

ALGO RHYTHM



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ALGO RHYTHM

INTRODUCTION TO THE PROJECT

A **CONCEPT BY** Francis Gélinas / couleur.tv

GENRE : Educational series TV

FORMAT : Animated narrative vignettes

TARGET AUDIENCE : 9-13 years old

NUMBER OF ÉPISODES : 60 episodes

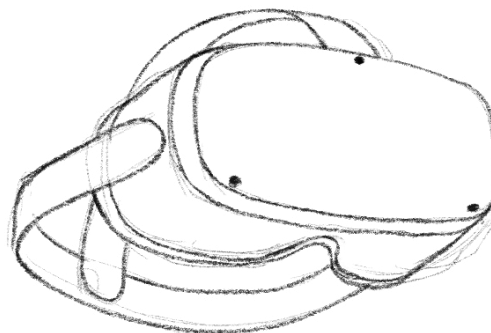
DURATION : between 2:30 and 3 minutes

LOGLINE

Algohythm is the name of Yasmina's YourTube channel, and #YAS_GIRL! (her online pseudonym) is the most bubbly vlogger in the entire metaverse! She uses her virtual reality headset to infiltrate the internet and talk about digital literacy!

SYNOPSIS

Algohythm is the name of Yasmina's YourTube channel. She is an enthusiastic influencer who dives into the metaverse with her sidekicks to learn about the intricacies, pitfalls and incredible advances of the digital world. In this short-episode series intended for the 9 to 13 year olds, the goal is simple: to provide reliable information in a fun way to pre-teens so that they can develop a healthy relationship with technology. With a dynamic editing style and an electronic music background, we are taken off in a succession of exploded 3D settings where colorful and dynamic 2D characters entertain us, make us laugh and educate us.



CONCEPT

THE CONCEPT

Without realising it, as they begin to explore other corners of the Internet than "friv.com", tweens are in the middle of a battlefield of economic and ideological powers propelled by dreaded advertising machines. In the same way that English, maths and sex education classes are necessary to form autonomous citizens, pre-teens must be educated about the various pitfalls and possible dangers of... The INTERNET !🚫⚠️🚫🚫🚫🚫

Who really knows what phishing, spam and hackers are? Why does everyone want my cookies? And what are cookies to begin with? How do I protect myself from cyberbullying? Why shouldn't I click on the link my friend sent me where she says "Oh my god it's so you!!!"? Once and for all, who are the trolls in this world? Is pizzagate really a door made of pizza? How can I not have a panic attack when I see that I don't have as good a life as Kim Kardashian?

These are some of the great questions that Yasmina will answer! After accidentally installing a virus on the family computer -oopsie!- she made it her mission to understand and explain the pitfalls of the internet and decided to launch her YouTube channel. Passionate about computers, she spends most of her time on social media (YouTube, TikTok, Switch, InstaFame etc). She is also connected to the metaverse, the virtual universe that can be accessed through virtual reality headsets like Oculus.

WHAT IS DIGITAL LITERACY?

Digital literacy is the skill of understanding and using technology, and, by the way, it's way broader than simply knowing how to type an "@" on a keyboard. It goes from managing your cybersecurity to understanding how algorithms impact political issues. It's all that, but also understanding how the human brain can be manipulated by the great puppeteers of technology. We are not talking about conspiracy here, but simply about the fact that all free applications are systems designed to sell advertising. Plus, facts like having an online presence or suffering from anxiety are now considered a little too normal, aren't they? In the sense that your heart shouldn't skip a beat every time it hears the soft "ding" of a notification.

While waiting for schools to teach the course "How to live healthily with the Internet without panicking, crying or insulting everyone", Yasmina's YouTube channel offers all the practical answers with, as a bonus, much more dynamism than an old computer manual!



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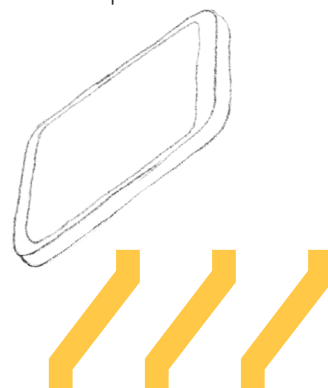
M E T A V E R S

THE METAVERSE

Here is a short definition for those of you who have not yet completed a PhD in computer science: the metaverse is a 3D virtual world that can be accessed with an Oculus-type virtual reality headset. Millions of people go there every day to interact with other users or to play games. In the metaverse, everyone chooses their appearance: a teddy bear, a giant celery, a curtain rod: anything is possible. Obviously, Yasmina keeps her appearance for the sake of consistency, but some secondary characters could well be metamorphosed from time to time in the series.

