CREW WRAP:	14:00
MEAL 1 OUT:	12:30	LAST MAN:	14:20

LOCATIONS:

LOCATIONS:		LEAD PRODUCTION CREW:
1. Intratuin Leeuwarden		Production Assistant: -
2. Student Stay		Producer: Läisma Kiploka
3.		Director: Jonas Haerter
4.		Operator 1: Franziska Arens
5.		Sound Assistant: Charlotte Schoell
6.		Editor/ Operator 2: Rafa Barthumi

CREW / TALENT TIMESHEET:

POSITION	NAME	TRAVEL	TIME IN	TIME OUT	OVERTIME	REASON FOR OT
DIRECTOR	Jonas Haerter	15	8:30	14:20	-	-
PRODUCER	Läisma Kiploka	15	8:30	14:20	-	-
PA	Laurine Große-Peculum	-	-	-	-	in Germany
OPERATOR	Rafa Barthumi	15	8:30	14:20	-	-
CAM ASSIST	Franziska Arens	5	8:30	14:20	-	-
SOUND	Charlotte Schoell	5	9:00	14:20	-	-
TALENT	Felix Hartje	10	10:00	14:20	-	-
TALENT	Denis Crasciu	10	10:00	14:20	-	-

MEDIA USAGE:

# OF CARDS USED	3	SHOT TODAY (GB)	156
PREVIOUSLY SHOT (GB)	-	TOTAL TO DATE (GB)	156

CARD NUMBER	FOOTAGE DESCRIPTION	AUDIO NOTES
1	Close-up shots	
2	Wide shots	
3	Go-Pro shots	

EQUIPMENT / TECH NOTES:

2x Clip On Microphones, 2x Canon Eos 90D, 1x Soundrecorder, 2x Headphones

TALENT RELEASES LOG:

NUMBER	NAME	LOCATION	DESCRIPTION
1	Felix Hartje	Intratuin	signed consent form
2	Denis Crasciu	Intratuin	signed consent form

LOCATION RELEASES LOG:

NUMBER	LOCATION	OWNER NAME	DESCRIPTION
#1	Intratuin	-	It is a public place, no consent needed

PAYMENTS (if applicable):

TO WHOM	FOR WHAT	AMOUNT
Läisma Kiploka	paid for lunch	€16
		TOTAL €16

COMMENTS (absences, delays, pick up shots, etc):

Laurine could not attend the shoot due to personal reasons.

Fusion Entertainment
Rengerslaan 8-10
Leeuwarden, The Netherlands
P: +31 111111
M: fusionentertainment@gmail.com

Production Report

Day of 8 of 12

Soundhunters

5 December , 2022

START DATE: December 5, 2022
END DATE: November 52, 2022

TIMES:

CREW CALL:	13:00	MEAL 2 / BREAK IN:	-
SHOOT CALL	13:30	MEAL 2 / BREAK OUT:	-
FIRST SHOT:	13:35	CAMERA WRAP:	17:00
MEAL 1 IN:	14:30	CREW WRAP:	17:20
MEAL 1 OUT:	15:00	LAST MAN:	17:30

LOCATIONS:

LOCATIONS:	LEAD PRODUCTION CREW:
1. NHL Stenden	Production Assistant: Laurine Große-Peculum
2. Student Stay	Producer: Läisma Kiploka
3.	Director: Jonas Haerter
4.	Operator 1: Franziska Arens
5.	Sound Assistant: Charlotte Schoell
6.	Editor/ Operator 2: Rafa Barthumi

CREW / TALENT TIMESHEET:

POSITION	NAME	TRAVEL	TIME IN	TIME OUT	OVERTIME	REASON FOR OT
DIRECTOR	Jonas Haerter	15	13:00	17:20	-	-
PRODUCER	Läisma Kiploka	15	13:00	17:20	-	-
PA	Laurine Große-Peculum	5	13:00	17:20	-	-
OPERATOR	Rafa Barthumi	15	13:00	17:20	-	-
CAM ASSIST	Franziska Arens	5	13:00	17:20	-	-
SOUND	Charlotte Schoell	5	13:00	17:20	-	-
TALENT	Felix Hartje	10	13:00	14:20	-	-
TALENT	Denis Crasciu	10	13:00	14:20	-	-
TALENT	Stefan Ghiorgiu	5	15:30	16:50	-	-
TALENT	Hardik Malhotra	5	15:30	16:50	-	-

MEDIA USAGE:

# OF CARDS USED	2	SHOT TODAY (GB)	143
PREVIOUSLY SHOT (GB)	156	TOTAL TO DATE (GB)	299

CARD NUMBER	FOOTAGE DESCRIPTION	AUDIO NOTES
1	Close-up shots	
2	Wide shots	

EQUIPMENT / TECH NOTES:

2x Clip On Microphones, 2x Canon Eos 90D, 1x Soundrecorder, 2x Headphones

TALENT RELEASES LOG:

NUMBER	NAME	LOCATION	DESCRIPTION
1	Felix Hartje	Felix' place	signed consent form
2	Denis Crasciu	Felix' place	signed consent form
3	Stefan Ghiorgiu	NHL Stenden	signed consent form
4	Hardik Malhotra	NHL Stenden	signed consent form

LOCATION RELEASES LOG:

NUMBER	LOCATION	OWNER NAME	DESCRIPTION
#1	Student Stay	-	It is a public place, no consent needed
#2	NHL Stenden	-	It is a public place, no consent needed

PAYMENTS (if applicable):

TO WHOM	FOR WHAT	AMOUNT
-	-	-

COMMENTS (absences, delays, pick up shots, etc):

