

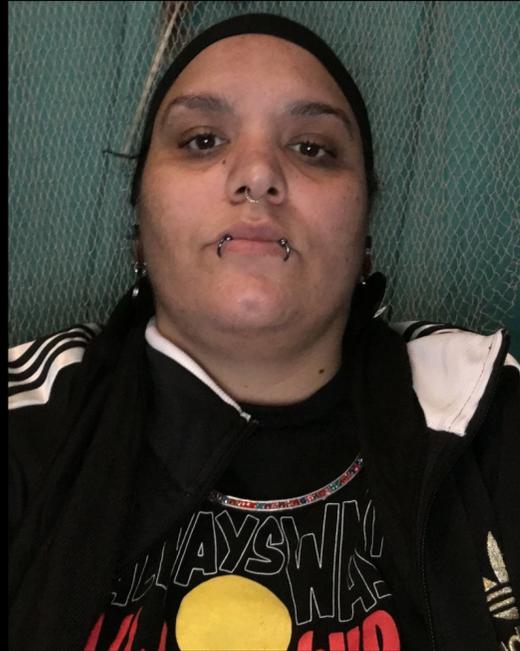
Native Title Rockets (Working Title)

1 hr hybrid documentary in development, for broadcast Free to Air and or SVOD & VOD.



THE TEAM

All Female Creative Team, with strong First Nations voices.



Writer and Producer- Crystal Clyne.
Crystal is a Kokatha Greek woman, award winning performer and emerging film producer. Contributor for SBS Living Black Radio, evolving to Producer for Living Black Radio/NITV Radio. Protagonist and producer of the documentary Lady Lash, screened on SBS/NITV peaking ratings, screening at ACMI in 2022, winning Best Indigenous Achievement award at Setting Sun Festival (2021) and official selection at Maoriland Film Festival. Crystal has also written for the series 'Dog Box' by Magpie pictures.



Director, Writer & Producer- Rochelle Humphrey.
'Rocky' has sold onto SBS and NITV, documentaries Urban Dreaming (2018), Wurundjeri Baggarrook (2021 SBS main channel) and Lady Lash (2020), the later supported by Film Victoria. Titles available on APPLE TV, iOS and ANDROID (excl. Australia). Rocky has won several awards and selections at Film Festivals. She worked with Wurundjeri Tribal Council creating a cultural film archive. Rocky was board member of Women in Film and TV for 2 years, participated in producer lab 'Filmonomics' and 'Stories that Work' program, and is on Film Victoria's Key Talent register.



Executive Producer & Story Consultant - Dr. Dylan Coleman.
Dylan is a Kokatha Writer, Director known for Secret Pretty Things (2020), Walking with Us (2015) . Nominated for First Nations Talent award for Secret Pretty Things at South Australian Screen Awards 2021. Dylan is also a fictional writer with many published titles, and is currently working in a Hot House writing a feature screenplay, funded by Screen Australia.



Editor -Karin Steininger.
has cut a range of award winning international co-production documentaries including I Can Change your Mind About Climate, nominated for AACTA award, Australia, A Time Traveller's Guide, winner Best Series at Jackson Hole Science Media Awards, Dying to Leave winner of the Gold Logie (Australia) and a Walkley Award (Australia), and Anne Frank Remembered, winner of an American Academy Award for Best Documentary Feature and winner of an International Emmy.

