



COME AWAY WITH ME

AI FILMMAKING

APPRENTICESHIP

Ten Storytellers. One Film.

One Experiment That Could Help Anyone Tell Their Story.

A collaborative feature-film production experiment

Created by Ross Harvey + Einstein / Noel's Pen

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THE IDEA

What if the making of Come Away With Me could become part of the Christmas Gift itself?

The concept is simple: invite ten people who love AI and ChatGPT - and who are excited by the possibility of ordinary people using AI to tell meaningful human stories - to become the first Come Away With Me AI Filmmaking Apprentices.

Each apprentice would receive a coherent section of the feature screenplay, approximately ten to twelve minutes, together with a detailed creative brief explaining the story purpose, emotional arc, visual language, character continuity, voice-over needs, music direction, technical standards and the intended result.

They would not be asked to invent a different movie. They would be invited to help bring this movie to life - while learning a repeatable method they could later use to tell their own stories.

THE CENTRAL PROMISE

Help us make one feature film. Learn a new way to make films. Then take the method and tell a story of your own.

WHY THIS COULD CHANGE THE PRODUCTION

A feature film of roughly 110 minutes is a substantial undertaking for one small creative team. But ten capable apprentices working in parallel could transform the production equation. Instead of one production line creating every minute sequentially, multiple story sections can advance simultaneously.

The goal is not simply speed. Collaboration can also produce discoveries. Different apprentices may uncover better ways to animate still imagery, create transitions, build atmosphere, use sound, shape pacing or work with emerging AI tools. Those discoveries can be shared across the entire team.

The result could be both easier to produce and creatively stronger - provided that continuity, standards and final approval remain centralized.

THE NON-NEGOTIABLE PRINCIPLE

Ross remains the director and final decision-maker. The apprentices contribute craft, experimentation and production capacity. They do not independently redefine the story, characters or message.

Every section ultimately returns to one central creative desk: Ross + Einstein. This is where material is reviewed, revisions are requested, sequences are locked, and the complete film is assembled into one coherent cinematic experience.

WHAT EVERY APPRENTICE RECEIVES

- Assigned screenplay section: approximately 10-12 minutes organized around a coherent story chapter rather than an arbitrary page count.

- Section overview: what happens, why it matters, what the audience should feel and how the section advances the larger film.
- Character masters: approved visual references for Ross, Christy and recurring characters.
- Continuity guide: wardrobe, age, locations, props, seasonal details, hairstyles and other locked elements.
- Visual language: framing, camera movement, still-image animation, transitions, texture, realism and emotional tone.
- Voice and dialogue package: approved voice-over, dialogue and narration requirements.
- Music and sound direction: score intention, ambience, sound effects and moments where silence should carry the scene.
- Technical standards: aspect ratio, resolution, frame rate, audio format, file naming and delivery specifications.
- Reference sequences: examples from the completed trailer showing the desired CAWM standard.
- Approval checkpoints: clear instructions for what must be submitted and approved before proceeding.

THE APPRENTICESHIP BEFORE THE ASSIGNMENT

No participant begins by disappearing with ten minutes of the movie. Every apprentice first completes a short training exercise using material for which the desired result is already known.

A strong test would be a 20-30 second sequence. The apprentice receives the same source material and production brief and attempts to reproduce the established Come Away With Me visual language. This allows us to assess storytelling judgment, technical ability, responsiveness to direction and attention to continuity before assigning a major section.

THE PRODUCTION WORKFLOW

The feature should be built in small, reviewable units. Ten minutes is the apprentice's responsibility - but never the size of a single delivery.

1	BRIEF Apprentice receives screenplay, section map, references and creative objective.
2	BUILD Create the next 30-60 seconds using the approved workflow.
3	SUBMIT Deliver the sequence with source files, notes and any alternate version worth considering.
4	REVIEW Ross + Einstein approve, revise or reject. Direction is specific and documented.
5	LOCK Approved material receives a definitive sequence name and becomes part of the feature master.

The philosophy is simple: review early, correct early, lock often. We never wait until an apprentice has produced ten minutes before discovering that a character, tone or visual approach has drifted.

TEN STORY CHAPTERS - NOT TEN RANDOM BLOCKS

The final assignments should be created from the definitive feature screenplay. Each apprentice should receive a chapter with a recognizable beginning, emotional purpose and endpoint. Some assignments may be slightly shorter or longer than ten minutes if the story demands it.

