

EDITH COWAN UNIVERSITY

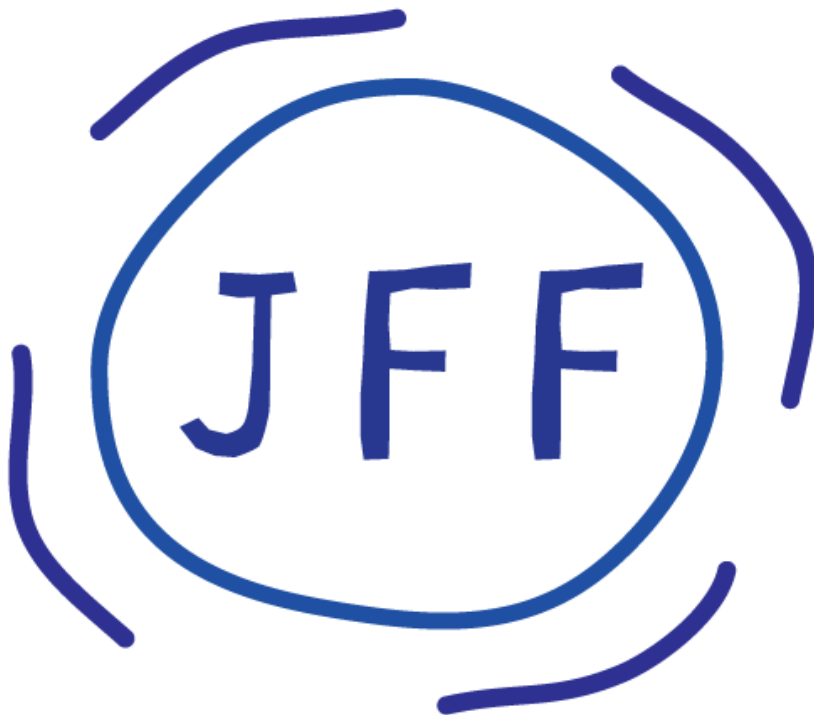


FEBRUARY 20, 2022

RON STONE PARK

1 PM • 11PM

JINJEEDERDUP FILM FESTIVAL



SIENNA ZORDE

MEL CHILTON

EMMASON TUCKER

CHARLIZE BLICHARSKI

ACKNOWLEDGEMENT OF COUNTRY

WE WOULD LIKE TO ACKNOWLEDGE THE
WHADJUK PEOPLE OF THE NOONGAR NATION
WHO ARE THE TRADITIONAL CUSTODIANS OF
THE LAND THIS FESTIVAL TAKES PLACE ON.
WE WOULD ALSO LIKE TO PAY OUR RESPECTS
TO ELDERS PAST AND PRESENT, AND I
EXTEND THAT RESPECT TO OTHER
INDIGENOUS PEOPLE WHO ARE PRESENT.

ECU JINJEEDERDUP FILM FESTIVAL EVENT PROPOSAL

WHAT IS THE FESTIVAL:

Upon reflecting on cultural safety as students of ECU, we propose an event plan that aims to bring together a wide community of people to engage with one another in an educational and inspiring environment that celebrates aboriginal film-makers and culture through a night of movie screenings, food and art.

The Jinjeederdup Film Festival will take place within the ECU orientation weeks, expressing ECU's commitment to cultural safety, engagement, and celebration of aboriginal culture, creating an atmosphere to encourage wellbeing and promote a open and comfortable university space and environment for all.

The ECU Mount Lawley campus, centered around education of the arts, aim to showcase talented artists and creatives and pushes appreciation of all forms of art and recognition of art makers. As so, the Jinjeederdup festival brings together aboriginal artists, filmmakers, food creatives and more to offer an insightful night and display of all kinds of art and creatives.

The Jinjeederdup Film Festival, titled as such for the name of the location in which the festival will take place, aims to be a one of a kind experience. Not only will audiences be invited to participate in interactive pieces around the event and enjoy a night of movies and peer interaction with audience perception specifically studied and curated in mind for the best experience, the event further promotes ECU's main message of cultural safety and creates an environment welcome to all, celebrating traditions, history, culture and the present, bringing awareness to indigenous filmmakers and artists of our current times.

THE LOGISTICS OF THE FESTIVAL:

Date: 20th of February 2022

Time: 1pm to 11pm

Location: Ron Stone Park

Firstly we would like to acknowledge the Whadjuk people of the Noongar nation, and the Traditional Owners of this land in which this festival will take place.

We have titled this event the Jinjeederdup Film Festival with this acknowledgement in mind. Celebrating the traditional names of the land this festival falls upon, an attempt to further push the image of cultural safety through recognition and education of the areas around us. Jingeejerdup, meaning 'place of the honey eater' is the name for the Mount Lawley area (Mount Lawley Senior High School, 2012). Naming the festival according to such, also aims to encourage education to attendance, a small yet important element to the audience perception and experience of the event.

The festival will be taking place specifically at Ron Stone Park. Located next to the university, the park is a wide space decorated with many natural elements and flora to the area. This location was chosen once again with audience experience in mind. Close to the university, this keeps the event in association with ECU and the orientation week. Furthermore the park space allows plenty of room for the festival assets such as stages, food/community stalls, art displays and more. Taking place on the 20th of February 2022, the park has large trees providing shade from the summer sun and lush grass to further avoid the harsh heat. The location aims to provide as much comfort to the audience and event staff experience.