-

Fusion Entertainment
Rengerslaan 8-10
Leeuwarden, The Netherlands
P: +31 111111
M: fusionentertainment@gmail.com

Production Report

Soundhunters

9 December , 2022

Day of 9 of 12

START DATE: December 9, 2022
END DATE: December 9, 2022

TIMES:

CREW CALL:	9:00	MEAL 2 / BREAK IN:	-
SHOOT CALL	12:00	MEAL 2 / BREAK OUT:	-
FIRST SHOT:	12:20	CAMERA WRAP:	20:00
MEAL 1 IN:	10:50	CREW WRAP:	20:10
MEAL 1 OUT:	11:15	LAST MAN:	20:10

LOCATIONS:		LEAD PRODUCTION CREW:	
1. De Kanslerji		Production Assistant:	Laurine Große-Pecum
2. Patriks place		Producer:	Läisma Kiploka
3. Dbib		Director:	Jonas Haerter
4.		Operator 1:	Franziska Arens
5.		Sound Assistant:	Charlotte Schoell
6.		Editor/ Operator 2:	Rafa Barhum

CREW / TALENT TIMESHEET:

POSITION	NAME	TRAVEL	TIME IN	TIME OUT	OVERTIME	REASON FOR OT
DIRECTOR	Jonas Haerter	5	9:00	20:00	-	-
PRODUCER	Läisma Kiploka	10	9:00	20:00	-	-
PA	Laurine Große-Pecum	5	9:00	20:00	-	-
OPERATOR	Rafa Barhum	15	9:00	15:30	-	-
CAM ASSIST	Franziska Arens	5	9:00	20:00	-	-
SOUND	Charlotte Schoell	5	9:00	20:20	-	-
TALENT	Ivalio Tonov	10	15:00	19:50	-	-
TALENT	Patriks Grinfogels	10	17:20	19:50	-	-
TALENT	Jaap Ruurd	10	9:00	?	-	-

MEDIA USAGE:

# OF CARDS USED	3	SHOT TODAY (GB)	143
PREVIOUSLY SHOT (GB)	-	TOTAL TO DATE (GB)	143

CARD NUMBER	FOOTAGE DESCRIPTION	AUDIO NOTES
1	Close-up shots	-
2	Wide shots	-
3	Go-Pro shots	-

EQUIPMENT / TECH NOTES:

2x Clip On Microphones, 2x Canon Eos 90D, 1x Soundrecorder, 2x Headphones, 2x Light panels

TALENT RELEASES LOG:

NUMBER	NAME	LOCATION	DESCRIPTION
1	Ivalio Tonov	Dbib	signed consent form
2	Patriks Grinfogels	Patriks' place, Dbib	signed consent form
3	Jaap Ruurd	De Kanslerji	signed consent form

ANY RELEASES MISSING? WHY?

NUMBER	LOCATION	OWNER NAME	DESCRIPTION
#1	Patriks' place	-	It is a public place, no consent needed
#2	Dbib	-	It is a public place, no consent needed
#3	De Kanslerji	-	It is a public place, no consent needed

ANY RELEASES MISSING? WHY?

TO WHOM	FOR WHAT	AMOUNT
Rafa Barhum	Batteries	10.20
		TOTAL 10.20

COMMENTS (absences, delays, pick up shots, etc):

Rafa could not be there for some time due to personal reasons.

Fusion Entertainment
Rengerslaan 8-10
Leeuwarden, The Netherlands
P: +31 111111
M: fusionentertainment@gmail.com

Production Report

Soundhunters

12 December , 2022

Day of 10 of 12

START DATE: December 12, 2022
END DATE: December 12, 2022

TIMES:

CREW CALL:	9:00	MEAL 2 / BREAK IN:	-
SHOOT CALL	10:00	MEAL 2 / BREAK OUT:	-
FIRST SHOT:	10:20	CAMERA WRAP:	19:00
MEAL 1 IN:	12:00	CREW WRAP:	19:10
MEAL 1 OUT:	12:30	LAST MAN:	19:15

LOCATIONS:

LOCATIONS:		LEAD PRODUCTION CREW:	
1. Ivalios' place		Production Assistant:	Laurine Große-Pecum
2. NHL Stenden		Producer:	Läisma Kiploka
3.		Director:	Jonas Haerter
4.		Operator 1:	Franziska Arens
5.		Sound Assistant:	Charlotte Schoell
6.		Editor/ Operator 2:	Rafa Barhum

CREW / TALENT TIMESHEET:

POSITION	NAME	TRAVEL	TIME IN	TIME OUT	OVERTIME	REASON FOR OT
DIRECTOR	Jonas Haerter	5	9:00	17:00	-	-
PRODUCER	Läisma Kiploka	10	9:00	19:10	-	-
PA	Laurine Große-Pecum	5	9:00	19:10	-	-
OPERATOR	Rafa Barhum	15	9:00	17:30	-	-
CAM ASSIST	Franziska Arens	5	9:00	19:15	-	-
SOUND	Charlotte Schoell	5	9:00	19:20	-	-
TALENT	Ivalio Tonov	10	15:40	16:20	-	-
TALENT	Patriks Grinfogels	20	14:30	16:20	-	-
TALENT	Felix Hartje	5	14:00	14:30	-	-
TALENT	Denis Crasciu	5	14:00	14:30	-	-
TALENT	Jonna van Dongen	10	18:00	14:30	-	-
TALENT	Alina Hähndel	5	18:00	19:00	-	-

MEDIA USAGE:

# OF CARDS USED	2	SHOT TODAY (GB)	99
PREVIOUSLY SHOT (GB)	-	TOTAL TO DATE (GB)	99

CARD NUMBER	FOOTAGE DESCRIPTION	AUDIO NOTES
1	Close-up shots	-
2	Wide shots	-

EQUIPMENT / TECH NOTES:

2x Canon Eos 90D, 2x Headphones, 2x Light panels

TALENT RELEASES LOG:

NUMBER	NAME	LOCATION	DESCRIPTION
1	Ivalio Tonov	NHL Stenden, Ivalios place	signed consent form
2	Patriks Grinfogels	NHL Stenden, Ivalios place	signed consent form
3	Felix Hartje	NHL Stenden	signed consent form
4	Denis Crasciu	NHL Stenden	signed consent form
5	Jonna van Dongen	NHL Stenden	signed consent form
6	Alina Hähndel	NHL Stenden	signed consent form

ANY RELEASES MISSING? WHY?

