

Back to Earth White Paper

Updated 11/16/2018

Written by Clay Space

Executive Summary

Back to Earth is a multi-platform, science fiction storyworld created in 2016 by Clay Space. The story takes place in a future where a family-owned corporation, StarFate, has created a biotech implant that people have inserted underneath their skin to connect to the internet. StarFate's users total in the billions, and their presence as a global superpower has made them the most influential company on the planet. But when a backdoor in the chip is discovered that could impact all of StarFate's billions of users, the family corporation is torn to pieces—and the world with it.

Audience members can follow the story across multiple platforms, from a soon to be released short film and graphic novel to the newly launched interactive experience that takes place on StarFate's website, starfate.tech. The *Back to Earth* team is currently pursuing television and film deals for its IP.

Characters within the *Back to Earth* universe transact in a currency called StarCredits. The *Back to Earth* team has created a blockchain-based cryptocurrency, StarCredits (STRC) which their audience can purchase and use within the *Back to Earth* universe. The STRC token gives audience members special liberties within the interactive experience on starfate.tech, including the purchase of clues, bonus content, and discount codes for merchandise.

Previously, the STRC token has been used by its audience to receive a physical, glow-in-the-dark, metal StarCredit token. The token was shipped for free worldwide to anyone who turned in 1 STRC and provided a viable shipping address.

A special blockchain-based asset, Golden Tickets (GTKT), was given out to crowdfund participants who reached a minimum donation threshold. Golden Tickets are backed by a pool of 500,000 STRC, and will be able to be turned in in the future for exclusive content when that content is ready for distribution.

Timeline

Initial funding for *Back to Earth* took place on 4/26/2017 and raised 750 BTC, roughly \$1,000,000 at the time of completion on 4/28/2017. Participants in the crowdfund initially received a cryptocurrency, SRC, following the crowdfund's completion. However, due to problems with the crowdfund issuer, a new token had to be minted and redistributed at a 1:1 ratio swap to all SRC holders. This new token, ticker symbol STRC, serves the same purpose within the story for which SRC was originally intended. After the reissue in August of 2017, all development and support for cryptocurrency interaction moved to the STRC (StarCredits) blockchain.

To the best of the author's knowledge, all initial SRC holders have been able to access their STRC. Support continues to exist for any crowdfund participants still seeking to access their STRC.

Deliverable #1: Webseries Pilot/Short Film

In August of 2017, production for the pilot of the *Back to Earth* webseries began in Albuquerque, New Mexico. The pilot was produced by 3Six Media and Back to Earth

Productions and directed by the phenomenally talented Federico Heller of 3Dar, an Argentina-based studio. The film starred Bruno Gunn and Clay Space.

Post production for the webseries pilot was completed in January of 2018. It was then shopped as a webseries to various Hollywood studios, where it was turned down on the basis that many traditional media distributors do not produce webseries. This realization prompted the *Back to Earth* team to rebrand the webseries pilot as a short film, and to write a television pilot. The television pilot is currently being shopped to various studios, with the short film used as a proposal for the look and feel of the world. The team has noticed better traction with this route.

Deliverable #2: ARG/Interactive Experience

Pre-Production for the Interactive Experience also began over the summer of 2017 with No Mimes Media, a California-based production company. The Interactive Experience production entailed many strategy sessions, script iterations, and discussions with state-of-the-art design studios to assist in building the interface for the story content.

The most difficult aspect of this project was technical. Linking the interface and content to an STRC payment network proved to be a very difficult challenge. As the 2017 crypto bull market continued, developer costs ballooned out of proportion, and the *Back to Earth* team struggled to find developers who could complete the project within a reasonable budget.

The Interactive Experience interface and content was completed in February of 2018, but the wallet/payment rail for StarCredits to interact with the experience had not been completed.

In June of 2018, the New Mexico based company Blockdrop Incorporated was brought on to build the StarCredit wallet and payment rail, and on November 13th, 2018, the interactive Experience, hosted on starfate.tech officially launched. With the launch of the interactive experience, the *Back to Earth* store was also opened on Shopify.

