

ROAMERS

A FEATURE FILM PROPOSAL



FEATURE

FILM

PROPOSAL

Executive Summary

ROAMERS is an eco-thriller set 200 years in the future, across a dystopian UK landscape. With a 90-minute runtime and broad audience appeal, production aims to secure a diverse cast on 'green riders', utilise working practices that minimise environmental impact and undertake novel, cross-promotional marketing activities that promote climate awareness.

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Name: Richard Messenger

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Bio: Richard began his career working for multinationals before pursuing his passion for film. Initial gigs on short films saw him involved across production, camera and art departments. He then moved into producer roles for a number of short films, a TV pilot and a feature. The feature, which he line produced on time and to budget, was premiered at Cannes and picked up Worldwide distribution. Prior to forming Kittie, he worked in-house preparing camera, grip and lighting for commercials, film, and TV. Richard also owns the independent publisher Rocking Hippo (www.rockinghippo.co.uk). He has studied screenwriting, script development and film production, and has a distinction in audio-visual Health-and-Safety.

Name: Mr Rupert Ruding-Bryan

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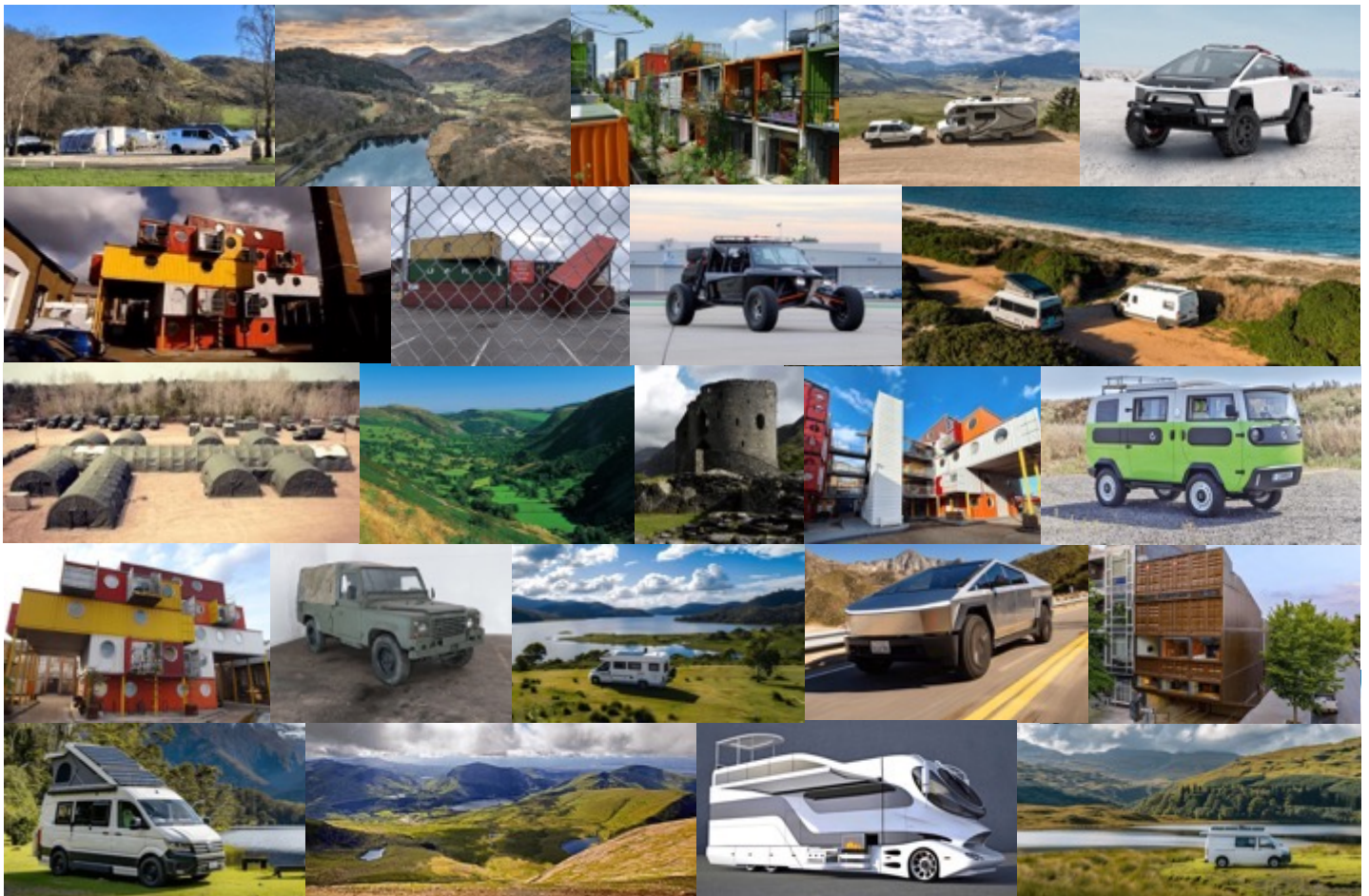
Bio: Rupert's career in film began in the late 90's. In 1998, he founded Motion Picture House Limited, working closely with Saatchi & Saatchi for ten years. Now an independent filmmaker, he directs features, shorts, music videos and branded content and has produced several award winning feature films. He has been privileged to work with a host of world leading talent across film, TV and the wider entertainment industry. In 2020 he created the TV show *Vintage Voltage* which aired on Discovery to great acclaim.

