



under review

ENTERTAINMENT MEDIA PRODUCTION

LOGLINE

AFTER SHE DIES, A CORPORATE MARKETING GIRL IS DROPPED INTO AN AFTERLIFE BUREAUCRACY WHERE HER LIFE IS REVIEWED LIKE A PERFORMANCE EVALUATION- AND PASSING MATTERS MORE THAN SHE THOUGHT, UNTIL SHE REALIZES WHAT IT MIGHT COST HER.



SYNOPSIS

THE SETUP: MARINA, A 28-YEAR-OLD MARKETING SPECIALIST, WAKES UP FOR AN INTERVIEW IN A SPACE WHERE SHE CAN SEE, IN A TV IN THE CORNER OF THE ROOM, HER LIFE EDITED INTO CHEESY COMMERCIALS AND UPBEAT ADS.

THE REBELLION: MARINA EVENTUALLY HIJACKS THE PROCESS, USING A "STOLEN KEY" TO SLIP BACK INTO THE WORLD TO WATCH OVER HER BROTHER.

THE EVALUATION: SHE MUST REVISIT EVERYDAY DECISIONS, THE SMALL, UNCONSCIOUS ONES, WHILE BEING JUDGED BY A ROTATING COUNCIL OF MORAL SPECIALISTS

THE UNRESOLVED CHOICE: SHE FACES A FINAL CHOICE BETWEEN ACCEPTANCE INTO THE AFTERLIFE OR ERASURE FROM THE MEMORIES OF EVERYONE SHE LOVES. WHAT IS SHE GOING TO DO?



CHARACTERS

MAIN CHARACTER: MARINA



Afterlife & Co.

Name: Marina Ruiz

Birthday: 03/08/1997

Death Day: TODAY

Cause: Crispy Tuna

POSITION: UNDER REVIEW

CHARACTERS

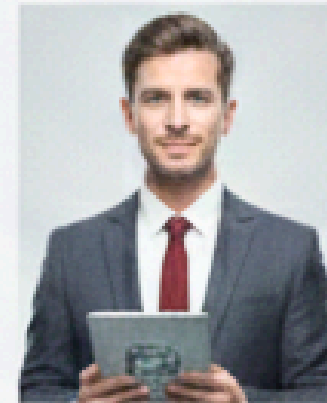
ANTAGONIST: THE COUNCIL



Afterlife & Co.

Name: Integrity
Birthday: ANCIENT
Death Day: TODA
Cause: N/A

POSITION: ALL ACCESS PASS



Afterlife & Co.

Compassion
Birthday: ANCIENT
Death Day: N/A
Cause: N/A

POSITION: ALL ACCESS PASS



Afterlife & Co.

Responsibility
Birthday: ANCIENT
Death Day: N/A
Cause: N/A

POSITION: ALL ACCESS PASS

CHARACTERS

SUPPORTING CHARACTER: THE RECEPTIONIST



PILOT EPISODE

01 ACT

SETUP & INCITING INCIDENT

MARINA WAKES UP DEAD IN A CORPORATE LOBBY, WATCHING HER OWN LIFE PLAY BACK ON A WAITING ROOM TV. SHE'S CALLED IN, TOLD SHE'S "VIALE BUT PENDING," AND INTRODUCED TO A PANEL OF SIX WHO WILL BE REVIEWING HER CHOICES. HER INSTINCT IS IMMEDIATE: SMILE, PERFORM, GET OUT IN TWENTY MINUTES. THEN THE COUNCIL WALKS IN AND SOMETHING ABOUT THEM TELLS HER THAT'S NOT GOING TO WORK.