Leading up to the launch, a glow-in-the-dark, metal StarCredit was shipped worldwide, for free, to any audience member who turned in 1 STRC.

Deliverable #3:

Over the summer of 2017, the comic production company M2 was hired to begin developing a three-issue comic titled *Redware*. M2 was also tasked with animating the first of the three issues.

This process experienced some unexpected roadblocks that greatly set back *Redware*'s completion timeline. As of 11/16/2018, the three issues have been completed and are pending approval for publication with one of the world's largest comic distributors. The animated first issue is nearing completion of production. Barring any major strategic divergence, the graphic novel should be released in Q1 of 2019.

Timeline Divergences from the Original White Paper:

Unforeseen factors, including StarCredit redistribution, ballooning developer costs, halts in production, and the underestimation of the difficulties of developing applications that interact with the blockchain, converged to greatly hinder *Back to Earth*'s development timeline.

The creator's inexperience with organizing and leading a team of *Back to Earth*'s size also impacted follow through with delivery dates. However, quality was not sacrificed in order to complete the various aspects of the project, and the *Back to Earth* audience can expect an extraordinarily high quality of entertainment.

Token Supply

Approximately 4.5 million StarCredits exist in circulation. Another 15.5 million remain out of circulation.

The original white paper detailed a means by which more crowdfunds could be performed to further content development. 15 million StarCredits were set aside for further rounds of crowdfunding, however the team does not see the value in selling these StarCredits to fund more content development. Therefore a large number of these tokens (at least 14 million) will never be released. This decision has been made in order to encourage STRC's entertainment value, and discourage speculation of STRC's fluctuating monetary value. StarCredits are meant for the consumption of entertainment, not for day-trading or profiteering.

Team

At this time, Clay Space is the sole owner of Back to Earth Productions and Blockspace Media, the owner of all *Back to Earth* IP. Each team responsible for the various deliverables listed above are still working closely to expand the reach of the *Back to Earth* IP. However, the viewpoints expressed by the author does not represent the various viewpoints of the companies that have come together to help build the *Back to Earth* storyworld.

Future Development

The *Back to Earth* team will continue content development through private funding. This funding will be used to expand the reach of the *Back to Earth* storyworld.

Further Links

Interactive Experience: <https://www.starfate.tech/>

Back to Earth website: <https://backto.earth/>

Back to Earth store: <https://backtoearth-store.myshopify.com/>

StarCredit Blockchain Explorer:

<https://etherscan.io/address/0x46492473755e8df960f8034877f61732d718ce96>

Back to Earth Twitter: @_backtoearth

Creator's Medium: <https://medium.com/@clayspace>

Blockspace Media: <https://www.blockspacemedia.com/>

Press: (Forbes) <https://www.forbes.com/sites/rebeccacampbell1/2018/11/14/back-to-earth-is-merging-reality-and-fiction-gaming-with-crypto/#73957fdc4025>

(Shok Ya!) <http://www.shockya.com/news/2018/11/13/interview-clay-space-behnam-karbassi-back-to-earth-exclusive/>

Below you will find the original White Paper released during the April 2017 crowdfund. This version has not been changed or amended since its publication, and parts may no longer represent the objectives of the *Back to Earth* team.

Back to Earth Whitepaper

Executive Summary

The worldwide entertainment industry is valued at over \$1.6 trillion and growing every year. Despite a healthy market, consumer expectations have changed so dramatically that old revenue models have become outdated, forcing production companies to scramble to find value in new markets. In a world where consumers expect someone else to pay for their content, production companies are struggling to find avenues that allow them to monetize the digital age.

In the past, cryptocurrencies have proven to be effective for the purposes of gaming and micro transactions. They are a secure way to give value to a digital asset that can be used to incentivize competition, discussion, and game play. Because blockchain technology can create valuable tokens through the economics of scarcity, and tokens can be transacted to and from other players quickly and verifiably, a cryptographic token is perfect for online value transfers—especially within a story. The nature of the blockchain prevents bad actors from creating unofficial assets to take advantage of players and the story.