Overview

Title: **ROAMERS** **Format:** Feature Film
Genre: Eco-thriller **Length:** 90 mins (approx.)
Language: English **Setting:** UK, 2225 AD

Logline: Lost after the death of her wife, Vicky Archer quits an elite unit of Land Agents, who patrol a wilderness ravaged by climate change, to return to her family of Roamers, who live a nomadic life on the outskirts of a society known as the Old-World. When a routine, covert mission for supplies results in an altercation with the corrupt military that patrol the sprawling container-cities of Old-World, Vicky is forced to flee in one of their vehicles. Knowing the situation cannot easily be rectified, her family have to abandon their home, taking a dangerous trip through a wilderness inhabited with Burners and the Land Agents Vicky abandoned, to seek refuge in the Roamer mecca of Main Town.

Aesthetic



Characters

Vicky

Vicky is in her late 30s. Bold, resilient and organised, she quit a successful career as an elite Land Agent after the death of her wife, an incident that has left her steely, supremely fit exterior broken inside. She's the lynch-pin of the family unit, supporting the younger members emotionally and practically, but the recent emotional trauma causes her to snap during moments of strain.

Toby

Toby has recently turned eighteen. Guided by the exuberance of youth, his confidence often results in a reprimand. Perceived as lazy due to a large amount of irreverent screentime, he is a more rounded, less motivated version of his older half-brother, Mick. But this would deny a competitive edge that, over time, has seen him able to compete at a similar level.

Mick

Mick is in his late twenties. A tearaway that caused his Mother no end of trouble as a youngster, the influence of his paternal Uncle, Foster, has had a calming effect and enabled him to channel his energy into practical matters. A competent mechanic, Mick lacks the need to belong that affects others of his age, leading him to find confidence through his own ability.

Foster

Foster is in his fifties and has lived his whole life as a Roamer. Pragmatic and reasoned, he is Vicky's step Father, raising her alone after the death of her Mother. A self-taught engineer, he specialises in the design of contraptions. His sense of responsibility is best demonstrated by his willingness to take Toby and Mick under his wing after their mother returned to the Old-World.

Characters

Mary

Mary, the Matriarch of the group is in her fifties. Studying nursing as a young woman made her compassionate but emotionally resilient. She raised two daughters alone and left the Old-World to become a Roamer for the sake of her youngest daughter's health. To unwind, she seeks creativity and applies it to practical matters. This is a trait she has passed down to her daughters.

Jade

Jade is in her late 20s. A free spirit who was a considered student. She pursues her own interests, of which there are many, meticulously and with enthusiasm. This pursuit of her interests extended to her partner who she charmed with ease thanks to natural confidence. She draws on the success of her achievements to be a firm leader when she sees fit.

Ruby

Ruby, is sixteen, Jade's sister and the youngest group member. Her overriding ambition is to be a fashion icon. She works steadfast towards this goal, to the detriment of learning other skills. Perhaps precocious, she has acute social awareness for someone of her age. This guides her decision making when it comes to group activities and supporting the common good.

