



CHRYSALIS Initiative

# Lost and Found Proposal

Prepared by: Frances Dose, Creative Director

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# Executive Summary

## Synopsis

Lost and Found is a one hour film about how people move into and out of places beyond the boundaries of society. The film will focus on “pivotal points” -- those moments in peoples’ lives that were particularly critical in moving from being active members of society to outcast, and back again.

## Background

The 21st century is bringing new pressures and fears that divide “haves” from “have nots”; those who are successful from those who are not; people on the inside from people on the outside. But if we are true to what is best in us, as people and as a society, we can’t accept those divisions as our final answer. We need to move beyond them to a deeper way of seeing things; a wider awareness of who we are that includes both sides of these divides; and a new sense of hope, on both sides of the boundary, that we can change.

Imagine for a moment that we could see all the things that divide us -success and failure, social acceptance and social rejection, wealth and poverty – as temporary conditions that happen, in small or big ways, to each one of us. Every one of us has up times and down times. Times we are on the inside of things -- and times we’re not. Times we need help -- and times we can offer help. And then imagine what it would be like to live beyond the fear of “falling outside” – and in that moment becoming free, maybe for the first time, to see all people as they really are, rather than who society says they are.

This larger way of seeing ourselves and others can bring new hope to the person who is currently on the outs, because it awakens the human connection and relationship that offer a way back to wholeness and belonging.



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And it also can bring new hope to the person currently on the upside of the boundary -- replacing a fear of the unknown with a much richer sense of shared humanity, and confirming our deep hope that poverty and mistakes – our own or others – are not our deepest identity, and need not separate us from each other. When we really know this, we will know a much deeper security than what so many of us on the “upside” settle for now -- the frenzied, fear driven effort never to make a mistake or lose our income.

## Goals

The core goal of this film, then, is to invite us to see the person on “the other side” in a new and deeper way – and in doing so, to move beyond the fears that have kept us stuck on our own side of the boundary.

The exchange between subject and viewer which the film brings about is much larger than a mere film experience.



# Treatment

## Approach

Unlike many previous exposes and documentaries about people on the margin, the film will be largely the words and voices of the affected people themselves. Chrysalis will collect material for the film from a wide range of people – reaching out to homeless shelters, drug centers, half-way houses, penitentiaries, various groups and non-profits, contacting people through street sheets, etc., to gather stories, pictures and interviews.

These stories will then be aggregated into a kind of narrative collage – weaving individual words and voices into a broader common story about how people move into and out of the margin, and the critical points in that journey.

## Form

The film will be based on a communal film making style. Stories will be collected on paper, taped voice and video interviews, and woven together by the film makers. We will invite participation from many different communities, and participants will be invited to share their stories in the form that they choose. There will be little or no traditional interviewer/interviewee documentary discussions -- instead, the call for participation will not only ask the contributors to write their story, it will also provide a list of half-sentences the subject can respond to by completing. Participants can contribute anonymously if they choose, but we will need to obtain a signed release form as well.

## Style

The film will combine animation and video. It will use imaginative and compelling shifts in animation and other visual effects to draw the viewer's attention to the subject in a new way; to depict the shifts the subjects themselves are experiencing; and to create a fresh appreciation for how small things can sometimes make a big difference in people's lives.



## Narrative

The auditory narrative -- one continuous, flowing story put together seamlessly out of many bits of narrative in many different voices, telling a story in clear complete sentences that moves back and forth across various “boundaries”.

The visual -- as this narrative unfolds, visually we see faces and bodies morphing into others, back and forth from inside people to outside people, and back. The morphing tends to happen at “pivotal points” in the narrative.

There can also be visual morphs into animation figures, or into black screen, while the narrative continues as a steady river of truth telling (e.g., “sometimes I just felt so unreal.....in such darkness”)

When we put these two contrasting elements together, the effect is one continuous river of narrative over a kaleidoscope of changing people images. The drama and pull of the film unfolds as the perceptual tension between the shifting pictures of many individual people and the coherent, smooth flow of a single story. The pictures become like still shots, while the narrative remains a movie – fixedness vs. flow, being stuck vs. continual transformation – a tension exactly reflecting and reinforcing the central theme of our film.

Morphs are smooth rather than jarring (though there might be occasional exceptions). The earlier shifts happen over more time – later shifts happen in less time, so the sense of smooth motion gradually replaces the sense of morphs as one-off “events”. But the shifts never outpace the narrative, never leave the humanity of the subjects behind in becoming an abstract “effect”.

The viewer’s mind will be working from the beginning of the film to make sense of this fundamental tension between what they’re hearing and what they’re seeing. As these visual transformations begin to multiply, the viewer’s attention will gradually attach to the coherent flow of narrative rather than the changing pictures, and will then unconsciously move toward the idea that it is a single being telling this story (especially as the morphs speed up), a single being who takes on many changing forms -- “one story, many people, one humanity, many changing conditions”. -- precisely the “change of view” we want to bring about. And by inviting the viewer to resolve this tension internally, the film has moved the viewer to experience the point of the film, rather than merely observe it. And the viewer experiences that shift as his/her own.



Once this shift has occurred, and the viewer accepts the flow of narrative as the authoritative element in the experience, then we can even have, say, a woman's voice while a man's picture is on the screen – a white person's voice while a black person's face is shown, etc.