So, Yasmina enters the metaverse to explain to us the internet from the inside. Like in "[Ready Player One](#)" or "[Ralph breaks the internet](#)". **In the context of the Algorithm show, this virtual universe allows the creation of fantastic, surreal and eccentric settings and characters, full of pop culture references to illustrate very concrete situations.** Of course, the series is not meant to be watched in virtual reality, it takes place partly in the metaverse, but it is intended for standard screens.

If Yasmina joins a gang of geeks, the meeting might take place in a reinterpreted StarBars set. If she meets a famous hacker, perhaps he is in a cyber-punk looking alley. The use of such a virtual world allows for funnier and more explosive illustrations. One can imagine Yasmina being chased by an advertising robot, chasing a troll, or surrounded by holographic photos of herself to talk about filters and body image for example.



MAIN CHARACTERS

YASMINA, 15 YEARS OLD

Yasmina (#YAS_GIRL! for friends) is a young and sparkling YourTuber. When she finds a project about which she is motivated, she can sometimes become a little too enthusiastic if you see what I mean. She's the kind of girl who gets up at 5am with a huge cheese on her face just to update her computer. Her goal is simple: to have the healthiest possible relationship with the Internet. Yes, she does get over excited when new revolutionary softwares are released on the Internet. When Chat GPT came out for example, she spent a whole day transposing Disney movies into Alexandrines.

But, like everyone else, when she spends more than 15 minutes on TikTok, she feels like her very soul has been sucked into the application. Even if Yas already has some computer knowledge, she is on a mission to discover more, first for herself, but also to inform all those who have the same questions, anxieties and wonderings in the face of technology.



JU, 15 YEARS OLD

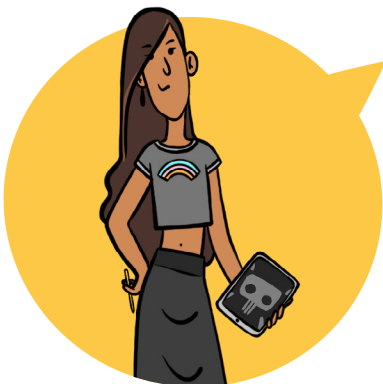
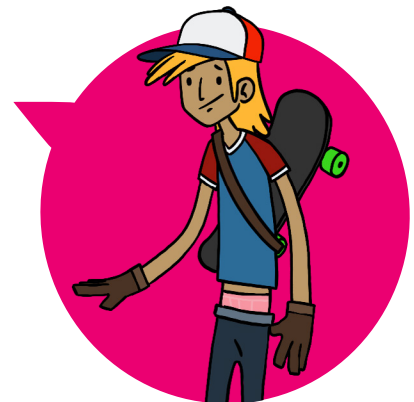
A full-time whirlwind, Ju often falls in traps because of her impulsiveness. With a big heart overflowing with naivety, she is the kind of girl who would gladly email money to an obscure Nigerian prince, and then ask for his postal code to send him her delightful blueberry muffins as well.

Very involved with Yasmina's YourTube channel, she is always up for an adventure in the metaverse and never hesitates to show off her knowledge on social media. Never more than two inches away from her cell phone, Ju likes and shares faster than her own shadow. In love with the internet as she is, she however realizes that technology does have its dark side and she is willing to change her habits to remain on the light side as often as possible.

KARIM, 15 YEARS OLD

Karim feels quite circumspect about the Internet. Well, not to the point of covering his cell phone with aluminum foil, but still! Allergic to social media, Karim always keeps his epipen handy just in case scrolling down stories could cause him the same reaction as gobbling down a spoonful of peanut butter does. If it were up to him, he would stay well locked up in the real world, away from high-tech devices. If his computer tells him: "your password is too weak" for example, it's a guaranteed panic attack for Karim.

Being very friendly with Yas and Ju, he tags along on their adventures and his two girlfriends teach him that technology is not all that bad. Nevertheless, he manages to remind them that the real and imperfect world we live in is just as interesting as the metaverse!