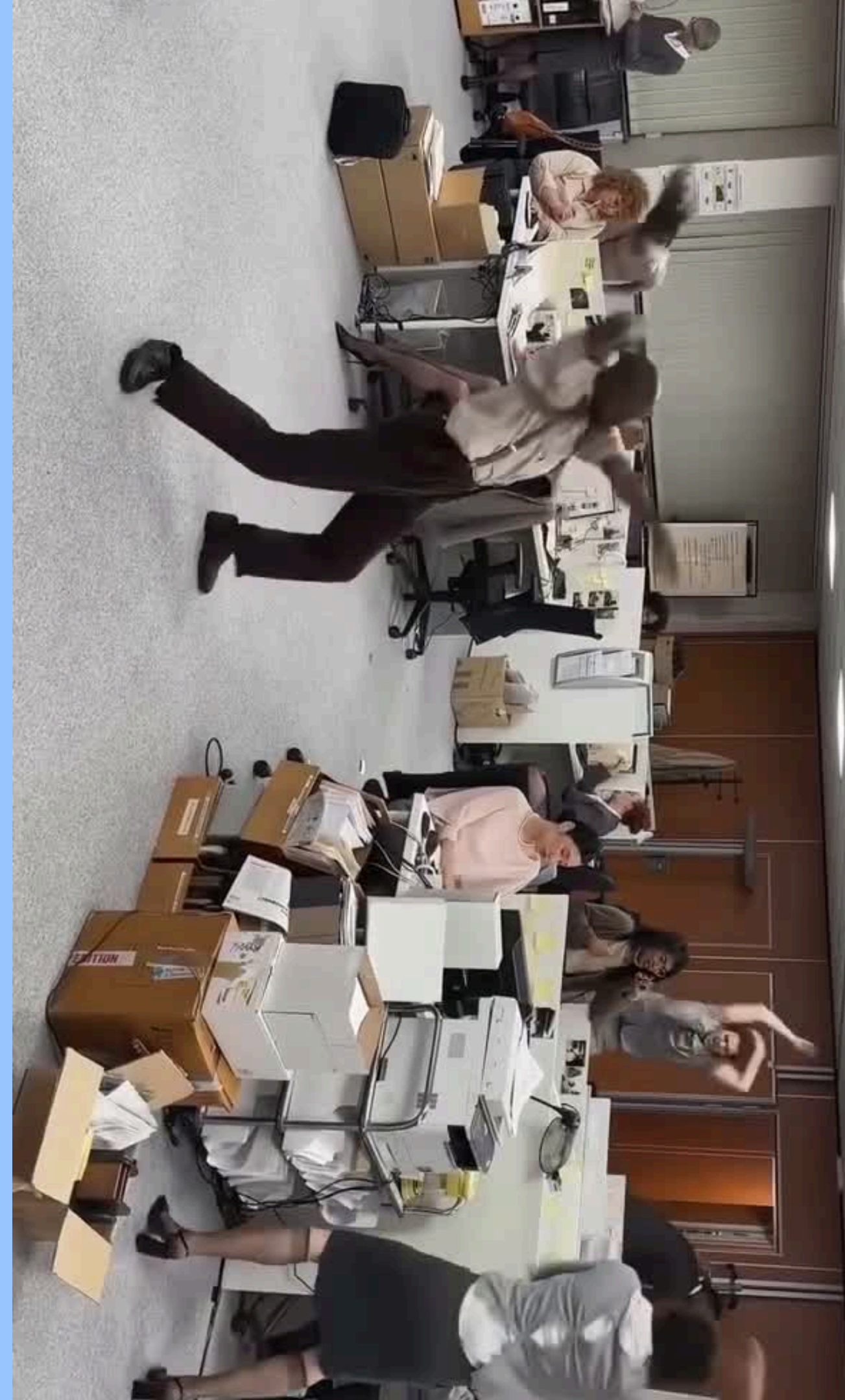


PILOT EPISODE

02 ACT

PURSUIT + ESCALATION

THE REVIEW BEGINS WITH A MEMORY — A SMALL, EMBARRASSING MOMENT ON THE METRO THAT MARINA TRIES TO SPIN SIX DIFFERENT WAYS. THE COUNCIL ISN'T INTERESTED IN THE STORY. THEY WANT THE INSIDE REASON. EVERY DEFLECTION LANDS FLAT. EVERY JUSTIFICATION GETS WAITED OUT. WHEN SHE FINALLY DROPS THE ACT AND TELLS THE TRUTH, SHE DOESN'T EVEN NOTICE SHE DID IT.



PILOT EPISODE

03 ACT

LOW POINT & TURNING POINT

THE SMALL CHOICES MONTAGE. THE PACKAGE SHE KEPT FOR THREE DAYS. THE "LMAO" SHE TYPED AND IMMEDIATELY REGRETTED. THE IDEA SHE CLEANED UP AND CLAIMED IN A MEETING. EACH ONE REVIEWED WITH COMPLETE PROFESSIONAL SERIOUSNESS. EACH ONE: MARINA JUSTIFIES, THE COUNCIL WAITS, MARINA ACCIDENTALLY TELLS THE TRUTH. BY THE END SHE'S EXHAUSTED, THE PERFORMANCE IS SLIPPING, AND SHE HAS NO IDEA WHAT THE RIGHT ANSWER IS ANYMORE.



EARTH IS CANCELLED.

PILOT EPISODE

04 ACT

CLIMAX & CLIFFHANGER

THE SESSION WRAPS AND MARINA ALMOST RELAXES — UNTIL DARIA READS ONE LAST ITEM FROM THE FOLDER. MARINA LAUGHS IT OFF: "I MEAN, IT'S NOT LIKE I KILLED ANYONE." NOBODY LAUGHS. PAX RAISES HIS HAND, COMPLETELY UNBOTHERED: "WE'LL CIRCLE BACK TO THAT." THE EPISODE ENDS WITH MARINA ALONE IN THE LOBBY, SITTING WITH THE SPECIFIC DREAD OF SOMEONE WHO SUDDENLY ISN'T SURE WHAT SHE ACTUALLY DID.



