

ROSES

In association with Hardin-Simmons University
Directed by Nicholas Sarandis



PITCH DECK CONTENTS

Part I: The Story (3-4)

Part II: The Team (5-6)

Part III: ROI (7-8)

Part IV: Marketing Rollout (9-12)

Part V: Budget (13)

Part VI: Intellectual Rights (14)



Genre: Psychological Thriller

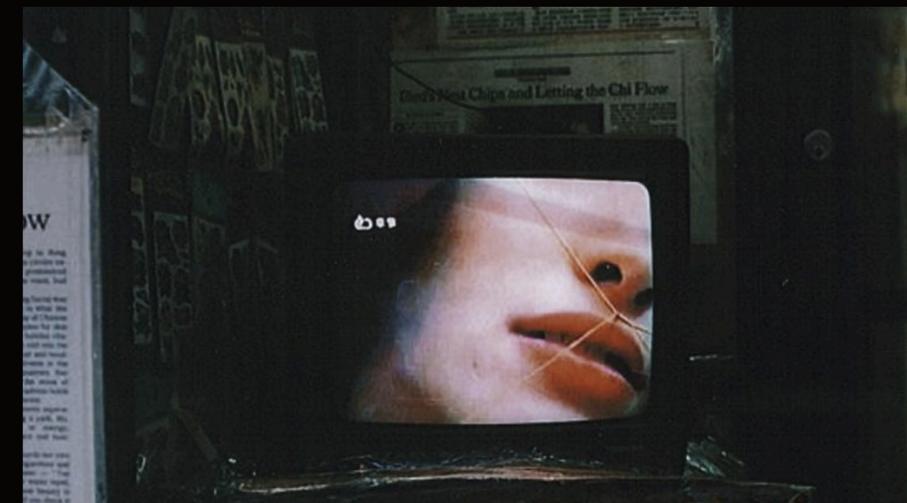
Runtime: 20min

LOG LINE

A guilt-ridden brother searches for his mentally-ill sibling, confronting the tragic consequences of neglect, false promises, and generational sin.

THE STORY

The day his brother Jack disappears, Andrew was forced into the past. Following fragments of memory and all that Jack left behind, he finds himself within the decaying walls of a long-abandoned facility known as Roses Rehabilitation Center, where the truth behind what *really* happened to Jack begins to surface...



MISSION STATEMENT



Roses is a character-driven story about responsibility, brotherhood, and the cost of neglecting suffering in our midst. The film confronts the danger of false hope and the consequences of trusting worldly systems that promise healing but fail to deliver it.



Operating within the language of the mystery and thriller genres, *Roses* exposes darkness, calling audiences toward empathy, accountability, and Christ-centered compassion for those often overlooked.

Through its adventurous narrative and powerful conclusion, *Roses* asks a necessary question: **“Who do we fail when we choose not to see suffering...and at what cost?”**

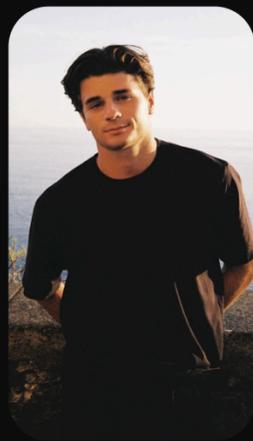


The film concludes with a message of mental health awareness and access to resources, reinforcing its commitment to dignity, truth, and care beyond the screen.