DEVI, 18 YEARS OLD

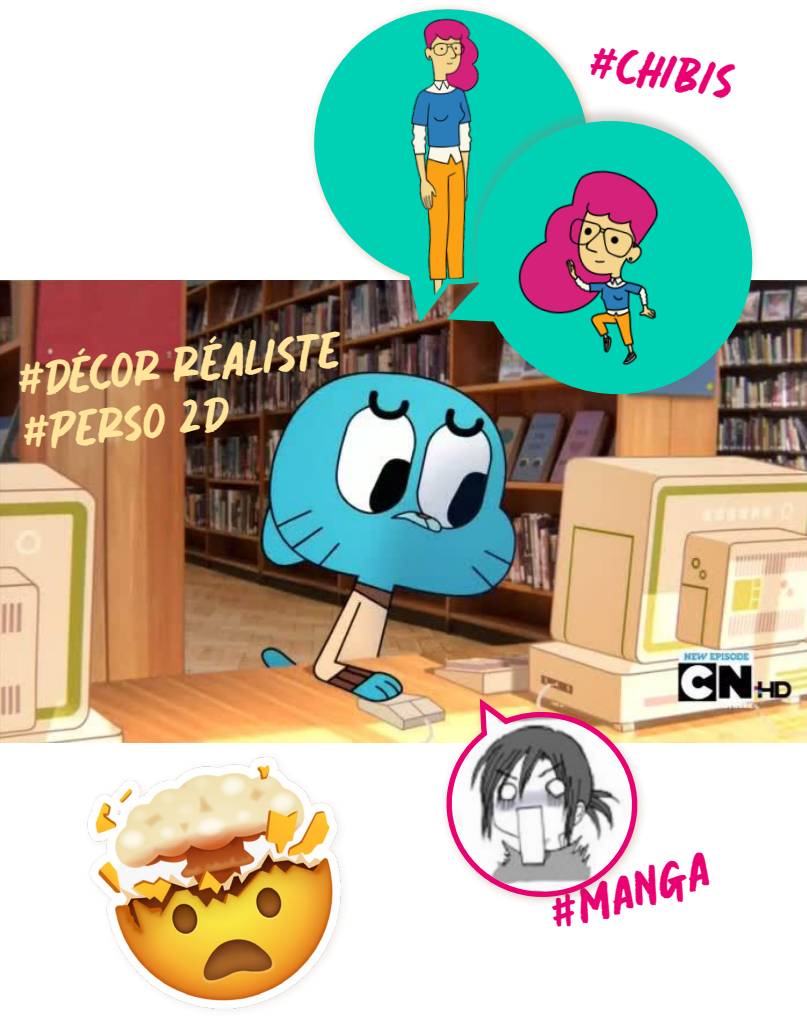
When Yas needs advice from a hacker, she heads to Devi's lair. Quite the geek herself, she spends a lot of time in the metaverse, understands the mechanics of technology and marvels at its almost limitless capabilities. Well, on Devi's scale, "wonder" is merely mumbling "nice" without smiling, but still. Her only downside with technology is that she doesn't trust the people who control it: she knows that money drives most actions and that once you're on the Internet, it's every man for himself.

Skeptical by nature, to convince her of anything, you have to rely heavily on scientific data. A bit dark, sharp but always full of good advice, Devi gives Yasmina clues to guide her investigations or brings her simple yet efficient solutions to use the Internet without stress.

THE STRUCTURE OF THE EPISODES

Each episode will generally be structured as follows: Yas introduces the topic, then jumps in the metaverse where she and her cohorts learn about the issue. They then explore the positive and negative sides of the topic and gradually come to find solutions. A humorous loop sums it all up. Obviously, depending on the topic, the different sections of this structure will vary in length and importance.

More specifically, the episodes are edited in a way that is similar to common *YouTubers'* videos. All episodes start and end with Yasmina in her room talking to the camera. Stickers and short dynamic animations are displayed on the screen (words, emojis, comments from her followers etc). Her introductions are always followed by a moment where she enters the metaverse to illustrate her point in the form of an informative and humorous sketch. She may then do a video conference with an expert on the topic of the day (note that to denounce and prevent prevalent online sexism, Yasmina advocates reaching out to female experts before male experts). This takes the form of a Q&A punctuated by Yasmina's jokes. She then recaps the content of the episode very quickly. This segment will be formatted in several ways to fit to the different social media where the series will be posted. At the very end, to avoid getting stuck with malicious trolls, we also post a link to all of our references. In conclusion, Yasmina shouts her now most famous catch phrase "Yas Girl!!!!"



GRAPHIC AND MUSICAL TREATMENT

The video editing is fast paced like classic YouTube/Tik Tok videos: jump cuts, flash frames, stickers, saturated colors, over-the-top effects and a lot of motion design touches... We sometimes inform using technical illustrations but most of the time simply by demonstrating real/virtual-life situations instead of listing explanations. We use the video language commonly used by social network influencers: manga eyes, chibis, words popping on the screen, slow motion effects. For example, a mini nuclear bomb explodes on Yas' head when she is amazed by a new discovery she has just made.

The characters are in 2D cut-out animation. Their design allows for fluid animation and extreme expressions: a big mouth when Yas laughs out loud for example, or Ju's eyes bulging when she sees a new TikTok from her favorite virtual K-Pop singer for example.