NUMBER	LOCATION	OWNER NAME	DESCRIPTION
#1	Ivalios' place	Ivalio Tonov	Ivalio allowed the crew to film at his place
#2	NHL Stenden	-	It is a public place, no consent needed

PAYMENTS (if applicable):

TO WHOM	FOR WHAT	AMOUNT
-	-	-
		TOTAL -

COMMENTS (absences, delays, pick up shots, etc):

Rafa could not be there for some time due to personal reasons. Jonas had to leave early due to

Fusion Entertainment
Rengerslaan 8-10
Leeuwarden, The Netherlands
P: +31 111111
M: fusionentertainment@gmail.com

Production Report

Soundhunters
15 December , 2022

Day of 11 of 12

START DATE: December 15, 2022
END DATE: December 15, 2022

TIMES:

CREW CALL:	8:00	MEAL 2 / BREAK IN:	-
SHOOT CALL	9:30	MEAL 2 / BREAK OUT:	-
FIRST SHOT:	9:40	CAMERA WRAP:	12:30
MEAL 1 IN:	-	CREW WRAP:	13:00
MEAL 1 OUT:	-	LAST MAN:	13:10

LOCATIONS:		LEAD PRODUCTION CREW:	
1. Estafette		Production Assistant:	Laurine Große-Pecum
2.		Producer:	Läisma Kiploka
3.		Director:	Jonas Haerter
4.		Operator 1:	Franziska Arens
5.		Sound Assistant:	Charlotte Schoell
6.		Editor/ Operator 2:	Rafa Barhum

CREW / TALENT TIMESHEET:

POSITION	NAME	TRAVEL	TIME IN	TIME OUT	OVERTIME	REASON FOR OT
DIRECTOR	Jonas Haerter	15	9:15	13:10	-	-
PRODUCER	Läisma Kiploka	-	-	-	-	-
PA	Laurine Große-Pecum	10	8:45	13:00	-	-
CAM ASSIST	Franziska Arens	10	8:45	13:00	-	-
SOUND	Charlotte Schoell	10	8:45	13:00	-	-
TALENT	Balint Dudas	10	8:45	13:00	-	-
TALENT	Jonas Haerter	5	9:15	13:10	-	-

MEDIA USAGE:

# OF CARDS USED	3	SHOT TODAY (GB)	146
PREVIOUSLY SHOT (GB)	-	TOTAL TO DATE (GB)	146

CARD NUMBER	FOOTAGE DESCRIPTION	AUDIO NOTES
1	Close-up shots	
2	Wide shots	
3	Go-Pro shots	

EQUIPMENT / TECH NOTES:

2x Clip On Microphones, 2x Canon Eos 90D, 1x Soundrecorder, 2x Headphones, 2x Lights,

TALENT RELEASES LOG:

NUMBER	NAME	LOCATION	DESCRIPTION
1	Jonas Haerter	Estafette	signed consent form
2	Balint Dudas	Estafette	signed consent form
ANY RELEASES MISSING? WHY?			

LOCATION RELEASES LOG:

NUMBER	LOCATION	OWNER NAME	DESCRIPTION
#1	Estafette	-	It is a public place, asked for consent beforehand
ANY RELEASES MISSING? WHY?			

PAYMENTS (if applicable):

TO WHOM	FOR WHAT	AMOUNT
-	-	-
		TOTAL -

COMMENTS (absences, delays, pick up shots, etc):

Läisma was absent due to personal reasons.

Fusion Entertainment

Rengerslaan 8-10
Leeuwarden, The Netherlands
P: +31 111111
M: fusionentertainment@gmail.com

Production Report



Day of 12 of 12

Soundhunters
11 January, 2023

START DATE: January 11, 2023
END DATE: January 11, 2023

TIMES:

CREW CALL:	15:30	MEAL 2 / BREAK IN:	-
SHOOT CALL	16:00	MEAL 2 / BREAK OUT:	-
FIRST SHOT:	16:15	CAMERA WRAP:	19:00
MEAL 1 IN:	-	CREW WRAP:	19:10
MEAL 1 OUT:	-	LAST MAN:	19:20

LOCATIONS:	LEAD PRODUCTION CREW:
------------	-----------------------

1. NHL Stenden	Production Assistant:	Laurine Große-Pecum
2. Franzis place	Producer:	Läisma Kiploka
3.	Director:	Jonas Haerter
4.	Operator 1:	Franziska Arens
5.	Sound Assistant:	Charlotte Schoell
6.	Editor/ Operator 2:	Rafa Barhum

CREW / TALENT TIMESHEET:

POSITION	NAME	TRAVEL	TIME IN	TIME OUT	OVERTIME	REASON FOR OT
DIRECTOR/TALENT	Jonas Haerter	15	15:30	19:20	-	-
PRODUCER	Läisma Kiploka	-	-	-	-	-
PA	Laurine Große-Pecum	10	15:30	19:00	-	-
CAM ASSIST	Franziska Arens	10	15:30	19:20	-	-
SOUND	Charlotte Schoell	10	15:30	19:20	-	-
TALENT	Balint Dudas	10	16:00	17:00	-	-
TALENT	Jonas Haerter	5	16:00	17:00	-	-

