

Faire Wind & Song



A Global Expedition Documentary Series

WHY DO THIS ON A SHIP?

The ship is not the story. The ship is the stage where the story is born and evolves.

Why on a ship?

We refer to it as herding C.A².T.S.—because everything we do is rather like herding cats.

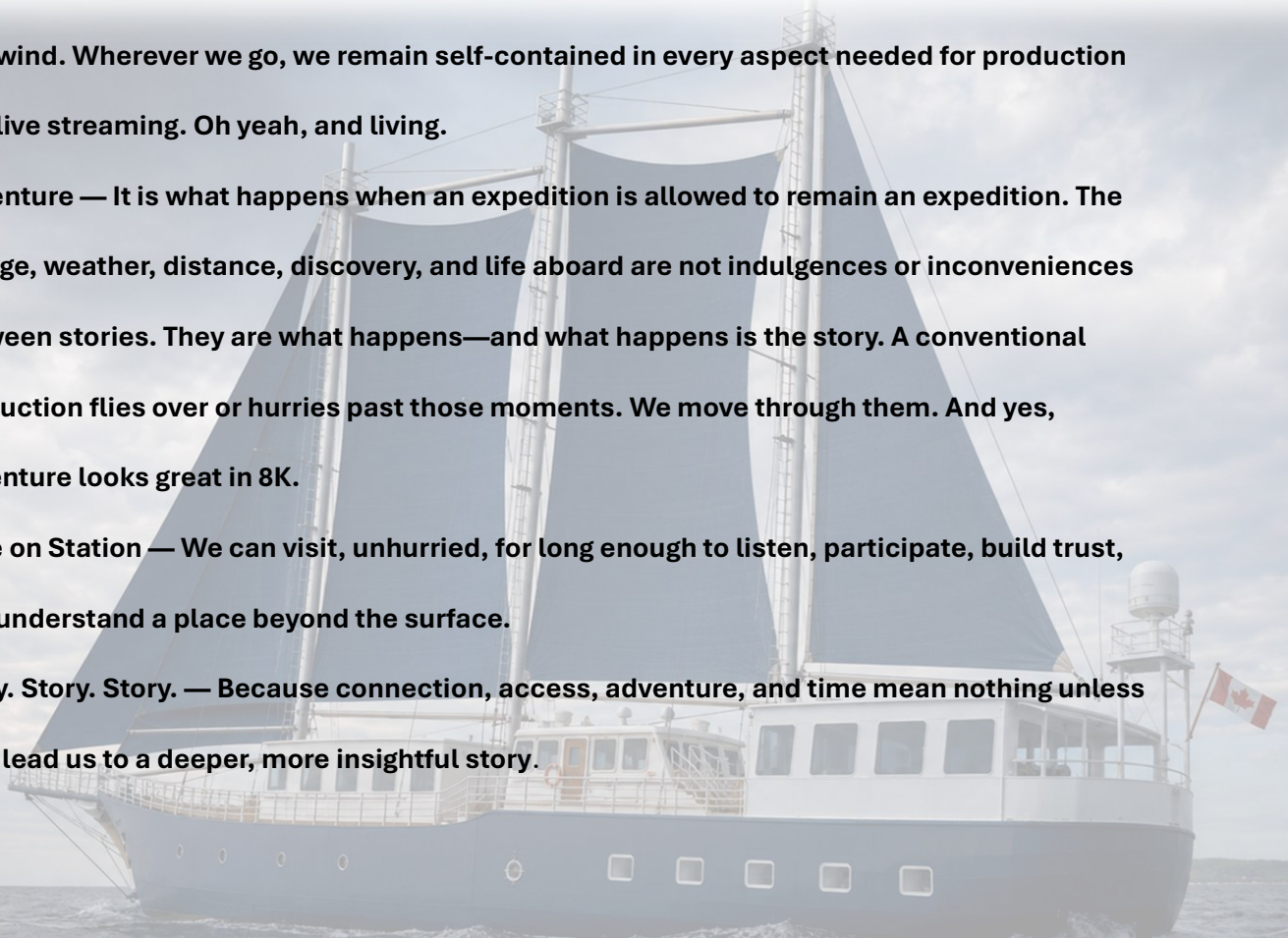
Connection — Our ship, the Faire Wind, allows us to arrive quietly, without fanfare, as collaborators rather than tourists, to live alongside our new friends, share legends, meals, music, and form relationships from which honest stories grow.