The real world and the metaverse are distinguished by their different looks. The real world (especially Yasmina's room) is made in photorealistic 3D and photo, while the metaverse has 2D illustrated settings and can be inspired by artificial intelligence generated images (like the one on the cover).

With technology as the subject, it seems appropriate to prioritize electro-pop music, but a wide variety of styles can be used in the various sketches to best fit the places visited by the characters. For example, if the characters visit a haunted house where they suspect a hacker is hiding, the music could be from an old horror movie.

ATMOSPHERE

Algohythm is an educational program that is largely shaped by Yasmina's personality: she is both amazed and distressed by the prowess of technology. This series is not at all journalistically neutral in tone. Yasmina is hyper-expressive: she laughs, sings, dances and constantly rages against the internet. Moreover, when she enters the metaverse, the series features disproportionate settings and characters that only the infinite possibilities of the metaverse can provide.

In concrete terms, she demystifies the concepts covered and illustrates them with entertaining examples. Thanks to the metaverse, Yasmina can hunt down a troll in a fantastic forest in order to question its motivations, she can become a computer hacker for a day with a boat that "sails" on the web, she can infiltrate the kingdom of GAFAM (acronym of the web giants: Google, Apple, Facebook, Amazon and Microsoft) and try to overthrow the kings of the web! Quests, explanations from specialists, quizzes, songs, memes and much more await Yasmina in her discovery of the digital world!



REFERENCES

NIP

A fairly strong reference is the NIP series, broadcast on Télévision Franco-Ontarienne and produced by couleur.tv . This series is about financial literacy. Although the universe and the artistic direction are different, an informative subject and its treatment in a short format are a good example of an informative program that remains entertaining.

Demo: http://couleur.tv/fr/video/nip_fr

Programs: <https://www.tfo.org/fr/univers/nip>

Steven Universe

A benchmark for bright colors and original art direction.

Program overview: <https://www.youtube.com/watch?v=X-1Vunh8pW8o>

She-Ra

A beautiful example of simple, yet fluid.

Animation Trailer: <https://www.youtube.com/watch?v=GmKAWB6lY&t=24s>



NOTE OF INTENT

ORIGIN OF THE PROJECT

Having had several discussions on the topic with his children, Francis realized that most of their classmates already had cell phones that were connected to the internet. Since he knows that current school education does not cover digital literacy or even good internet practices, it got him thinking. Letting young, impressionable children surf the vastness of the internet unsupervised is quite problematic. Would we be okay with letting our kids cross the street if they didn't know what a car was? The dangers are real, as the statistics show. Therefore, it is necessary to integrate digital literacy concepts into their education. The program offered by Algorithme is necessary.

WHY NOW?

Our use of the internet has grown exponentially in recent years, but young people (and older people) are still not given the tools to use it in a most beneficial, constructive and healthy way.

THE VERY SERIOUS PARAGRAPH WITH STATISTICS

For example, according to a study conducted in 2020¹, 59% of young Quebecers spent more than 11 hours per week on the Internet and may have been exposed to more than 7 hours of media per day (and we can only assume that the recent pandemic has made these figures explode). A direct link has been established between the intensification of internet use, the isolation it causes and the appearance or aggravation of depressive and anxious symptoms in already fragile people. American studies have shown an alarming increase since 2011 (date of appearance of social networking applications on our cell phones) in the rate of hospitalization for self-harm (+189%) and the rate of suicide (+151%) in pre-adolescents (10-14 years) and an equally significant increase in the 15-19 years². There are also physical and psychological consequences, such as sleep and concentration problems, weight gain due to sedentary lifestyle, violent outburst episodes and school dropout.



Some of the phenomena pointed out include cyber-bullying, constant comparison with others, the need for likes as short-term validation markers, Snapchat Dysmorphia Syndrome (due to the exposure of filter-altered body images) and more. There are many obvious such correlations which systematically point back to social media.

THE DANGEROUS DANGERS OF THE INTERNET

While the web is great in many ways, the inner workings of this little wonder are often used for self-serving or even malicious purposes. It's much easier than you think to fall into the hands of fraudsters, cultish religious recruiters, sexual predators, advertising companies, trolls and extremist groups. Basically, impressionable and uninformed youth have a digital target tattooed on their foreheads.

1. The Digital Family, NETendances 2020, a product of ATN, the Academy of Digital Transformation.

2. The Social Dilemma. Directed by Jeff Orlowski, Exposure Labs, 2020.

WHERE TO FIND GOOD INFORMATION?