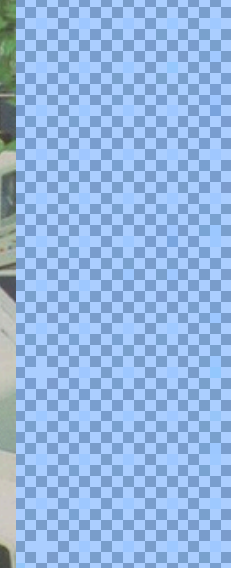
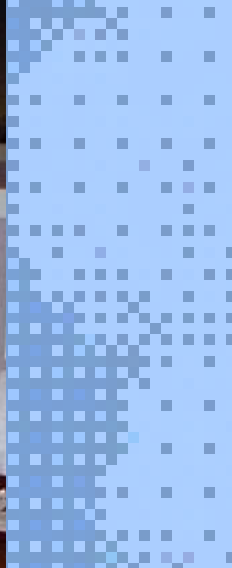
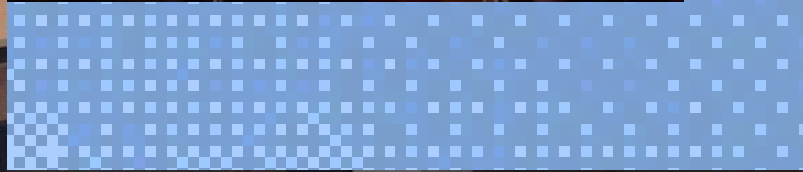
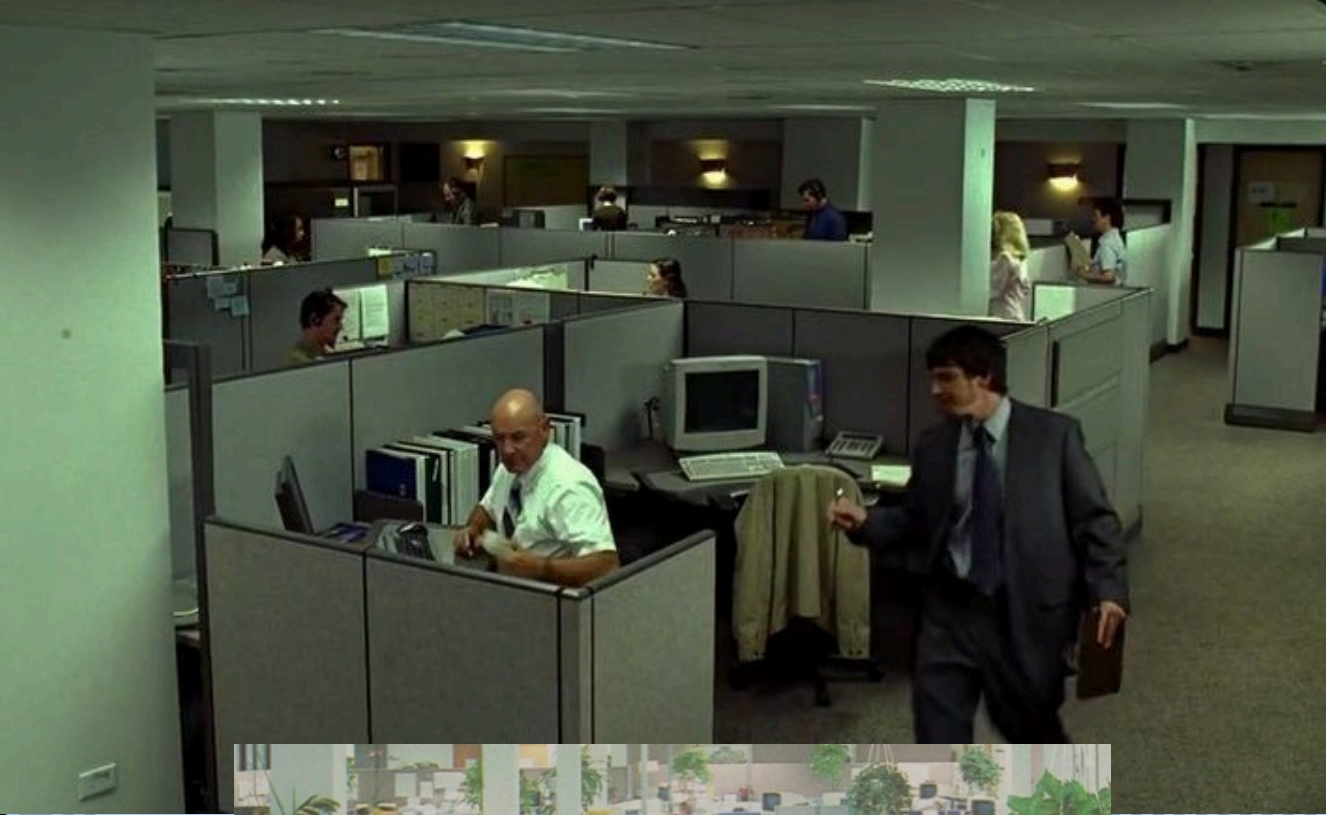
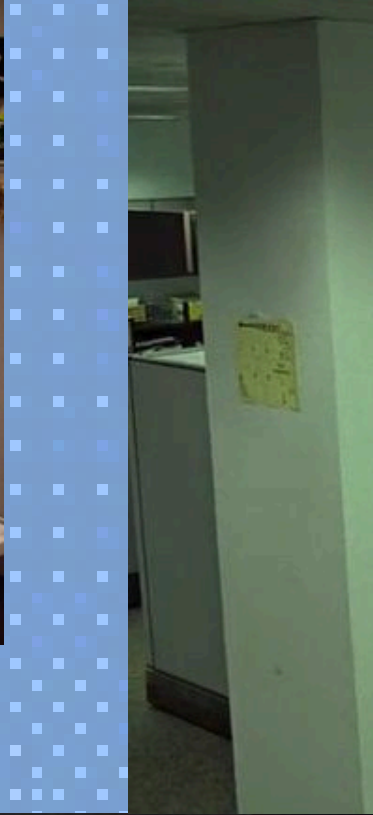
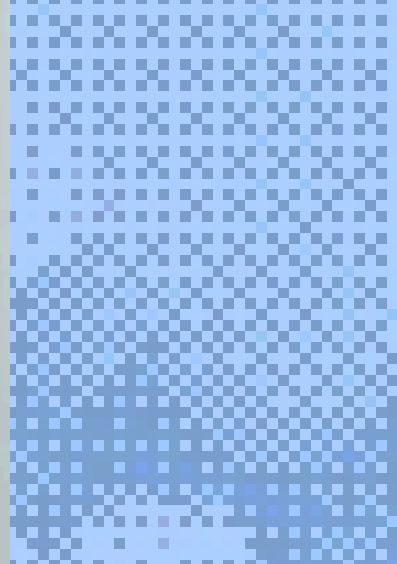
CREATIVE APPROACH