THE TEAM



Writer/Director
Nick Sarandis



Director of
Photography:
James Sarandis



Technical Director:
**Dr. Greg
Hollabaugh**



Producer:
Dr. Bob Brooks



Acting Director:
**Dr. Victoria
Spangler**



Set Design:
Trey Spivey



Creative Design:
Caleb Dulock



Score Composition:
Cody Hutchison



Continuity
Consultant:
Abigail Songer



Continuity
Consultant:
Katie Caudle



Costume
Amber Cardenas



Hair/Makeup
Selah Portis

THE CAST



Jack:
Tyler Boone



Andrew:
Kennan Dowling

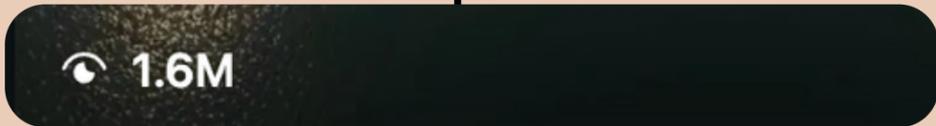
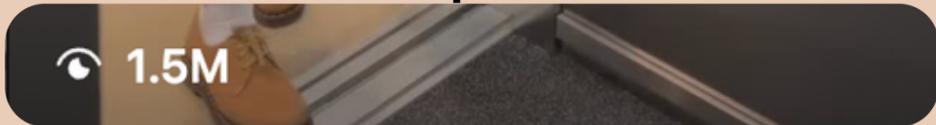
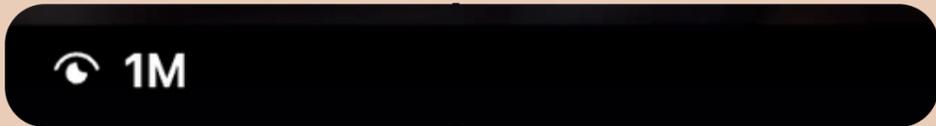
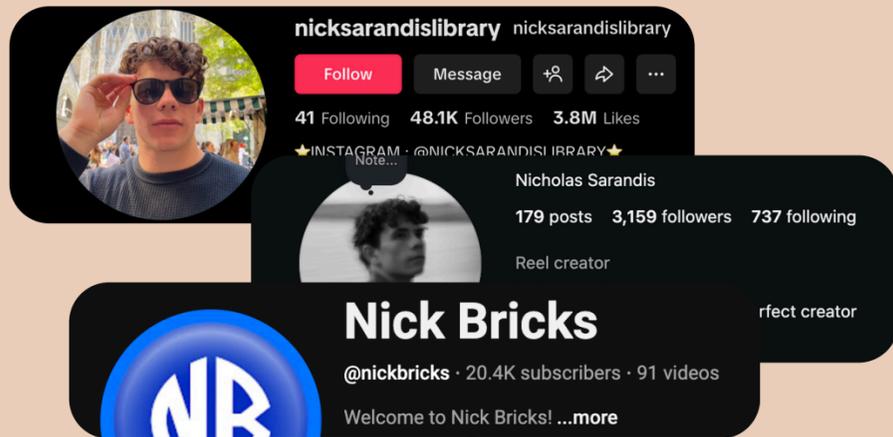


Violet:
Chloe Sokora

Professionals, alumni, and Hardin-Simmons leaders are at the forefront of this production, keeping our institution at the heart of this endeavor.

THE CREATOR

Nick Sarandis



- Operates across three social platforms with a combined audience of 90,000+ followers
- Generates millions of views annually, demonstrating consistent reach and engagement
- Creator of *Roses* (2024), a LEGO stop-motion short selected for the world's largest high school film festival (AAHSFF).



RETURN ON INVESTMENT

**Institutional Visibility, Legacy, Recruitment
& Cultural Leadership**

The investment for *Roses* converts a single production into long-term institutional visibility, recruitment leverage, and nationally relevant cultural capital for Hardin-Simmons University.

NATIONAL VISIBILITY & BRANDING



- Through targeted festival campaigns, social media rollout, and press engagement, *Roses* will place Hardin-Simmons University's name before national audiences within film and arts communities; not just locally, but across platforms where future students and donors engage.

Why this matters:

- Exposure on national film platforms = years of brand impressions for a one-time investment.

RECRUITMENT MAGNET



- Prospective students increasingly consider film credentials, festival exposure, and institutional support when selecting a university. *Roses* signals that Hardin-Simmons invests in real creative opportunity, not just classroom theory.

Why this matters:

- This is *qualifying value* that directly impacts long-term enrollment trends.