Unlike books found in libraries, information published online is not verified by anyone. Moreover, to find it, you have to go through private search engines that have a profit motive. This means that **the highest links are not the most reliable, but that they are the best payers.**

Without even going to a search engine, the content on social media has been designed in the same way, but with an additional goal: to keep users on the platform as long as possible. This involves reward mechanisms (likes), lottery principles (continuous scrolling) and personalized content selection through algorithms that aim to capture attention as long as possible.

Precisely because of this personalized selection, the mazes of the Internet end up making users consume content that exclusively supports their opinion and which polarizes them further. This is what we call "echo chambers". With these algorithms rigging our access to information, how can we be sure that our understanding of the digital world is accurate? The obvious solution is to listen to a series written and researched by professionals who scour reliable sources on Aglorythm's topics without falling into the traps of Tik Tok videos flirting with conspiracy or sponsored links on Google.



RAYON YON NE MENT



ALL THIS TO SAY

Unlike low-rise jeans, technology is definitely here to stay. Simply because kids have grown up with technology doesn't mean they're all computer wizards, so it's quite obvious that pre-teens who are beginning to be self-sufficient on the Internet need to be better equipped. Thanks to Aglorythm, they will be able to make good decisions based on good information.

A MULTI-PLATFORM AND INTERNATIONAL INFLUENCE

Aglorythm is designed as shareable content. Straight to the point, fast, punched. We want it to circulate on all the platforms it talks about. Besides the episodes, we want GIFS, memes, TikToks, sticker packs and our own custom filters for snapchat.

We are also planning to do a field study of the target audience aged 9 to 13 to find out their consumption habits on the broadcasting platforms. Is it more relevant to focus on Twitch, Youtube, Discord or all three? This audience analysis, based on statistics, will allow us to build discoverability strategies in order to have the ability, with one click, to bring the consumer to discover our content.

The Internet is not limited to Quebec's borders! Because of its broadcasting means, its short format and its colorful atmosphere, the series will surely travel in many countries. Several other language versions, other than French and English, are envisaged according to the partners around the project.

And since it is part of the subject, we would like to make a VR episode so that we can live the show as Yas lives it herself...

Our goal? To offer a funny program that appropriates the language of the Internet. To educate children on good internet practices while entertaining them!

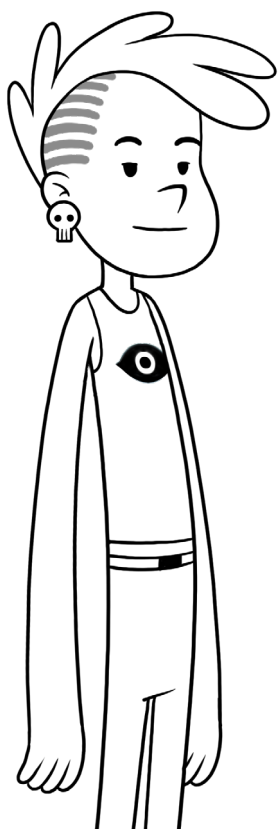
EXAMPLES OF EPISODES

CELL PHONE ADDICTION

Yasmina and Ju are talking in Yasmina's room. Every now and then, Ju looks at her cell phone. Annoyed, Yas snatches her phone from her hands and drags her into the metaverse to give her the test: "Are you addicted to your cell phone, Ju? With the statistics of her screen time and an accelerated replay of all the times she looks at her cell in a day, the 700th level she reached in HomeSnap in a week and the fact that she is literally about to explode when she is prevented from checking the number of likes on her last photos, the girls conclude that Ju is solidly addicted to her phone.

To understand how this is possible, Yas and Ju meet a neuro-psychologist who explains the mechanisms of hormonal rewards. The specialist draws a parallel with another addiction: gambling. Because yes, when you get a notification, it has the same physical effect in the brain as winning money in a slot machine.

As Ju is a bit discouraged, Yas takes her to Devi's house. The hacker puts them in a *Candy Crush*-like setting so that the girls can discover some solutions: put a time limit on applications that have an "infinite scroll", disable notifications and, above all, do something that makes her feel good and that is not related to technology. Ju breathes better. Back in Yas' room, the two girls rush to their phones... to change the settings and finally take control of their virtual lives.