Access — It gives us direct access to communities along coastlines, on islands, in remote ports, and up major rivers. We travel as our ancestors have since time immemorial—by water and wind. Wherever we go, we remain self-contained in every aspect needed for production and live streaming. Oh yeah, and living.

Adventure — It is what happens when an expedition is allowed to remain an expedition. The voyage, weather, distance, discovery, and life aboard are not indulgences or inconveniences between stories. They are what happens—and what happens is the story. A conventional production flies over or hurries past those moments. We move through them. And yes, adventure looks great in 8K.

Time on Station — We can visit, unhurried, for long enough to listen, participate, build trust, and understand a place beyond the surface.

Story. Story. Story. — Because connection, access, adventure, and time mean nothing unless they lead us to a deeper, more insightful story.



ACCESS

The Faire Wind can travel all of the world's oceans and seas, enter its larger rivers, and reach islands and coastal locations that cannot be reached by road, following the same waterways by which our species has travelled for time immemorial.

The Great Lakes, the Mediterranean, the Amazon, the Baltic, the Black Sea, the Paraná, the Mississippi, the Danube, the Tasman Sea, the Sea of Okhotsk, the Arctic, the Northwest Passage and the Antarctic.

Just to name a few.

The ship gets us there.

Where there is a dock, we dock.

Where there is no dock but there is a suitable stretch of sand, our RIBs and personal watercraft take us ashore.

Our RIBs and personal watercraft can also travel up smaller rivers and waterways that the ship cannot enter, whether those waterways are accessed directly from offshore or from a dock in a seaside town.

Where no landing or small-craft access is possible, we can sail as close as conditions permit and explore and document the location using aerial and underwater drones.

Physical landing is not the only definition of access.

We can reach and film:

- coastal communities;
- islands;
- river settlements;
- isolated shorelines;
- locations without roads;
- locations without airports;
- locations inaccessible to conventional production vehicles;
- and the places between recognised destinations.



A conventional production is funnelled towards places served by airports, roads, hotels and rental vehicles.

We are not.

While the ship cannot carry us far inland. When we dock, we have electric trikes and mountain bikes to move around the locale. Our RIBs and personal watercraft extend our reach along smaller rivers and waterways. When the story requires deeper inland travel, we can rent vehicles, travel by rail, use smaller boats, employ light aircraft or use whatever other transportation is appropriate.

Those remain options.

They do not define the production.

WE WORK WHILE WE TRAVEL

Typical documentary crews spend enormous amounts of time:

- travelling to airports;
- waiting in airports;
- aboard aeroplanes of various dimensions;
- collecting luggage and equipment;
- travelling to railway stations;
- waiting in railway stations;
- aboard trains;
- standing at car-rental counters;
- loading rental cars and vans;
- driving to hotels;
- checking into hotels;
- unpacking;
- repacking;
- checking out;
- and repeating the entire process at the next location.

That time is wasted in transport and logistics.

It is not production time.



Typical productions are limited to the personnel and equipment that can be forced through commercial transportation, freight, baggage and temporary-location logistics.

We work while we travel.

We travel slowly and inexorably, and we work the entire time.

The production does not need to be dismantled, packed, transported, unloaded and rebuilt every few days.

Our transportation, accommodation, equipment, studio, production operation and post-production operation move together.

We can carry whatever we need.

We have our own:

- electrical power;
- food;
- water;
- beds;
- cabins;
- showers;
- personal space;
- desks;
- production offices;
- camera infrastructure;
- audio infrastructure;
- recording studio;
- rehearsal facility;
- editing facilities;
- mixing facilities;
- equipment storage;
- communications systems;
- and windows on the world.