MEDIA USAGE:

# OF CARDS USED	2	SHOT TODAY (GB)	98
PREVIOUSLY SHOT (GB)	-	TOTAL TO DATE (GB)	98

CARD NUMBER	FOOTAGE DESCRIPTION	AUDIO NOTES
1	Close-up shots	
2	Wide shots	

EQUIPMENT / TECH NOTES:

2x Clip On Microphones, 2x Canon Eos 90D, 1x Soundrecorder, 2x Headphones, 2x Lights,

TALENT RELEASES LOG:

NUMBER	NAME	LOCATION	DESCRIPTION
1	Jonas Haerter	Franzis place	signed consent form
2	Evelyn Weber	NHL Stenden	signed consent form
3	Beatrice Scholz	NHL Stenden	signed consent form
ANY RELEASES MISSING? WHY?			

LOCATION RELEASES LOG:

NUMBER	LOCATION	OWNER NAME	DESCRIPTION
#1	NHL Stenden	-	It is a public place, asked for consent beforehand
#2	Franzis place	Franziska Arens	asked for consent beforehand
ANY RELEASES MISSING? WHY?			

PAYMENTS (if applicable):

TO WHOM	FOR WHAT	AMOUNT
-	-	-
		TOTAL -

COMMENTS (absences, delays, pick up shots, etc):

Läisma was absent due to personal reasons.

SOUNDHUNTERS
FUSION ENTERTAINMENT
 Rengerslaan 8-10
 8917 DD, Leeuwarden, The Netherlands
 Tel: (31) 1111

CAST LIST

7/11/22

Nr.	ROLE	ACTOR	START DATE	END DATE
1	SOUNDHUNTER EXPERT 1	DOMINIK MOLNAR Tel: (36) 203524939 dominik.molnar@student.nhlstenden.com	NOVEMBER,15, 2022	NOVEMBER, 16, 2022
2	SOUNDHUNTER STUDENT 1	MARK HORVATH Tel: (31) 616880645 horvath.mark022@gmail.com	NOVEMBER,15, 2022	NOVEMBER, 16, 2022
3	REACTIE 1	FELIX HARTJE Tel: (49) 17655242002 felix.hartje@student.nhlstenden.com	NOVEMBER, 16, 2022	NOVEMBER, 16, 2022
4	REACTIE 2	DENIS CRISTEA Tel: (31) 627858584 denis.cristea@student.nhlstenden.com	NOVEMBER, 16, 2022	NOVEMBER, 16, 2022
5	SOUNDHUNTER EXPERT 2	RAFAEL FERNÁNDEZ BARHUMI Tel: (31) 628129775 rfernandezbarumi@gmail.com	NOVEMBER, 18, 2022	NOVEMBER, 21, 2022
6	SOUNDHUNTER STUDENT 2	JOCHEM VAN DER SCHAAF Tel: (31) 657707613 jochem.van.der.schaaf1@student.nhlstenden.com	NOVEMBER, 18, 2022	NOVEMBER, 21, 2022
7	REACTIE 3	EDGARS CIRKUNS Tel: (31) 648180912 edgars.cirkuns@gmail.com	NOVEMBER, 21, 2022	NOVEMBER, 21, 2022
8	REACTIE 4	ELIZA VASKA Tel: (371) 20505232 eliza.vaska@gmail.com	NOVEMBER, 21, 2022	NOVEMBER, 21, 2022
9	SOUNDHUNTER EXPERT 3	ABEL JORNA Tel: (31) 619286382 abel.z.g.jorna@gmail.com	NOVEMBER, 25, 2022	NOVEMBER, 29, 2022
10	SOUNDHUNTER STUDENT 3	BEATRICE SCHOLZ	NOVEMBER, 25, 2022	NOVEMBER, 29, 2022

Tel: (31) 682084400
beatrice.scholz@student.nhlstenden.com

11	REACTIE 5	VIKTORIA GRUENIGER Tel: (49) 1774889512 viktoria.grueniger@student.nhlstenden.com	NOVEMBER, 29, 2022	NOVEMBER, 29, 2022
12	REACTIE 6	MATHIS AHA Tel: (49) 15734463700 mathies.aha@student.nhlstenden.com	NOVEMBER, 29, 2022	NOVEMBER, 29, 2022
13	SOUNDHUNTER EXPERT 4	FELIX HARTJE Tel: (49) 17655242002 felix.hartje@student.nhlstenden.com	DECEMBER, 1, 2022	DECEMBER, 12, 2022
14	SOUNDHUNTER STUDENT 5	DENIS CRISTEA Tel: (31) 627858584 denis.cristea@student.nhlstenden.com	DECEMBER, 1, 2022	DECEMBER, 12, 2022
15	REACTIE 7	STEFAN GHIORGHIU Tel: (40) 746112421 stefan.ghiorghiu@student.nhlstenden.com	DECEMBER, 5, 2022	DECEMBER, 5, 2022
16	REACTIE 8	HARDIK MALHOTRA Tel: (31) 644813823 hardik.malhotra@student.nhlstenden.com	DECEMBER, 5, 2022	DECEMBER, 5, 2022
17	SOUNDHUNTER EXPERT 5	IVAYLO TONOV Tel: (359) 878513939 ivaylo.tonov@student.nhlstenden.com	DECEMBER, 9, 2022	DECEMBER, 12, 2022
18	SOUNDHUNTER STUDENT 5	PATRIKS GRINFOGELS Tel: (371) 27678135 patrick.grinfogels@student.nhlstenden.com	DECEMBER, 9, 2022	DECEMBER, 12, 2022
19	SUPREME SOUNDHUNTER	JAAP RUURD FEITSMA Tel: (31) 681463211 jaap.ruurd.feitsma@nhlstenden.com	DECEMBER, 9, 2022	DECEMBER, 9, 2022
20	REACTIE 9	ALINA HAEHNDEL Tel: (49) 1520 2838299 alina.haehnadel@student.nhlstenden.com	DECEMBER, 12, 2022	DECEMBER, 12, 2022
21	REACTIE 10	JONNA VAN DONGEN Tel: (31) 627879633 jonnavandongen@live.nl	DECEMBER, 12, 2022	DECEMBER, 12, 2022
22	SOUNDHUNTER EXPERT 6	BALINT DUDAS Tel: (36) 303792160	DECEMBER, 15, 2022	JANUARY, 12, 2023