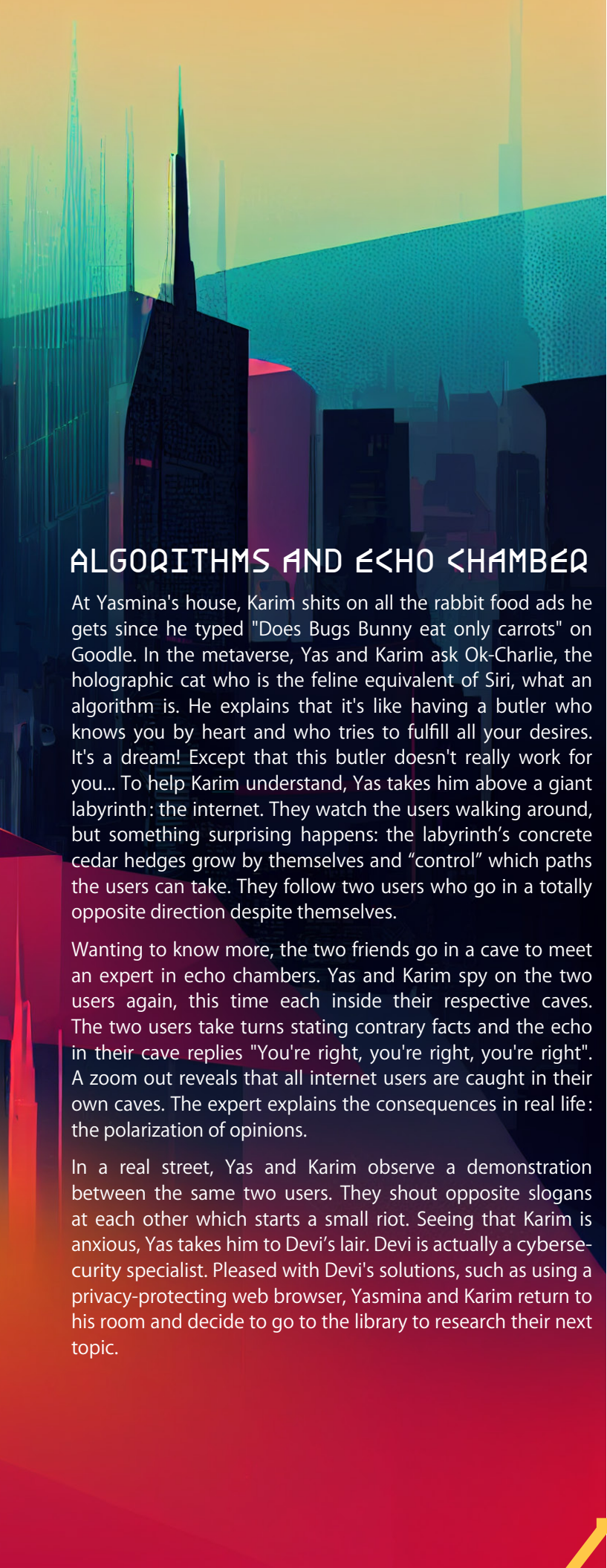


THE FILTERS

In the metaverse, Yas and Ju have fun changing their appearance with filters. When a small bug deactivates Ju's filters, she panics as, today, she doesn't think that she is beautiful at all (the proof: very close-ups of mini-imperfections on her face). To explain to her that she is not the only one to suffer from anxiety, Yasmina takes her to a setting reminiscent of the thousand mirrors of a fair. She shows Ju all the users of the metaverse looking at their reflection as they see themselves: disproportionately ugly and getting uglier the more they scroll their phone.

Yas explains to Ju what dysmorphia is. To illustrate, Yas taps on a user's mirror, which momentarily reveals the life of a teenager who, every time she sees her reflection in a real-life mirror, she finds herself getting uglier and uglier, feeling ashamed of herself and shutting down.

To find a solution, Yas and Ju visit Devi. Instead of reassuring them right away, Devi tells them the story of "Snow White" to explain how far dysmorphia can go. It goes like this: to compete with the InstaFame accounts that her mirror shows her every time she asks "who's the most beautiful," Snow White's step-mother has gone in for plastic surgery. When she starts crooning "It takes pain to be beautiful" and "Who wants an apple?", the girls understand the possible consequences of constantly comparing themselves to something unreal and unattainable. In her den, Devi walks past one of her mirrors and her reflection remains unchanged. Ju and Yas are mystified. Devi shrugs and shows them the metaverse wing with the "body positivity" accounts. Back in the real world, Devi takes Ju and Yas out for ice cream and the three friends are reminded, relieved, that the real world is not perfect and that it is okay as it is.



IDENTITY THEFT

Yasmina tries to convince Karim to make his passwords more complex. Karim is stubborn and Yas takes him into the metaverse where they meet a very theatrical man named Renaldo, a former identity thief who now collaborates with the police. He invites them into a room with a dressing room, a small stage and a large costume designer. Yasmina agrees to be the guinea pig for the impersonation simulation, as getting ripped off is Karim's biggest fear after the fear of mollusks. After a few tongue twisters, Renaldo settles down, text in hand, in the middle of the stage, and performs scam primers until Yasmina reacts. "A problem has been detected with the payment of your Neflic account, click here", "I am a prince of Senegal. Please send me money!", "Oh my god girl, this video is so you, three guys who can't believe it." Yas reacts. Renaldo waves to the crowd. He explains that as soon as Yas reacted (by clicking on the link), he had access to his personal information like his email address and password. He drags them into the costume shop and each personal information he discovers improves his appearance, until he is a carbon copy of Yas.

