



Project Scope + Creative Brief for SGT Prizes Film

Prepared for: Shannon Wright

Project: SGT Prizes Film

Date: August 12, 2026

Prepared by: Richard Radstone

Production Dates: August - September

OVERVIEW

A standalone, story-led short film for the SGT Prizes section of the SGT website. The film turns a broad set of future-facing ideas into a concise emotional experience, then connects that imagined future to the purpose of SGT Prizes: recognizing and rewarding people who are bringing meaningful breakthroughs into the world.

Built from the fifteen concept slides, it is designed to live on the SGT website and to stand on its own in presentations to universities, technology organizations, and prospective partners.

Format is a 90 to 120 second future-vision film, ideally near two minutes, combining human narrative, cinematic motion, AI-assisted visualization, selective real-world imagery, original music, and human voiceover.

The film replaces the current SGT Prizes slideshow and positions the program as the capstone of the organization's recognition programs.

OBJECTIVE

- Let viewers feel the scale, optimism, and possibility of the future before asking them to absorb program detail.
- Make SGT Prizes immediately readable as SGT's capstone program.
- Deliver a presentation-quality asset that opens conversations with universities, technology organizations, innovators, and partners.
- Blended with traditional footage and imagery, integrate AI-generated imagery as an honest visualization tool for futures that cannot yet be documented.

Story promise: A future radically better than the present, and SGT Prizes exist to honor and accelerate the people making that future happen.

AUDIENCE

First-time and returning website visitors encountering SGT Prizes. Universities, research institutions, technology organizations, individuals, and innovation partners. Potential prize candidates, collaborators, and advocates. Presentation audiences needing a fast, coherent introduction to the vision.

TOPE

Optimistic, expansive, imaginative, and emotionally uplifting. Cinematic and premium rather than instructional. Human-centered even when the imagery is advanced technology. Colorful, dimensional, and alive; never bland, boxy, or generic. Future-facing without pretending speculative concepts are documentary footage.

SCOPE OF WORK

1. Pre-Production / Development

- Consolidate the slide deck, current site, existing opening film, and team knowledge into a focused set of story beats rather than covering every subject equally.
- Story treatment: a concise narrative sketch defining what the viewer sees, hears, and feels within the film's message.
- Voiceover script for a 90 to 120 second film, carrying the emotional and conceptual structure while leaving room for visuals and score to breathe.
- Visual treatment and scrapboard: look and feel, key frames, and references establishing one consistent language across real imagery, AI scenes, stills, motion, and compositing.

2. Production

- Source licensable real-world references and create future-facing scenes with AI and post tools. Build continuity, scale, atmosphere, and credible motion.
- Voiceover: approach Chloe first, subject to availability and comfort with the project. Human performance remains the standard; an AI voice is not the desired default.
- Original score with Jonathan Keith. A futuristic sensibility blended with an earthy, ancient character. Explore pipe organ, bells, cymatic ideas, and cinematic sound design without becoming literal or pastiche.

3. Post-Production

- Cut picture and voice, integrate score and sound, and refine pacing to rough cut and picture lock.
- Composite, color-finish, and mix. Deliver approved master and web-optimized versions.
- Website implementation: film placement, supporting copy and images retained, navigation arrows confirmed, desktop and mobile playback tested.
- Optional: preview an alternate closing frame for the main website film using the recurring little-boy character from the SGT intro film, if it serves the story.

DELIVERABLES

- Phase 1 Story treatment and narrative sketch.
- Phase 1 Approved voiceover script, 90 to 120 seconds.
- Phase 1 Visual treatment and scrapboard. Recommended approval gate before full asset generation.
- Phase 2 Rough cut with stock, AI, and produced assets, scratch VO and score.
- Phase 2 Picture lock, final VO and score recorded and placed, color lock and audio balance.
- Phase 2 Final render. Master and web versions.
- Phase 3 Website implementation and supporting content updates.

CREATIVE DIRECTION (ROUGH SKETCH)

- Invitation: Open with humanity looking outward, potentially from space toward Earth, and invite the audience to imagine the future we are walking toward.
- Movement: Descend into a world in motion: advanced transportation, vivid cities, regenerative environments, ocean and lunar exploration, and human-scale moments inside the spectacle.
- Possibility: Broaden into selected breakthroughs across energy, food, materials, healing, robotics, architecture, and community. A curated handful of images, not every category.