Project Stage



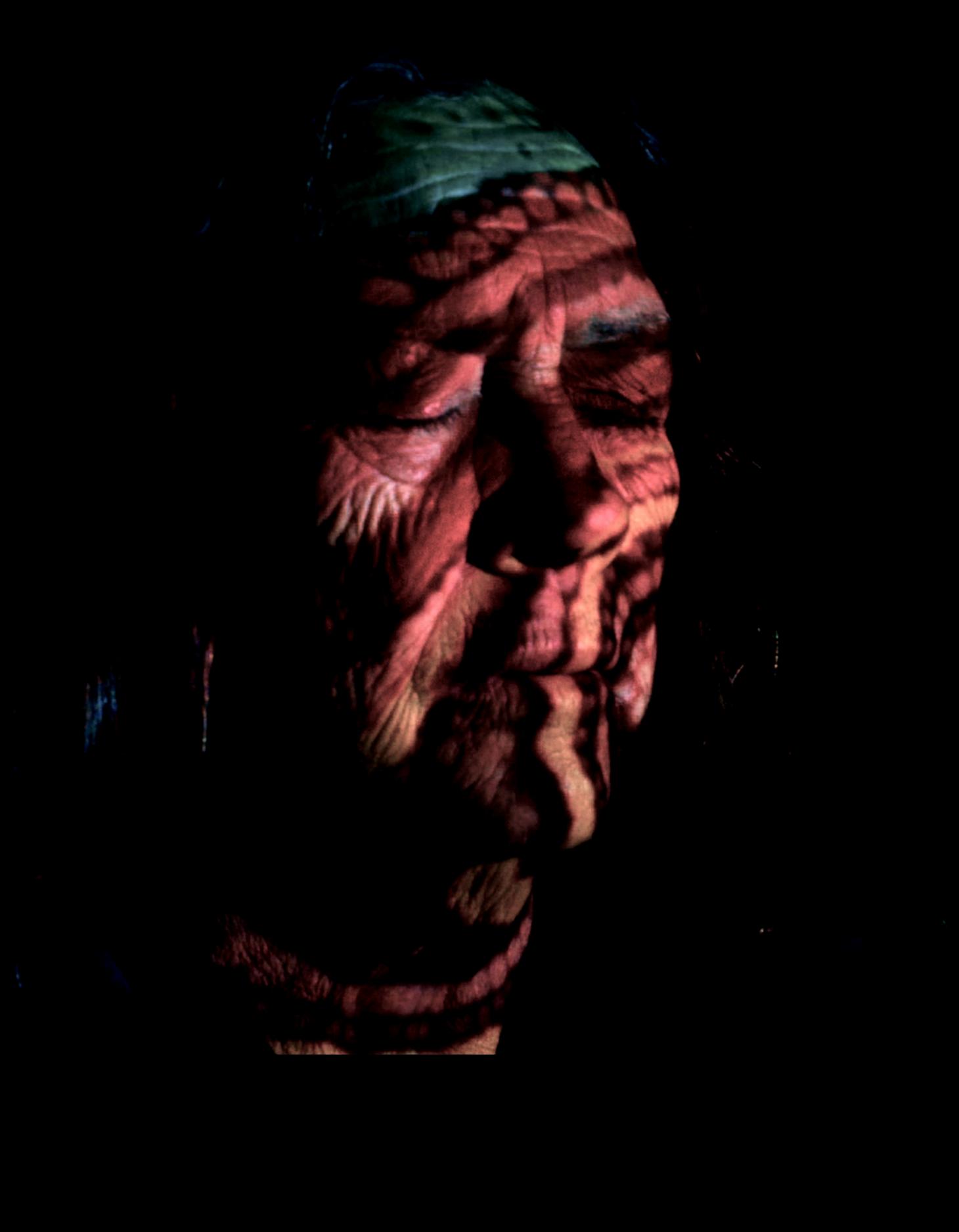
The current status of the project is in late development, we have researched, the first element of the story and filmed 5 days out in the South Australian desert. The sizzle gives an indication of the way the story will be treated but is only from one shot and working with one Elder. The finished film will have several Elders. The team has worked with the animator to bring together a series of immersive animation assets. We have been supported by Film Victoria for development, working with Story consultant Dylan Coleman.

Once we have a broadcaster on board we will go for production funds through Screen Australia and plan to be in full swing production by May/June 2022 up until November 2022 with post production finished by March 2023 and ready for release.

Artistic Tone

Projected animated images on surfaces with overlapping dialogue and sound design will be used to build the story, connect and immerse the viewer into the world of the characters. For example animation of a traditional paintings overlapped onto landscape, then projected onto face, hands and body of the Elders. The directors major was sculpture, her work with projection brought her into the film medium and over the years she has brought together the two mediums in interesting ways. Filming, animation and then re filming with projection onto surfaces that relate to the intention and dialogue, brings a rich warm feel to the work.

The image below is a painting by Michelle Naylor, a Kokatha woman, and relative of Aunty Sue's- aspects of her painting we animated onto drone footage of Kokatha desert country, and then projected.



Animation



Animation will be used tastefully to convey aspects of the story that will successfully utilise the art form, to immerse the viewer. Connecting the audience with imagined visuals of the dreaming stories, which are powerful and central to the characters in the documentary. The spirits, the connection to the land - 'the country'. All animation goes through a process of working with the Elders to bring to life the oral stories. This image is a still of animation, made with rushes of the desert landscape. For Elders of Kokatha Country, the Seven Sisters, who live on the land, must be protected; this great responsibility is often not understood by extractive industries and government.

Docudrama

The film uses docudrama to punctuate the story by articulating the difference of worlds and priorities. between the protectors of the land/activitsts and the corporate/bureaucratic world. The following is an example of this punctuation. Shots of a typical daily morning routine, straightening a tie, tying shoe laces, adjusting cuffs links, the beep of the fancy car opening, smooth clock of the car door closing- all hands, no face appearing in shot. Opening a heavy door, the press of an elevator button, the whoosh of the elevator, man clears his voice, checks the time on his wrist. Elevator opens, high heels walk past, a hand opens another door, sits down, compression of seat, in an office, computer screen opens on the stock market. A stack of papers are leafed through, a pen is picked up and papers signed. Following is a buzz of insects scurrying, and movement of the landscape, ants coming out their hills, birds flying away, a storm coming through, a rocket exploding- filmed on the landscape, altered by the documentary signing.



Audience- Broadcast & VOD

The audience for this film is the general Australian public who have interest in first nations rights and politics. This audience is characterised as the male and female population of 30-60 years attended university cohort. The element of investigative journalism will appeal to this cohort, connected to ABC, SBS main channel & NITV, BBC and PBS Free to air and on demand.

The seemingly forever demand of binge watching on VOD & SVOD, has shifted the traditional market. We know we have an audience in this space - there is international interest for First Nations stories, particularly in France, Germany, Netherlands, England, Canada, NZ and US.

Developed with support from



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Contact

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Please note Crystal is available for meetings 6pm realtime (& virtual) during AIDC dates. Rocky is attending AIDC and will be available. We'd both love to connect with you and discuss our project.

Thank You.