Pine

Pine is in his early thirties and is Jade's long-term, faithful, partner. They met in their teens. This stability has grounded him. If he was vociferous, he might be considered arrogant due to his good-looks. As it is, he is content with his lot, working to broaden his abilities and support the group for the benefit of Jade's and her wider family's happiness.

Synopsis

200 years in the future, the UK is a dystopian landscape ravaged by climate change. The melting of global sea ice has split society into factions. Many are Drones, the coastal displaced who were re-urbanised in container-cities once the Land Wars were settled.

Roamers live a nomadic, subsistence life in the wilderness, threatened by both sides of the law: Raiders, private Land Agents who patrol what remains of the territory, and Burners, who are violent criminal outcasts.

Distraught at the death of her wife on a routine patrol, Vicky Archer quits an elite unit of Land Agents to return to her family, who are Roamers.

On a covert mission to the Old-World for hardware supplies, Vicky, along with the youngest member of her family, step-cousin, Toby, runs into two Squaddies, military officers tasked with patrolling urban borders. The Squaddies want more than the tax usually paid in these instances and an altercation ensues. Toby stuns one of the Squaddie's and commandeers their rifle, taking control of the situation. But it is a long trip to camp and they must take the Squaddie's Land Rover to evade capture.

Back at the family's camp, the military vehicle approaching causes them to think they are under attack. Setting battle stations, Jade, Vicky's step-sister, badly injures her hand. When they realise it is Vicky and Toby returning, they know they must get to Main Town, a Roamer mecca where they will be protected, before the military can find them.

Well-resourced and sufficiently armed, they set-off through the wilderness in their RVs. At a rest stop one evening, they encounter a splinter cell of Burners and are attacked. A dangerous road-pursuit results in Vicky destroying the Burner's vehicle, but her own is damaged in the process.

Synopsis (Cont'd)

Forced into temporary hiding, the family regroup to repair the damage. Jade's hand has become infected, increasing the urgency of reaching Main Town, where medication is available. The family decide to split up. Jade, her mother Mary, sister Ruby, step-father Foster, and partner Pine, will go on ahead; while Vicky, Toby and his half-brother, Mick, will stay to fix the damaged vehicle.

Unable to repair the damaged vehicle, Vicky, Toby and Mick are left with the seized military Land Rover and two e-bikes to complete the remainder of the journey to main town.

En-route, the Land Rover draws the attention of Raiders. Vicky and her step-cousins try to avoid the private Land Agents but are out manoeuvred. They are captured on suspicion charges and transferred to the nearest Old-World settlement for legal processing. While detained by the Raiders, Vicky's simmering resentment over the death of her wife while working as a Land Agent comes to light.

With Vicky and Mick detained in the Old-World, Toby is left to fend for himself until Uncle Foster, now in Main Town, can get a lawyer to arrange their release.

Once bailed, they have no intention of remaining among the Drones in the Old-World. Their only option is a dangerous mission back to the Raider's camp where they were held. They plan to take re-possession of their confiscated e-bikes and escape to Main Town.

The plan is executed successfully. But Toby, through youthful exuberance, feels the need to gloat and is captured by the Raiders Vicky has just outwitted. To rescue Toby, Vicky enters a confrontation with those who wronged her over the death of her wife. She must succeed when the stakes are highest if the family are to finally reunite in Main Town.

Vision

Inspiration for **ROAMERS** was conceived in conflict: a strong desire to support the media industry's green agenda verses an enthusiasm for vehicles on screen. Carbon reduction initiatives do not have to equate to sacrifice and austerity. If they can be shown to contradict this interpretation, there is no reason why support among audiences won't grow. Engaging, aspirational content can increasingly impact personal choice.

ROAMERS takes the underlying form of one of the market's most popular genres, the thriller, and innovates by elevating the narrative to broaden appeal. In this regard, it features fictitious commercial breaks, which break the narrative to heighten the sense of the fractured society and satirise.