VISUAL LANGUAGE:

A CONTRAST BETWEEN SYMMETRICAL, "LOCKED" CORPORATE FRAMES FOR THE COUNCIL AND HANDHELD, "SCRAMBLING" MOCKUMENTARY COVERAGE FOR MARINA

LIGHTING:

BRIGHT, SHADOW-MINIMIZED "SHOWROOM" LIGHTING FOR THE OFFICE, CONTRASTED WITH NATURALISTIC REALISM FOR MEMORIES.



ENVIRONMENTS



LIGHTNING

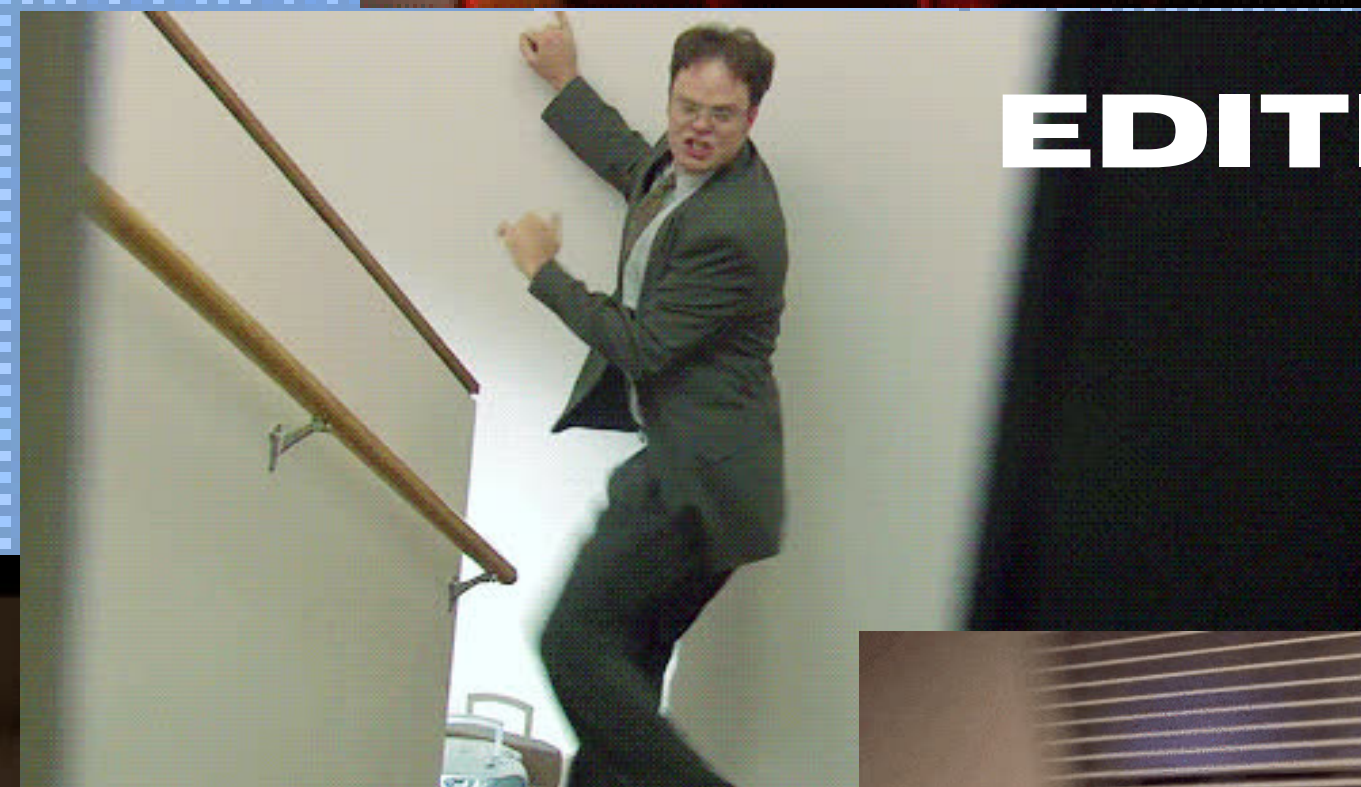
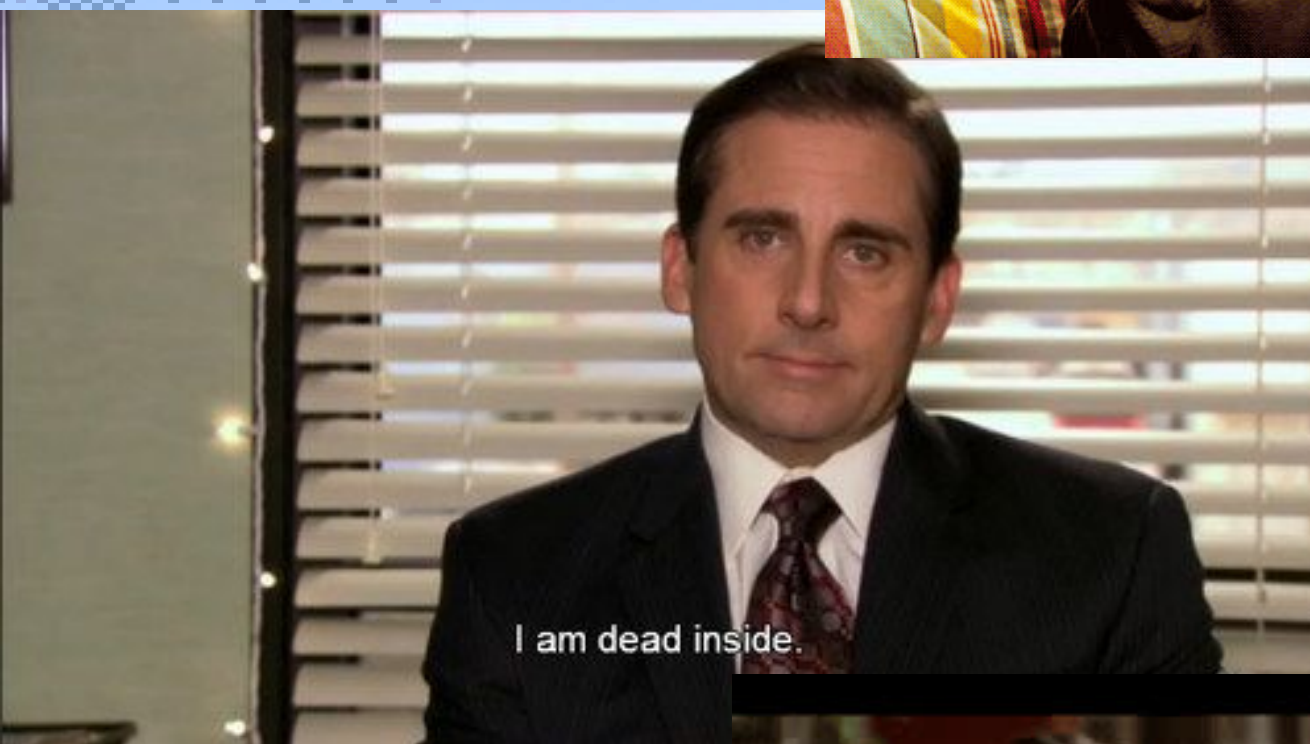
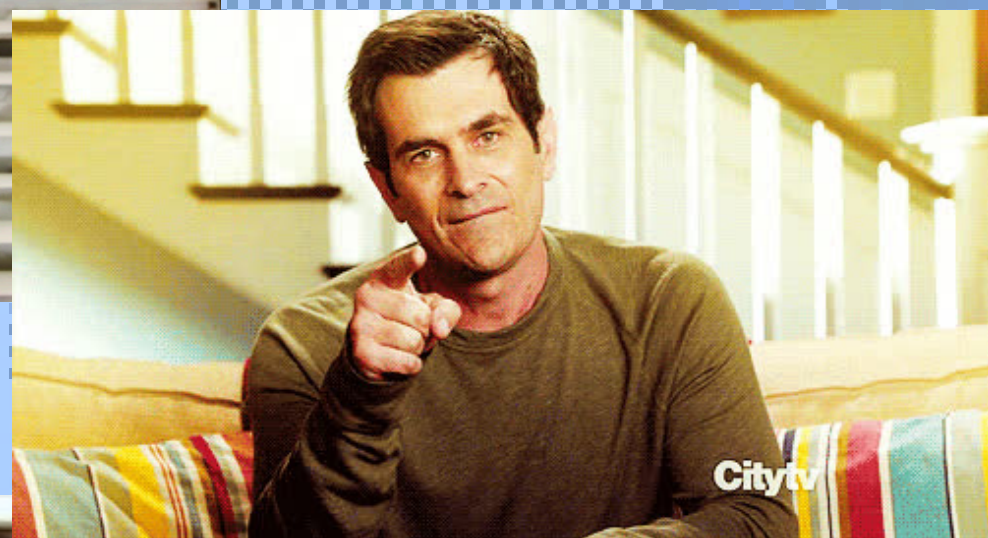
CREATIVE APPROACH 2.0

