



Investigative drama for film & television

## ***FRACTURED*      SPONSORSHIP PROPOSAL**

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## Introduction

*Fractured* is a short eco-thriller/ buddy film about two unlikely allies, Jonie and Cara, who take a stand against a fracking company that's secretly developing a drilling site.

Written by [Lambert Nagle](#) and to be directed by [Virginia Pitts](#), *Fractured* will be produced by [Rocky Bay Productions](#) Ltd. Between them, the producers Alison Ripley Cubitt and Virginia Pitts, have over 35 years screen production experience. Their film and television productions have been selected to screen at over 40 international festivals, won awards, gained theatrical release and sold widely.

*Fractured* is not only a standalone short film, it is also a pilot and pathway to an environmentally focused feature film and television series based on Lambert Nagle's eco-thriller, [Revolution Earth](#).

## Synopsis

In a damp field, JONIE crawls commando style to spy on a secret fracking site. A passionate activist, Jonie is a Maori New Zealander working as a cycle courier in London. In Bethnal Green, stropy fellow cycle courier, CARA, is annoyed that she's been called in to work on her day off to go and haul Jonie back in to the office. A package has gone missing. The client, the fracker's PR company, is threatening to sue. And their boss, TARIQ, who just manages to make a living at his courier firm, is livid.

Cara pedals furiously through city streets and country lanes with Tariq directing her from his computer map. Meanwhile, at the fracking site, a glimmer of reflected sunlight gives away Jonie's hideaway. Phil, an ex-cop who hates his job as a lowly security guard, ambushes Jonie. When Cara arrives, Jonie is furious and Cara retaliates. But once she learns about the fracking company's devious strategies, Cara gets on board with Jonie's plans.

When darkness falls, Jonie and Cara make a run for it to sabotage a digger. But Phil spots them and sets off a crow scarer. Boom! It sounds like a bomb to Jonie. She drops her tools and shivers with fright. But Cara isn't so easily scared. She drills the lid off the fuel cap. Just as she's pouring sugar into the fuel tank, Phil roars up the field in a huge, menacing tractor, its vicious spiked arms pointing directly at them, headlights on full. When Phil leaps from the tractor, Jonie is ready for him. She fends off Phil with precise and rapid karate kicks. Cara and Jonie run for their lives. Phil floors it in the powerful tractor, gaining on them until he is on their tail. Terrified, they leap the gate, struggle to find their bikes and set off down the lane. Phil, at full throttle, is determined to catch them but at the last moment the two fugitives escape down a bridleway. As Jonie and Cara head off to face Tariq, Cara stands on her pedals in a dance of victory. She reaches out to high five Jonie. The seeds of a friendship are sown.

Meanwhile, Tariq hunches over his computer screen. He watches two blinking dots moving side by side on his computer map, his face lit by a hint of a smile.

To find out more about the characters and plot of 'Fractured', and to see the actors cast in the main roles, you can watch a video by clicking [here](#). If you would like to see the full script, director's statement and budget, please contact us. We also have a Facebook page for the film [here](#).

## Rationale for making compelling drama

We believe that engaging and entertaining fiction films have enormous power to draw viewers' attention to crucial issues facing the world. There is no doubt that fracking is a pressing environmental issue. Fracking licences have been issued up and down the UK, making this a story that needs to be told now. The film is about standing up for what you believe in, even when the odds are stacked against you.

Many young people are not aware of the implications of fracking. This is our primary target audience. To draw in younger viewers who would not necessarily seek out documentaries on the topic, we address this serious issue through a gripping narrative, peppered with irreverent wit.

## Why contribute to this film?

Investigative journalism, analysis, scientific research, action groups and protest marches are all crucial for environmental causes. But so too is using an exciting narrative to raise awareness, expand the discussion and reach younger audiences, the very people who will be left to clear up our mess.

By contributing to this film, you will not only help kick-start a series of environmentally themed dramas for screen, but also become involved in a broad movement working to protect the future of the planet and its inhabitants.

## What is in it for you?

Customers and employees today prefer companies that embrace Corporate Social Responsibility. Sponsorship of this film will increase affinity for you and brand awareness for your company, and help build your customer base, especially among younger consumers. Our distribution strategy (see page 8) is designed to reach the widest possible audience, making this a worthwhile investment for you.