A working division might follow the film's natural movements: childhood and becoming an athlete; championship and ambition; business and reinvention; collapse and the long night; awakening; starting again; meeting Christy; love and marriage; NDG and the ministry of small things; and the movement toward True North and a NuVo World.

The definitive ten assignments should be mapped only after the current screenplay is locked for production.

THE CAWM PRODUCTION BIBLE

Before parallel production begins, we create one authoritative CAWM Production Bible. It becomes the common language of the entire team.

- The story, themes and emotional promise of the film.
- Definitive character descriptions and visual masters.
- Timeline and continuity rules.
- Location and wardrobe references.
- Voice-over philosophy and performance guidance.
- Image-generation and image-animation standards.
- Rules for movement, camera language and transitions.
- Sound, music and silence philosophy.
- Technical delivery standards and folder structure.
- Sequence naming, versioning and LOCKED protocol.
- Examples of what works - and examples of what does not.
- Approval authority and revision process.

A SHARED LABORATORY

The apprenticeship should encourage discovery inside clear creative boundaries. If one apprentice finds a better technique for subtle facial movement, parallax, snow, archival treatment, voice integration, sound design or continuity control, that knowledge should immediately be shared with the other nine.

The production therefore becomes a laboratory. We are not merely dividing labour. We are developing and documenting a filmmaking method together.

WHAT SUCCESS LOOKS LIKE

Success has three layers. First, we complete a beautiful and emotionally compelling Come Away With Me feature for the intended Christmas Day 2026 release. Second, ten apprentices finish the project knowing considerably more about AI-assisted filmmaking than when they began. Third, we emerge with a documented process that an ordinary person with a computer and a story can understand and begin using.

That third outcome may ultimately be as important as the film itself.

WHO WE ARE LOOKING FOR

The ideal apprentice does not need to be a professional filmmaker. Curiosity, reliability and storytelling sensitivity matter more than an impressive résumé.

- Loves experimenting with AI and ChatGPT.
- Believes people should have affordable ways to tell their stories on screen.
- Can follow a creative brief while still bringing ideas and initiative.
- Is comfortable learning new tools and solving problems.
- Pays close attention to visual and story continuity.
- Accepts revision as part of filmmaking rather than as criticism.
- Can commit consistent focused time through the production period.
- Is willing to share useful discoveries with the entire team.
- Understands that the director makes the final creative decision.

THE INVITATION

We are looking for ten curious people to help us conduct an experiment. Can ten ordinary people, guided by a common story, a common production system and today's AI tools, help create a compelling feature film - while learning how to tell stories of their own? We intend to find out.

Participants would become the inaugural Come Away With Me AI Filmmaking Apprentices. They would help create part of a real feature film targeted for Christmas Day 2026, learn the production method as it develops, contribute discoveries to the team and leave with practical experience they can apply to their own stories.

This is not simply an invitation to help make our movie. It is an invitation to explore what filmmaking might become when powerful creative tools are placed in the hands of everyday storytellers.

THE CHRISTMAS GIFT

From the beginning, the dream behind Come Away With Me has been to complete the film and somehow make it available to the world as a Christmas Gift.

This apprenticeship adds another dimension to that dream. The gift may be the movie. But the larger gift may be demonstrating that a person no longer needs a studio, an enormous crew or a bank loan simply to begin bringing a meaningful story to the screen.

If this experiment works, the ten apprentices will have helped us prove something by doing it.

**THE FILM BECOMES THE PROOF.
THE APPRENTICESHIP BECOMES THE SCHOOL.
THE METHOD BECOMES THE GIFT.**

IMMEDIATE NEXT STEPS

- 1. Lock the production model. Confirm the ten-person structure, responsibilities and approval system.
- 2. Create the CAWM Production Bible. Consolidate the visual, story, continuity, audio and technical rules already developed through the trailer.
- 3. Map the definitive screenplay. Divide the feature into ten coherent story assignments.
- 4. Build the apprentice test. Select a 20-30 second training sequence and prepare the complete practice package.
- 5. Recruit the first ten. Seek people who are excited by AI, storytelling and the experiment - not merely people looking for film credits.
- 6. Onboard together. Walk the group through the trailer, the philosophy, the workflow and the standards.
- 7. Begin parallel production. Work in 30-60 second submissions, review continuously and lock approved sequences.
- 8. Document everything. Record the tools, prompts, mistakes, discoveries and improvements so the process can eventually be taught to others.

COME AWAY WITH ME

What if He already came?

A feature film. A filmmaking experiment. And perhaps the beginning of a new way for people everywhere to tell the stories only they can tell.

Ross Harvey + Einstein / Noel's Pen
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