INSTITUTIONAL NARRATIVE & STORYTELLING ASSET



- The film and its associated content becomes institutional media the university can use for:
 - fundraising campaigns
 - admissions materials
 - alumni engagement
 - institutional showcases

Why this matters:

- Hardin-Simmons doesn't buy a film; it gains a long-lived storytelling asset.

MEASURABLE DIGITAL REACH



- Leveraging an existing audience with 90k+ followers, millions of annual views, and a meme-savvy, engaged Gen-Z demographic ensures that Hardin-Simmons' association with *Roses* is quantifiable and marketable, not theoretical.

Why this matters:

- Donors want *results* they can point to.

STUDENT-LED CINEMA



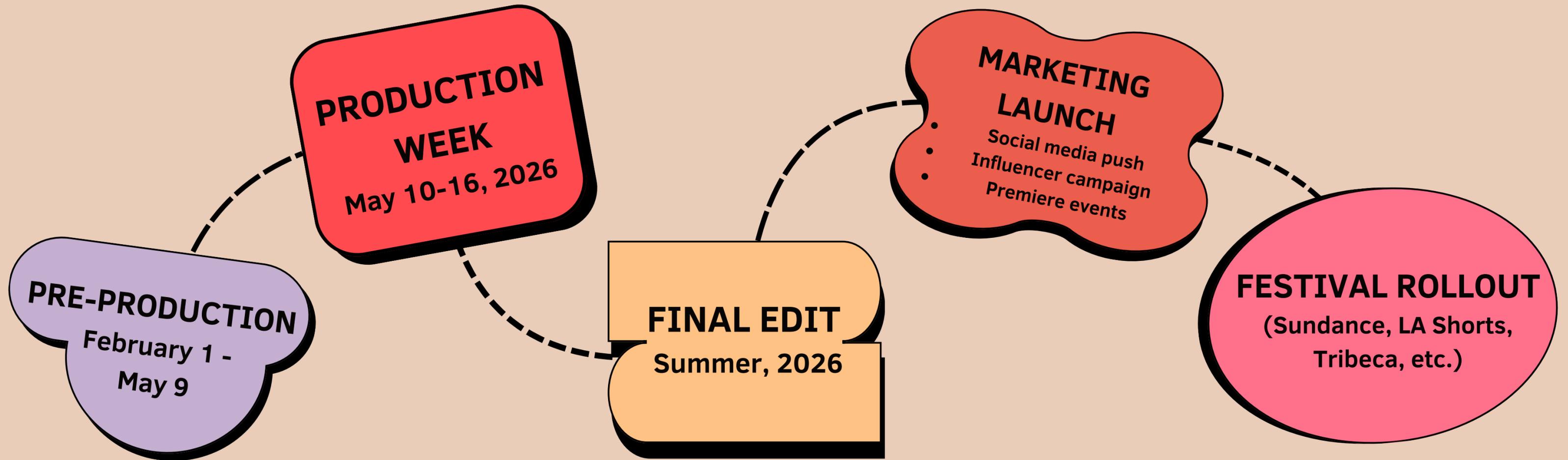
- This positions Hardin-Simmons as a pioneering institution supporting creator-owned student projects: a model that attracts ambitious students, industry attention, and potential future partners and funders.

Why this matters:

- This is *institutional innovation*, not replication of the status quo.