INTERVIEW METHOD:

CONFESSIONALS DELIVERED IN THE HALLWAY,
TREATING THE AFTERLIFE LIKE A REALITY SHOW
SHE DIDN'T CONSENT TO

EDITING

THE OFFICE-INSPIRED MOCKUMENTARY RHYTHM,
EMPLOYING QUICK REACTION CUTS AND
AWKWARD SILENCES TO WEAPONIZE MARINA'S
DISCOMFORT, WITH PACING THAT EVOLVES FROM
SNAPPY COMEDY INTO A SLOWER, EMOTIONALLY
WEIGHTED DRAMA..



LOCATIONS

01 IE TOWER, CORPORATE LOBBY & HALLWAYS

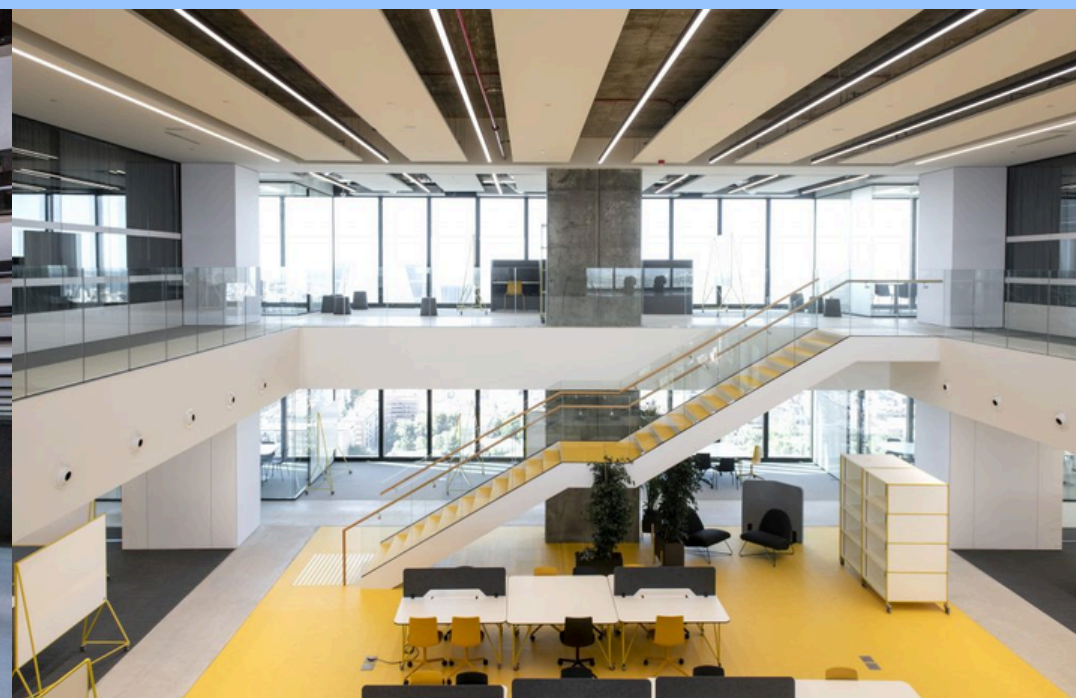
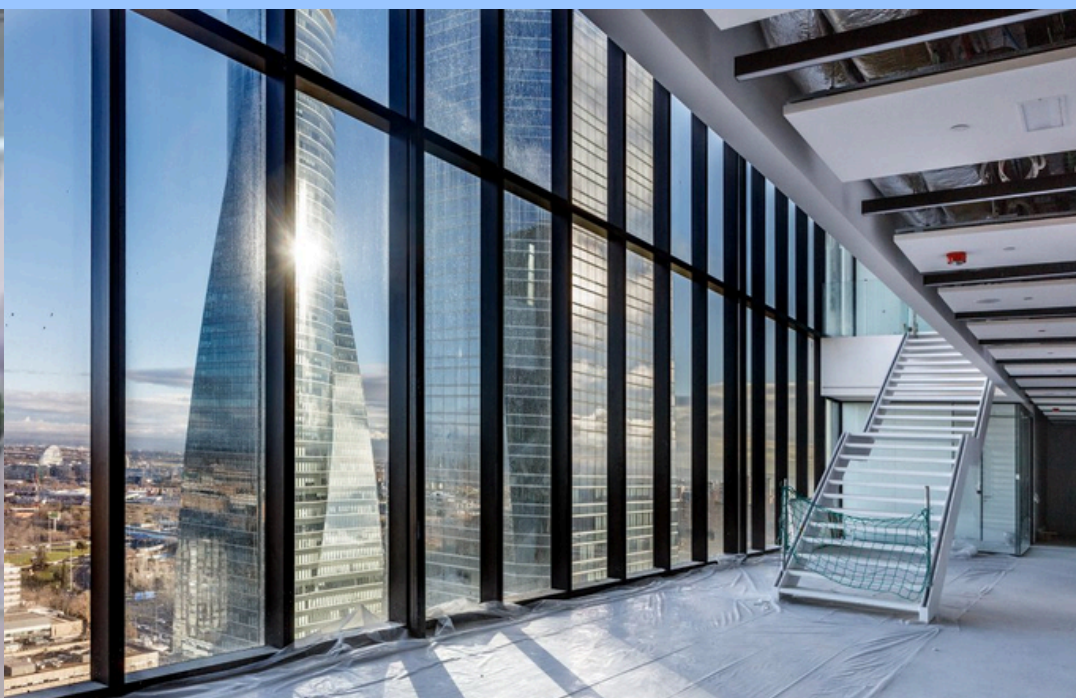
PRIMARY AFTERLIFE SET