Using a cryptographic token allows us to create online content that can engage our audience on multiple levels, while providing value to our production and the network that supports it. Transferring value online *can* be easy, and *Back to Earth* is packaging the simplicity of blockchain technology with a mainstream vehicle for its success: entertainment.

Back to Earth is the first production company focused on using storytelling to provide value to a digital asset. No one has ever used the blockchain to immerse users in an alternate reality experience.

Back to Earth will produce media on multiple platforms, including film, mobile apps, social media, books, physical memorabilia, and more. This media will all be connected in telling the *Back to Earth* story. Underpinning the whole production will be an engaging mystery that can only be solved by interacting with our cryptographic token StarCredits.

Back to Earth will generate revenue through:

1) Token interaction. All tokens used to purchase special content from our online store will be sent to us (Note that all tokens used to interact directly with our story will be destroyed).

2) The sale of special content in USD or SRC on our website, including rare assets, special event sales, extra content, third party advertising, physical memorabilia, etc.

3) The sale of any *Back to Earth* content to distributors and/or studios.

Quick Notes

--All StarCredits used to directly interact with our story content will be destroyed, creating a natural decrease in supply.

--The entertainment will stretch across multiple platforms to engage a variety of new audience members and add value to the overall network and experience.

--Along with being used to interact with the story, StarCredits will be a vital aspect in the telling of the story.

The Shifting Tides of Entertainment

The United States accounts for \$600 billion of the \$1.6 trillion in the worldwide entertainment industry—this includes entertainment sectors like film, digital advertisement, video games, online media, and more. The extraordinary number of ways to consume content today has completely upended how the entertainment industry operates; destroying traditional revenue models and changing the way audiences interact with their favorite stories. For a story to reach its full potential today it must be told across multiple platforms—it can no longer exist on just one medium. The problem is that most production companies and storytellers are still producing their stories with only one medium in mind.

ARGs, Transmedia, and the Blockchain

In the early 2000s, as the Internet became a corner stone for communication and human interaction, a new form of storytelling was finding its legs. This type of story, called an alternate reality game (ARG), aimed to fully immerse its audience in a story world that blurred the distinction between fiction and reality.

The creative minds behind *Halo* and *The Dark Night* turned to this new form of storytelling to develop immersive campaigns that made audience members a part of the story world. The ARG model was even used to recruit new members to secret organizations like the

mysterious *Cicada 3301*. As the 2000s progressed ARGs were expected to instigate a paradigm shift in storytelling that could turn the world on its head.

However the ARG model ran into two problems. One, it was not an effective marketing tool for audience growth. The longer the ARG lasted, the harder it became for audiences to participate, and the less the audience grew. And two, no one discovered a payment model that could make an ARG profitable. Asking players to submit their credit card information in order to gain access to certain content was a risky venture for both parties. The Internet was still not equipped in the 2000's to be super friendly to online payments, let alone DIY distribution models. And when a story is so immersive that an audience member doesn't know if they are interacting with the story or with a "troll" trying to exploit the system, requiring payment can quickly push your audience away.

While ARGs never disappeared, they morphed into the industry we now call transmedia. Transmedia production is used to create a story *experience* that flows smoothly between mediums, and is not necessarily dependent on any one medium in particular. Transmedia is not taking a book and turning it into a movie, transmedia is taking a book and making a movie based off an element of that book's world—be that a character, setting, or idea—in order to create an entirely new story.

An excellent example of the power of transmedia can be seen in the Marvel Universe (a \$4 billion plus market). The Marvel Universe spans dozens of movie franchises (Iron Man, Guardians of the Galaxy, Avengers, X-Men, etc), comic books, video games, episodic series, conventions, and action figures. Marvel stories can be enjoyed without knowing anything about

the rest of the Marvel Universe, and so each Marvel story acts as an advertisement for the Marvel brand.