It's showtime: Renaldo goes on stage where a safe is identified with Yasmina's name. Since he knows her by heart, Renaldo foils all the security systems, opens the safe and throws the money, euphoric. He turns to the audience and asks what he should do next. Take control of his social media and spam his friends? Insult all the subscribers of his channel? Steal his parents' identities? The whole thing is obviously topped off with a Machiavellian laugh.

Karim is huddled in a bin of wigs, panicked. Renaldo slowly goes to get him and explains to him that it is not so complicated to protect oneself from attacks. He knocks on the doors of a cupboard which reveals his arsenal of defense. Equipped with a cane and a bowler hat, Renaldo, soon accompanied by Yas, launches into a burlesque choreography and teaches Karim what he must do: have strong and different passwords, make sure that financial transaction sites are reliable, never answer to text messages and emails which are full of typos and mistakes, etc. Jazz hands. Curtain. Back home, Yasmina summarizes their adventure while Karim is still dancing in the background.

ALGORITHMS AND ECHO CHAMBER

At Yasmina's house, Karim shits on all the rabbit food ads he gets since he typed "Does Bugs Bunny eat only carrots" on Goodle. In the metaverse, Yas and Karim ask Ok-Charlie, the holographic cat who is the feline equivalent of Siri, what an algorithm is. He explains that it's like having a butler who knows you by heart and who tries to fulfill all your desires. It's a dream! Except that this butler doesn't really work for you... To help Karim understand, Yas takes him above a giant labyrinth: the internet. They watch the users walking around, but something surprising happens: the labyrinth's concrete cedar hedges grow by themselves and "control" which paths the users can take. They follow two users who go in a totally opposite direction despite themselves.

Wanting to know more, the two friends go in a cave to meet an expert in echo chambers. Yas and Karim spy on the two users again, this time each inside their respective caves. The two users take turns stating contrary facts and the echo in their cave replies "You're right, you're right, you're right". A zoom out reveals that all internet users are caught in their own caves. The expert explains the consequences in real life: the polarization of opinions.

In a real street, Yas and Karim observe a demonstration between the same two users. They shout opposite slogans at each other which starts a small riot. Seeing that Karim is anxious, Yas takes him to Devi's lair. Devi is actually a cybersecurity specialist. Pleased with Devi's solutions, such as using a privacy-protecting web browser, Yasmina and Karim return to his room and decide to go to the library to research their next topic.

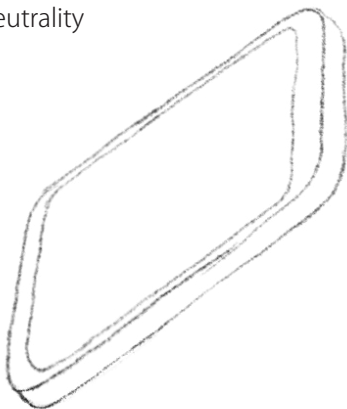
THE SUBJECTS

MENTAL HEALTH AND SOCIETY

Filters
FOMO (Fear of missing out)
Cell phone addiction (reward behaviours, notifications, etc.)
Online presence and performance anxiety
Quest for likes
Cyberbullying
Troll
The internet language
Lack of online anonymity Staging
The perfect life
Hikikomori / teenagers who do not leave their room
Fashion created by the internet (example: thigh gap)
In game purchase
Dating applications

WORLD AND POLITICS

Algorithms and echo chamber
Deep fake
Advertising techniques
Sponsored Influencers
Disinformation
Environmental cost of the Internet
Conspiracism
Monetization of information
Religious recruiters technique
GAFAM
Net neutrality



ONLINE SECURITY / TECHNO

Ransomware hacking
Big data
Identity theft
Phishing
Cloud
Passwords / online security
Catfish
Deep web / Dark web
Web bots
Metaverse
Crypto-currency
AI art
How the Internet works
Click bait
Virtual friend
Principles of the different platforms
The future of the internet
Internet of Things (IoT)
Encryption



TEAM

FRANCIS GÉLINAS

//// DIRECTOR AND ARTISTIC DIRECTOR

Initially working as an animator, then as an animation supervisor, later as an artistic director, Francis Gélinas naturally transitioned to directing in 2012. With such a technical background, he understands quite well the intricacies of each medium. In 2019, Francis worked on his first short virtual reality film. The film made its world premiere at the Venice Film Festival, and then won awards at festivals around the world in both its virtual reality and dome versions (for planetariums). He then wrote and directed the TV series "Les Mimistories" in 2020 which was produced by Maki Media. In 2021 he directed the TV series "Nip" on TFO. The series "Ma Vie en Couleurs" will be released in January 2023. He is currently finishing the first adaptation of a TV series for children in virtual reality: "Les Mimistories VR".