The event time between 1pm and 11pm was chosen with similar reasons to the event location. Taking place throughout the afternoon, audience comfort and experience is at the forefront of this choice. Cooler afternoons will encourage event goers to stay for longer to further engage with the event activities. The choice to continue the event until dark is to greater encourage the viewing of showcased films and audience interaction with the filmmakers themselves, as well as give the opportunity to showcase more mature films. Our aim is to encourage patrons to learn and engage with local indigenous communities and culture through their art and this time frame allows 7 hours for just this.

The main audience experience goals in mind falls into two categories. Audience experience at the event, and audience experience after the event. At the event, all logistics have been in mind of audience comfort and emotional experience. The audience's experience at the event is crucial to their experience post-event. Post-event we wish for patrons to walk away with more knowledge, openness and appreciation of indigenous culture and creatives, challenging unconscious bias, discrimination, and looking to make spaces more culturally safe.

Upon creating the event a realisation was made that a culturally safe space does not rely on the space itself but primarily the people and social culture within it. The people create an atmosphere that feels safe and welcoming and to do that we must encourage people to challenge discrimination and racism. This festival aims to unconsciously promote exactly this. Creating a space where people can appreciate art and culture signifies acceptance and understanding. If our patrons can walk away with this knowledge than we consider the event a success as while the event itself aims to be culturally safe, it promotes a cultural safety mindset anywhere the audience may go in the future.

This project therefore aims not only to address cultural safety in the short term, but push this agenda long term into the future through creating a memorable and educational audience experience of the Jinjeederdup Film Festival.

EVENT PREREQUISITES:

As any event requires, prerequisites, planning, legalities, and event management must be considered prior to the event itself. This festival is no exception. Upon planning the event several factors in the logistics of the event revealed themselves.

Firstly, legalities. Permission must be obtained in several ways. Permission to use the park space, permission to run and hold an event, an event licence, and a company and employee hiring licence. These can all be granted and received from the council (City of Stirling, 2021). However many of these permissions ECU already has access to under their events division and marketing department. It is important that these legalities are the first priority to be considered when planning this event as they are the foundation to the event going forward. To confirm the event, an application must be submitted to the City of Stirling 8-12 weeks prior to the event taking place (City of Stirling, 2021).

With legalities met, funding is the next major factor. Events either fall into methods of obtaining funding, or being sponsored. As an event promoting audience experience and encouraging attendance, it was decided that it would not be wise to fundraise or charge admission prices to the event as this would discourage attendance and contradict the message of the event which is audience participation and interaction with each other. Originally taking the route of funding before promptly changing this plan to fit under the events values, it was found that as an ECU event, this can be considered by the marketing and event department to receive sponsoring for the event. This way patrons will not be charged and the event could go forward. The estimated price for setting up and running the event would be \$10,000, taking into consideration paying the artists and staff of the event.

Artists and staff in mind, to acquire numbers to fill these rolls several strategies have been developed. Firstly, staff positions will be offered to students through the student newspaper which is sent out on a weekly basis to all students of ECU. Furthermore, staff can be acquired from event planning companies that have many employees at the ready for any event. As for the creatives of the event and the main people providing content, several marketing strategies are planned. Social media advertising is the main chosen source for this promotion as it is found social media has the widest reach in impressions. The social media marketing for this event will detail photos and captions that encourage creatives to engage and join the event to not only receive payment but an opportunity for exposure. In addition to artists and staff, a third group of people crucial to the event are caterers. Food trucks and other venues of food can be obtained through social media advertising as well, however, can also be obtained through direct contact. Any technical equipment and staff can be hired through IT event companies in which they will supply any technical aspects of the event.

Further considerations of the event include safety and accessibility. Within COVID19 times, regulations must be taken seriously. The event plans to follow all guidelines and restrictions for the safety of our stakeholders and patrons. In regards to accessibility, outdoor flooring and shelter will be provided for both wheelchairs and equipment. Screenings of films of course also aim to be inclusive, captions will be provided as well as trigger warnings for ratings and themes. Diverse food and drink options will be provided for vegetarians and vegans as well as dietary specifics to cater for all individuals. These measures are taken to ensure audience experience is positive and engaging for all and encourages not only a culturally safe environment, but a safe environment for everyone under any factor.

EVENT ADVERTISING:

The promotion of this event is of equal importance to the event itself. The success of the event largely rests on the success of the promotional material as this is where the audience and patrons of the event are acquired and the event would not work without attendance of the public.

As mentioned, several marketing strategies have been organised to promote this event, these include social media posts, radio advertisements, promotional video advertisements and more.

Social media posts aim to entice the audience and encourage engagement and attendance of the event. To achieve this, advertisements have been decided to have a clear call to action, inviting audience participation and therefore increasing the likelihood of attendance to the event (Australia Council of the Arts, 2021).



Jinjeejerdup Film Festival!
Who's films are you excited for?
Happening February 20th 2022



Jinjeejerdup Film Festival! Coming
2022 February 20th.
Save the date for a one of a kind film
showcase you wont want to miss.

The second form of marketing for the event falls under radio promotion. Radio promotion is common in the realm of public relations for events. It is a teaser for the event as well as promotional material. It is an opportunity to advertise an event while sounding genuine and connecting with an audience as a fellow person which social media advertising can often not accomplish. A radio interview is planned and is further elaborated on later in this document.

Lastly, a promotional video is our main selling point of the event. This is an engaging advertisement that visualises the event in a way that both radio and social media cannot accomplish. It gives an interactive experience and therefore entices viewers to want to engage further with the event. This video advertisement is as well further elaborated on later in this document.