Even with transmedia marketing efforts, shifting cultural trends are proving to be a burden on studios' wallets. As many production studios face budget battles due to dwindling DVD and theatrical sales (plus the arrival of new competitors like Netflix and Hulu) they are struggling to find a payment model that works for a 21st century audience. This can be attributed to two main factors:

(1) Most of the stories they make are not created with transmedia in mind. They are created for one medium and then *advertised* through transmedia. The typical advertisement model of the 20th century ("here is our product and here's how to buy it!") is quickly losing its effectiveness with audiences who see thousands of these ads daily.

(2) Their current models don't provide a payment network that is native to the Internet and that can provide value to the company *as well* as the audience. Paying for content is a one way street for the audience. They spend money and in return they receive a product. In many cases, that is the end of the audience's experience. But as the Internet becomes more invasive, spending money for entertainment has become *avoidable*. When audiences spend money today they don't just want to be a consumer, they want to be part of the brand experience.

Back to Earth addresses these current flaws by giving our audience a better way to engage with the story. First, we've created a story from the ground up that is focused on transmedia storytelling. *Back to Earth* will have the versatility to attract audiences on multiple

platforms, with stories on each platform acting as both an experience for our audience and as an advertisement for our brand. Furthermore, by mixing blockchain technology with the immersive elements of an ARG, we will provide an experience that encourages participation and brings value to *Back to Earth* and to our audience.

How a Cryptographic Token can Help Solve the ARG Monetization Problem

A large reason for the disappearance of the ARG is because creators could not find an effective means by which to monetize their production. Credit card payments are slow when interacting with a story in real-time, and they don't allow for micro-transactions. On top of this, audience members could have little way of being certain that they were interacting with a game developer and not some phisher on the Internet.

A cryptographic token solves all these problems.

1. The tokens are designed to settle in real-time, allowing transactions to be verified instantaneously (and not in 2-3 days like credit cards).
2. The tokens are extremely divisible, allowing for fractions of a penny of value to be sent to another user.
3. The blockchain is public and verifiable. Audiences can verify if they are interacting with a *Back to Earth* wallet.

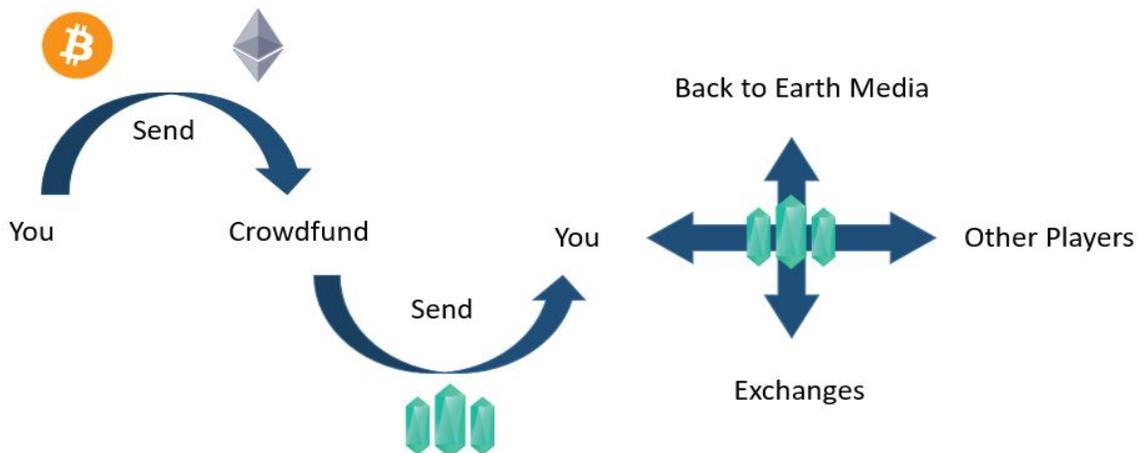
Crypto and the Mainstream

A major hurdle for the project is creating a token that can find traction with a mainstream audience. Many projects that claim to target mainstream audiences or industries often have created technology that is way too complicated for the mainstream to understand.

