

REAP

&

SOW

Business Plan

Ella Talmadge
ella.g.talmadge@gmail.com
404-747-9768



Table of Contents

Project Summary.....3

Treatment.....3

Animation Research.....7

Our Team.....8

Casting Suggestions.....10

Budget Summary.....11

Financial Overview.....12

Market Research & Trend Indicators.....13

Distribution Markets.....14

Income Projections.....16

Director’s Note.....19

Contact.....19



Project Summary

Welcome to New Hollow – a world like ours with a touch more whimsy. Here, residents are made up of not only humans but also Abstractions. Abstractions are the humanoid entities that control the uncontrollable and explain the unexplainable in our lives. They are the anthropomorphizations of concepts like love, truth, memory, chaos, and luck. Abstractions maintain balance in New Hollow, controlling everything from weather to heartbreak. It is here in New Hollow that our story takes place.

Reap & Sow, an 80-minute reimagination of the myth of Hades and Persephone, is an animated workplace romcom that follows Grim. He's a local Reaper at New Hollow's Abstractions, who goes about his quiet half-life while trying to stay out of the way of the other New Hollow residents. But when he is tasked with assisting Spring, a green-thumbed goddess, to herald New Hollow's vernal equinox, Grim's quiet vanishes, and something scarier blooms in its place. Can Grim and Spring learn to navigate their wildly different roles *together*, or will those very roles keep them apart? As they clash over life, death, and everything in between, sparks fly, and an unexpected romance blossoms – proving that even in the most unlikely places, love can grow.



Treatment

We open on morning in New Hollow. GRIM, a weary Reaper, starts his day with a run before making a house call, guiding an elderly man through his final moments. The farewell is bittersweet, but when the man passes, his wife turns on Grim, hostile and grief-stricken, but he's used to it. Meanwhile, SPRING, a vibrant abstraction of renewal, tends her rooftop garden before rushing to work.

Their paths cross at a trolley stop when Spring's magic causes an overzealous explosion of blooms. The crowded ride forces them together, and they officially meet. Grim is intrigued; Spring is amused.

We step off the trolley with the pair to see our first view of Abstractions. The ethereal workplace that governs the forces of existence. Abstractions is easily the tallest building around, with 60 stories. From the outside, the tower is a huge glass cylinder with various turrets and small add-ons all around it. Terraces open out, and the building's contents and inhabitants spill out. The terraces act as landing pads and take-off zones for flying employees like goblin-esque "fear"ies that spread anxieties and irrational fears around town. Inside the tower is hollow, with each floor shaped like a donut, overlooking the center atrium. The tower is almost like an indoor Venice, strewn with streams connecting the floors, geysers, and waterfalls that carry platforms like elevators. Tiny canal boats carry interdepartmental memos.

MADAME WISP, their enigmatic branch manager, reassigns Grim to help Spring bring the Vernal Equinox to New Hollow—while quietly improving Death's PR. She says the reaping department's numbers need to increase, or they will have to cut the program entirely. Grim is hesitant but agrees to try.

Spring chats with TRULY, coworker and literal embodiment of truth, and revitalizes her office into a lush terrarium and explains their work to Grim: revitalizing parks, training pollinators, and waking animals. They navigate Abstractions' chaotic warehouse and take inventory of crates of bulbs and seeds. Spring senses Grim isn't telling her everything about why he's doing this.



The next day, the real work begins. Spring effortlessly brings greenery to life in a city park while Grim struggles to plant tulip bulbs. She instructs him, reminiscing about her father teaching her to garden. Human onlookers gawk.

Later, at a rooftop apiary, Grim asks how they train bees — only for Spring to launch into an elaborate dance. Baffled, he watches as she semi-twerks. “Bees dance to talk!” she grins. Begrudgingly, he joins in. Soon, they sync up, and the bees mimic their movements in what almost feels like a flash mob. Later, as Spring directs the bees, Grim accidentally gets caught in their path and is swarmed. She tends to his stings as he grumbles.

Their partnership makes waves in Abstractions Co., leading to a photo op. Grim attempts a pleasant smile—only to look horrifying. Spring teases him, wrapping him in viney arms to tickle him. He bursts into laughter—just in time for the camera’s flash. The resulting photo glows with their combined light.