GENEVIÈVE SARRAZIN

//// WRITER

After studying Arts and letters online in the stimulating environment of her bedroom for a few years, Geneviève Sarrazin left college and entered l'École Nationale de l'Humour at the tender age of 18.

With her writer's degree in hand, she is the ideal person to write this series, as she is both fascinated and terrified by technology herself. She would have liked to listen to Algorhythm when she was a child, she says: it would have saved her from calling her father in panic every time she received a strange text message ending with "Click here!"

AMÉLIE LAMBERT-BOUCHARD

//// PRODUCER

Amélie Lambert-Bouchard has been working in the audiovisual industry for over ten years. She produced her first feature film, *Le Chantier des possibles*, in 2016 alongside Sylvie Van Brabant. That same year, she also produced *Parfaites* by director Jérémie Battaglia, and the following year, *Les Lettres de ma mère* by filmmaker Serge Giguère. In 2018, she co-founded Les Films Extérieur Jour. Always eager to discover new treasures, Amélie explores all the possibilities of the audiovisual industry. She thrives in both short and feature films, on the web and on the big screen. With her vision, expertise, and insatiable desire for renewal, she invests in producing original works that spark deep reflections always keeping focus on the individual and its magnificent complexity.

ELODIE POLLET

//// PRODUCER

Elodie Pollet has been working in film production for over ten years. She started her career in special effects production at Mikros. In 2016, she joined the team at Slot Machine for the co-productions *A Gentle Creature* by filmmaker Sergei Loznitsa and *A Woman at War*, directed by Benedikt Erlingsson. In 2018, she co-founded the production company Extérieur Jour in Montreal, where she leverages her expertise to support auteur cinema. Committed to cultural diversity, Elodie has also been working for the Indigenous production company Terre Innué since 2019. Elodie is deeply involved in the film ecosystem, serving on the board of the Quebec Producers' Union and participating in programs such as Entrepreneurship for Women in Cinema, Television and Digital Media in Canada and the "Producers Workshop" by European Audiovisual Entrepreneurs. Elodie is fully committed to producing impactful documentaries, social fiction, and exploring new formats (360° immersive films, VR, podcasts, etc.) to offer the public unique and authentic experiences.

PATRICK DUPUIS

//// INTERESTED SCRIPT EDITOR

After a Bachelor's degree in literary studies at UQAM and training in playwriting at the Montreal Drama Conservatory, Patrick decided to focus his artistic practice on television writing. Graduated from L'Inis in 2015, he has since written for many series such as "Forever and a Day", "Good Morning, Chuck", or "Magical Family". He also won two Oliviers awards in 2019 for the writing of the webseries "Mouvement Deluxe".

LOUIS-MARTIN PEPPERALL

//// INTERESTED SCRIPT EDITOR

Content creator, screenwriter, and producer: Extensive experience in television in Quebec for all audiences. Experiences: Fiction series, documentaries, animation, youth, puppets, magazine, etc. In English and French.



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couleur.tv ANIMATION STUDIO

Founded by Francis Gélinas in 2007, couleur.tv has grown through its collaborations with companies such as Félix and Paul, Moment Factory, the National Film Board of Canada, DPT, Sphere Media, Attraction, and Trio Orange, to name a few. In addition to numerous advertising and immersive projects, the studio is responsible for the 2D animations of the first two seasons of "Bébéatrice", the "Did You Know?" segments of the series "Let's Talk About Sex", the 2D TV series "Les Mimistories" on Unis.tv, and the TV series "Nip" and "Ma vie en couleurs" (both to be released in September on TFO). A small studio producing big projects, couleur.tv has already received many awards!



PRODUCTION COMPANY

Established in 2018 by the visionary team of Jérémie Battaglia, Amélie Lambert Bouchard, and Elodie Pollet, Extérieur Jour has been a leading production company based in Montreal, offering unique and captivating films that seamlessly blend diverse cultures and filmmaking styles.

We strive to set ourselves apart by presenting cinematic masterpieces that are crafted by talented and distinctive storytellers, both locally in Quebec and globally. Whether it be documentaries, animations, or fiction films, our unwavering commitment to authenticity and powerful cinematographic vision is evident in each production we undertake.