EVENT SPECIFICS:

The Jinjeederdup Film Festival will follow a schedule of:

- A welcome to country and acknowledgement of country to show respect towards the indigenous Australians, past, present, and emerging.
- A introductory speech welcoming audiences to the event and giving a brief layout of the event activities
- Food stalls will supply food to buyers
- Artworks and the art show exhibition will be present throughout the event
- Film showings will run throughout the entirety of the event, short and feature-length films (runtimes for the films will be given to attendees in a pamphlet when entering the event). (the runtime schedule can be viewed later in this document).
- A Q&A session will take place to introduce the filmmakers and artists and allow for audience questions and participation
- Finally a wrap up of the event will include a goodbye and thank you speech as food trucks pack up and people begin to depart.

This schedule was decided to be simplistic yet effective in regards to the audience experience of the event. Each aspect encourages audience participation and engagement. Interactions between the audience and the creatives is made easy and any activities further encourage peer engagement. This strategy is based on theories of emotional design in which audience experience is determined through physio-pleasure, the senses, interaction with others and objects, and overall experience through aesthetics and emotional engagement which we believe the event addresses through its various engaging and entertaining activities (Norman, 2004).

EVENT DESIGN DEVELOPMENT

FESTIVAL LOCATION



Google Maps. (2021). Ron Stone Park, Menora WA 6050.
[Photograph]. Google.

The chosen location of the event is the back corner of the park where there is an opening in the trees in front of the water. I believe this location is appropriate because I want the audience to be immersed in nature while they view the films.



While the audience are participating in the event they will be able to also wander around the park if they wish to do so. There are lots of shaded areas in the trees surrounding the event and park benches around the park and near the lake, the audience may choose to take a moment to sit and ponder thoughts. This event could be conducted in one of the many lecture theatres on the Mt Lawley campus however I feel the topic of the festival should be addressed in the natural landscape, allowing them to not only connect with the natural world around them, but to consider the Aboriginal people who have lived on this land for thousands of years.



Before I began my design I looked at the Australian Indigenous Design Charter to see what guidelines existed when designing in Australia.

- "Indigenous led. Ensure Indigenous representation creation in design practice is Indigenous led.
- Self-determined. Respect for the rights of Indigenous peoples to oversee representation creation of their culture in design practice.
- Community specific. Ensure respect for the diversity of Aboriginal and Torres Strait Islander culture by following community specific cultural protocols
- Deep listening. Ensure respectful, culturally specific, personal engagement behaviors for effective communication and courteous interaction are practiced.
- Impact of design. Always consider the reception and implications of all designs so that they are respectful to Indigenous culture.
- Indigenous knowledge. Respectfully ask the client if there is an aspect to the project, in relation to any design brief, that may be improved with Indigenous knowledge.
- Shared knowledge (collaboration, co-creation, procurement). Develop and implement respectful methods for all levels of engagement and sharing of Indigenous knowledge (collaboration, co-creation, procurement).
- Legal and moral. Demonstrate respect and honour cultural ownership and intellectual property rights, including moral rights, and obtain appropriate permissions where required.
- Reconciliation Action Plan (RAP). Develop a RAP incorporating the AIDC:CD.
- Charter implementation. Ensure the implementation of the AIDC:CD to safeguard Indigenous design integrity"

(Kelly, Kennedy, Greenaway, & Martin, n.d).

HOLISTIC DESIGN

From my research of holistic design these are the key points I will use to influence my research and design work:

- Begin with questions instead of answers
- Don't reduce functionality to reach holistic goals. Include holistic considerations while improving functionality
- Look at the whole user lifecycle to understand their experience
-

(Interactive Design Foundation, 2016)

"Holistic design takes into account the person, the device, the moment, the ethnographic environment, the physical space as well as human behavior and psychology, i.e. thinking, attitudes, emotions, motivations, abilities, triggers etc., and aims to deliver an optimal experience. At times the entire experience (with a product or brand) is not limited to digital devices but is a mix of digital, real-world brick-and-mortar, and human-to-human interactions."

– Miklos Philips, Principal UX Designer at Toptal

RESEARCH

If this event were to officially take place I would want to ensure that I work alongside Indigenous designers and artists from the local area to ensure I accurately represent Aboriginal culture. Since I am unable to do this I wanted to research examples of Indigenous and holistic design to enhance meaning and give an informed representation of Aboriginal culture.

FIONA STANLEY HOSPITAL



(BENNETS, 2014)



(HASSELL, N.D.)

The design team based their work off of “evidence-based research on the best healing environments” (Hassell, n.d.). The main focus was to provide a facility with improved health services, the team created a comfortable 783 bed hospital with a rehabilitation centre and high quality teaching and research facilities. The research of healing environments resulted in the hospital design featuring lots of direct access to courtyards, fresh air and greenery. Clear views of the natural environment opposed to hospital machinery, casual bench-style seating, sculptures, and a playground were all included in the design as a focus on improving the user experience.

- "15+ awards for public architecture, landscape architecture, urban design and sustainability
 - 20% shorter stays than the average of 30 peer facilities in Australia
 - 3.25 hrs turnaround in Emergency, compared to 8.25 hrs nationally"
- (Hassell, n.d.)

The Fiona Stanley Hospital design team met the brief's requirements to create an improved hospital facility but went beyond to effectively improve the user's experience through holistic considerations, connection to Country, care and comfort.

Before I began my design I looked at previous film festivals to get an understanding of how their audience was seated. What I found was that most commonly the audience is seated in rows in front of the screen. This allows the audience to view the film with little distraction around them, however audience members may feel some disconnection to the people around them.

How could I create a seating layout where the audience can view the films, but also feel comfortable and connected with a sense of community and understanding so they can absorb the information shared?