- **Connection:** Keep people visible and emotionally present so the sequence never becomes a technology montage.
- **Purpose:** Reveal that extraordinary futures depend on people willing to imagine, build, heal, discover, and serve, and that SGT Prizes recognizes and supports them.
- **Closing:** End on forward movement and wonder, then a clear SGT Prizes identity and invitation. A child moving toward an aurora, portal, or luminous horizon is one motif worth exploring.

Visual language

- Begin with sourced reality where possible, then expand into visualized possibility.
- Use AI as one tool inside a controlled, art-directed pipeline, not a collection of unrelated generated shots.
- Favor coherent geography and transitions: space to Earth, city to transportation, land to ocean, human to larger systems.
- Prioritize rich purples, blues, greens, oranges, and reds; luminous glass, water, living systems, and organic geometry.
- Avoid generic technology imagery, visibly blurry sources, repetitive robots, and any picture that does not advance the story.
- Treat speculative imagery transparently and consistently so the audience reads it as vision, not evidence.

CONTENT TERRITORIES

Creative source territories, not a requirement to include every subject in the final cut.

- **Energy:** Small-scale nuclear, hydrogen, biomass and algae, visually vibrant free-energy concepts.
- **Transportation:** Maglev, hyperloop, flying vehicles, portals or stargates as speculative transitions.
- **Agriculture:** Geodesic growing environments, robotics, vertical farming, hemp and bamboo.
- **Environment:** Water cycles, soil regeneration, biochar, plastics removal, prairie restoration.
- **Architecture:** Glass domes, sacred geometry, colorful non-boxy forms, living interiors.
- **Ancient and Acoustic:** Cathedrals, stained glass, cymatics, bells, pipe organs, frequency-inspired design.
- **Mapping:** World mapping, polar and deep-ocean exploration, seafloor and trench cartography.
- **Space:** James Webb imagery, large observatories, Mars terraforming, stations and spacecraft.
- **Moon:** Lunar command concepts, glass habitats, domes, interiors, obelisk-like forms.
- **Artificial Intelligence:** Human-centered AI and immersive interfaces, replacing generic or unexplained images.
- **Robotics:** Optimus-class reference, agriculture, manufacturing, useful humanoid and industrial systems.
- **Exotic Materials:** Metals, graphene structures, crystal lattices, advanced alloys, dimensional forms.
- **Healing:** Med-bed imagery, regenerative medicine, new biology, consciousness and frequency research.
- **Sovereign Communities:** Self-sustaining settlements, underwater habitats, love, unity, and harmony.

WEBSITE ARCHITECTURE

- **Program sequence:** SGT Scholarships, SGT Targeted Grants, Saint Germain Award, SGT Prizes.
- Keep the simple slideshow treatment for the first three programs, subject to image cleanup and working navigation arrows.
- Position SGT Prizes last so the film functions as the culminating experience.
- As possible, retain the little-boy AI sequence / cosmos end slate somewhere in the ecosystem while the film is developed. Perhaps as the conclusion.

ROLES

- Shannon: Program vision, subject priorities, factual intent, slide deck, references, and approvals.
- Richard: Story and film management, creative direction, writing, and film production. Translates the content territories into a coherent cinematic structure and consolidates feedback so production receives one actionable set of notes.
- Terri: Website and design updates, image-board refinement, supporting typography, and art direction.
- Chloe (preferred): Human voiceover performance, subject to availability and agreement with the approach.
- Jonathan (confirmed): Original music and scoring.

SCHEDULE

Treatment, scripting, and visual development 2 to 4 weeks

Production, post, and website implementation 5 to 6 weeks

Estimated end-to-end after kickoff and asset handoff 8 to 9 weeks

Final timing depends on revision rounds, voice and composer availability, asset licensing, and the complexity of AI generated motion. Goal: Implemented into website by end of September / beginning of October.

BUDGET

All-in target, treated as a threshold and not the anticipated spend: \$50,000 cap.