Another day, Grim hesitantly asks what animals they’re waking up. Cut to: him screaming at the entrance of a bear cave. A montage follows of the pair springing out New Hollow. The pair play with marmots and chipmunks, leading to an acorn war. Spring grows exotic flowers in Grim’s window box. They bond over a fighting video game, *Shards of Fate* — Grim always wins. Spring eats *a lot*. They move endless crates of bulbs in the warehouse. Spring tends her rooftop garden while Grim lounges nearby.

Soon, spring is in full bloom. Grim oversees a funeral, placing a handful of dirt on a coffin. Spring watches solemnly. Later, the pair stargaze on a hill overlooking the cemetery. She asks how he bears his work. The question saddens him, but he tells her people are like stars—returning to the cosmos when they go. She grows a starflower, handing it to him. He tucks it behind her ear, and something between them shifts. Suddenly, she has an idea.

The next morning, Spring introduces Grim to NURSE NELLY, a director of a local hospice center. They propose a counseling program for hospice patients, giving Grim a way to help beyond reaping. However, Grim doubts his ability to make a difference. Spring, anticipating this, cues Truly, who materializes from nowhere to confirm that this is exactly what he should be doing. Grim starts to believe it, too.



Spring then leads him deep into the woods, where decaying logs sprout mushrooms. She tells him he needs to work with the earth in a different way. They break down logs, transferring the energy to new fungi. Colors and shapes explode around them. When they step back, Spring has artfully arranged the mushrooms into a portrait of them. Grim is overwhelmed, moved to tears.

But something is wrong. Spring is tired. She admits that bringing Spring is harder than ever, citing her father's stories of when it was effortless. She offhandedly remarks that he's not around anymore. Grim, shaken, realizes she means *he's dead*. A terrible fear grips him—does she blame him? Like everyone else does? Worse, he's afraid for her. Is spending so much time with him affecting her? Is it aging her? They argue. He realizes she's leaving after the equinox. Through her tears, she reminds him: "Spring doesn't last forever," before running away.

At her apartment, Spring is deteriorating. Wilting. Exhausted, she goes to bed early.

The vernal equinox arrives. The office throws a celebration, but Grim doesn't go. His windowbox flowers are wilting too. The doorbell rings. It's Truly, uninvited and undeterred. She tells him the truth never arrives at the ideal time. He needs to go to the party.

Grim arrives but can't find Spring—until he checks her office. She's sitting alone at their usual table. They're still on uncertain terms, but he knows he has to tell her how he feels.

They embrace. Then, Spring coughs and collapses. Her vines and flowers evaporate. Grim holds on, horrified, but she is fading. She gently wipes a tear from his cheek.

"Hey, it's okay, Grim. Thank you." This harkens back to the words the old man and the wife share in the opening. She is gone. Grim finally understands the loss he's been surrounded by his whole life.

Time passes. Grim watches Summer take over Spring's office. He runs with Bones. He guides the grieving with quiet understanding. He starts his hospice work, leading support groups, sitting bedside. An elderly woman hugs him. He holds on. Madame Wisp's plan worked.

One day, Grim notices something: a small bud in his windowbox. The doorbell rings, and he answers it. We see it on his face—it's springtime again. <3



Animation Research

Reap & Sow is a story with epic emotional and thematic scope—one that deserves spectacular animation. We believe that 2D animation, when executed with modern techniques, can offer both the stylistic richness and cost-effectiveness this story requires.

In his 2019 film *Klaus*, director Sergio Pablos reimaged traditional animation with volumetric lighting—often called “God’s rays”—to add warmth and depth, demonstrating how the medium might have evolved had Western studios not shifted entirely to 3D. This same textured lighting approach resurfaces in *Nimona* (2023), a Netflix fantasy film whose surreal visual tone echoes the world of *Reap & Sow*. Most recently, Latvian animator Gints Zilbalodis pushed this even further with *Flow*, using Blender—a free, open-source software—to produce cinematic 2D animation with stunning results.

As these tools continue to advance, this visual style has become more accessible than ever, making it not only a beautiful match for the dreamy cityscapes of *Reap & Sow* but also a fiscally responsible one.