WYLD, J. N.D. PERTH FESTIVAL, FILM. PERTH FESTIVAL.
[HTTPS://WWW.PERTHFESTIVAL.COM.AU/CATEGORIES/FILM/](https://www.perthfestival.com.au/categories/film/)



CINEFESTOZ. N.D. CINEFESTOZ FILM FESTIVAL WESTERN AUSTRALIA. CINEFESTOZ. [HTTPS://SCOOP.COM.AU/FILM-FESTIVALS-COMING-UP-IN-PERTH-2021/](https://scoop.com.au/film-festivals-coming-up-in-perth-2021/)

SKETCH OF CHOSEN LOCATION



EVENT PATHFINDING

The event can be accessed in two ways, the first access is walking through the park to the location from ECU, the second access is following the path down and across where there will be the event pathway in the grass so people in wheelchairs or crutches have a stable pathway to travel on.

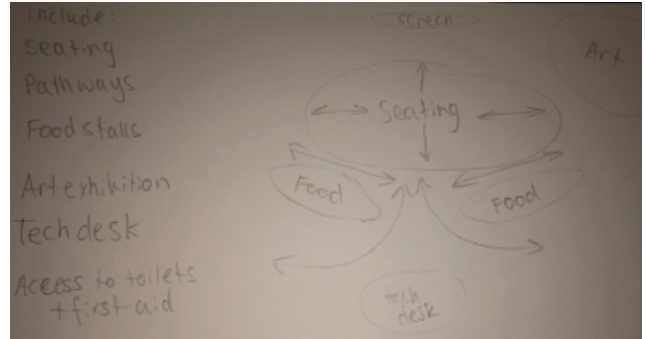


To acknowledge the event taking place on indigenous land along with the Acknowledgment of Country speech I want to include signs at the entrance of the event. This will acknowledge the local area's traditional name "Jinjeejerdup" and set the tone of the event as telling Aboriginal culture, history and truth. The materials of the sign would be either sustainable, easily biodegradable cardboard or fallen wood which can be painted on.



BUBBLE DIAGRAM

The first layout sketch I wanted to do was a simple bubble diagram to list all elements needed in the design and roughly place them in the space.



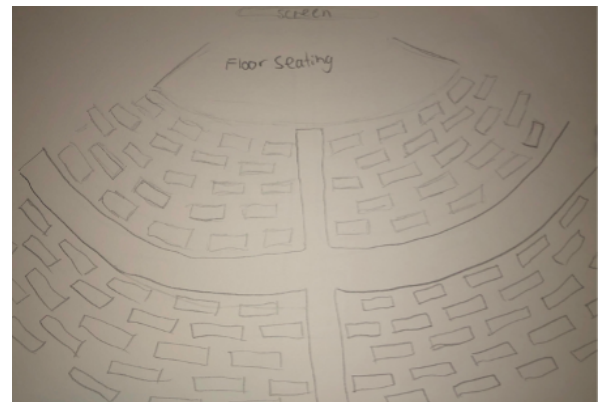
My design development began here, I started with a basic seating layout which can be seen in many film festivals. The space would be split into 4 sections with chairs laid out in rows to allow easy access for audience members and a good viewpoint. I find that this layout is very static and does not leave space for the audience members to connect and make themselves comfortable.



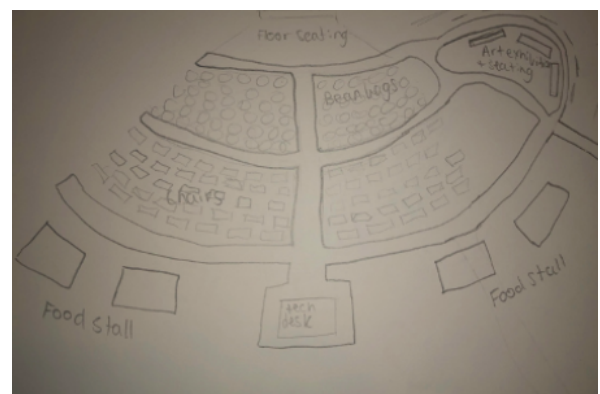
From my first sketch, I asked myself how this could be improved. I re-drew the space but this time I incorporated curved seating to communicate flow, movement and connection.



Expanding on this idea I wanted to provide alternative seating so the audience can sit on the grass in front of the screen. This is to provide the opportunity to the audience to have a choice in which space they feel most comfortable and to connect with the earth.



My next sketch included an additional seating option of beanbags and outlined the path which guides the user through the space and allows access for anyone who has trouble moving through grass. The art exhibition features benches so the viewer can sit and contemplate the work



I found the previous design to require an excess of materials to create a path and I should redesign the space. In this prototype I have removed the paths separating the seating areas and moved the art exhibition to the entrance so viewers can admire the work as they enter..



My final prototype I decided to remove all the path which separates the audience. This allows the viewer to choose where they would like to sit and how close they would like to be with others, family and friends. The path continues the curved shape and encloses the seated area each side while allowing access to everyone. The art exhibition is spread out next to the tech desk and I have added a bench for viewers to sit on while viewing. The food stalls will be on the other side of the tech desk with the path connecting them to the space, the position of these stalls can be moved slightly depending on how close they are to trees.



During the interview stage of the event, the boundaries can be broken, the audience can move their seat closer in order to create a more intimate feeling conversation. A curved bench can be used for the filmmakers to sit together in front of the audience. The curve of the bench connects with the curved placement of the audience, creating a sense of a circle, that all is one. This is so the audience and filmmakers all feel comfortable to share and discuss and to create a more informal conversational atmosphere.