02 IE TOWER, GLAZED CLASSROOMS

REVIEW ROOM 6 / MEMORY VIEWING ROOM

03 IE MEDIA LAB

CONFESSIONAL INTERVIEW SETUP



BUDGET

https://drive.google.com/file/d/13QU42R39_HDaHsVZIf6lv5pN4ZboercU/view?usp=sharing

PRODUCTION SETUP

- 3 SHOOT DAYS
- NO CREW PAY — ALL 7 CREW MEMBERS ARE STUDENTS WORKING VOLUNTARILY
- CREW MEMBERS DOUBLE AS ACTORS

LOCATIONS

- IE TOWER (LOBBY, HALLWAYS, CLASSROOMS) — FREE, STUDENT PRODUCTION ACCESS
- MADRID PUBLIC SPACES — FREE, IE UNIVERSITY STUDENT PERMIT
- IE MEDIA LAB — FREE, SCHOOL EQUIPMENT RENTAL FOR LIGHTING AND SOUND

EQUIPMENT

- MIX OF OWN GEAR AND RENTAL
- SCHOOL MEDIA LAB COVERS LIGHTING PACKAGE AND MICROPHONE — FREE
- CAMERA BODY OWNED BY THE CREW
- LENSES, GIMBAL, SD CARDS, AND BATTERIES BUDGETED AS RENTALS/PURC

CAST

- EXPERIENCED HIRED ACTORS AT REALISTIC MADRID INDIE RATES
- LEAD AT €250/DAY, SUPPORTING AT €200/DAY, DAY PLAYERS AT €150/DAY
- CASTING EXPENSES AND ONE REHEARSAL DAY INCLUDED

POST-PRODUCTION

- EXPERIENCED FREELANCE EDITOR, ASSISTANT EDITOR, AND COLORIST
- PROFESSIONAL SOUND DESIGNER AND ADR
- ORIGINAL COMPOSER FOR MINIMAL SCORE
- DCP AND SCREENER CREATION FOR FESTIVAL SUBMISSIONS

LEGAL & INSURANCE

- PRODUCTION LAWYER FOR TALENT AGREEMENTS AND LOCATION RELEASES
- BASIC PRODUCTION LIABILITY INSURANCE — REQUIRED ONCE PROFESSIONAL ACTORS ARE HIRED

Production Co.	LOL MEDIA	Producers	Group 6
Project Title	Under Review — Episode 1: "Orientation"	Union/Non	Non-Union
Budget Date	March 2026	Prepared by	Group 6
Shoot Days	USD 3	Locations	IE Tower + Public Spaces, Madrid, Spain
ABOVE THE LINE			
10-00	Development Costs	1	EUR 35
11-00	Story & Rights	1	EUR 16
12-00	Producer Unit	1	EUR 1,650
13-00	Director & Staff	1	EUR 900
14-00	Cast	1	EUR 2,510
15-00	Travel & Living	1	EUR 40
Total Above the Line			EUR 5,151