Our Team

Writer & Director - Ella Talmadge

A recent graduate from the University of Georgia, Talmadge is the creator and writer of *Reap & Sow*. With an A.B. in Entertainment and Media Studies, a B.S. in Psychology, and a minor in Film Studies, she poured herself into screenwriting courses during her time in school.

With a strong creative vision and a deep love for character-driven storytelling, she specializes in imaginative worlds that explore emotion, connection, and transformation. *Reap & Sow* is her most personal project to date—a culmination of her academic background, creative influences, and passion for animation as a vehicle for emotional truth.



Producer & PR Consultant - Benton Williams

Williams is a digital strategist, internet anthropologist, and associate editor of the digital culture newsletter Silence, Brand! They are currently majoring in Entertainment and Media Studies at the University of Georgia.

As producer and PR consultant on *Reap & Sow*, they will lead project management throughout the duration of the production, as well as advising on the creation of promotional collateral for festival submissions.



Line Producer - Hannah Sowell

Sowell is an Entertainment Media Studies major with a Business Minor at the University of Georgia. She is pursuing a career in Television production.



As line producer, she will oversee day-to-day production and coordinate between departments. Sowell developed the distribution strategy for the film.

Associate Producer & Legal Consultant - Ashanti Meadows

Meadows is a recent graduate from the University of Georgia, with an A.B. in Entertainment and Media Studies and a Music Business Certificate. An all-around creative who loves to dabble in everything, she created the preliminary budget for R&S. She plans on attending law school and is our legal consultant for the project.



Associate Producer & Creative Consultant - Mackenzie Rodriguez

Mackenzie Rodriguez is a recent Entertainment & Media Studies graduate from the University of Georgia with a Film Minor and Sports Media Certificate. As she pursues a career in hockey media, she continues to explore her love for film and television production. Mackenzie developed visual element inspiration and will work as an associate producer and story consultant on Reap & Sow.



Animation Advisor - Mike Hussey

An animation professional, Hussey is an Associate Professor at the University of Georgia. As a CG Animator and Mechanical Engineer, he founded the department's program in 3D computer animation and developed the Interdisciplinary Studies Program in Animation with professors in the Lamar Dodd School of Art. He is Co-Chair of IDS Animation.

His work includes animation and media for science education, historical recreations, film, TV, and stage.



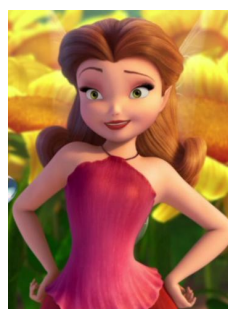
Casting Suggestions



Grim - Jack De Sena. King of sarcasm, sincerity, and awkward, De Sena would make a perfect choice for our Grim. A seasoned voice actor known for his roles as Sokka in *Avatar: The Last Airbender* (2005-2008) and Callum in *The Dragon Prince* (2018-2025).



Spring - Kristin Chenoweth. Friends with Jack De Sena, and when she's not winning Tonys, she loves voice acting for children's films. Such roles include Rosetta from *Tinkerbell* (2008) and Gabi in *Rio 2* (2015). Her performance as Rosetta particularly highlights the sassy, southern buoyancy we need in our Spring.



That being said...

Being an animated movie, the talent has the potential to come from anywhere! We can source locally from the Athens and Atlanta areas and extend our search outward as we look for the perfect talent for Grim, Spring, and our other roles.

UGA has so many aspiring actors and voice actors. This is an excellent opportunity to discover new voices by sourcing from online databases like Backstage.



Budget Summary

Account	Description	Total
1100	STORY - RIGHTS & CONTINUITY	\$122,500
1200	PRODUCER'S UNIT	\$200,000
1300	DIRECTION	\$175,000
1400	CAST	\$119,000
1500	TRAVEL & LIVING	\$21,000
1999	Total Fringes	\$0
	TOTAL ABOVE-THE-LINE COSTS	\$637,500
		\$0
3800	ANIMATION	\$2,000,000
4100	TESTS	\$2,000
4399	Total Fringes	\$0
	TOTAL PRODUCTION COSTS	\$2,002,000
		\$0
4500	FILM / TAPE EDITING	\$75,000
4600	MUSIC	\$8,000
4700	POST PRODUCTION SOUND	\$150,000
4900	TITLES	\$10,000
5299	Total Fringes	\$0
	TOTAL POST PRODUCTION COSTS	\$243,000
		\$0
6300	PUBLICITY	\$30,000
6600	RESEARCH SCREENINGS	\$15,000
6700	INSURANCE	\$105,000
6800	GENERAL EXPENSE	\$10,000
	Total Fringes	\$0
	TOTAL OTHER COSTS	\$160,000
		\$0
	Total Above-The-Line	\$637,500
	Total Below-The-Line	\$2,405,000
	Total Above and Below-The-Line	\$3,042,500
	Grand Total	\$3,042,500