For one, much of our media will be accessible to the mainstream. The story will exist on mediums that are globally recognized in entertainment. This will allow for the project to gain a foothold with audiences that are unfamiliar with blockchain technology (which is okay!).

Our starting audience is the cryptographic community, and will most likely remain our main audience for the first few months following our crowdfund. After the release of some initial content we will begin targeting online gaming communities, science fiction communities, and Internet natives who engage often on social media (specifically through Facebook and Twitter) in an attempt to widen our audience base.

Following the crowdfund, crowdfund participants will have the option of sending their tokens to *Back to Earth* media as a means of interacting with the story, to other players in the *Back to Earth* narrative, or to third-party exchanges where they can sell their SRC into bitcoin or other digital tokens.



The token's function will be as simple as possible. The main use for StarCredits will be to send them from one wallet to another, much like you would send cash. Advanced technology is only indistinguishable from magic when you don't have to worry about all the confusing technical jargon that is currently used by many developers in the crypto community.

StarCredits will be promoted similar to game credits you might receive in a video game—except that these have real world value, while video game credits normally do not.

Story Structure and Marketing

Transmedia is a unique form of storytelling because you tell the story over many different mediums. Part of the story may be told as an episodic film, part as an interactive app, part as an ebook, and part as an immersive social media experience. The goal is to use the unique

advantages of each medium to tell a complete story that can exist within the universe we have created.

To use the example of Marvel again:

You can understand the Iron Man movies if you have never read the comics and you can enjoy the comics if you have never watched the movies. By doing this, each movie, comic book, tv show, or action figure that Marvel releases acts as a possible entry point for the audience to join their world. The more engaged the audience becomes in the Marvel Universe, the more they will notice easter eggs and storylines that only true fans could pick up on. In this way, any entertainment they release effectively works as an advertisement for the Marvel brand. The more you engage with the brand, the more exclusive the stories feel. And, since they've established different voices and stories among their various franchises, a poor showing by one franchise does not affect the Marvel Universe as a whole (as in, it doesn't lose them any diehard fans).

We will focus on creating quality content that tells a complete story. Each medium will be able to stand on its own so audience members who are not interested in pursuing the story over other mediums can still enjoy the story at their own pace.

There are roughly three types of audience members: skimmers, dippers, and divers. The majority of audience members are skimmers. They engage with the story over one medium and do not go out of their way to explore the story and learn more about the world. The second tier of audience members are the dippers. They will engage with the story over a few mediums, but are unlikely to make extreme changes to their schedule in order to engage with the story. Divers are

the smallest group, but they are the ones who engage the most with the content. They will make time in their lives to engage with the content and take in as much of it as they can.

Our media aims to hit all of these markets. Storytelling marketing can be used to generate initial buzz over the project for the skimmers, while we engage audience members with our “tent pole” mainstream productions. During this time we will be promoting our content cross platform to engage the dippers, and certain aspects of the ARG will work to really engage the divers.

Most of our marketing will not be focused on just promoting our project, but instead to promote our *movement*. Making the audience feel like they are a part of something bigger than themselves is the best way to encourage deeper interaction. Even our marketing content aims to tell a complete story. We will avoid, at all costs, the “here’s our product and here’s how to buy it!” advertising of yesterday.

Token Specs

StarCredits will be built on the Ethereum platform. The max token supply will be capped at 20,000,000.

Crowdfund Parameters and SRC Value

The crowdfund campaign for *Back to Earth* will take place online, and will be raised through Bitcoin and Ethereum transactions. Rates will be determined through BTC, and all Ethereum transactions will be converted into their Bitcoin equivalent.

Our crowdfund will be run differently to most crowdfunds that have taken place in the past, and it is important to highlight these differences and why they will best suit our project.