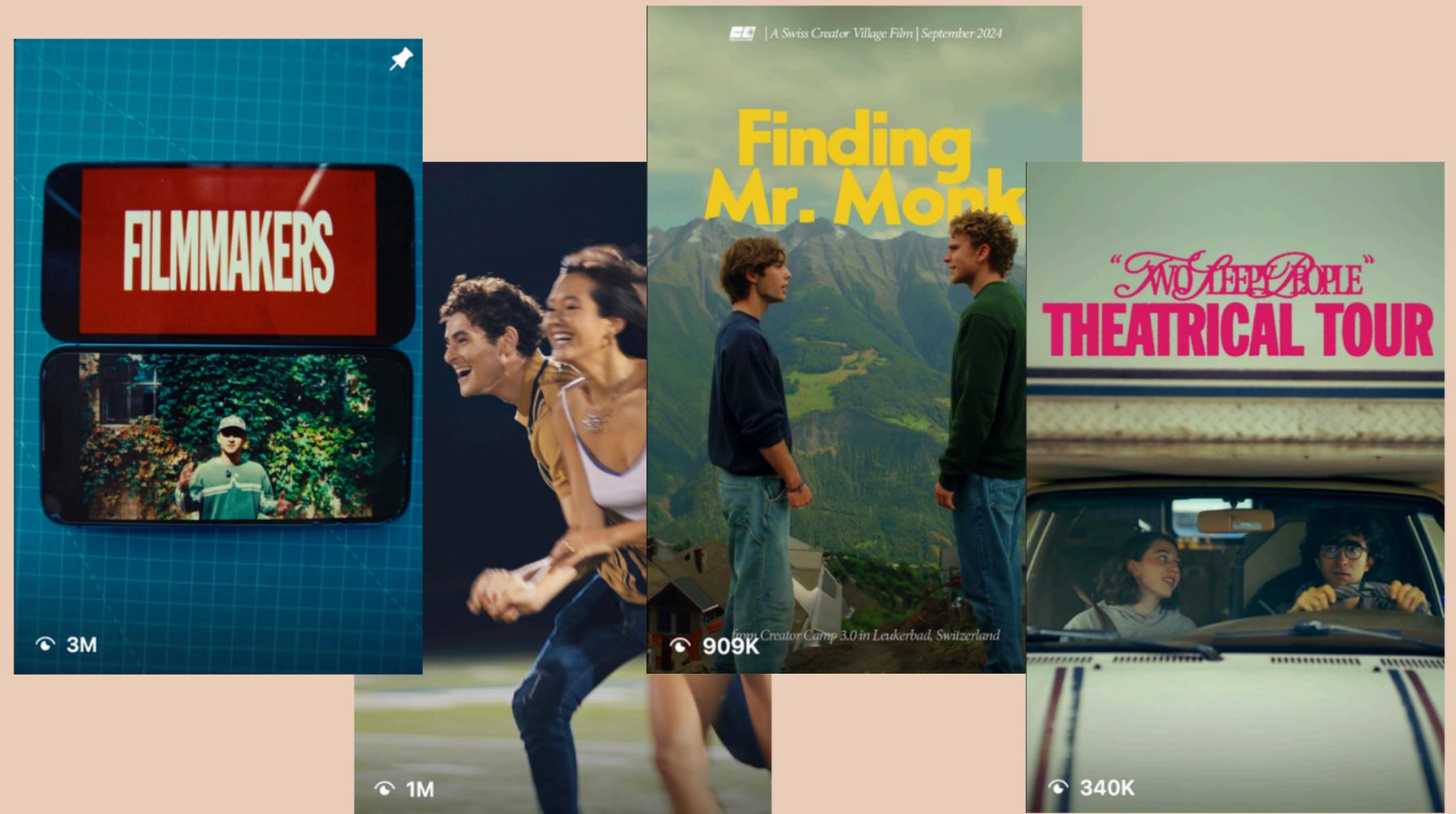
THE TIMELINE

Our mission is not only to tell a powerful story, but to launch Hardin-Simmons University into the national landscape of the student arts in 2026.



SOCIAL MEDIA

With Gen-Z at the center of the target audience, social media functions as the central marketing channel for this project, offering measurable reach while organically extending Hardin-Simmons University's visibility.



**Successful marketing campaigns from indie campaigns garnering millions of views.*

THE VHS SERIES

“Found-footage” aesthetics are a key component in the story of *Roses*, driving major viral engagement across social platforms. A VHS series will be part of the marketing rollout.