Financial Overview

Reap & Sow is a low-to-mid budget animated feature seeking distribution. It will be independently produced and will be financed through crowdfunding and investments.

The budget for the project is \$2,289,500. An Indiegogo Kickstarter will be launched to raise the first \$150,000. We will incentivize these investors with perks such as merchandise, early screenings, and meet-and-greet opportunities. After this initial fundraiser, we will attach the director and cast to attract further investments.

At this point, the single-purpose company REAP & SOW LLC will be established and registered in Georgia. We will pitch to private equity investors to generate the remaining costs. Once the project makes a profit, all capital will go back to the investors until a 115% ROI is secured. After they've recouped costs, investors will be entitled to 45% of further profits.

To maximize the project's marketability and secure strategic distribution partnerships, we will allocate a dedicated publicity stipend of \$2500, which will allow us to retain a public relations consultant to advise on the creation of promotional and festival submission materials, positioning, and distributor relations. If distributor pickup is delayed beyond the expected timeline, we will expand our publicity budget to \$10,000 to allow for proactive publicity activations to ensure ongoing momentum and visibility as needed.

Additionally, *Reap & Sow* will take advantage of the Georgia Tax Incentive program to generate 30% of the project's total cost.

FILM INVESTMENT RISK NOTICE

All investments in film production carry a high degree of risk. Most film investors never recoup their costs. Investors should not agree to these terms if they cannot afford to lose the entirety of their investment. It's likely to take three or more years until the investors begin to recoup their investment. By funding the project, the investor is verifying that they are an accredited investor as defined by federal securities laws.



Market Research & Trend Indicators

Demographics:

Families, especially those with children ages 8-12 and mothers ages 25-45

Psychographics:

Viewers prioritize leisure, entertainment, and experiences. They value independence, self-expression, and social connection. Similar to *Harry Potter*, *Reap & Sow* will resonate with families and those who value fantasy and escapism.

Media consumption habits:

Kids ages 8–12 often have access to iPads or shared family devices, with streaming a central part of their routine. YouTube is the most-watched platform, especially for gaming videos, DIYs, animations, and skits, with YouTube Shorts on the rise. They also watch Netflix, Disney+, Max, and Hulu, favoring shows with strong world-building like *The Owl House*, *Bluey*, *Sonic Prime*, and *Avatar: The Last Airbender*. Animated films (*Pixar*, *DreamWorks*), adventure series (*Percy Jackson*, *Harry Potter*), and superhero stories (*Spider-Verse*) are popular. Co-viewing is common, especially for titles like *Bluey*, *Nimona*, and *The Mitchells vs. the Machines*. Parents often vet content and prefer platforms with solid parental controls.



Distribution Markets

Distribution Paths

1. Digital Platforms & SVOD (Subscription Video on Demand):

Given the rising demand for animated adult and young adult content on platforms like Netflix, Hulu, and Max, *Reap & Sow* will be a strong candidate for acquisition by a major SVOD service. These platforms are continuously expanding their animation libraries and prioritizing original storytelling with a strong visual identity.

2. AVOD & FAST Channels (Ad-Supported Video on Demand & Free Ad-Supported Streaming TV):

With the proliferation of ad-supported platforms like Tubi, Pluto TV, and Freevee, *Reap & Sow* will reach wide audiences in a cost-effective model post-premiere.

3. Domestic and Foreign Theatrical (Limited Release):

While a wide theatrical release may be ambitious for an independent animated feature, limited theatrical runs at art house cinemas, animation festivals, and special events (e.g., Alamo Drafthouse, Fathom Events) will serve as effective tools for marketing, buzz-building, and awards qualification, particularly in animation-friendly markets like France, Japan, and South Korea.