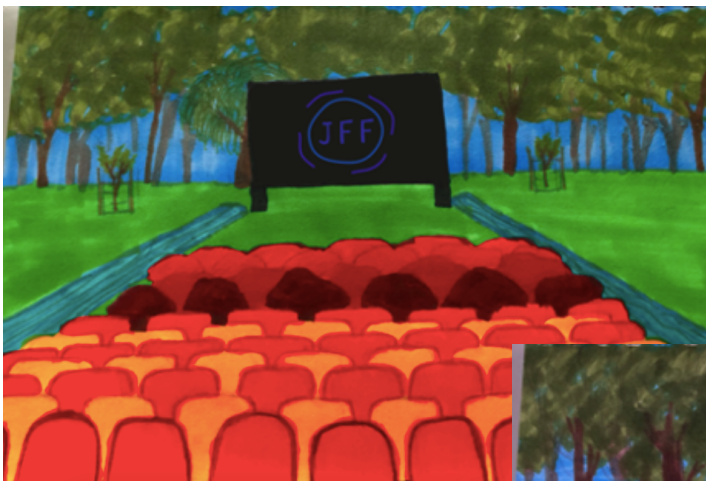


My design renders communicate the use of the space and how the event will look and feel to the audience. The path that travels around the whole space I will design using blues and greens to represent the wetlands, rivers and lakes in Perth. I would like to commission an Aboriginal artist to create the art for the pathway. An artist I could approach for this is Buffie Corunna, she is a Noongar woman from Perth and uses many different mediums in her work.

I have included an example of her work here to show the type of work I would like for the paths. The path will surround the audience, replicating the island in the middle of the lake at Ron Stone Park. To contrast the blues and greens of the path I will use reds, yellows and oranges for the rest of the design to enhance the representation of earth and water.



CORUNNA, B. (N.D.). BILYA. [PHOTOGRAPH]. GUNGURRA.
[HTTPS://GUNGURRA.COM/COLLECTIONS/KEP/PRODUCT
S/BILYA](https://gungurra.com/collections/kep/product/s/bilya)



RENDER 1

RENDER 2



EVENT PHOTOGRAPHY

Tasks I am responsible for throughout the planning and follow-through of this event include event photography, advertisement photography and ensuring the appropriate media representation is constructed to raise awareness of the film festival. The following event and advertising photography stand as an example:

If the event (film festival) is intended to occur annually, or each semester, then photographs taken from the previous event can be used to promote future events and festivals.



Photographs of the event would include:

- Patrons
- Guests
- Q&A panel
- Art museum/display
- Food venues
- Film venue

When photographing for the event and for advertisement purposes, I have to take the following into consideration:

The following list is from week six reading:

Define Target Persona

The target persona would include all ECU participants, and any individual who is interested in participating in a wider educational community, acknowledging and celebrating Aboriginal film-makers and culture.



Determine communication channels

The appropriate communication channels must be determined, including where the social media posts will be made available.

- Instagram
- Facebook
- ECU Website

I will need to ensure the photographs have the correct formatting for presentation. I will also need to ensure guests and patrons have given consent to potentially being photograph during the opening of the film festival.



Understand the Message You're Looking to Deliver

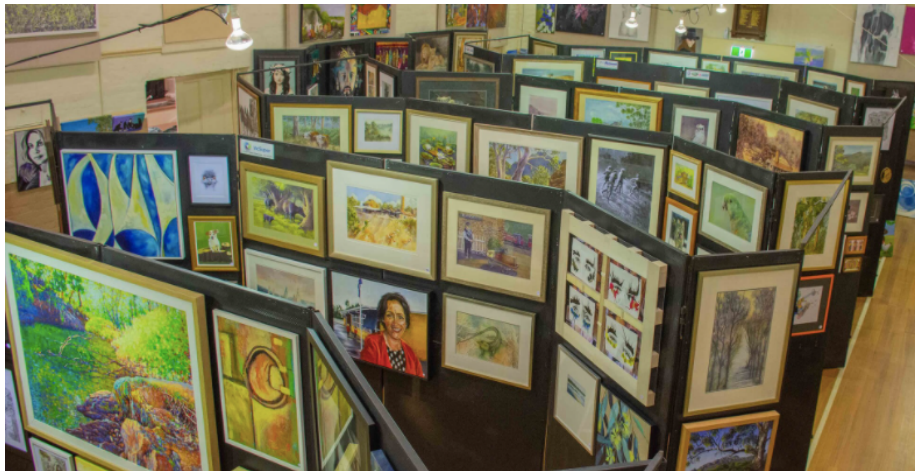
When our production team and event manager creates the social media advertisements for this event, the photographs should be able to illustrate the appropriate image to encourage participants to take part in an educational environment, and establish a culturally safe environment.

Establish an Emotional Connection by Telling Stories



Examples

The following photo includes an example for how the art museum and display would be advertised, highlighting the importance of various forms and mediums of art included in this Festival.



Photographs of patrons, guests and artists would be included in advertisements and media representations to highlight the sense of community and the engaged target audience. This may include patrons and guests taking part in viewing films, observing displays, communication and networking, or socialising and dining.



The following photographs of the event, including photos less engages with its participants and more so as the overall event demonstrate the scale of the event and the widespread community taking part.



On a logistic and planning scale, these also provide final references compared to the initial planning and scaling sketches given in the original pitch. These can be used for future pitches regarding future funding or representation of the production team, and advertisements to display the local film festival community.