1. Our crowdfund is looking to raise a maximum of 750 BTC. SRC will be valued at .0001875. If the maximum is raised, no further donations will be accepted.

2. We will initially distribute 4.5 million of the 20,000,000 SRC created. The other 15.5 million SRC will be locked away in smart contracts for a determined time outlined below, and will have a specific release schedule that most benefits *Back to Earth* and the individual value of the SRC token.

3. All crowdfund participants who donate 1 or more BTC will receive a Golden Ticket. Golden Tickets are non-divisible blockchain based assets that can be used to receive specific *Back to Earth* related content or to receive free SRC at a later date (more details below).

4. Participating in the crowdfund will require a referral link. These links will be given to specific communities in the space, as well as to early followers of the *Back to Earth* project. Once a donation is made to the crowdfund, the donor will also receive a referral link that they can post to social media or send to other interested parties.

5. Whenever a referral link is used to donate a minimum of .25 BTC, the owner of the referral link will receive an extra 150 SRC.

Our crowdfund will begin on the final week of April 2017. Between April 24th and April 28th members of the *Back to Earth* newsletter and Telegram community will receive a link to participate in the crowdfund. A few other communities will also receive this link. It will be up to crowdfund participants to share the links with other members of the community.

4,000,000 SRC will be available on day one of the Crowdfund Campaign. 500,000 SRC will be available for referral rewards.

The crowdfund will run for 4 weeks, or until we reach our donation cap of 750 BTC.

For any SRC that remains at the end of the crowdfund:

25% of any remaining tokens will be destroyed

25% of any remaining tokens will be added to the golden ticket pool for the next crowdfund

50% of any remaining tokens will be held by *Back to Earth*.

Users will gain access to their SRC at least 2 weeks after the crowdfund's completion. *Back to Earth* will set a maximum SRC supply cap at 20,000,000. No more SRC will ever be created by *Back to Earth* Productions.

Golden Tickets

We believe that releasing the full supply of StarCredits to the community after our first crowdfund is not a good way of protecting initial crowdfund participants. In an extremely bullish altcoin and bitcoin market, overzealous sentiment can lead to a crowdfund raise that vastly overvalues the token. The result is that when the token hits the market, its price significantly drops.

Instead we believe that releasing token supply over a longer period of time will help to both create value for *Back to Earth* Productions and reduce donor risk in our initial start-up phase.

We understand that releasing large amounts of supply at a later date can have an adverse effect on the value of SRC tokens, and to both protect and incentivize participation in our crowdfund we have created blockchain based Golden Tickets that can be redeemed at a later time for added value.

This redemption process can happen in one of two ways.

The first is that the Golden Ticket can be turned in to receive special content relating directly to the *Back to Earth* story. This content may range from collector's items to a special event, and will be determined during the production process.

The second is that the Gold Ticket can be turned in during a future crowdfunding campaign. During this future crowdfund we will have *at least* 500,000 SRC set aside for Golden Ticket holders. These 500,000 SRC will be distributed evenly among the number of participants who turn in their Golden Tickets.

Future Crowdfunding

A second crowdfund will be organized in a way that both incentivizes participation and does not harm the individual value of pre-existing SRC. The second crowdfund will take place at

a time and place when *Back to Earth* decides more funding is necessary. The second round will play out this way:

Release an additional 4,000,000 tokens to the community. Token value will be determined by total number of donations, and distributed evenly among crowdfund participants based on the size of their donation.

Under certain circumstances, participants will receive a golden ticket (which will have the same mechanics that are laid out above). The circumstance may be a minimum required donation amount.

If you have a Golden Ticket from the previous crowdfund you will have access to a private pool of an additional 500,000 tokens. Send in a golden ticket to gain access to these 500,000 tokens which will be distributed evenly among all golden ticket users *with no further donation necessary*.

First Crowdfund: Release up to 4.5 million SRC

Second Crowdfund: Release 4.5 million SRC

11 million SRC remain off market for up to a year following the first crowdfund.

