

TITLE

In SIGHT Focus

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**In** *Sight*

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**Focus**

A *film*

by

*Athina* Chatzigi<sup>o</sup>anna<sup>o</sup> *k*<sup>o</sup>

# INFORMATION ABOUT THE FILM

Title

In sight (site) Focus

writer /director/cinematographer:

Athina Chatzigiannaki

Email:

[athinachatzigiannaki@gmail.com](mailto:athinachatzigiannaki@gmail.com)

Phone contact

0061406053516, 00306949505711

Executive producer: Campbell Graham.

One line

Discovering a new connection with what was always there but ignored.

Duration: 8.56 min

Resolution; 1920x1080

Aspect ratio; 16.9

Camera C200, camera profile:Canon log 3.

Color Gamut: Cinema Gamut

Lut applied: Canon C-log 3 to Rec 709

Frame rate:25fps

Color Grading Software: Premiere Pro

## Audio

Recording: Dual-source (on-camera mic + lavalier mic)

Editing: Selected best channel per scene in Adobe Premiere Pro

Processing: Dialogue cleaned with Adobe Audition (DeClicker applied)

Mixing Levels:

Dialogue: -12 dB to -6 dB

Background: ~ -18 dB

executive producer  
Campbell Graham

special thanks

Lindy Lee for the sculpture  
Secret World of a Starlight Ember,  
2020, MCA  
Place Management NSW

music licenced by Epidermic Sound

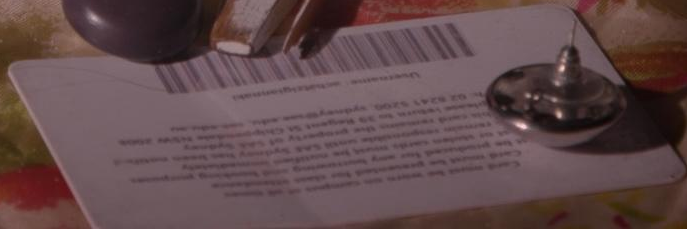
# Synopsis

A short poetic, personal documentary.

Born in Sydney and taken away at five by her parents to live in their original homeland, Greece, she only comes to Australia when her son wants to study at the University.

Back in Sydney, she starts experiencing an increasing familiarity with some surroundings, not sure if that familiarity comes from actual memories she has as a very young child; or her imagination is kicking in colouring things. Tracing those “memories,” she reaches a point where past, present and future fuse into a unique perception and understanding, making her feel connected once again with this place and through that with her own inner self as a whole.





*Two*

*Don't jump + bottle*

*and Blossom*



# Belonging & Identity / a director's statement

This is the story of a woman, who, in search of her identity, discovers a whole country, Australia, that she was connected to, since she was born there, but had discarded for a long period of her life, in her struggle to belong only to one place. In her quest to become whole, she has to educate herself about the situations she meets in this new country, raise the veil of denial and embrace her first homeland and, with that, her very young intimate self.

In return, she receives answers to questions that have been troubling her for decades in her adult life, like why, for instance, she always felt a stranger within her own family.



# FAQ

Why did I make this documentary:

This documentary serves me as a visual notebook, marking possible traces of my existence here in the past and connecting to myself as I am nowadays.

What effect am I trying to have on audience?

I am convinced, that an audience likes to lean on somebody else's story first and through that draw the courage to address their own issues of belonging and identity, which could have similarities to my story or differences (that is of secondary importance).

What do I want the documentary to do? (resonance and theme)

I want it to encourage people to delve into their own story, choosing details from my own journey, which resonate with them and speak to their soul.

And finally, I believe this documentary has the potential to inspire people, even if they don't identify with my particular story, because themes like belonging and identity, are much bigger than me and everyone of us, individually.