FILM SCHEDULE AND AUDIOVISUAL ADVERTISING

As a Screen Production major, my role centred around the film scheduling and sourcing aspect of the festival, as well as the advertising and volunteer scouting. With experience attending and volunteering at local film festivals, and an interest in graphic design, I ensured to further promote and ensure cultural safety through my designs and decisions, as well as contribute to making the Film Festival a celebratory and informative experience for all.

FILM SOURCING & SCHEDULING

Prior to the development of the festival's screening program, I conducted research into Indigenous filmmakers' works that were empowering, insightful and acclaimed for positive depictions and representations of groups within them; a main cultural safety priority and intention behind our film festival. Sourcing films from studio catalogues, celebratory lists, and credible film critic articles – including SBS, ABC and NAIDOC week film selections and catalogues - I chose a diverse selection of fiction and non-fiction works (from feature length films, low-budget documentaries to independent shorts) that differed in genre, style and theme to appeal to the broad range of interests within our intended young-adult audience.

Due to a lack of WA, Indigenous produced works accessible and included in these lists, I also included nationally acclaimed and popular Indigenous Australian films to fill the festival run time. Though this wasn't ideal, the inclusion of well-known films will likely bring in more patrons due to familiarity of the stories and celebrities within them, such as Jessica Mauboy and Adam Goodes, and in turn provide exposure and audiences for the underground and independent films screened. Prior to the event taking place, filmmakers, studios, and relevant Indigenous government bodies will also be contacted for screening permissions, consulted advice and protocols around respectful bereavement warnings, as per government and ScreenWest (2021) laws and protocols.

With family features and thematically-lighter films scheduled earlier in the day (when younger audiences will likely be present), and mature features in the evening – alike to cable television scheduling - patrons can be flexible with their viewing experiences and explore other aspects of the festival during screenings they may not be interested in. The allocated Q&A sessions with invited filmmakers will also provide time and space for audiences to take breaks from possibly challenging viewing experiences and provide opportunity for thoughtful, face-to-face discussions around the films witnessed (Yolal et al., 2015) - and will be led by ECU Journalism students.

Scheduling information and film screening specifics – including runtime, director names, synopses, and classifications – will be handed out to the audience in pamphlet form upon entering the venue.

SCHEDULE	FILMS & FEATURES
<u>NAIDOC Week</u> <u>Shorts - Part 1</u> 10:00am G & PG — Post-Screening Q&A with Filmmakers (TBA, 30mins)	<i>Elders</i> (2019), dir. Tony Briggs, 10 mins, G "Two Elders feel that their grandson is old enough to learn important lessons that will equip him with the tools to maintain the future survival of his culture. But is he ready for the challenge that is placed before him?" <i>Ties That Bind</i> (2019), dir. Michael Hudson, 12 mins, PG "17-year-old Thomas has to front his domineering mother Marlene. Forced outside as punishment, sounds from neighbours echo a connection to his past and present home triggering Thomas to make a life changing decision." <i>Water</i> (2019), dir. John Harvey, 12 mins, PG "Set in 2047, with strict population controls in place, heavily pregnant Layla manages to evade authorities but finds herself stranded on a dry salt lake with little water."
<u>Family Feature</u> 11:30am PG	<i>The Sapphires</i> (2012), dir. Wayne Blair, 103 mins "Set in 1968, the film tells the story of four young, talented sisters from Australia who are discovered by Dave, a talent scout. Their destiny lands them in Vietnam to sing for the American soldiers."
<u>Documentary</u> 1:50pm M	<i>Firestarter: The Story of Bangarra</i> (2020), dir. Nel Minchin & Wayne Blair, 94mins "Celebrating Bangarra's 30th Anniversary, Firestarter tells the story of how three young Aboriginal brothers Stephen, David and Russell Page turned a new dance group into a First Nations cultural powerhouse."
<u>Documentary</u> 3:30pm MA15+	<i>The Australian Dream</i> (2019), dir. Daniel Gordon, 106 mins "AFL legend Adam Goodes shares the story of his life and career to offer a deeper insight into race, identity, and belonging."