SRC Supply

20,000,000 SRC is all that will ever be created. 4,500,000 will be distributed to crowdfund participants during the first crowdfund.

An additional 4,500,000 will be locked in a smart contract and inaccessible by *Back to Earth* Productions for the first 120 days (4 months) following the end of the first crowdfund.

The remaining 11,000,000 SRC will be locked in a smart contract and inaccessible by *Back to Earth* Productions for 365 days (1 year) following the end of the first crowdfund.

Budget (The 3 Scenarios)

1. Based on a 250 BTC raise and not including any future investments

Operation	Percent of Budget	Description
ARG Creation	100 BTC	The creation of an immersive and interactive experience that connects all aspects of the <i>Back to Earth</i> story
Media Content	55 BTC	The content that brings the most mainstream attention and value to the project. Could be film, apps, books, social media, etc.
Legal Fees	20 BTC	Lawyer fees, startup costs
Daily Operations	20 BTC	Employee's salaries that are not included in the ARG Creation/Media Content categories
Marketing	55 BTC	Outreach efforts not included in the ARG Creation/Media Content categories. Note that some media will act as marketing through storytelling

2. Based on a 500 BTC raise and not including any future investments

Operation	Percent of Budget	Description
ARG Creation	150 BTC	The creation of an immersive and interactive experience that connects all aspects of the <i>Back to Earth</i> story
Media Content	180 BTC	The content that brings the most mainstream attention and value to the project. Could be film, apps, books, social media, etc.
Legal Fees	20 BTC	Lawyer fees, startup costs
Daily Operations	50 BTC	Employee's salaries that are not included in the ARG Creation/Media Content categories
Marketing	100 BTC	Outreach efforts not included in the ARG Creation/Media Content categories. Note that some media will act as marketing through storytelling

3. Based on a 750 BTC raise and not including any future investments

Operation	Percent of Budget	Description
ARG Creation	175 BTC	The creation of an immersive and interactive experience that connects all aspects of the <i>Back to Earth</i> story
Media Content	290 BTC	The content that brings the most mainstream attention and value to the project. Could be film, apps, books, social media, etc.
Legal Fees	20 BTC	Lawyer fees, startup costs
Daily Operations	75 BTC	Employee's salaries that are not included in the ARG Creation/Media Content categories
Marketing	190 BTC	Outreach efforts not included in the ARG Creation/Media Content categories. Note that some media will act as marketing through storytelling

Development Roadmap

Phase 1

Within the first 2-3 months following the crowdfund it will be important to create ways by which audience members can begin using their SRC. In this initial phase, content will be released to introduce audience members to the story and create an immediate use for SRC. It will also be used as a means of showing the potential value of our project

Phase 2

Also within the first 2-3 months, but stretching past that for an additional 3-4 months will be the preproduction process. This process will include choosing which mediums we can create content on that will most benefit the production, how those stories will best be told, and the hiring of the individuals who can make it happen. In the case of a film, this is the time that will be spent finding locations, receiving proper permits, and landing all the appropriate equipment and props.

Phase 3

We will leverage our contacts to pitch to larger studios, production companies, and distributors. We will also be using the initial content to court outside investors and advertisers. During this phase we may also open a second crowdfund campaign.

Phase 4

The production of the *Back to Earth* content, including post production. This may take anywhere between 3-6 months.

Phase 5

Release of *Back to Earth* Season One. Included in this is the required maintenance of keeping the project running and marketing it to a broader audience. Content will not be released all at once, and may see a staggered release.

Phase 6

Depending on *Back to Earth's* success, a season two (storyboarded and planned during phase 2) may be used as a roadmap for further development.