### **Material Intake**

We will begin by asking people to tell their story and send it to us. This can be written or taped. We will also prepare "fill in the blank" half- statements for individuals to complete in their own voice (in addition to just free form writing or focused interview segments). For example..."what happened then was... "X". " I was most afraid of... "X". "Then I... "X" . This will make the splicing together of a narrative easier, because we will have created in advance the bridge points to shift smoothly from one story-bit to the next while keeping coherent sentences in the narrative. We may contact the contributors and ask if we can record their words in their own voice, and if they would rather we will have someone else read their words. Similarly we may ask if we can collect either still images or video footage, and again it will be up to the contributor what level they feel comfortable participating.



# Distribution

## **Audience**

The audience for this film is anyone: young, old, rich, poor, inside and outside of society's boundaries.

## **Distribution**

We will distribute this film through multiple channels, including cable TV, institutional showings, neighborhood theaters, film festivals, local social service organizations, and the like as well as possibly television sales - commercial, educational and foreign, public interest news and opinion broadcast programs.

- Print sales - Museums, public libraries and university libraries
- Theatrical, film festivals
- Closed circuit, conferences, workshops, schools, discussion groups and the like.
- Online -- Youtube, social media

## **iPad Application**

And very importantly -- we will also release the film as an interactive iPad application. This approach will make the film far more accessible, and allow users to interface, cooperate and make contact in a way no film can achieve through traditional distribution channels.



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# Schedule

Date	Task
March-June 2013	Locate, collect and process. Initial animation on selected clips
April-June 2013	Animation Tests, write animation App
April-December 2013	Actual film editing and animating work
January 2014	iPad Application
February 2014	Release
February -	Distribution



# Budget

## Company Description

Chrysalis is a nonprofit California corporation that creates and distributes creative work.

The purpose of Chrysalis is to use visual and other media to inspire hope and arouse a strong desire for personal and social transformation.

- I. Chrysalis that grew out of an extraordinarily successful film called “Improbable Pairs”, produced independently by two of Chrysalis’ principals, Frances Dose and Paul Andrews. This short film has achieved worldwide distribution, and is being used in a wide range of settings to spark reflection and discussion about reconciliation and forgiveness in the face of seemingly impossible odds. It has won six film festival awards, and has been shown at settings from the San Francisco county jail to international United Nations conferences. Chrysalis was formed as a nonprofit California corporation to build on and expand that creative legacy.

### **Paul Andrews**

Paul Andrews was the executive producer of Improbable Pairs, a film series which focuses on pairs of people who have made peace in the face of extraordinary odds.

Paul has a very eclectic work history. He’s been a choral conductor, builder, writer and business owner. He’s worked in the nonprofit world (VISTA volunteer, board member, choral conductor), the political world (including acting as a delegate to the Democratic Convention) and the for profit



world (helped start four companies, and has run his own business). He graduated from Yale University in 1970.

Improbable Pairs was produced during Paul's work for the United Religions Initiative, a global interfaith organization, where he was a member of the founding staff. In that capacity, he was responsible for operational oversight of four major global summit conferences. Working with the same organization, he later planned, organized and directed the single largest interfaith event in history during the Millennium weekend, involving over a million individuals in 300 simultaneous projects/events in 68 countries, including such leaders as the Dalai Lama and Archbishop Tutu of South Africa.

Paul was also the founding director of an internationally recognized choral organization in the Bay Area specializing in music of the Soviet Union. During his twelve year directorship, this choir gave over 150 concerts, put out a number of successful recordings, and was a significant participant in citizen diplomacy between the US and the USSR.

Paul has also been active in Images and Voices of Hope, a global organization which invites media professionals to consider how they might best use their professional talents to contribute to a better world.

**Frances Dose'**

Frances Dose is Artistic Director of Chrysalis Initiative. Ms. Dose currently works as a software engineer creating special effect and compositing software; as a production artist in computer animation and compositing; and as a teacher, teaching computer graphics and animation. She was initially trained in drawing and painting, and then pursued an MFA in experimental animation at California Institute of the Arts. She is currently expanding her film making interests into the area of documentary film. Ms. Dose's past creative work has taken the form of animated shorts, which have shown in Film Festivals and won awards, children's story illustration, and 2 dimensional computer graphic work which she exhibits in shows and galleries. [www.francesdose.org](http://www.francesdose.org)

**Andrea Dose'**

Andréa Dosé is program director and treasurer of Chrysalis Initiative. Her background is in science and she brings grant writing and budget management experience to Chrysalis. She also had early artistic training in drawing and sculpture. Her past creative work has taken the form of 3



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dimensional art such as stone sculpture and art cars. She is currently expanding her interests into the area of documentary film.



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# Contact Information

For further information about Chrysalis Initiative, please contact us or visit our website.

**Paul Andrews**

116A Edwards Ave.  
Sausalito CA. 94965

**Frances Dose´**

Hindenburgstrasse 27  
64295 Darmstadt, Germany

**Andrea Dose´**

610 Lewis Ave.  
Loyalton, CA 96118

phone: 415.332.3255

email: [chrysalis@me.com](mailto:chrysalis@me.com)

website: [www.chrysalisinitiative.com](http://www.chrysalisinitiative.com)

twitter: chrysalisorg