balint.dudas@student.nhlstenden.com

23	SOUNDHUNTER STUDENT 6	JONAS HAERTER Tel: (49) 17622556970 jonashaerter00@gmail.com	DECEMBER, 15, 2022	JANUARY, 12, 2023
24	REACTIE 11	BEATRICE SCHOLZ Tel: (31) 682084400 beatrice.scholz@student.nhlstenden.com	JANUARY, 11, 2023	JANUARY, 11, 2023
25	REACTIE 12	EVELYN WEBER Tel: (49) 17647342153 evelyn.weber@student.nhlstenden.com	JANUARY, 11, 2023	JANUARY, 11, 2023

DISTRIBUTION LOG

NAME	SCRIPT	BUDGET	PRE-PROD. SCHEDULE	SHOOTING SCHEDULE	DAY-OUT OF-DAYS	SCRIPT BREAKDOWNS	CREW LIST	CAST LIST	CONSENT FORMS	CAST PHOTOS	CALL SHEETS	PRODUCTION REPORTS	POST PROD. SCHEDULE	EQUIPMENT RENTAL LOG	LOCATION LIST	SHOT LIST	STORY BOARDS
LASMA, IZETE KIPLOKA	x	x	x	x	x	x	x	x	x	x	x	x	x	x			
JONAS HAERTER	x				x												
RAFAEL FERNÁNDEZ BARTHUMI	x				x												
LAURINE GROSSE-PECJUM					x							x					
FRANZISKA ARENS															x	x	
CHARLOTTE SCHOELL											x					x	x
																	x
TOTAL NO. OF DOCUMENTS NEEDED	6 (1 per each episode)	1	1	1	1	1 per each episode	1	1	28 (1 per each cast member)	12 (1 per each Soundhunter)	13 (1 per each filming day)	13 (1 per each filming day)	1	1	13 (1 per each filming day)	13 (1 per each filming day)	

CAMERA DEPARTMENT
DAILY RAW STOCK LOG

SHOW: SOUNDHUNTERS					LOCATION: Student stay	
DATE: 02.12.2022.			SHOOT DAY# 7		RESPONSIBLE PERSON: Lasma Lizete Kiploka	
CAMERA	MEDIA NUMBER	SCENE	TAKE	GOOD	NO GOOD	EVENT / REMARKS
CAM 1			1	1	x	Denis walking out of the room /ANGLE: left side
CAM 2				1	x	ANGLE: right side
CAM 1			2	1	x	walking to corridor /ANGLE: bacK
CAM 2				1	x	ANGLE: right side
CAM 1			3	1	x	
CAM 2				1	x	front walking
CAM 1			4	1		x reads the text
CAM 1				2	x	
CAM 1			5	1	x	ANGLE: close up of handle
CAM 1			6	1		x elevator shot ANGLE: right
CAM 2				1		x ANGLE: left
CAM 1				2	x	
CAM 2				2	x	
CAM 1			7	1		x reaction in the mirror
CAM 2				2	x	
CAM 1			8	1		x in the elevator
CAM 1				2	x	
CAM 1			9	1	x	walking away from elevator /ANGLE: elevator side
CAM 2				1	x	ANGLE: hallway end
CAM 1			10	1		x walking again to stairs ANGLE: left
CAM 2				1		x ANGLE: right
CAM 1				2		x
CAM 2				2		x just walking
CAM 1				3	x	
CAM 2				3	x	
CAM 1			11	1	x	ANGLE: close up note
CAM 1			12	1	x	trying to get down
CAM 2				1	x	
CAM 1			13	1		x ANGLE: extreme close up ripping off note
CAM 1				2	x	
CAM 1			14	1		x elevator nr.2 ANGLE: behind
CAM 2				1		x ANGLE: right side
CAM 1				2	x	
CAM 2				2	x	
CAM 1			15	1		x ANGLE: front of opening suitcase
CAM 1				2		x
CAM 1				3	x	