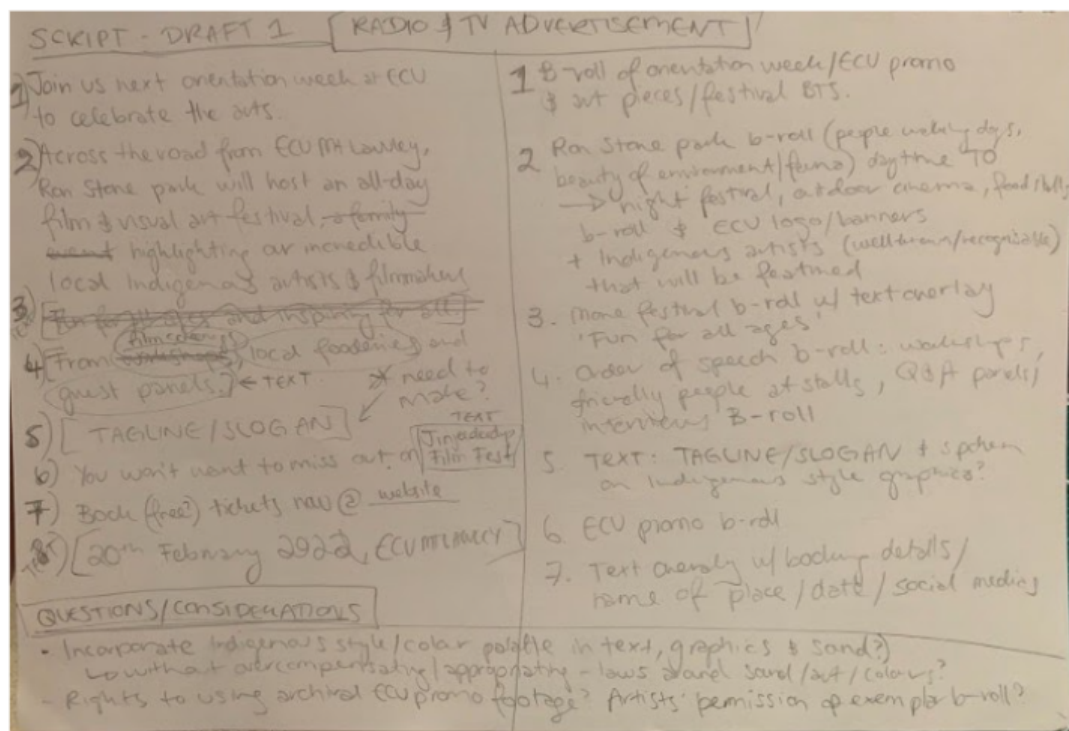
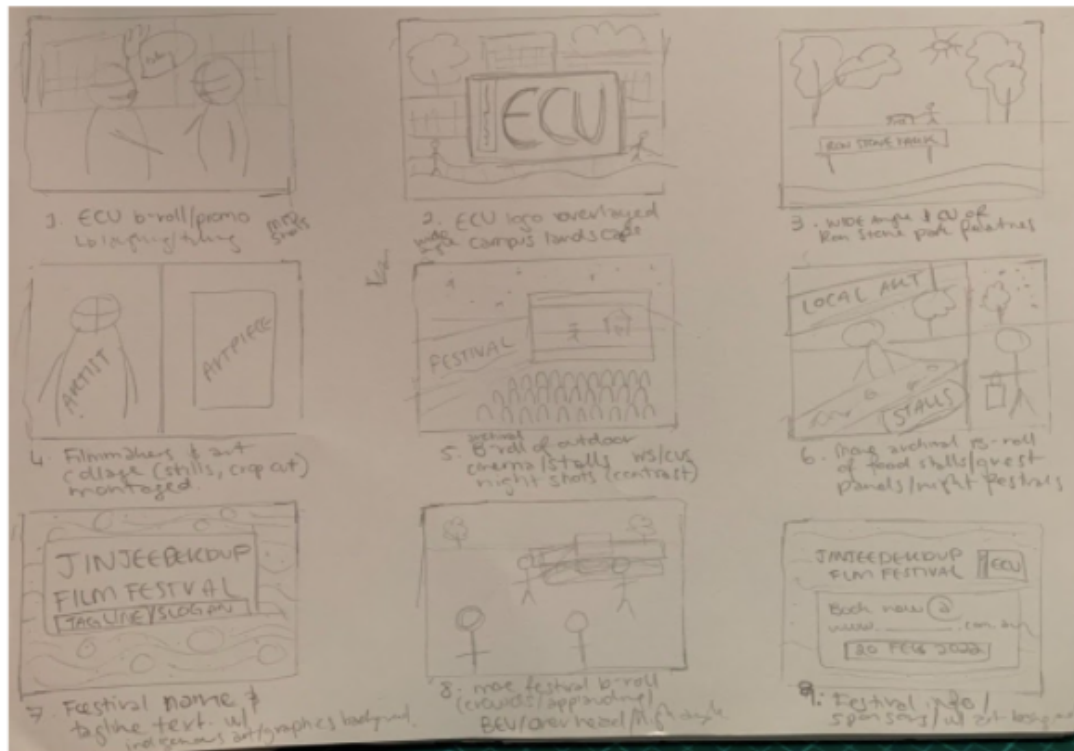
<u>NAIDOC Week</u> <u>Shorts - Part 2</u> 5:30pm M & MA15+ — Post-Screening Q&A with Filmmakers (TBA, 30mins)	<i>Shed</i> (2019), dir. Chantelle Murray, 15 mins, M "An enslaved girl, Mary, endures daily torture in a world with no prospects until a new station hand, Victor, walks into the shed and her life." <i>Doug the Human</i> (2019), dir. Gary Hamaguchi, 14 mins, MA15+ "An alien kidnaps a human man and turns him into her pet." <i>Closed Doors</i> (2019), dir. Hunter Page-Lochard & Carter Fred Simpkin, 15 mins, M "A car breaks down in the middle of the bush leaving a young paranoid couple on the run. When they come across an eerie old federation home they come face-to-face with the ominous home owners."
<u>Documentary</u> 7:00pm M	<i>Charlie's Country</i> (2014), dir. Rolf de Heer, 108 mins "Charlie, an Aboriginal man of Australia, struggles to navigate the society he finds himself in, especially when he tries to reconnect with the traditional ways of his people."
<u>Feature Film</u> 8:45pm MA15+	<i>Samson and Delilah</i> (2009), dir. Warwick Thornton, 100 mins "Fourteen-year-old Aboriginal kids Samson and Delilah hail from an isolated community in the Central Australian desert, where - for Samson - sniffing petrol is one of the few available ways of escaping the suffocating grimness of daily life. After a persistent campaign to gain Delilah's affections, Samson steals the community's sole motor car and persuades her to elope with him to Alice Springs."
10:30pm	Closing Ceremony

AUDIO-VISUAL ADVERTISING

The intentions behind my advertisements and promotional visuals were to provide information to possible patrons and – in a visually appealing way – celebrate and emphasise the Indigenous-Australian artist focus of the event. A promotional video, radio advertisement and posters - alongside Emma's photography and social media posts - will be the central advertisement campaign for the festival; building awareness, encouraging attendance, and creating hype prior to the event. With social experiences, entertainment value and learning opportunities common motivators for film festival attendance – as highlighted by Yolal et al. (2015) – a focus on these aspects has been included in the advertisement dialogue and visuals, as exemplified in the prototypes.