Conventional documentary crews stop working in order to travel.



We work while we travel.

TIME ON STATION

The ship gives us time on station.

We have a schedule.

It defines our route, principal destinations, production windows, planned events, guest movements, permits and delivery requirements.

The schedule is designed to be flexible and to accommodate unplanned events.

It is not brittle.

A conventional production schedule is tied to airline reservations, hotel bookings, rental vehicles, temporary facilities, equipment movements and the availability of local crews.

Changing one element can disrupt the entire chain and immediately increase costs.

Our home, equipment, crew and production infrastructure are already with us.

We can remain when the story requires more time.

We can wait for an event.

We can wait for the right person.

We can allow relationships to develop.

We can return to a subject tomorrow instead of forcing everything into a narrow production window today.

We can shorten, extend or rearrange a stop without dismantling and rebuilding the entire production plan.

While we remain on station, the rest of the work does not stop.

Research, rehearsals, recording, editing, mixing, data management, backup, social-media production and preparation for the next destination continue aboard the ship.

Time on station does not mean abandoning the schedule or remaining indefinitely.

It means the schedule has sufficient flexibility to accommodate the story rather than forcing the story to conform to an inflexible itinerary.

The first story presented to a visiting film crew is not always the real story.

Time on station allows the obvious story to fall away and the actual story to emerge.



We are not telling people's stories for them. We are listening, and participating—and letting the story shape itself.

That requires time.

WEATHER IS PART OF LIFE

Weather is part of life.

Rain makes life. It does not stop it.

Why would we exclude it from the story rather than embrace it and venerate it on film?

Rain looks great in 8K.

We can travel and film in the rain. We are not shrinking violets.

This is an expedition, not a vacation.

Rain, wind, fog, snow, heat, cold, rough water and changing light are not flaws to be avoided until conditions become visually convenient.

They are the world as it is.

During the rainy season along the Amazon River, does the entire population huddle in their homes from December to May?

Of course not. Life goes on.

People work, travel, fish, trade, cook, celebrate, raise families and live their lives in the rain.

Neither will we retreat from it.

We will be there—travelling, working, filming, listening and participating.

We will be deep in it.

Weather changes the conditions of production. It does not automatically stop the work.

Only conditions that make a particular operation unsafe require us to alter the plan.

When conditions make sailing, landing, exterior filming, drone operations or another activity unsafe, the production does not become idle.

That time becomes post-production time.

Editing, mixing, data management, backup, research, rehearsals, planning, social-media production and preparation continue aboard the ship.

No time is wasted.

The work changes.



THE PLACES IN BETWEEN

Most productions move directly between predetermined destinations.

They fly over, drive past or never see what lies between them.

We travel through those spaces.

The coastline, islands, rivers, weather, distance and communities between major destinations are not logistical inconveniences.

They are part of the project.

The route exposes us to people, places and events that cannot all be selected in advance from a production office.

Without the ship, we would visit only the places we already knew we intended to film.

With the ship, we can discover what lies between them.

A COMPLETE PRODUCTION AND POST-PRODUCTION FACILITY

Our entire camera and audio infrastructure is available twenty-four hours a day.

We are not limited to a travel package assembled around airline baggage restrictions, freight schedules, hotel rooms and temporary production offices.

The ship carries the complete system.

Filming, recording, editing, mixing, data management, storage, backup, review and distribution can continue throughout the voyage.

The ship is our:

- transportation;
- accommodation;
- production office;
- camera base;
- audio base;
- recording studio;
- rehearsal space;
- post-production facility;
- equipment store;
- communications centre;



- power plant;
- water supply;
- galley;
- and home.

The production infrastructure does not follow the expedition.

It travels as part of the expedition.

CONTINUOUS AUDIENCE PARTICIPATION

We can stoke the social-media sphere with daily updates on our progress.

Traditional productions can post updates.

They do not normally have an entire camera, audio, production and post-production facility available twenty-four hours a day while travelling.

We do.