Carbon reduction is built into the DNA of the film: cast is kept to a minimum to reduce catering and wardrobe requirements; shooting locations are mostly exterior day to reduce lighting demands; buildings can be redressed and reused for multiple settings; clothing is repurposed to encourage wardrobe to mimic this practice; electrified picture vehicles will be able to supply production energy demands when not on screen; a few well-placed establishing shots can be created via VFX to negate large set builds; and, dialogue reflects climate change arguments without being didactic.

Visually, exterior locations are expansive, providing a picturesque backdrop to action that will be captured digitally in a contemporary cinematic style. Practical lighting will enhance the limited night scenes, where high ISO cameras can reduce the need for traditional film lights. Shooting can be undertaken with no regard to weather, to give the impression of a destabilised climate, or be controlled by VFX, which will also be used to provide a consistent post-production grade and resolve any anachronistic issues. Other media forms are employed as a narrative device to deepen knowledge of the story's world and symbolise the importance of media on public perception.

Target Markets

ROAMERS fits with a number of well-established genre categories such as science fiction, action-thriller and eco-thriller. Through this, **ROAMERS** aims to support the broad agreement within the media industry that climate content should engage diverse audiences.

The BFI's 'Wider World of Film 2024' study found that independent cinemas attract a wider audience profile compared to multi-plex venues. As an independent production, **ROAMERS** is ideally suited for a platform opening in these 'non-chain' cinemas.

A cinema release is important for two reasons. Firstly, it is a requirement of the new Film Tax Incentive. Secondly, there is a synergy between the socio-economic class of regular cinema-goers and those who are considered to be environmentally conscious. To support this goal, the production's progress will be promoted in film industry publications (the "dailies") to build awareness prior to release

With a potential need to electrify some of the picture vehicles, there is the opportunity to explore publicity through a TV special based on the electrical conversion of the film's picture vehicles, awareness of **ROAMERS** would then lean towards cinema's biggest audience group: educated adult males. This, coupled with use of the 'action genre, could help develop sufficient appeal to play mainstream cinemas as its platform release develops.

By aiming to work with established industry distributors, we expect to have sufficient exposure at release to launch a successful opening in its initial market, the film's country of origin, the UK.

Action-thrillers

Action-thrillers are one of the most commercially successful genres, popular with mainstream audiences, and often made by the studios due to their increased budgets and complex productions involving set-piece action sequences. Action-thrillers tend to define or 'setup' the lead protagonist's goals at the start, giving the audience a clear idea of what needs to be achieved to resolve the story's main conflict. There are many sub-genres of action-thriller as well as being combined with other genres.

Eco-thrillers

Film's that employ climate change or environmental concern as a plot device are growing in number and cover a multitude of genres. Most do well at the box office and attract prominent actors to lead roles. With their complex themes, they tend to be thought provoking. Although limited in number in comparison to established genres, media articles suggest they appeal to a younger audience. This is supported by the BFI study, which found that, as a driver for viewing films, stimulation* is considered an above average factor among the 16 to 24 age group.

* Stimulation is defined as a measure of the desire to be inspired, challenged or learn when choosing a film.

Science Fiction

Although science fiction movies have more recently, according to the AFM, trended towards superhero or comic-book fare, it is still one of the more popular genres among cinema-going audiences, ranking as the third most popular over the past two decades. With the depiction of alternative worlds, as in **ROAMERS**, the genre offers escapism, which, according to the BFI, is the number one reason audiences choose to watch film.

International

With the UK being **ROAMERS'** country of origin, it is the natural choice for initial release. By building on this success, **ROAMERS** can gain sufficient traction to penetrate the Asian, South American and Australasian markets.

The full budget will include financing for festival accreditation, cast/director Q&A screenings, subtitle transcription into over twenty languages, general publicity and the hiring of sales and booking agents to maximise the film's potential and place it on a solid footing when finally approaching the ancillary (online) market, which is the dominant audience choice for movie consumption (43%) in 2024 according to the BFI.

Domestic

With the domestic market being the largest and most competitive, the filmmakers believe the best approach is to use the film's international success to build interest for its domestic release.

Summary

Based on the target market, release strategy, a female lead, and adoption of the above genres, when considering the four traditional movie-going "quadrants" - male, female, over 25s and under 25s - the filmmakers believe **ROAMERS** will appeal to all four market segments.

Appendix 1: **ROAMERS** *Screenplay*