CAMERA DEPARTMENT
DAILY RAW STOCK LOG

SHOW: SOUNDHUNTERS					LOCATION: <i>Intratuin</i>	
DATE: 02.12.2022.			SHOOT DAY# 7		RESPONSIBLE PERSON: Lasma Lizete Kiploka	
CAMERA	MEDIA NUMBER	SCENE	TAKE	GOOD	NO GOOD	EVENT / REMARKS
CAM 1 (17) FRANZI			1	1	x	Denis meets Felix in Intratuin with suitcase/ANGLE: front of Denis
CAM 2 (04) CHARLIE				1	x	ANGLE: from the right side
CAM 1				2	x	
CAM 2				2	x	
CAM 1				3	x	
CAM 2				3	x	
CAM 1				4	x	
CAM 2				4	x	
CAM 1			2	1	x	Close ups of both faces
CAM 2				1	x	
CAM 1				2	x	
CAM 2				2	x	
CAM 1			3	1	x	Opening suitcase/ANGLE: right side
CAM 2				1	x	ANGLE: front
CAM 1				2	x	
CAM 2				2	x	
CAM 1				3	x	
CAM 2				3	x	
CAM 1				4	x	
CAM 2				4	x	
CAM 1			4	1	x	Close up of suitcase
CAM 2				1	x	ANGLE: front close up
CAM 1				2	x	
CAM 2				2	x	
CAM 1			5	1	x	Walking with suitcase/ANGLE: close up
CAM 2				1	x	ANGLE: from bushes
CAM 1				2	x	
CAM 2				2	x	
CAM 1				3	x	
CAM 2				3	x	
CAM 1				4	x	
CAM 2				4	x	
CAM 1			6	1	x	Recording 1st stuff - whisker / ANGLE: close up
CAM 2				1	x	ANGLE: from bushes
CAM 1			7	1	x	ANGLE: extreme closeup of whisker
CAM 2				1	x	just for sound
CAM 1			8	1	x	Whisker and pot / ANGLE: closer
CAM 2				1	x	ANGLE: from bushes
CAM 1			9	1	x	ANGLE: front vinyl sound
CAM 2				1	x	ANGLE: left side vinyl sound
CAM 1			10	1	x	ANGLE: close up of vinyl
CAM 2				1	x	just for sound
CAM 1			11	1	x	Going to barn
CAM 2				1	x	
CAM 1			12	1	x	Pot on the ground / ANGLE: front
CAM 2				1	x	ANGLE: left side
CAM 1			13	1	x	ANGLE: extreme close up pot on the ground
CAM 2				1	x	sound
CAM 1			14	1	x	ANGLE: follie left side

8.9 Shotlists

Examples of Shotlist

Episode 1							
Scene, Shot	Size	Frame	Setup	Setting	Camera	Movement	Notes
Scene 1							
1.1	Medium (MS)	Single	frontal	Eye Level	A	Static	is sitting in his room, watching something on his laptop. Kamera facing Mark on the chair with laptop.
1.2	Medium Close (MCS)	Single	frontal	Eye Level	A	Static	*door knock* Mark looking up from his chair confused and mediocrely scared. Small zoom in into his face.
1.3	Wide (WS)	Single	frontal to Mark	Shoulder Level	A	Static	MARK, visually frightened looks to the door and stands up slowly. Mark moves past camera out of the shot
1.4	Wide (WS)	Single	frontal to door	Shoulder Level	A		MARK goes to the door and opens it. He walks into the frame from the left, camera captures him opening door and stepping out.
1.5	Close-Up (CU)	Single	Sideview on the door	Hip Level	B	Handheld	Mark opens door *Door squeaks* Close-up of the door handle when opening door.
1.6	Wide (WS)	Single	frontal to door from outside the room	Shoulder Level	A	Static	MARK looks confused and frightened around. He notices something on the floor. Camera from the outside of the room, capturing door opening, stepping out, kneeling down and opening suitcase.
1.7	Medium (MS)	POV	floor	Untersicht	B	Handheld	Close up of his face when he looks down and realizes the suitcase. Camera films from down below on the ground, POV of suitcase.
1.8	Medium (MS)	Single	frontal to door from outside the room	Ground Level	B	Handheld	MARK kneels down and opens the suitcase. Camera captures him opening from close up, but still that the suitcase is visible.
1.9	Close-Up (CU)	Single	frontal to door from outside the room	Ground Level	B	Handheld	White light shines through the openings, Mark leans back to getting consumed by the light. Close up of only the face, glowing from the light.

Episode 4							
Scene, Shot	Size	Frame	Setup	Setting	Camera	Movement	Notes
1.1	Wide (WS)	Single	Frontal to door	Eye Level	A	Static	Denis is walking out of his room Kamera opposite room, facing denis frontal
1.2	Wide (WS)	Single	Corner, facing open space	Eye Level	B	Static, Pan Right	turning in the direction of the staircase. He walks up to the door of the staircase. Kamera in the corner.
1.3	Medium Close-Up (MCU)	POV	frontal to door	High	A	Handheld	There is a note attached to the door saying: "Out of Order" Kamera A POV on the note.
1.4	Medium (MS)	Single	Frontal to door	Shoulder Level	A	Static	He is trying to open the door anyways which is unable to be opened. Huh?!
1.5	Close-Up (CU)	Single	Frontal	Eye Level	B	Handheld, Static	Denis is turning around
1.6	Wide (WS)	Single	Frontal	Eye Level	A	Static	and walks towards the elevator Kamera A next to closed door, filming from behind.
1.6	Wide (WS)	Single	Frontal to door		B	Pan Left	and walks towards the elevator. Kamera B next to the experts room, filming from the front.

Disclaimer:

If the rest of the documentation is needed, this can be shown in a later stage. What was added now, are the most important elements for our production(s), without being repetitive.