PRODUCTION EXPENSES					
20-00	Production Staff	2		EUR 2,000	
21-00	Extra Talent	2		EUR 90	
22-00	Set Design	2		EUR 150	
23-00	Set Construction	2		EUR 0	
24-00	Set Pre-rig & Strike	2		EUR 0	
25-00	Set Operations	2		EUR 40	
26-00	Set Dressing	2		EUR 60	
27-00	Property	2		EUR 45	
28-00	Wardrobe	2		EUR 205	
29-00	Electric	2		EUR 20	
30-00	Camera	2		EUR 195	
31-00	Production Sound	2		EUR 20	
32-00	Make-up & Hair	2		EUR 95	
33-00	Transportation	2		EUR 45	
34-00	Locations	2		EUR 543	
35-00	Picture Vehicles & Animals	2		EUR 0	
36-00	Special Effects	2		EUR 0	
37-00	Visual Effects - Post	2		EUR 0	
38-00	Film & Lab	2		EUR 0	
39-00	BTL Travel	2		EUR 0	
Total Production				EUR 3,508	

POST-PRODUCTION EXPENSES					
45-00	Film Editing	3		EUR 2,950	
46-00	Music	3		EUR 415	
47-00	Visual Effects	3		EUR 350	
48-00	Post Production Sound	3		EUR 930	
49-00	Post Production Film & Lab	3		EUR 525	
Total Post Production				EUR 5,170	
OTHER EXPENSES					
55-00	Publicity	4		EUR 1,430	
56-00	Legal & Accounting	4		EUR 1,200	
57-00	General Expense	4		EUR 240	
58-00	Insurance	4		EUR 450	
Total Other				EUR 3,320	
Bond Fee		3%		EUR 514	
Contingency		10%		EUR 1,715	

GRAND TOTAL

EUR 19,378

MARKETING & DISTRIBUTION

01 POSITIONING

INTERSECTION OF THE GOOD PLACE'S PHILOSOPHICAL ABSURDISM, THE OFFICE'S MOCKUMENTARY PRECISION, AND FLEABAG'S DIRECT-ADDRESS INTIMACY. IT TURNS THE MOST UNIVERSAL MODERN ANXIETY (BEING EVALUATED BY SYSTEMS THAT FEEL RANDOM, CORPORATE, AND QUIETLY HUMILIATING) INTO A CHARACTER STUDY ABOUT WHAT IT ACTUALLY MEANS TO BE GOOD.



MARKETING & DISTRIBUTION

02 AUDIENCE

PRIMARY

GEN Z AND MILLENNIALS (22–35)

SECONDARY

INTERNATIONAL FESTIVAL CIRCUIT AUDIENCES
AND STREAMING COMMISSIONING EDITOR



DISTRIBUTION STRATEGY

01 PHASE

FESTIVAL RUN (MONTHS 1–12)

BUILD CREDIBILITY AND COLLECT LAURELS. GENERATE PRESS, ACCESS ACQUISITION EXECUTIVES, AND ESTABLISH THE SHOW'S IDENTITY BEFORE ANY PLATFORM APPROACH.

02 PHASE

DIGITAL SCREENER & PRESS (MONTHS 6–14)

PROFESSIONAL EPK AND VIMEO PRO SCREENER DISTRIBUTED TO COMMISSIONING EDITORS. POSITION THE FULL 5-EPIISODE SERIES AS A READY-TO-COMMISSION PACKAGE.

03 PHASE

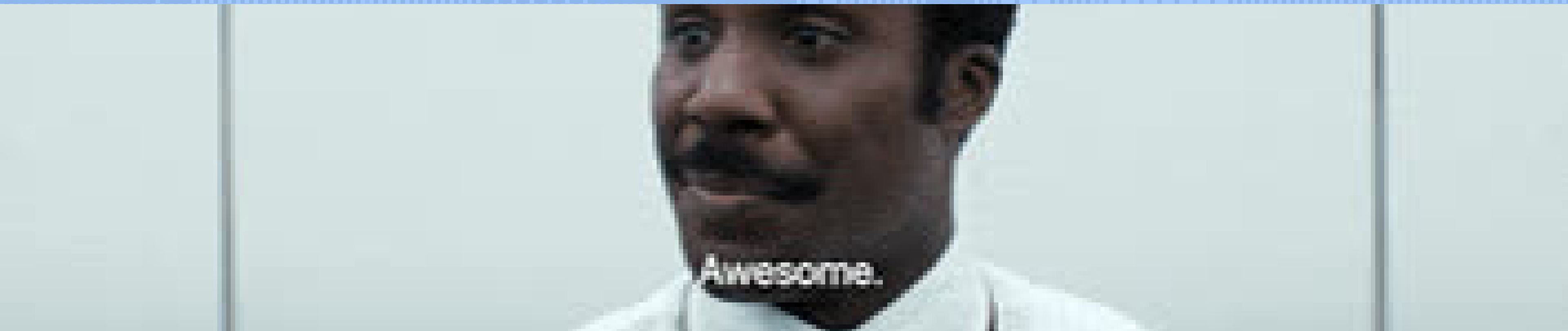
PLATFORM PITCH (MONTHS 10–18)

WITH FESTIVAL CREDENTIALS AND AUDIENCE DATA BEHIND IT, PITCH THE FULL SERIES TO STREAMING SERVICES. CREATIVE EUROPE AND ICAA DEVELOPMENT FUNDS ARE PARALLEL TARGETS.



TEASER

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Awesome.



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