- For example: The Backrooms found-footage series has accumulated over 200M+ views total.
- This format taps into:
 - Nostalgic VHS aesthetic
 - Immersive storytelling
 - Strong Gen-Z cultural resonance



**The Backrooms universe is now being adapted into an A24 feature film, illustrating the genre's transition from social media to professional cinema.*

PROMOTIONAL EVENTS

NATIONWIDE VHS CAMPAIGN

- Limited release of 500 VHS tapes placed in major U.S. cities, using hidden-message discovery and UGC to drive organic buzz and social sharing.



FESTIVAL PRESENCE

- Targeted submissions to major festivals to establish national visibility and industry credibility.



ABILENE PREMIERE EVENT

- Red-carpet screening at the Paramount Theatre featuring Hardin-Simmons leadership, alumni, cast, crew, students, and the local/extended community.



BUDGET

Roses Adaptation Budget

1. Crew Costs

Role	Rate / Calculation	Subtotal
Sound Mixer + Kit	Flat week rate	\$1,000
Gaffer	Flat week rate	\$1,200
DP	Week shoot + 4 scouting days	\$2,000

Crew Subtotal: \$4,200

2. Gear / Rentals

Item	Cost
Lighting / G&E	\$2,000
Lens Rentals	\$2,000

Gear Subtotal: \$4,000

3. Set

- \$7,000

Hallway design, vault design, padded room design, prop design, CRT monitor rentals.

4. Costume and Prosthetics

- \$500
-

5. Festival Fees

- \$2,000
-

Grand Total

- Crew: \$4,200
- Gear + Rentals: \$4,000
- Set: \$7,000
- Festival Fees: \$2,000
- Costume and Prosthetics: \$500

Total Budget: \$17,700

Safety Budget

- \$2,300
-

Total Pitched Budget: \$20,000

INTELLECTUAL RIGHTS

CREATIVE WORK OWNERSHIP & INSTITUTIONAL PARTNERSHIP

Project: Roses
Creator: Nicholas Sarands
Institution: Hardin-Simmons University
Date Inscribed: 1 February, 2026

1. Project Description

This concerns the original short film production currently titled *Roses*, including the screenplay, underlying story, characters, audiovisual elements, and the completed motion picture. The Project was conceived, written, and developed by the Creator before University funding or institutional participation.

2. Ownership of Intellectual Property

All right, title, and interest in and to the Project, including all copyrights and derivative rights, shall remain solely with the Creator.

3. License Granted to University

The Creator hereby grants the University a perpetual, non-exclusive, royalty-free license to:

- a) Exhibit, screen, and display the Project for educational, promotional, fundraising, and institutional purposes.
- b) Use excerpts, clips, stills, and behind-the-scenes materials for University marketing, recruitment, alumni relations, and development efforts.
- c) Reference the Project in press materials, public communications, and institutional publications.

This license does not permit the University to commercially distribute, sell, sublicense, or materially alter the Project without written consent from the Creator.

4. Credit & Attribution

The University shall receive appropriate credit in the Project, including but not limited to:

"Produced in Association With Hardin-Simmons University"

Inclusion in on-screen credits, festival submissions, press kits, and promotional materials. Credit placement and wording shall follow standard professional industry practices.

5. Festival & Distribution Rights

The Creator retains sole authority over:

- a) Festival submissions
- b) Distribution strategy
- c) Public exhibition outside of the University uses
- d) Licensing, streaming, or commercial opportunities

This structure preserves a clear chain of title required for professional festivals and industry distribution.

6. Commercial Revenue

At present, no commercial exploitation is guaranteed or implied.

Should commercial revenue or licensing opportunities arise in the future, any University participation in revenue shall be subject to a separate written agreement negotiated in good faith.

7. Use of University Name & Trademarks

The Creator may reference the University's participation in connection with the Project, provided such use is accurate, respectful, and consistent with University brand guidelines.

The University retains approval rights over the use of its official trademarks and logos.

8. Future Formalization

This policy reflects the mutual understanding of the parties and shall serve as the basis for any additional documentation required by University counsel.

Any amendments or additions must be made in writing and approved by both parties.