9. Location Log

Set Location	Actual Location (Address & Phone)	Date & Days (prep/ shoot/ strike)	Contacts (owner & representative)	Time	Episode
Prinsentuin (Park Leeuwarden)	Prinsentuin 3, 8911 DE Leeuwarden	Prep: 14.11.22, Shoot: 15.11.22	No owner	10:00	
Jonas's House		Shoot: 15.11.22	Jonas Haerter	13:00	
Dominik's House		Shoot: 15.11.22	Dominik Molnar	14:30	
Gameshow location couch	NHL Stenden, Rengerslaan 10	Prep, Shoot: 16.11.22	NHL Stenden	16:00	
Commenting location couch	NHL Stenden, Rengerslaan 10	Prep, Shoot: 16.11.22	NHL Stenden	17:00	
Streets of Leeuwarden	Oldehove, kleine Kirkstraat	Prep: 17.11.22, Shoot: 18.11.22	No owner	10:00	
Rafa's House	krijn van den helmstraat 19	Prep, Shoot: 18.11.22	Rafael Fernandez	13:00	
Gameshow location couch	NHL Stenden, Rengerslaan 10	Prep, Shoot: 21.11.22	NHL Stenden	14:00	
Commenting location couch	NHL Stenden, Rengerslaan 10	Prep, Shoot: 21.11.22	NHL Stenden	16:00	
Beatrice's House	De Fennen 316, Leeuwarden	Prep, Shoot: 25.11.22	Beatrice Schulz	16:00	
Bewegingscentrum	Rengerslaan 1, 8917 DD Leeuwarden	Prep, Shoot: 25.11.22	Feiko Broersma	19:00	
Gameshow location couch	NHL Stenden, Rengerslaan 10	Prep, Shoot: 29.11.22	NHL Stenden	17:00	
Commenting location couch	NHL Stenden, Rengerslaan 10	Prep, Shoot: 29.11.22	NHL Stenden	18:00	
Abel's House		Prep, Shoot: 29.11.22	Abel Jorna	20:00	
Intratuin	Tijnjedyk 5, 058-2888000	Prep: 01.11.22, Shoot: 02.11.22	Klantenservice Intratuin	09:00	
Studentstay	Ubbo Emmiuslaan 245, Leeuwarden	Prep: 01.11.22, Shoot: 02.11.22	Felix Haartje	12:30	
Gameshow location couch	NHL Stenden, Rengerslaan 10	Prep, Shoot: 29.11.22	NHL Stenden	16:30	
Commenting location couch	NHL Stenden, Rengerslaan 10	Prep, Shoot: 12.12.22	NHL Stenden	17:00	
Patrick's room	Honthorststraat 18	Shoot: 09.12.22	058 - 234 77 77	15:00	
Library Dbieb	Blokhuisplein 40 8911 LJ Leeuwarden, +31 (0)582347777	Prep: 08.12.22, Shoot: 09.12.22	klantenservice@dbieb.nl	17:30	
Gameshow location couch	NHL Stenden, Rengerslaan 10	Prep, Shoot: 12.12.22	NHL Stenden	16:00	
Commenting location couch	NHL Stenden, Rengerslaan 10	Prep, Shoot: 12.12.22	NHL Stenden	18:00	
Studentstay, Ivailo room	Ubbo Emmiuslaan 245, Leeuwarden	Shoot: 12.12.22	Ivailo	16:00	
Estafette	058 234 7600, Kalkovens, Voltastraat 11, 8912 AE Leeuwarden	Prep: 22.11.22, Shoot: 15.12.22	Marianne Couperus	08:30	
Balint's room	Huizum dorp 77	Shoot: 12.01.23	Balint Dudas	13:00	
Gameshow location couch	NHL Stenden, Rengerslaan 10	Prep, Shoot: 11.01.23	NHL Stenden	16:00	
Commenting location couch	NHL Stenden, Rengerslaan 10	Prep, Shoot: 12.01.23	NHL Stenden	18:00	
Charlie's & Franz's kitchen	Kievitstraat 2, Leeuwarden	Prep, Shoot: 11.01.23	Charlotte Schoell, Franziska Arens	17:00	
Suitcase Scene with all 6 suitcases	Kanselarij Leeuwarden	Prep: 08.12.22, Shoot: 09.12.22	Kanselarij	12:00	Intro

Episode 5

Items	Contact	Person who is responsible	Day Pick Up	Lenghts of Rental	Day Returned
2x 90D cameras	iShop	Lasma	09.12.22 (morning)	4 full days	13.12.22 (morning)
2x Boom Mic	iShop	Lasma	09.12.22 (morning)	4 full days	13.12.22 (morning)
2x Clip-on Mic	iShop	Lasma	09.12.22 (morning)	4 full days	13.12.22 (morning)
LED- set	iShop	Lasma	09.12.22 (morning)	4 full days	13.12.22 (morning)
H6 Audio Recorder	iShop	Lasma	09.12.22 (morning)	4 full days	13.12.22 (morning)
2x Tripod	iShop	Lasma	09.12.22 (morning)	4 full days	13.12.22 (morning)
Gimbal	iShop	Lasma	09.12.22 (morning)	4 full days	13.12.22 (morning)
Gopro	iShop	Lasma	09.12.22 (morning)	4 full days	13.12.22 (morning)
2x reflector	iShop	Lasma	09.12.22 (morning)	4 full days	13.12.22 (morning)

Episode 6

Items	Contact	Person who is responsible	Day Pick Up	Lenghts of Rental	Day Returned
2x 90D cameras	iShop	Lasma	18.12.22 (morning)	4 full days	18.12.22 (afternoon)
2x Boom Mic	iShop	Lasma	18.12.22 (morning)	4 full days	18.12.22 (afternoon)
2x Clip-on Mic	iShop	Lasma	18.12.22 (morning)	4 full days	18.12.22 (afternoon)
LED- set	iShop	Lasma	18.12.22 (morning)	4 full days	18.12.22 (afternoon)
H6 Audio Recorder	iShop	Lasma	18.12.22 (morning)	4 full days	18.12.22 (afternoon)
2x Tripod	iShop	Lasma	18.12.22 (morning)	4 full days	18.12.22 (afternoon)
Gopro	iShop	Lasma	18.12.22 (morning)	4 full days	18.12.22 (afternoon)
2x reflector	iShop	Lasma	18.12.22 (morning)	4 full days	18.12.22 (afternoon)