# Include the link to your final documentary film below

In Youtube unlisted

<https://youtu.be/XsoSDZbuubw>

In Google Drive

[https://drive.google.com/file/d/1BvKGjoqJ39tGrq6SGzOgHnivyJQlm\\_f/view?usp=sharing](https://drive.google.com/file/d/1BvKGjoqJ39tGrq6SGzOgHnivyJQlm_f/view?usp=sharing)

Closed Captions

[https://drive.google.com/file/d/1tldUTnGf3\\_t2coIWYnbHkRy3Gh8ikEtt/view?usp=sharing](https://drive.google.com/file/d/1tldUTnGf3_t2coIWYnbHkRy3Gh8ikEtt/view?usp=sharing)

<https://drive.google.com/file/d/1asYiYuq-BZBp3r7XaxYHsklQXoR2Zosj/view?usp=sharing>

# Posters/trailers

Trailer

<https://youtu.be/W4UVsjR-UrU>

Poster

[https://drive.google.com/file/d/1tu0D-b1KxSARMtVQYlckT3KOf-WYLPv3/view?usp=drive\\_link](https://drive.google.com/file/d/1tu0D-b1KxSARMtVQYlckT3KOf-WYLPv3/view?usp=drive_link)

Previous poster

<https://drive.google.com/file/d/1zJoLmW7GT4TFCc0IsSpaaiRXhI27G3gJ/view?usp=sharing>



# Posters





Athina Chatzigiannaki is a filmmaker with a vast background in visual arts (interdisciplinary artist with studies and work shown in painting, sculpture, theatre, performance and installation).

Started creating films in 2020 while also studying film in Australia, her birth country.

Currently, she is making films travelling between Sydney and Athens in Greece (where her family lives), drawing from and being influenced by both cultures.

She has already won awards in festivals all around the world, and she likes to challenge herself like in this particular film, where she finds herself behind and in front of the camera.

More in filmfreeway at <https://filmfreeway.com/projects>

will submit this film to filmfreeway  
but also to shortfilmdepot,  
mainly for European festivals,  
but not only.





# Final Comments

It is not easy to tackle all issues of such an enterprise with the same effectiveness, but looking back, I see how the impossible becomes doable. I think that the basic elements for such a documentary, performative by nature, have been implemented efficiently, only to reveal of course the next levels of perfection, waiting to be conquered in a future project.

Being by myself in creating this film has its pluses and minuses. I am able to work on my own rhythm, allowing my concentration to heighten uninterrupted. That has as a result to be able to clarify the subject of the film (what I want to say), as well as define my own unique ways of how to say that (sharpen my expressive audiovisual tools to effectively express what I mean).