We are offering credits commensurate with the level of sponsorship. Although final arrangements will be subject to discussion, the following is an indication of the type of credit you would receive:

£1000	You and/or your company featured in the end credits
£3000	You and/or your company and logo featured in the end credits
£10,000	Front title credit: Rocky Bay Productions in Association with (you and/or your company), plus a logo in the end credits

We aim to be a walking commercial for you wherever we go. Between us, the project stakeholders (including the young actors involved in our fundraising efforts), have a huge presence on social media. We can retweet your tweets, as well as share your Facebook and other social media posts, from both our personal and business accounts.

## Timeline

We need the funding and sponsorship for this film to be in place by the end of May 2018 to enable pre-production from June and filming during the last week of July

## Lead actors

After extensive auditions, we are thrilled to have cast [Josephine Rogers](#) as Cara, and [Acushla-Tara Kupe](#) as Jonie. Here are some comments from critics on their previous performances:

### Josephine Rogers



'Josephine Rogers is a tour-de-force...', [Theatre Film, Literature Reviews\\*\\*\\*\\*](#)

'Josephine Rogers is spellbinding as Jo, with an incredible capacity', [The Quick \\*\\*\\*\\*](#)

'...the most impressive thing in this production is Josephine Rogers' central performance... Behind the scowling front there is vulnerability and even tenderness' [TimeOut\\*\\*\\*\\*](#) also awarded CRITICS CHOICE

'Striking performance throughout from Josephine Rogers', Camden New Journal in QUDZ at The Yard/ National Theatre Studio.

### Acushla-Tara Kupe (formerly Acushla-Tara Sutton)



'The performance of the evening was that of Acushla-Tara Kupe ... an actor who drew the eye whenever she was on stage' [Romeo and Juliet](#).

'Acushla-Tara Sutton captures beautifully the innocent affection, fresh optimism and growing independence of Catherine .... her emotional truth is profound.' [A View from the Bridge](#).

'Acushla-Tara Sutton is fully present in every dimension of Nancy's being: her integrity, professionalism, humanity, vulnerability, anger – and strength of will...' [2080](#).

## Location

One of the challenges in preparing to make this film has been to find a location for the fracking site, which needs to look like it is on a working farm. We have found this at [Dean Valley Studios](#), which we have booked for filming in July 2018.



The fracking site in the film is at the digging stage, and will look similar to this site at Little Plumpton.

## About us

### Virginia Pitts: Director/Producer



Virginia brings a wealth of experience to this project. From drama and documentary to docudrama and dance, she has over 25 years' experience of directing for film and television. Her short films *Beat* (2010), *Fleeting Beauty* (2004), *Trust Me* (2000) and *Hassan* (1991) were selected to screen at over 30 international film festivals,

including A-list festivals such as Berlin, Edinburgh, Locarno, Montreal, Toronto and Melbourne. They also sold widely to television (including Canal +, Rialto TV, Showtime TV, Norwegian Broadcasting Corporation, Canal Hollywood, Maori Television and Lichpunt TV). Television work includes award-winning drama, documentaries and docu-drama for Channel 4 and TVNZ, and educational children's TV for US Discovery Network. Examples of her work can be viewed [here](#). Virginia acts as producer for many of her own productions. She also works as a development associate and script editor.

### Alison Ripley Cubitt: Producer/Co-Writer



Alison is a writer/producer for film and television. She has worked in drama, documentary, drama-documentary, entertainment, and youth television, as well as live TV for leading UK and international production companies. At Planet 24 she was the production manager on Channel 4's flagship breakfast television show, *The Big Breakfast*. At Buena Vista Productions she was a producer and production supervisor for Walt Disney's feature animation programme output in the UK and Europe. Her credits include: *The Making of Toy Story* and *The Making of the Hunchback of Notre Dame* – commissioned for a primetime BBC1 slot and broadcast in over 50 other territories. At the BBC she was a senior contracts executive,

negotiating presenter talent deals across all of BBC North's output. You can find out more about her writing as both a multi-genre author and a co-author (with Sean Cubitt) [here](#). To see an example of her work as a screenwriter, click [here](#).