2x 90D cameras	iShop	Lasma	11.01.23 (morning)	2 days	13.12.22 (afternoon)
1x Boom Mic	iShop	Lasma	11.01.23 (morning)	2 days	13.12.22 (afternoon)
LED- set	iShop	Lasma	11.01.23 (morning)	2 days	13.12.22 (afternoon)
2x Tripod	iShop	Lasma	11.01.23 (morning)	2 days	13.12.22 (afternoon)
2x reflector	iShop	Lasma	11.01.23 (morning)	2 days	13.12.22 (afternoon)

9.3. Production Book Version 1

The screenshot shows a hierarchical navigation menu for a production book. At the top is 'PRODUCTION BOOK V1'. Below it is '1.DEBRIEF (Laurine + Charly)' which contains '1.1 PREFACE', '1.2 CONTEXT DESCRIPTION', and '1.3 THE CLIENT/WISHES OF THE CLIENT'. Underneath this is '2. FORMAT DESCRIPTION (Franzi)' which contains '2.1 EXPLANATION OF THE TITLE'. The text under '2.1' describes the format as 'Soundhunters', explaining it combines 'sound' (base of any kind of music) and 'hunting' (catching certain things). It mentions inspiration from Balenciaga's 'Speedhunters' campaign and how it applies to fast-paced environments on Earth.

<https://docs.google.com/document/d/1JmxFvjhbkpscPywyvERDUDKzwoIHTKUYWF2e5Btbpb8/edit?usp=sharing>

9.4 Comparison of version one and version two of the production book

The production book serves as a document that assists the production team in understanding and keeping track of all project-related information such as research that was done, BE and other materials such as hour sheets and other. It acts as a depot for all the relevant production information and documents needed for the crew.

The appendix withholds all of the production documents that conclude the implementation of the second version. Writing the production book allows us to have a good overview of what we are working on as a team; there are many things to keep track of during a production. Many necessary documents, research, and so on are included in the production book.

To show the differences and progress we have made over the past nine weeks we have compared version one of the production book with the later completed version two. This shows, as mentioned, what was done in the time and what exactly changed from version one that we had started off with.

The first version of our project's Production Book included an overview of the project's purpose and context, meaning explaining what it was about and how it looked, respectively how it was set up. There was also a description of the chosen format and its alignment and connection with the platform Matters by NHL Stenden where we later have to upload our episodes. The first version also showed an explanation of the project's concept and goals, an identification of the project's unique selling points (USPs) and how they let it differentiate it from other productions, and a detailed breakdown of tasks, roles, and responsibilities within the team. You were also able to find a weekly schedule of the team's work hours and shooting locations that was also included.

To inform you about the changes made it is also important to state that documents such as the hour sheet have now been fully filled out (in version two). Also, does the second version of the production book expand on information by providing further details necessary for the project, such as an overview of the budget, so financial details, like cost per episode and a variance analysis. It also includes further research made in order to create the A/B testing survey. The results of said survey can be found in the research chapter of our production book. A group reflection can also be found to further elaborate on our group's working process throughout the weeks.

10. Sources

Boltz, M. (1991, November 1). Effects of background music on the remembering of filmed events. SpringerLink. https://link.springer.com/article/10.3758/bf03197154?error=cookies_not_supported&code=723128d0-28f2-4fad-a714-1869a27bd6a5

Bottleneck. (2022, July 25). Investopedia. <https://www.investopedia.com/terms/b/bottleneck.asp> What Is a Bottleneck in Project Management? | Wrike. (n.d.). <https://www.wrike.com/blog/what-is-a-bottleneck-project-management/>

Budka, L. (2022, June 20). The importance of sound effects. TopLine Film. <https://toplinefilm.com/blog/the-importance-of-sound-effects>

Dobni, D. (2007). Entertainment Value: The Concept and Its Dimensions. *Journal of Hospitality & Leisure Marketing*, 15(4), 5–23. https://doi.org/10.1300/j150v15n04_02

Goforth, C. (2015, November 16). Using and Interpreting Cronbach's Alpha | University of Virginia Library Research Data Services + Sciences. <https://data.library.virginia.edu/using-and-interpreting-cronbachs-alpha/>

Gibbs' Reflective Cycle. (2020, November 11). The University of Edinburgh. <https://www.ed.ac.uk/reflection/reflectors-toolkit/reflecting-on-experience/gibbs-reflective-cycle>

Heijst, L. van. (2021, October 27). Cronbach's alpha in SPSS: Berekenen en interpreteren. Scribbr. <https://www.scribbr.nl/statistiek/cronbachs-alpha/>

Klimmt, C., Possler, D., May, N., Auge, H., Wanjek, L., & Wolf, A. L. (2018). Effects of soundtrack music on the video game experience. *Media Psychology*, 22(5), 689–713. <https://doi.org/10.1080/15213269.2018.1507827>

Mcleod, S. (2008). Likert Scale - Simply Psychology. <https://www.simplypsychology.org/likert-scale.html>

Ya Xu, Nanyu Chen, Addrian Fernandez, Omar Sinno, and Anmol Bhasin. 2015. From Infrastructure to Culture: A/B Testing Challenges in Large Scale Social Networks. In Proceedings of the 21th ACM SIGKDD International Conference on Knowledge Discovery and Data Mining (KDD '15). Association for Computing Machinery, New York, NY, USA, 2227–2236. <https://doi.org/10.1145/2783258.2788602>

Likert Scale: What it is and how you can use it in your company. (2022, 17. Januar). efficacy. <https://www.efficacy.com/likert-scale/>