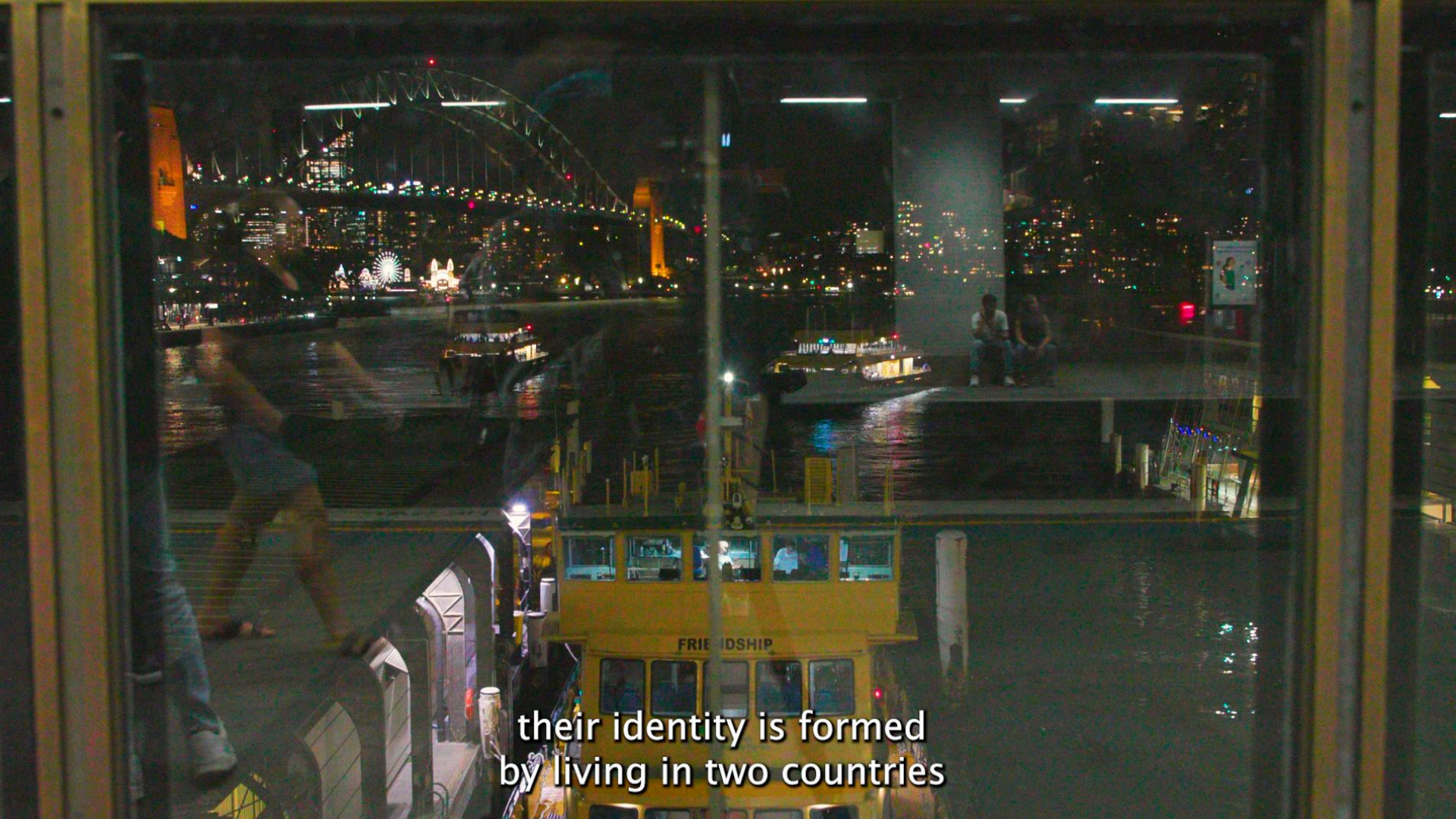
In the short while that this film has to be delivered, there is not enough time to cover unknown areas, all by myself, and produce a good result, so the quality of the outcome in those issues might suffer at points or as a whole. However, at this point I believe I am ready to hold an acceptable standard in all areas, with a lot to look still ahead. For example, although I know quite a few things about color grading in Premiere Pro, I see two roads opening ahead and asking for my engagement. One is keep adding to my Premiere Pro tools until it is exhausted, which hasn't happened yet, and two, learn the process of shifting to Da Vinci Resolve for that final outcome, which I am still experimenting on.

I t:quote from Gris

“Ultimately, I did learn a great deal from my time working on this creative thesis. I was once again reminded that success rarely comes in the first attempt. This is a lesson that I've been learning all of my life, and that I suspect I will continue to learn for at least a few more years before I finally take it to heart. I learned that the earlier one begins preproduction of a film, the fewer headaches one will have later. Finally, while I already knew the amount of work Grist, B. (2018). A director acts: My experience directing and acting in a short film [Senior honors thesis, Liberty University]. Liberty University Digital Commons. <https://digitalcommons.liberty.edu/honors/795> that went into directing and acting separately, I learned first hand how much work went into performing both roles simultaneously. I think that someday I will attempt being a director-actor again, but not until I have a lot more experience doing each separately” (Grist, 2018.).

Grist, B. (2018). A director acts: My experience directing and acting in a short film [Senior honors thesis, Liberty University]. Liberty University Digital Commons. <https://digitalcommons.liberty.edu/honors/795>





their identity is formed  
by living in two countries