### Frank Madone: Director of Photography



Frank, an award-winning cinematographer, is totally dedicated to the anti-fracking theme of *Fractured*. After graduating with a film degree from LCC in London, he went on to work for some of the best production companies in the world, including RSA, Gorgeous, Blink, M & C Saatchi, BBC, RedBull Media House, Grain Media, Archer's Mark, and many others.

Recent commercial work has seen him shooting with Andy Murray and boxer Conor Benn. He has won Best Cinematography awards at festivals and is committed to a career as a feature film and television drama cinematographer. His last Director of Photography work on the short film *Run Towards* was given 5 stars by the prestigious David Reviews. You can see Frank's credits [here](#) and his showreel [here](#).

## Budget considerations

**Rural Location for Fracking Site:** It is expensive to hire a location that looks like a working farm. In addition, we not only have to dig up a field and hire heavy machinery, but ensure everything is returned the way we found it.

**Specialist equipment:** Because this is a film with high energy action scenes, the camera



needs to follow the characters around, sometimes at full tilt, as indicated in these storyboards. This requires a highly mobile camera, which involves hiring grip equipment (the

camera sits on to move) and vehicles to rig the grip equipment to.

**Skilled Technicians:** It is not just that the camera kit and grip equipment that are expensive: so too are the highly skilled crew members who are qualified to use them. Then there are the unsung heroes of any film shoot - the lighting team. It's a legal requirement that our 'sparkies' are qualified electricians. They are the only ones permitted to move lights. We'll be relying on these people as, not only do we film both interior and exterior scenes, some of these scenes must be shot at night. Hiring people to work at night costs more.

**High Production Values:** Because *Fractured* is not only a standalone short film, but also a pilot and pathway to larger environmentally focused screen productions, it is crucial that we make the short film to the same high standard of a feature film or broadcast TV series.. Making a top-quality film always takes time and, although the schedule has been worked out to make it in the shortest possible period, the film cannot be shot in less than five days, especially with all the specialist equipment set-up time.

**Feeding the cast and crew:** It is vital that cast and crew are provided with nutritious meals to fuel their demanding work and long days. The crew numbers needed to make a film using a lot of specialist equipment means this becomes a significant expense. For example, for the fracking site scenes, we need to feed 35 people.

## Funding strategy

Despite the increasing popularity of short films in the digital age, funding for them has become scarce in the UK, and non-existent for ambitious shorts with high production values.

Because this is a short with high production values, funds will be sought from more than one source, including charities, sponsors, film funds and a crowdfunding campaign as well as seeking goods and services in kind.

As dual UK-NZ nationals, the directors of Rocky Bay Productions are also eligible to apply for post-production funding from the New Zealand Film Commission (NZFC). Such funding covers the cost of the final stages of post-production (colour grading, sound mix, Dolby licence, and preparation of digital files for cinema projection). Virginia has a successful record with the NZFC, which will strengthen the application.

## Distribution strategy

To achieve our distribution goals, we will implement a hybrid distribution strategy, which combines Classic and DIY models.

The classic model involves premiering the film at a top-rated international film festival and screening the film at other reputable festivals. To gain recognition, secure sales and distribution deals, and to access potential investors in the feature film that *Fractured* precedes, our strategy prioritises festivals that are competitive (i.e. that offer prizes) and include a market (i.e. presence of distributors and other industry professionals). The festivals we plan to submit to also prioritise those with an environmental focus as well as festivals that qualify us to apply for post-production funds from the NZFC and travel grants from the British Council. During this stage of our distribution strategy, we will upload the trailer, behind-the-scenes clips and interviews, while continuing to build our online fan base.

The second stage of the distribution strategy (the DIY model) is designed to raise awareness of the environmental issue by reaching as wide an audience as possible via the internet. Capitalising on the buzz created on the festival circuit and the online fan base, we will have the film reviewed by high profile bloggers, submit the film to online platforms such as Short of the Week, upload the entire film (not possible while submitting to festivals) and generate views through innovative marketing. Internet distribution has the potential to reach hundreds of thousands if not millions of viewers. Beyond the internet, we will also screen the film beyond the typical festival setting, such as in schools and universities, environmental gatherings, and pop-up cinemas.