TIMELINE	DESCRIPTION
April 2017	Crowdfund begins
May 2017	Crowdfund ends StarCredits are released
July 2017	Interactive content released to (1) Gauge user interest (2) Give SRC value
May-September 2017	Pre-production

	Small amounts of interactive content/updates released. Possible second crowdfund takes place.
September 2017-January 2018	Production, Post-Production Small amounts of interactive content/updates/marketing released
February 2018	<i>Back to Earth</i> Season One Release
April 2018	<i>Back to Earth</i> Season Two development begins

The Team

Clay Space (Creator, Creative Director)

Clay Space has been cast in shows on AMC, NBC, and WGN. His credits include Better Call Saul, The Night Shift, and Manhattan, as well as multiple web series and a feature length film. He's a student, short fiction writer, and playwright. His national award winning short story, City Man, was just republished in Great Jones Street.

Clay has been an active trader and investor in the bitcoin space since 2014, and his success has allowed him a unique perspective on the factors that lead the cryptocurrency market.

Recently, Clay produced the short horror film Die Together. The marketing campaign behind the film perpetuated the myth that a part of the University of New Mexico campus was haunted. Actors took video footage of a mysterious ghost girl on the school campus and released

the footage to Facebook. The myth went viral, attracting attention from the media and sending hundreds of students to UNM in order to catch a glimpse of this apparition.

Shad Adair (Producer)

Shad is an actor, writer and producer based out of Albuquerque, New Mexico. He is a founder of ShadMeister productions and is currently producing a series titled Thank You, 5 and a film titled Good Guys with Guns. Detailed credits can be found at <http://www.imdb.me/shadadair> or <http://www.shadadair.com>

Shad currently serves as the Chairman for Albuquerque SCORE Chapter 0067 where he champions economic development issues and personally mentors a variety of small businesses. He also serves as a board member to the Albuquerque based non-profit Giving It Forward and the Duke City Repertory Theatre.

As an entrepreneur and investor he serves on the advisory board of enterprise software and services firms providing perspective on sales enablement and growth strategies. He currently serves as an advisor to the following organizations: RenewHR; Talentura; Village Capital; ABQid Accelerator; Univ. of New Mexico School of Business Venture Program; CNM STEMulus Ignite Accelerator Program; & CMU Information Management Institute as Corporate Fellow.

Shad is a former managing Partner with Hula Partners LLC where he served as the head of sales, marketing, client relations, and strategic alliances. Shad specializes in transforming

small to mid-size companies into profitable enterprises. Over the past 10 years Shad created over \$200m in value to these organizations.

Marshall Stokes (Advisor)

Michele Stokes (Advisor)

Michele is a writer, situation analyst and strategist, performer, mathematician, event coordinator, IT consultant, and often the only woman in the room.

Her hobbies include creative thinking, cognitive psychology, and reading—fiction in particular and especially sci-fi/fantasy. She loves to travel, and enjoys logical analysis, optimization, and Futurama.

She delights in challenging senior management to devise innovative strategies to connect *Back to Earth* with a diverse, ever-expanding, and increasingly vocal audience.

Kevin Schulmeister (Producer)

Kevin is a director and producer based in Albuquerque, NM. During his 8 years in the film industry, he has worked on projects of many calibers, including live production and big budget features. His credits include Fort Bliss, The Counselor, and The Bridge.

Recently, Kevin was a Project Greenlight finalist for his project on human trafficking. He is currently an executive producer on the web series comedy Thank You, 5, and has helped produce several award winning shorts, including Good Cop, Good Cop, Slow Wallet, and Buffalo.

Outside of film production, Kevin is additionally a studio manager, and spends his time working to build local film production in New Mexico.

Josh Lane (Cinematographer)

Josh Lane is an award-winning photographer, writer, and filmmaker. He has traveled internationally in Asia and the Americas, training his lens on the stories that need telling. To see his work, visit photographybyjoshlane.com

No Mimes Media (Transmedia Production Specialists)

No Mimes Media is a passionate team of designers, writers, producers, strategists and technologists who create & produce groundbreaking stories and experiences.

Their award-winning work uses multiple platforms and channels, all tailored to serve our project's creative and business goals.

They create immersive campaigns, live events, mobile adventures, branded entertainment, compelling content, interactive stories, social and second screen strategies for studios, networks, agencies and brands.