Our platform allows us to produce more inspirational material, more frequently and at a substantially higher level of production quality.

Current recurring formats include:

- **As It Happens**
- **Breaking News**
- **Ship's Log**
- and other formats yet to be defined.

The continuing life of the expedition also contains subjects that already sustain large audiences on YouTube, Facebook and Instagram:

- band rehearsals;
- cooking experiments;
- culinary learning;
- musical learning;
- cultural learning;
- ship operations;
- sailing;
- maintenance;



- weather;
- navigation;
- production activity;
- and daily life aboard.

These are not artificial behind-the-scenes inventions.

They are actual parts of the continuing production.

The audience does not have to wait for a completed episode to know where we are or what is happening.

They can follow and participate in the expedition while it is happening.

A TRAVELLING TROUPE OF ARTISTS

The people aboard are more like a traditional travelling troupe of artists than a typical cast and crew.

Musicians, filmmakers, chefs, researchers, technicians and storytellers live, work, rehearse, learn and travel together.

They do not assemble briefly at a location, complete a shoot and disperse.

The relationships continue.

The creative work continues.

The rehearsals continue.

The conversations continue.

The learning continues.

The ship carries the creative community, not merely the production equipment.

CAST AND CREW COMFORT

Cast and crew comfort is invaluable over long periods.

They have their own cabins, showers and personal space.

That is not an indulgence when people are living and working together for months.

It is necessary for endurance, privacy, morale and the ability to remain functional over long periods.

The ship gives each person a home within the production.



Cast and crew members are also encouraged to continue producing material for their own social-media channels.

They have access to our platform, locations and experiences.

Faire Wind & Song benefits from their goodwill, their audiences and their networks of friends and followers.

They get our platform. We get their goodwill and friends.

ADVENTURE

Adventure is part of the project definition:

Global Expedition Documentary Series

The voyage is part of the programme.

The ocean is part of the programme.

The rivers are part of the programme.

The islands are part of the programme.

The weather, distance, uncertainty and shipboard life are part of the programme.

A production that flies into a city, checks into a hotel, films a predetermined story and flies out again may be a travel documentary.

That is not a global expedition.

Without the ship, Faire Wind & Song becomes a series of destination shoots connected by conventional transportation.

With the ship, the journey has consequence.

Without the ship, it is a travel programme.

With the ship, it is an expedition.

SAILING LIGHTLY

The environmental case is detailed in the website document **Environmental Stewardship** and expressed through the principle of **Sailing Lightly**.

The ship allows transportation, accommodation, production, post-production, food, water, power and communications to travel as one operating system.

We are not repeatedly moving a large crew and limited equipment through commercial aviation, hotels, rental vehicles and temporary facilities.



The production moves as a single unit.

The operation still has an environmental effect.

The entire system has been designed to operate more efficiently and with greater environmental responsibility than the conventional alternative.

COST

The ship-based model is less expensive than traditional production logistics.

Faire Wind & Song: Season Zero uses mostly traditional logistics.

Season Zero consists of six episodes with approximately half the crew, no ship, no studio and none of the infrastructure enhancements designed for Season One.

Its projected cost is approximately:

\$1,000,000 per episode

Faire Wind & Song: Season One includes the larger crew, the ship, the studio and the complete production and post-production infrastructure.

Its projected cost is approximately:

\$720,000 per episode

The traditional model costs approximately **\$280,000 more per episode** while providing:

- half the crew;
- less equipment;
- less production capacity;
- no permanent studio;
- no continuous post-production facility;
- less sophisticated daily audience participation;
- less cast and crew continuity;
- less time on station;
- no travelling troupe of artists;
- and no direct access to many of the places between the principal destinations.



THE SHIP IS THE STAGE!

It is the stage upon which the expedition, documentary series, performances, rehearsals, meals, discoveries, production, post-production, social-media experience and lives of the travelling troupe unfold.

The ship carries the people, equipment and infrastructure.

It gives us access.

It gives us time.

It allows us to work while travelling.

It allows the audience to travel with us.

The ship makes Faire Wind & Song possible.