4. Festival Circuit:

Festivals such as Annecy International Animation Festival, Ottawa International Animation Festival, SXSW, and Slamdance are not only launchpads for press and attention but also provide opportunities for distribution deals and international sales. Success in the festival circuit will build credibility and visibility for emerging creators.

5. Educational & Niche Market Licensing:

Given the film's psychological undertones and allegorical content, *Reap & Sow* could find a secondary market in educational distribution. Specialty distributors like Kanopy, Alexander Street, or New Day Films may be viable partners.



Marketing Budget

Production Budget Allocation to Marketing: \$30,000 (around 15% of Production Budget)

Pre-Production: Allocation of \$5,000

Production: Allocation of \$10,000

Release Phases: \$15,000 throughout the phases

As the production process for Reap & Sow starts and continues, increasing dollar amounts for marketing will be allocated to marketing materials. This is due to the possibility of instances of changes that deal with the overall animation and final look of the characters, settings, etc. The initial phase of pre-production will have the least amount of allocation to kickstart the planning and drafting of marketing material. Toward the end of the production phase, the marketing materials will be finalized and rolled out (more so the teasers and sneak peeks). During the release phases, more marketing and promotional materials would be solidified and released to the public. This could be materials such as billboards, social media/interactive marketing, etc.

FESTIVAL ACCEPTANCE

If our film is accepted into a festival, we will hold off on sending out any marketing and promotional materials for the film to the public, as some festivals would prefer that the films they accept do not begin advertising to the public before the film is showcased at the festival. Once Reap & Sow has completed its rounds in the festival circuit, we will follow the rest of the marketing allocation plan starting at the release phase.



Income Projections

3-Year Conservative Projection

Revenue Stream	Y1	Y2	Y3	Total
Festival & Theatrical	50,000	10,000	—	60,000
TVOD & Digital	30,000	20,000	5,000	55,000
SVOD & AVOD	—	100,000	20,000	120,000
International	—	15,000	10,000	25,000
Merchandise	—	5,000	10,000	15,000
Gross Revenue	80,000	150,000	45,000	275,000
Less Expenses				75,000
Net Revenue				200,000
% Recouped				6.7%



3-Year Moderate Projection

Revenue Stream	Y1	Y2	Y3	Total
Festival & Theatrical	100,000	50,000	10,000	160,000
TVOD & Digital	75,000	50,000	25,000	150,000
SVOD & AVOD	200,000	150,000	50,000	400,000
International	50,000	75,000	50,000	175,000
Merchandise	25,000	50,000	50,000	125,000
Gross Revenue	450,000	325,000	185,000	1,010,000
Less Expenses				100,000
Net Revenue				910,000
% Recouped				30.3%



3-Year Optimistic Projection

Revenue Stream	Y1	Y2	Y3	Total
Festival & Theatrical	250,000	100,000	50,000	400,000
TVOD & Digital	600,000	300,000	150,000	1,050,000
SVOD & AVOD	750,000	1,000,000	750,000	2,500,000
International	400,000	600,000	300,000	1,300,000
Merchandise	200,000	350,000	400,000	950,000
Gross Revenue	2.2M	2.35M	1.65M	6.2M
Less Expenses				3M
Net Revenue				3.2M
% Recouped				~206%



Director's Note

For the longest time, I've been obsessed with kids' movies. I'm fascinated by complex stories being told in simple ways, meant to teach children about big ideas in ways that spark curiosity and conversations. This movie is my love letter to the shows and movies that make me, me.

To *Avatar: The Last Airbender*, which taught me the inherent strength in being soft. *Spirit: Stallion of the Cimarron* taught me that if you love something, let it go. *The Lion King*, *Spider-Man: Into the Spider-verse*, *The Dragon Prince*, *Up*, *Bluey*, *Inside Out*, *How to Train Your Dragon*. The list goes on and on.

I wrote this movie to add to the vital lessons that were immortalized for me on screen. I wrote this to teach kids about (1) self-acceptance, (2) that life and death are two sides of the same coin, and (3) that if something's worth loving, it's worth fighting for. I know this story like the back of my hand because it's mine. And I can't wait to share it with all of you.

Love,

Ella Talmadge

Contact

ella.g.talmadge@gmail.com

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