From rough storyboards and scripts, I developed a treatment detailing an approximate 30 second audio-visual outline for a radio advertisement script and/or short television segment. Including details and dates about the event, exclusive highlights of the festival, visuals of the locations and audio that compliments the positive and empowering community atmosphere we hope to create, I worked on refining these selling points through my prototypes. This promotional material would be shared through relevant ECU and Perth Film network social media pages and community cable channels, as well as radio promo through community stations such as RTRFM and ECU radio – reaching our intended local young-adult audiences and ECU university students.

EARLY PROTOTYPES



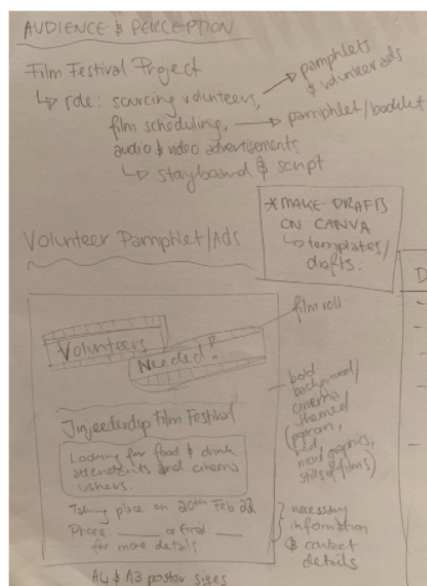
FINAL PROTOTYPE

SHOT	AUDIO	VIDEO
1	<u>Voiceover</u> : “Join us next orientation week at Edith Cowan University to celebrate the arts.” <u>Sound</u> : ECU opening theme.	FADE FROM BLACK <u>Archival footage</u> : ECU orientation promo footage – e.g., students chatting, walking around campus, creating art.
2	<u>VO</u> : “Next February, in the heart of Jinjeejerdup, ECU Mt Lawley will host an all-day film festival...” <u>Sound</u> : Uplifting instrumental	<u>B-roll</u> : BEV/drone shot of Mt Lawley campus and Ron Stone Park. Greenspace grounds being used (people walking dogs, jogging etc) during day. CROSS DISSOLVE
3	<u>VO</u> : “...highlighting our incredible local Indigenous filmmakers and artists.” <u>Sound</u> : Uplifting instrumental	<u>Archival footage/stock</u> : Night-time festival. <u>B-roll</u> : Featured filmmakers/artists talking/creating.
4	<u>VO</u> : “From film screenings, local fooderies and guest panels...” <u>Sound</u> : Uplifting instrumental and crowd ambience.	<u>Archival footage/b-roll</u> : Film festival seating, volunteers handing out pamphlets, people ordering from food trucks, Q&A panel.
5	<u>VO</u> : “There will be so much to experience, see and learn. You won’t want to miss out.” <u>Sound</u> : Uplifting instrumental fading.	<u>B-roll</u> : Aerial/drone shot of ECU Mt Lawley campus and ECU students/volunteers having fun. CROSS DISSOLVE
7	<u>VO</u> : “Register your interest at the ECU website. See you there!” <u>Sound</u> : Pop up effects matching text appearance, fade out.	<u>Graphic</u> : Event logo & ECU logo, traditional Indigenous art design background. <u>Text</u> : booking and information website (e.g., www.ecu.edu.au/jinjeejerdupfilmfest) and date “SUNDAY 20 th FEB 2022”

PROMOTIONAL POSTERS

Another visual advertising aspect are my promotional posters inspired by local, minimalist design film festival posters (such as Revelation Perth International Film Festival) and ECU promotional aesthetics; including the event name, highlights of the event, recognisable stills from featured films and details for attendance. Inspired by my volunteering experience in local film festivals, I also developed a poster for volunteer sourcing – to help staff our festival and appeal to those interested in front of house, event management and hospitality experience. With earlier poster prototypes feeling ill-composed, too wordy, or not obviously ‘cinema’ themed, I played around with film-themed graphics and prioritised only including necessary text to maintain a minimalist, modern aesthetic and make the visual art eye-catching. These posters would be shared through social media, displayed in public areas, and even accompanied by on-campus sign up stalls to recruit volunteers and encourage attendance - a cost-effective way to advertise, provide opportunities for local staff and students, and further perpetuate a communal, culturally safe atmosphere.

EARLY PROTOTYPES



FINAL PROTOTYPES



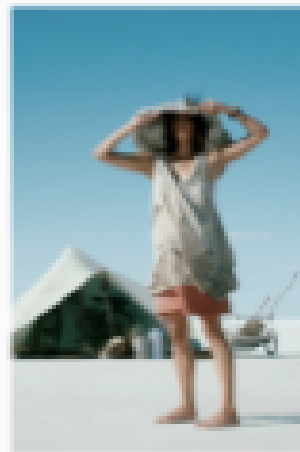
JINJEEDERDUP FILM FESTIVAL

FEBRUARY 20TH, 2022
@ RON STONE PARK, MT. LAWLEY

VOLUNTEERS NEEDED!

- FOOD & BEVERAGE
ATTENDANTS
- CINEMA USHERS
- EVENT MANAGEMENT

REGISTER YOUR INTEREST AT
WWW.ECU.EDU.AU/JFF



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